

# *THE* **HARMONIZER**

DEVOTED TO THE INTERESTS OF  
BARBER SHOP QUARTET HARMONY



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**SEPTEMBER  
1943**

**Vol. 3 No. 1**

## **THE 1943-44 CHAMPIONS**



### **The Four Harmonizers, of Chicago**

L. to R. Leo Ives, lead — Chas. Schwab, tenor —  
"Huck" Sinclair, baritone — Fred Stein, bass.

*PUBLISHED BY*

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



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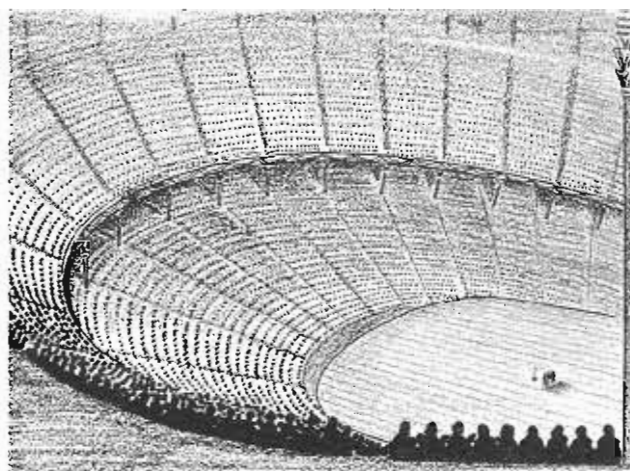
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## IMPRESSIONS AT CHICAGO



How a quartet feels competing in the Finals  
(Thank to Walt Karl, Cleveland Chapter)

## FOOL PROOF

At a meeting of the National Board of Directors prior to the opening of the Chicago Convention, machinery was set up for a complete study of the conduct of our National Quartet Contests and of the methods of judging.

Among the men on the committee are members of the following well known quartets: The Main Streeters, Elastic Four, Barber Pole Cats, Harmony Kings, The Barflies, Okies, Rice Brothers, and Hardware Four. They comprise a group of men who have been in the thick of the battle: a cross section of barbershoppers who have tasted defeat as well as victory. They are now hard at work considering every phase of the contests and judging, and from the sincerity and enthusiasm with which they are entering into the work of the committee, we are assured of a plan that will be as fool-proof as possible.

One thing is certain. Regardless of how good the judging may be, there will always be a few who will disagree. Every quartet thinks that it is the best, which is as it should be.

Unquestionably, the calibre of the judging at Chicago was of the highest. Our hats are off to the eleven hard working men who served throughout six sessions. If they made any errors, and very few think that they did, the errors were minor ones.

## SERVICE OPPORTUNITY

The Third War Loan Drive is scheduled for September. Our government hopes to sell \$16,000,000,000 in bonds to individual citizens. They wish to associate with War Savings, as fully and effectively as possible, the power, generosity, and team spirit generated by good music, especially group singing.

Our Chapters all over the U. S. can be of immeasurable service by cooperating to their fullest capacity in this tremendous bond selling effort. Enthusiastic singing generates patriotism. Patriotism sells bonds.

Here is an opportunity to serve.

## CHICAGO CONVENTION NOW A MEMORY

### Four Harmonizers Become National Champions

Good journalism—about which we know nothing, and admit it—says that a story of an event 2½ months in the past, and which event many of the readers attended in person, should be mentioned in print only very briefly and concisely. So here goes.

Convention Chairman Stanley, Associate Chairmen LaBelle and Doyle, and Committee Heads Blake, Pierce, Visel, Allen, Cheresini, Kuhlman, Jackson, Mathewson, Kaspar, Thorne, Eismuller, Goldman, Perkins, Stolle, Bielan, and Frisby can take full credit for the greatest National Convention in our Society's history. There were 901 registrants, 48 competing quartets, and 3900 people in attendance at the Finals in Medinah Temple. The five preliminaries were held in the Mural Room of the Hotel Morrison.

Maurice Reagan was Chairman of Judges; Deac Martin, Associate Chairman; and Phil Embury, Secretary. Serving with them were Frank Thorne, Joe Stern, Doc Nelson, Don Webster, Bob Shreves, Joe Wolff, Joe Wodicka, and Ray Campau.

The Preliminaries were presided over by Lieut. Ray Granger, Dr. Norm Rathert, Carroll P. Adams, Phil Embury, and Cy Perkins. National President Hal Staab presided at the Finals, Chicago Chapter President-Elect Welsh Pierce at the President's Party Friday afternoon and Art Bielan, Chicago Chapter Master of Ceremonies, at the After-Glow.

Community singing was led by National Master of Ceremonies, Clarence Eddy and Lieut. George Campbell. U. S. Army Music Director of the Sixth Army Corps. What a job those two men did. The Invocation at the opening session was pronounced by Father Burggraff of Old St. Mary's Church, Chicago.

No convention of any society or fraternal organization was ever blessed with entertainment talent equal to that present at our Chicago conclave. The Corn-Belt Chorus—drawn from the ranks of the Peoria, Bloomington, and Canton chapters, with John Hanson directing—150 men that sing as 4 voices, so perfect is their blend and their accuracy of note and tone—appeared at both the Friday night After-Glow and the Saturday night Finals. The Elastic Four, 1942-43 National Champions, won the hearts of everyone, and sang whenever called upon. Boys and girls—there's a quarter, and thoroughbreds, every inch! If we start talking about the Johnson Sisters of Chicago and the Barbarettes of Peoria, we just never will stop. Those two quartets of charming girls just steal any show they appear in. For two days they had the crowds eating out of their hands. And we guys thought this was a man's world!

Now to the Finals. Fifteen quartets competed, three being chosen by the Judges from each of the five preliminaries. The Four Harmonizers of Chicago (we predicted in the December issue that they would be heard from) took first place, The Kansas City Barber Pole Cats, for the third successive year placed second, The

## President Staab Retires... Meets Self Coming In

By W. WELSH PIERCE  
President  
Chicago Chapter



STAAB

It was with a feeling of pride in his wholly successful reign, mixed with sadness over his presumed retirement, that a large audience of Chicago Conventioners heard President Staab's valedictory speech in the beautiful Terrace Casino of the Morrison Hotel, Saturday afternoon, June 19th. The ovation he received at the close of his remarks was as nothing, however, to the roar of approval which met the announcement that "Our Hal" had been reelected for a second term. This fact, and the further good news that Carroll Adams had been lassoed, roped, tied and branded as our "next" Secretary, was the highlight of a most enjoyable and interesting President's Party.

Early on the program a mysterious and gaudily attired "Professor," who turned out to be Wes Peterson of the Chicago Chapter, presented Hal, Carroll and the Elastic Four with long white aprons and chef's caps. The aprons were uniquely covered with stitched autographs of all the 1942-43 National Officers and Directors as well as the names of all 1943 competing quartets. In accepting the gift, Hal said he could now "cook with gas." Carroll filled his like a "Brunswick stew" while the Elastic Four sang a couple of songs, which made everybody happy.

It was the President's Party, but others also came in for acclaim and rewards. Founder O. C. Cash was presented with an inscribed gavel and matching rapping block. As the self-styled "sole surviving private of World War I" Cash told of his love for all things Barber-Shoppish and of his appreciation of the gift. Then the National Directors presented both Hal Staab and Carroll Adams with beautiful wrist watches as mementos of a successful year in guiding the destinies of our National Society.

Introduced by Vice President Joe Wolff of Detroit, Clarence Eddy, of Flint, in his capacity as Chairman of the Committee on Achievement Awards, presented scrolls of merit to the following Chapters for outstanding effort and progress during the 1942-43 Society year:

- Population Group No. 1—Peoria, first; Clayton, second.
- Population Group No. 2—Muskegon, first; Saginaw, second.
- Population Group No. 3—Northampton, first; Albion, second.

These evidences of the National Chapter's recognition of individual local Chapter accomplishments were accepted with understandable pride by President Parker for Peoria, President Marlowe for Clayton, President Griffith for Muskegon, President Campau for Saginaw, Secretary Taylor for Northampton, and President Abbott for Albion.

## STUB PENCIL NOTES FROM CHICAGO

Well, we finally all got rooms—almost all anyway . . . This reporter thinks he's lucky to end up on the 20th after having reserved rooms in the Tower two months ahead . . . What do you expect when we cross trails with a furniture convention, wartime travel and the Internal Revenue Dep't? . . . Orchids to Hank Stanley, co-chairmen LaBelle and Doyle, Chapter Pres. Cy Perkins and the entire Chicago committee . . . Sure there were slipups, but brother try running a convention without them and you'll send the Chicago committee a tubful of orchids.

+ + +

Loads of fun and sleep for everybody especially the National Board Members . . . Kicked off with a four hour business session Thursday night, reconvened 8:00 A.M. Friday, some of 'em judged three sessions of prelims that day, 8 aek emma again Saturday, more prelims, the Finals, and surprise—yep, a business meeting at 9 A.M. Sunday . . . Iron Men Staab and Adams took it all

### THE 1943-44 NATIONAL BOARD



The 1943-44 National Board in session at The Morrison Hotel, Chicago, Sunday morning, June 20, 1943.

Back row—Left to right—Marlowe (Clayton, Mo.), Scott (Oakland County, Mich.), Pierce (Chicago), Stern (Kansas City, Mo.), Davison (Oklahoma City), Eddy (Flint, Mich.), Wolf (Detroit), Sturges (Atlanta), Martin (Cleveland), Thorne (Chicago), Morse (Muskegon), Perkins (Chicago), Knipe (Cleveland), Heinen (Halbur, Ia.), Buitendorp (Muskegon), Abbott (Albion, Mich.)

Seated—Left to right—Stanley (Chicago), Adams (Oakland County, Mich.), Staab (Northampton, Mass.), Reagan (Pittsburgh), Hanson (Peoria), Embury (Warsaw, N. Y.), Brown (Wilmington, Del.)

Cash (Tulsa), Palmer (Wichita), Garrett (Joplin, Mo.), Campau (Saginaw, Mich.), Rice (Bartlesville, Okla.), Nelson (Canton, Ill.), and Godlove (Clayton, Mo.), were forced to leave on early trains. Laing (Wichita), did not attend the Convention because of important business.

and several unofficial business sessions in stride, always efficient and tuned to pitch . . . It's sacrifices on the part of Staab-Adams and such that make these sessions possible for the rest of us . . . And don't forget the amount of energy, time and hard *Cash* the founder plowed in to get this thing going . . . We watched his face during Finals . . . What a consummation of dreams come true—an idea, sprouted and grown into those thousands at Medinah Temple—all because Cash likes to sing . . . We honor you, Owen, for what you've done—and generations to come will speak your name with love and affection.

What a break for Harold Gibbs, invalided home from Guadalcanal, to time his travel with the Convention . . . And what a break for the Society . . . They don't grow 'em any finer than that guy, even in Okla . . . And our own Ray Granger, (Lieutenant to you, gob), carrying on until the strain got him that last day . . . To a man, the Society's pullin' for you Ray . . . Will any of us hear "Home on the Range" again without recalling how Lieutenant Campbell, (Captain Campbell NOW! Ed.), wielded a ball-room-full into a single unit? . . . No symphony conductor ever felt his instruments more intensely or wove a more concise musical pattern . . . Which doesn't take one mite of credit from Clarence Eddy or John Hanson's "Cornbelters" . . . John is on the stationery as "salesman" . . . It should be "Great Artist" . . . If any proof were needed, the Hanson-Campbell-Eddy triumphs make more gang singing a MUST at all future conventions . . . After all what did we join for?

+ + +

### THE STEAM HEAT WAS NOT TURNED ON AT MEDINAH TEMPLE.

The average Society member returns from a convention with a what's the use feeling, after hearing quartets whose arrangements and blends just aren't possible, or aren't they . . . But "hope springs eternal" among us rank-and-filers and anyhow it's worth the trip to hear just one of those impromptu lobby numbers . . . Those singing "bests"—the Harmony Kings, five o'clock Saturday afternoon—the Main Streeters, 12 P.M. Saturday in the Morrison Lobby . . . the Four Flats, 3 A.M. Saturday . . . At one time or another in three days and nights we heard at least two dozen quartets (singing outside of contests) who were good enough to be champs if they'd only sing that way when they're up there . . . "Burn the book," said (Good Old) Hank Wright after hearing the Harmony Kings do "Empty Saddles," "there isn't anything more to put in it" . . . Hank, who admits he's the best bass west of the Mississippi, is willing to relinquish his crown to Fred Graves, former Okie, provided Fred'll lend it back once in a while . . . Just to start an argument, who's the best East of the river? . . . Tom O'Heren, Joe Wolff??? Pick your partners . . . Let's sing.

+ + +

Or lead us into a huddle with those Johnson Sisters or the Barberettes . . . Way back in '39 we discussed possibilities of feminine members . . . The fact that it's still thumbs down, doesn't take away a bit of our admiration for those girls for what they've done . . . In fact they probably rate higher than if they were dues payers . . . An early Sunday morning peep into a 6th floor room revealed Maurice Reagan giving the Barberettes some of his harmony slants . . . The poor girls, sung out, but game, after hours of practically continuous singing, prop-

(Continued on next Page)



## AGAIN SECOND AT CHICAGO



The Kansas City Barber Pole Cats  
Left to right—Dick McVey, bass; Bert Phelps, baritone; Ben Franklin, lead; Ed Bowlen, tenor.

## STUB PENCIL NOTES FROM CHICAGO

(Continued from Page 4)

ping their eyes open . . . But their ears were wide open to every suggestion, while Pres. and Mrs. Hal, the Ernie Dicks, Mrs. Roy Frisbie, Frank and Mrs. Thorne, Helen Martin, et al., cheered 'em on . . . This was after the New Champs demonstrated in the Elastic's quarters why they're champs . . . And brother, there's no doubt in the mind of anybody who heard them there where mike, flat spots in acoustics and other hindrances were absent . . . They've come along faster and farther than any four in the Society . . . They've got a tough row to hoe in following the Elastics, but Frank Thorne says the Harmonizers are top stuff.

★ ★ ★

"Never Ay-gain," say some of the judges in the Finals when faced with necessity to rate such top-notchers as the Polecats, Main Streeters, Aristocrats, Harmony Halls, and ten other marvelous quartets, every one of them tops . . . "You can't rate 'em on the basis of what you heard last night, or the day before, or because they all part their hair on the left," said one judge. "You've got to call 'em the way you hear 'em comparatively in just two songs. Maybe they're on the beam, maybe not. Maybe it sounds different in some other part of the big auditorium." But when 10 judges, each with his own personal ideas of Song Selection, Accuracy, Arrangement and all the rest, agree that two-three quartets belong at the top, we'll take their word for it . . . Already, the hard working execs are re-casting, chipping, polishing judicial rules for next year's Finals . . . We'll never be able to put a micrometer on harmony, but the gauges are getting a little finer each year . . . And the new committees on other phases of Society now have several years' yardsticks to use as a measure . . . Help them when you can . . . There's more grief than glory in being a committee member, chairman, or Board Member.

And thanks for the pitch pipes, Chicago, say all the members who entered the preliminaries . . . And for the little figurines of "Quartet Americanus Barbershopper-ensus" passed out to the Finalists . . . Wasn't it sumpin' for those Windy City boys (what wind) to prove there was no wind in their statement to the Board of Directors about finance? . . . Hank Stanley told them at Peoria that Chicago would defray all convention expense and put an estimated \$1200.00 into the national treasury . . . Which they did and more . . . And to think that all this was just a dream five years ago.

THE STEAM HEAT *MAY* HAVE BEEN  
TURNED ON AT MEDINAH TEMPLE  
AT THAT.

In case you haven't heard, Omaha is in the fold . . . Rudy Heinen swam the river from Halbur, Iowa, to get it started . . . They're going to be unique in one respect . . . *finer* if you don't attend meetings—not bad . . . Cleveland reports its first Ohio offspring, a chapter at Willoughby (since this was written, Cleveland reports Dayton, Akron and Mansfield under way also, Ed.) and Jim Knipe, Cleveland Sec. . . . new Board member threatens a flock of Ohio chapters and an Association that will make Michigan look sick.

★ ★ ★

And after hearing Don Webster's arrangement of "Dear Old Pal" as sung by the Four Flats (also Cleveland) we know why he was chosen for the National Arrangements Committee, along with such toppers as Embury, Reagan, Thorne, et. al. . . . The Society salutes you, Phil, on displaying what it took to come to Chicago and carry on after what you'd gone through so recently. The dad would have wished it that way . . . Hats off to C. C. Harter of K.C. who makes it possible for us to hear those sweet singing Barber Polecats . . . And did they do a swell job along with the Harmonizers and Elastics over WGN on Sunday morning . . . Maybe you were asleep but Joe Stern, whose "Baby Out of Jail" they used, was in the studio.

(Continued on Page 22)

## THIRD PLACE WINNERS AT CHICAGO



The Mainstreeters of Tulsa  
Left to right—George McCaslin, tenor; Harry Hall, lead; Bill Palmer, baritone; Fred Graves, bass.

## The National Anthem Is Singable! Let's Sing It!

Ever since the Star Spangled Banner became widely known, sporadic efforts have been made to get it crossed off the list by groups that claim it can't be sung by any other than an operatic soprano, tenor, or an adolescent whose voice is changing. It has been sung very little because of its extreme ranges.

And then our Frank H. Thorne did something about it. He made a Society arrangement that uses a lateral pass or two from leads to high tenors, where the tune goes sky-high. The result as sung by the Chicago chapter at the June convention was superb. At last this inspiring anthem is singable by groups. The Thorne arrangement is now in wide distribution among the chapters. Use it often. It's grand music as arranged.

Joseph P. Wolff, chairman of the committee on resolutions, was so pleased and inspired that he has offered resolutions which include our profound respect for the Anthem—"and be it further resolved that we pledge ourselves to sing The Star Spangled Banner on all appropriate occasions with deepest reverence for all that it symbolizes, and with highest devotion to our country which we are privileged to serve."

Joe became so interested in the Society arrangement that he delved into the history of the song. He says that it was written by Francis Scott Key, September 14, 1814, and was not adopted as our official National Anthem until March 3, 1931. "Key's poem created excitement," says Joe. "Printers were eager to print it on dodgers for distribution."

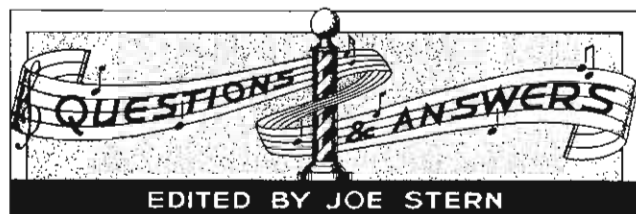
"Ferdinand Durang sang it for the first time in public to the tune of 'To Anacreon in Heaven' in a tavern near the Holiday Street Theatre in Baltimore. Futile attempts were made time and again to have it adopted as our National Anthem, only to meet opposition by those who claimed that it was unsingable; that the melody smacked of an old English bacchanalian revelry, and that it was not of American origin."

This reference to revelry and origins, according to Wolff, is because John Stafford Smith of London is credited with authorship of the Anacreon tune, which was very definitely an English drinking song.

Regardless of origin, it's our National Anthem, it's good music, now made singable for groups. Let's sing it often.

### THE CHORD-BUSTERS RIDE AGAIN;

The last week-end that Tom Massengale spent as a civilian in July saw a reunion in Tulsa of the four members of the 1941-42 National Champions, the Chord-Busters. Tom writes that they spent a solid day singing. Tom and Doc Enmeier attended the Chicago Convention but Bob Holbrook and Bob Greer couldn't make the trip. Our guess is that when peace comes these hoys will be back together, and that next time it will take more than a war to separate them. Incidentally, Doc Enmeier is President Hal Staab's choice to head the new committee on the organization of a club of former championship quartet members.



**QUESTION:** In our quartet, the baritone is outstanding in ability and voice, but he is definitely not congenial. What shall we do about it?

**ANSWER:** Get a new baritone, even if you are obliged to accept someone with less musical ability. It is fundamental that all members of any good quartet be good friends. Musical ability and good voices are valuable assets—but good fellowship between *all* four is just as essential. A good barber shop quartet is fundamentally a matter of team work and congeniality.

**QUESTION:** In quartet arguments on how to sing some particular chord, I've heard it said for example, the baritone is supposed to raise "just a hair." How can we ever tell how much is "just a hair," up or down?

**ANSWER:** This is a fallacy. I too have heard barber shop singers talk about  $\frac{1}{4}$  tones— $\frac{1}{8}$  tones, etc. Put this down for certain—Barber shop music, or any other kind of music, as we know it, contains no finer graduation than half tones. Any harmony wherein one part contemplates a quarter tone, an eighth tone, three fifths or any division of a full tone greater or less than one half tone, will result in discord. In 1892 a  $\frac{1}{4}$  tone piano was patented in Berlin, and a pamphlet published on  $\frac{1}{4}$  tone music. Later, a certain gentleman named Aloys Haba wrote  $\frac{1}{4}$  tone music for stringed instruments. He also wrote in  $\frac{1}{3}$ ,  $\frac{1}{6}$  and  $\frac{1}{12}$  tones.

Several others, since, have built quarter tone pianos and written music for them. It is said that a musician's ears can be trained to the recognition of microtones, but whether the ears of the general public would ever feel the difference between deliberate microtones, and mere out of tune (discord) performance is another matter.

JOE STERN

## How're YOU Fighting the War?

"Now and then a civilian gives me a lift; buys me a drink. When I thank them, they usually reply, 'Well, it's the least we can do for you fellows in the service.' I don't care about the lifts, about the drinks. Not much, certainly. What I do care about is that these civilians try to plan a world which discourages war, that they rid themselves of prejudices of an antisocial character. It's little comfort to fight for a drink, a lift, a glad hand. What I want is that the future is free of war. I don't want anyone to feel indulgent toward a young lad because he may be killed . . ."

—From a Coast Guardsman's Letter.

# ***PRESIDENT STAAB RE-ELECTED***

## **Nine New Members Elected to National Board**

At the Saturday morning business meeting of the National Board of Directors, June 19th, these 1943-44 officers were elected. President, Hal Staab, Northampton, Mass.; First Vice President, Phil Embury, Warsaw, N. Y.; Vice Presidents, Deac Martin, Cleveland; Frank C.

Morse, Muskegon, Mich., and Frank Thorne, Chicago; Executive Secretary Carroll P. Adams, Oakland County (Mich.) Chapter; Treasurer Joe Stern, Kansas City, Mo.; Historian, Dick Sturges, Atlanta, Ga.; Master of Ceremonies, John Hanson, Peoria; Founder and Perma-



BUITENDORP



ABBOTT



PALMER



PIERCE



CAMPAU



GARRETT



SCOTT



GODLOVE



KNIPE

nent Third Assistant Temporary Vice-Chairman, O. C. Cash, Tulsa. Under the revised constitution the other 21 members of the National Board were elected for staggered terms.

**3 Year Term** — R. Harry Brown, Wilmington, Del.; John R. Buitendorp, Muskegon, Mich.; R. Ray Campau, Saginaw, Mich.; Clarence R. Marlowe, Clayton, Mo.; Dean W. Palmer, Wichita, Kan.; W. Welsh Pierce, Chicago; J. Frank Rice, Bartlesville, Okla. **2 Year Term** — "Burnie" J. Abbott, Albion, Mich.; Dempster Godlove, Clayton (Mo.) Chapter; Verne M. Laing, Wichita, Kan.; E. V. "Cy" Perkins, Chicago; Maurice E. Reagan, Pittsburgh; W. Carleton Scott, Oakland County (Mich.) Chapter; Henry Stanley, Chicago. **1 Year Term** — Judge Denver N. Davison, Oklahoma City; Clarence Eddy, Flint, Mich.; John W. Garrett, Joplin, Mo.; R. J. "Rudy" Heinen, Halbur, Iowa; James F. Knipe, Cleveland; Dr. Mark S. Nelson, Canton, Ill.; Joseph P. Wolff, Detroit. Messrs. Buitendorp, Campau, Palmer, Pierce, Abbott, Godlove, Scott, Garrett, and Knipe were new additions to the Board. They take the places of Messrs. Cady, Carr, Bennett, Kerby, Graves, Laws, Rathert, Granger and Wodicka.

# SO, YOU MADE THE FINALS!!

By FRANK H. THORNE, *National Vice President*

AND BASS OF THE ELASTIC 4 OF CHICAGO, 1942-43 CHAMPIONS

Yes! I was plenty busy at the Finals in Chicago on June 19th, but not too busy to think.

Five thousand people hanging breathlessly on each chord provided by that most perfect means of producing harmony—the male voice.

Ten hard-boiled judges, each concentrating to catch those tiny flaws we sometimes get away with, but which are not very often missed by the judges.

The spotlight, the deep shadows, the hopes and the prayers that everyone realized filled the vast auditorium with a trembling air of expectancy.

Yes, it was a thrill. It was a wonderful thrill to me even to hear, a year ago in Grand Rapids, that the Elastic Four had qualified for the finals contest. No red-blooded individual, but especially no Barber Shopper, can help but feel the throbbing responsibility as he steps onto the stage to do his part in the finals contest. It is really great to be one of that select group of sixty men, chosen from the ranks of our Society from all over the United States. Those of you who were on the stage at the Chicago finals know what I mean. I am sure you felt just as proud as I did at Grand Rapids when the Elastic Four stepped into the spotlight to battle the "mike" as it were.

It is not an easy job, but one which I am sure we all enjoy, especially after that first sort of nervous, empty feeling passes. However, I sometimes wonder how many of us fully appreciate the responsibility which I cannot help but feel we owe to the national organization. It is so easy, and sometimes even convenient, to cuss the judges, the "mike," the acoustics, or perhaps someone's B Flat cough when we were just about to try and hit B Natural. We all love to alibi, but after all is said and done, the final vote of the judges is cast and 20 new medals adorn 20 proud and elated chests. The new champs are crowned, flashlight bulbs blink, names are recorded, and another national contest is over.

Then, are we to return to oblivion? No! It must not be, for that should be just the beginning of a new era, a new year during which we should strive to do our utmost to bring the friendliness of our great Society to the greatest number of people. That is something every member of our Society should try and do, but especially should this be the duty of those 60 top-flight Barber Shoppers who made the finals.

Is it not proper to ask, who made the appearance of these 60 finalists possible? Who brought people from all over the United States to hear them? Who provided the audience of the 4,000 to 5,000 before whom they have now performed? It seems to me that the first credit for all of this must go to our national organization. After all, who would know about us, outside of our own community, or State possibly, if it were not for the National Society. Personally, I shall never forget the fine, and in fact quite lengthy, lecture which Vice President Reagan gave me after the Elastic Four had been declared the 1942 champions. Brother Reagan made me realize, and very seriously, the extent of responsibility which the Elastic Four had then to assume. I passed this thought on to Roy, Jim, and Herman and we very firmly resolved to try and be as good members as any our Society ever had. If we were not, you may be sure it was not for lack of trying.

Be all that as it may, it is my humble opinion that all 60 men in the finals owe something to our beloved institution. (If they will permit it, make it 64 so as to include the Elastic Four). Surely, we owe all possible support and allegiance to the chapters whom we represent. A good quartet can do considerable to strengthen and build bigger and better chapters. A finalist quartet can materially help to maintain chapter interest as can any other good quartet, and certainly we should do all in our power to carry out such purpose and to aid in chapter extension work.

We should all do all that we can to aid the soldiers, sailors, Red Cross, bond drives, and the like, but we must also remember that the very foundation of our Society is built on the individual fame and ability of our quartets, and our male choruses, to sing good harmony. There is no good substitute for the marvelous mental relaxation and thorough enjoyment which derives from the beautiful harmony provided by our favorite hobby. We have a great responsibility, but surely one that is not a burden, for it is in fact a great pleasure to work at.

Surely, we must build a mightier institution so that still more good may be broadcast, in more places, and to a greater number of people.

Every member of our entire organization should try and do his best toward such end, but surely we can count on our finalist quartets to help keep such forward progress alive. Would it not be wonderful if each such quartet went into a serious huddle to figure out how best it could serve its chapter and how best it could serve our National Society? Why not start now to plan how you are going to win the 1944 gold medal or at least do such a good

(Concluded on Page 9)

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## FOURTH PLACE WINNERS AT CHICAGO



The Aristocrats, St. Louis, Mo.

Left to right—Dr. Norman F. Rathert, lead; Victor Scholz, tenor; Fred Wayman, baritone; Harold Bugg, bass.

## Arrangements Committee Active

The National Committee on Song Arrangements has launched an ambitious program for your harmony singing pleasure this year.

As this is being written committee members are putting the finishing touches on "The Old Songs," the Society theme song adapted from Geoffrey O'Hara's famous "A Little Close Harmony," originally published in 1921 by the Boston Music Co. The Society arrangement, scheduled for release with this issue of the Harmonizer, is intended to give our entire membership a standard arrangement simple enough for gang singing yet including in its four measures some thrilling barber shop chords.

The Committee's main task is that of arranging a song a month throughout the year. The selections will give your quartets and choruses a well diversified repertoire of "the old songs" in effective barber shop style. The titles? Let that be a pleasant surprise on the occasion of each release. You'll like them.

Enough for this time. Sure, your committee has other plans, but of them, more later. In the meantime send your suggestions and comments to Phil Embury, Chairman of the Committee on Song Arrangements.

*Great minds discuss ideas.  
Average minds discuss events.  
Small minds discuss people.*

## SO, YOU MADE THE FINALS

(Continued from Page 8)

job of trying that whoever does win will know that they had to beat a veteran finalist quarter who made them work for it.

Remember a champion quartet must overcome every obstacle.

Then, as the curtain rises on the finalist contest in 1944, let us each and everyone be able to look back with pride on our past year's accomplishment, and be able to honestly say, "I DID MY PART."

## TULSA AMBITIOUS

Fred Schroeder, the new President of the Tulsa Chapter, L. C. Baston, Vice President, W. O. ("Bill" of the Mainstreeters) Palmer, Secretary-Treasurer, and George McCaslin, (also of the Mainstreeters) Membership Committee Chairman, are authority for the statement that great things will come out of their chapter this year. With such officers, and with men like O. C. Cash, Fred Graves (bass of the Mainstreeters) and Doc Enmeier (tenor of the Chord Busters) on the Executive Committee, Tulsa just can't miss! That's where our Society was born — in April, 1938!

## MUSKEGON PROUD

What with a National Achievement Award, two members on the National Board, Frank C. Morse and John R. Buitendorp, two quartets in the Finals at Chicago, the Presidency of the Michigan State Association under its belt, and a commitment from a number of other Michigan Chapters that Muskegon will be awarded the Feb., 1944 State Contest, this Chapter is bursting with pride. We don't blame 'em a bit. The Chapter's 1943-44 quartet marathon has been launched, and will continue through the year until the Finals next May.

## Records of THE ELASTIC FOUR

It is possible that I will underwrite the cost of having made a series of three records of the Elastic Four by R. C. A. Studios. If enough people will buy them, these can be sold at \$4.75 per set, which will include DOWN BY THE OLD MILL STREAM, MOOD INDIGO, MAPLE LEAVES, LAZY RIVER, PEGGY O'NEILL, CIDER MILL, TELL ME YOU'LL FORGIVE ME, AND NOW THE DAY IS OVER.

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Advertisement

## GOOD PUBLICITY AND PUBLIC RELATIONS

The editorial reprinted below is a fine example of the relationship between publicity and public relations mentioned in Deac Martin's column next door.

## THE PLAIN DEALER

AND DAILY LEADER

Net paid circulation for twelve months ended Sept. 30, 1942,  
as filed with the United States Government:

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WEDNESDAY, JUNE 30, 1943

## Musical Revival

Spectators jammed the big Medinah Temple at Chicago to the rafters. Barber shop quartets from many parts of the nation took their turn on the stage. The national title was at last awarded to four Chicago amateurs for the richness of harmony and the vitality of rhythm displayed in "The Bowery" and "It's Only a Shanty in Old Shanty Town."

The newspapers reported that handlebar mustaches and brown derbies, the once familiar trappings, were missing, and this will not surprise those who know the background of the unusual musical conclave just concluded.

The revival of the ancient and melodious art of quartet singing has become a serious hobby among men throughout the United States. The revival received impetus by the formation of a national organization in 1938. The wide interest in the movement is illustrated by Sigmund Spaeth's book on barber shop harmonies, and by the fact that songs arranged by a national barber shop committee have made their way to the concert stage.

"Barber shop quartet" has been common parlance for several generations. It traces its origin to a period when the barber shop was literally the headquarters of male singing groups. The form of the song is rigid. The lead is carried by the second tenor. Above the lead is an improvisation sung by the first tenor, and below are the baritone and bass parts. This does not vary. The theme does not skip from voice to voice as in other part-forms.

For a hundred years Americans have searched for music that was truly national, but without a measurable degree of success. One cannot pass over the barber shop revival. In this medium native talent is given an outlet available in no other. Each man is his own composer.

In recent times burlesque renditions of "Sweet Adeline" have had a repressive influence. Men who might sometimes have sung a song have turned on the radio rather than resemble an inebriated fellow in a top hat hanging to a lamp post.

The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., has set out to plow under the burlesque versions, and it is succeeding. However, "Down on the Old Mill Stream" is still in good standing.

## THE WAY I SEE IT

by DEAC MARTIN



*"I disagree with what you say, but I shall defend to the death your right to say it". Attributed to Voltaire, 1694-1778.*

The way I see it, something occurred at Chicago that is a perfect example of the difference between "publicity" for the Society and good "public relations" for us. A lot of people, even businessmen, confuse the two, or think they're one and the same.

Publicity is anything written or said about us that reaches outsiders. It may be said or written by us; it may be by someone else. It may be transmitted by personal conversation or letter, by small newspaper or metropolitan daily, through public speech; or it might reach millions-in-a-minute via radio. If Casey whispers to Clancey "I hear the Society is a collection of beery bums" that's bad publicity, just as much as if he had written something in our praise (good publicity) for a national magazine.

Publicity concerning the Society results in a good, or bad, or mixed reputation for a local chapter or the national body. Whatever we do that reaches the public; whatever we say that is known to the public; whatever is written or said publicly about us are elements in our "public relations." These elements help to mould our reputation among those who don't know us.

The Chicago Convention incident shows how publicity conceived in the interest of good relations with the public can, by slight twist or oversight, become poor public relations. At one of the radio broadcasts, an announcer, filled with the friendliest intention to give us a nice build-up, spoke twice of the "thousands of SPEBSQSA members gathered from all parts of the country." Across the studio I saw President Hal wince visibly both times. In these days of conservation several million listeners had been told that we turned out in "thousands" (to jam the already jam-packed transportation systems).

Nothing serious was involved. A few hundreds rather than "thousands" were involved. The announcer, a most kindly person, would have been chagrined had he realized that maybe 1% of his listeners were saying to themselves "Those fellows should have stayed home." But, had the subject been more vital, a million people might have said what they thought—to another million. We could have been held up as a horrible example.

This little incident, harmless in itself so far as I know, is cited merely to indicate the care with which we should act as a Society, how closely we should scan our own statements, and why we should go out of our way to be sure that any statement made about us, spoken or written, should bring out true facts in the interest of "good publicity." All combine to establish our reputation with the public. What we do is "public relations" when known outside. You don't buy them by the yard, or cut off a slice for six months consumption. You live them. That's the way I see it.

## FIFTH PLACE WINNERS AT CHICAGO



The Harmony Halls of Grand Rapids  
Left to right: Bob Hazenberg, lead; Ed Gaikema, tenor; Ray Hall, baritone; Gordon Hall, bass.

## Habitat and Traits of Barbershoppus Harmonicus

By PRAGUS P. PICKERAL  
*Nature Expert, Joe's Racing Form*

*(The author was fortunate to be in the strange land located on the banks of the enchanting Chicago Drainage Canal, during June. He there made the study on which the following is based).*

The Genus Barbershoppus Harmonicus (or Barber-shopper) is an illegitimate member of the Pipus Musi-calus family, by reverse process. They spend most of their time emitting musical sounds. Scientists call this "bar-ber-shop harmony." What the residents of a certain Chi-cago hotel call it, is something else.

At first, it seems that attempting to secure a specimen of the trihe will be difficult, as they have no regular haunts and, when mingling with the common herd, can hardly be distinguished from human beings. The author discovered that there is one fool proof method of identifying the type. First, get any group of men singing. Then start to accompany them on the piano. For some reason, the true Barbershoppus is very much in fear of musical accompaniment and becomes unnerved.

It has been said also that should a true Barbershoppus enter a room wherein a blond reclines in one corner and three of his own kind are in the other corner, he will ignore the blonde and make up a quartet. But, while their love life seems to be secondary, your observer noted that not all those making "arrangements" at Chicago were musicians.

*(Ed.—Having heard Henry Hart, of Midland, sing we have reached the conclusion that both his musical and literary education have been neglected. Take the above for what it's worth, but don't be too hard on Henry. He is really a nice fellow.)*

### LONG BEACH INVITES VISITORS

Nine new members were recently added to the roster of the Long Beach, California Chapter. Meetings are held on the first Friday night of each month and all barbershoppers visiting in Southern California are invited to drop in. Edison Thomas is the Chapter Secretary.

## A SERMON IN SONG

The Elastic Four, Chicago, Illinois

Dear Boys:

Through the magic influence of radio, spoken words, music and songs are broadcast to millions of listeners. Would it not be grand if those who send their voices to a waiting world could know some of the effects of their efforts on the lives and hearts and souls of those who listen?

On Sunday morning, June 20, a most remarkable incident occurred in connection with your broadcast over WGN. My wife and I had driven our youngest son Don, down to the place where he had been instructed to report for active duty in the United States Naval Reserve. There are millions of mothers and fathers who are undergoing this same experience. They alone know how it pulls the heart strings at the moment of farewell.

We were sitting in our car, trying so hard to smile and be brave. I turned on the radio and the SPEBSQSA program was on. We listened to beautiful songs sung by the national champions. It was nearly twelve o'clock noon and our son had to report across the street at that hour. We were about to say farewells when we heard the announcement that the Elastic Four would sing their own arrangement of "The Lord's Prayer." And as you sang so beautifully, so touchingly, so prayerfully the words Our Master taught us to pray, we all bowed our heads in solemn reverence. When the song ended, we looked up and all three of us were smiling—there were no tears. Cheerfully we said to our boy, "So long, old kid, best of luck."

I tell you this little incident because I want you boys to know how thankful we are for your song. It cheered three hearts — a mother's, a son's, and a father's — on Father's Day.

Gratefully yours,

RALPH S. FREESE

*"If we go at this job as though we expect the war to last five years, we may be able to wind it up in one year; if we tackle it with the thought that it will be over in one year, it's a certain to last five." —Marvin E. Coyle.*

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## Good Sportsmanship

Among the most pleasing traits of human beings are—persistence of effort, indomitable will to win, and reluctance to acknowledge defeat.

When a runner is preparing for a track meet, he trains for weeks. If he loses, he goes into training again and prepares for the next race in the hope that he may eventually be declared the victor.

So it is with the quartets who compete in our National Contest. They rehearse diligently for months. They work out new arrangements and strive to perfect their tonal quality, blend, and precision, in their endeavor to be declared one of the fifteen finalists, and then one of the medallion winning five. The crowning glory, that of being "Champions," and of wearing the O. C. Cash Gold Medallions, can go to but one quartet each year. About one-fourth of the competing quartets achieved the coveted circle of Finalists. Three-fourths of the number must emulate the runner in the track meet and work further in order to achieve their goal.

One of the finest things about our contests is the good sportsmanship displayed by the competing quartets. With few exceptions they accept the verdict of the judges in a manner that reflects credit upon them. Not once have I heard questioned the sincerity of the judges. Their judgment may occasionally be questioned, but never their honesty of purpose.

Members who have competed in our contests have proven themselves to be a great group of men: men who can lose and take it standing. Fred Sahlender, of the Harmony Kings, one of our finest quartets, expresses a typical viewpoint very admirably when he writes, "The Harmony Kings are not in the least down-hearted by our failure to 'place' in the Contest. You will find us in there again next year pitching like Hell."

That's real sportsmanship.

HAL STAAB

## SANTA MONICA SOUVENIR BADGES

National Board member Steve Cady and Chapter President "Sox" Kuhlmeier brought a delegation from Santa Monica Chapter to Chicago and on behalf of the city presented each registrant at the convention with a souvenir badge made up of an abalone shell "V" and silk ribbon, inviting the Society to hold the next convention in that city.

## MANY CITIES BID FOR 1944 CONVENTION

### No Indication Who Has Inside Track

Although no decision will be made by the National Board until its winter meeting in January, eight cities presented invitations for the 1944 National Convention—Chicago, Clayton, Mo., Cleveland, Detroit, Santa Monica, Cal., St. Louis, Warsaw, N. Y., and the phantom chapter of Katoosa, Oklahoma. The latter is considered to have very little chance for two reasons—first, the train service (one train a week in each direction) and second, no member of the Board, except Ray Granger, has as yet been able to find Katoosa on any map. Ray insists there is such a town, and Frank Rice confirms it.

The location of the January Board meeting will be decided by National President Hal Staab after a mail vote of the Board members early in November. Chicago, Cleveland, Detroit, Katoosa, Oakland County (Mich.), Peoria, St. Louis and Warsaw presented invitations to the Board. The January meetings have become "National Conventions in Miniature."

## RUDY HEINEN "MAKES WITH THE NOISE"

Yes! Our enterprising banker, swimmer, Board Member and Chapter Starter, R. J. "Rudy" Heinen, of Halbur, Iowa, "Makes with the Noise" a nice little bit of publicity for the Society in a recent issue of the "Railroad Magazine." Rudy wrote to the editor objecting to an article in which somebody had told prospective hoggers not to try to develop a distinctive style of blowing the whistle.

Some may not agree with Rudy that, "a deep toned chime whistle is mighty sweet music." But we'll all agree it doesn't hurt to have the RR mag. editor qualify Brother Heinen's remarks, "That Mr. Heinen has an ear for harmony may be gathered from the fact that he is a director of the Society for, etc." More noise like this, we can stand.

## SPRINGFIELD HAS OWN PUBLICATION

"RE-CHORDS" a four-page printed bulletin is published monthly by Bob Fuller, Secretary, for the members of Springfield, Mass., Chapter. It carries news of members, important announcements and general items and is one of the most readable little organs we have seen.

## THE CORN BELT CHORUS



150 men from the Bloomington, Canton and Peoria Chapters, under the direction of John Hanson.

## OUR NEW CHAPTERS

Since the last Harmonizer was issued, Kansas, Ohio, Massachusetts, Illinois, Nebraska, and Michigan have added new chapters.

### O'Fallon, Illinois

Just as we go to press word comes from Secretary-elect Theo. K. Warma that the organization of this chapter has been completed with 33 charter members and the following officers: Samuel Taylor, President; John M. Sapp, Vice President; Oliver C. Joseph, Treasurer; Carl Von Brock, Musical Director.

Congratulations, fellows, on such a splendid start—and our deep appreciation to Brothers Cosmas, Balser, Wodicka, Rathert, Murray, Heusler and all the other St. Louis Chapter men who came over to your preliminary meeting and helped you start the ball rolling. We're glad to have you with us—and that statement comes right from the heart.

### Omaha, Nebraska

A visit to the Chicago Convention by three Omaha businessmen, with barber shop harmony "leanings," resulted in the quick organization, on their return home, of an Omaha Chapter. Loyd Bumpas of the Fontenelle Hotel is the Chapter Secretary and Clyde Darner, an Omaha banker, and one of the Chicago Pilgrims, is President. The Charter Member list includes National Board Member R. J. "Rudy" Heinen of Halbur, Iowa, who plans to retain, also, his membership in the Kansas City Chapter. Greetings, Omaha, our first Nebraska Chapter.

### Arkansas City, Kansas

Roy Woodard as President, Ross Farrar as Vice President, and David L. Hall as Secretary-Treasurer head up the enthusiastic group of barbershoppers in Arkansas City. President Woodard's address is R.F.D. No. 2, and Brothers Farrar and Hall can both be reached in c/o Home National Bank. This gives Kansas three chapters, Junction City and Wichita being the others.

### Willoughby, Ohio

Henry Seith of 62 Glenwood is Secretary-Treasurer and L. F. Meier of 66 Barker St., is President of the Willoughby Chapter. The group received their baptism of fire at an outdoor meeting of the Cleveland Chapter last fall and the "exposure to infection" resulted in a case of chronic and incurable barbershopitis. Brother Seith says "We're just a small chapter in a small town, but we're enthusiastic, and how. Watch us grow."

### Pittsfield, Massachusetts

Bob Fuller, Secretary of the Springfield, Mass., Chapter was the moving spirit in interesting the Pittsfield group. As soon as the pleasure driving ban is lifted, Northampton, Pittsfield and Springfield are to have a series of joint meetings. Dick Pierce of North Adams may soon get his plans there under way before the winter season starts so that a four city group of chapters will

form the nucleus of a Massachusetts State Association. Wm. R. Sage is President and Richard S. Ringie, Secretary of the Pittsfield Chapter. President Sage can be addressed in c/o Associated Transport, Inc.

### Jacksonville, Illinois

Organized in May with R. D. Eiler, Box 384, as Secretary and Harold D. Kamm, R.F.D. No. 1, Franklin, Ill., as President, Jacksonville entered its Morgan County 4 in the National contest and those four likeable boys coasted into the finals like nobody's business. Down in Illinois they take their barbershopping seriously.

### Port Huron, Michigan

Michigan's chapters now number 19 with the addition of Port Huron—at the entrance to the Blue Water Bridge to Canada. A large group of neighborly members of the Detroit Chapter helped to plan the charter-night of the Port Huron Chapter in May. Albert J. Armstrong, c/o Post Office is President and Arthur M. Mowry, 1504 18th St., is Secretary-Treasurer.

Albany, N. Y., Elkhart, Indiana, Reno, Nevada, Wellston, Mo., Racine, Wis., and several other cities are nearly ready to announce their organization night plans. 1943-44 is to be a year of unprecedented growth for S.P.E.B.S.Q.S.A.

## OUR PEORIA MASCOTS

We are simply incapable of expressing all the appreciation we feel to the different officers, chapters and members of the S.P.E.B.S.Q.S.A. for the many happy occasions and pleasant memories we have experienced through their hospitality and courtesy. We can only say that we are four of the most ardent admirers of your organization and all that it stands for, and hope it continues to grow to gigantic proportions and succeed in all the aims you and the other national officers have for it.

Thank you, again.

Harmoniously yours,

THE BARBERETTES

(Idelle Dykeman)

*"Yours for more Harmony"*



Red Rock Bottlers, Inc.

ATLANTA, GA.



## ANONYMOUS EVALUATES

Dear Carroll:

While recovering from ear-throat infection (natural perhaps to genus *barbershopperensus Americanus*) I've had my first opportunity in years to think. I find that my thoughts are most frequently centered upon the Society and the comparatively new friends met through it.

They pop pleasantly into mind from cities and villages from coast to coast. Some of them, I know, such as Bob Durand may be overseas or on the high seas. As I meet them all in memory I agree with myself more and more—The Finest Group Ever Assembled Under a Fraternal Banner.

I've taken advantage of the convalescent period to peruse files that start with a letter from O. C. Cash, May, 1939. A trip through this record is more pleasant than any single individual can possibly deserve. For instance, I met Phil Embury by letter in March, 1940, not long after having the privilege of meeting Stern, Wright, Rice, the late Erickson, Godlove, Blevens, Rathert, Hall, Wodicka, Nelson, Dick, Albright, the Barflies, Schwoppe, Fox and many other just as upstanding citizens (and good barbershoppers) at the January, 1940, meeting in St. Louis.

Those names alone (my gosh I forgot Ray Granger, Graves, Kerby et al at that meeting) added to one's Treasury are priceless. And it was well after that when I began to meet more new friends by the dozen, as the Society progressed. To name 'em would be to write the roster.

And what a record of hopes, trial-and-error, concerted and individual effort peeps out of the old file! All of it is built around the dream and early work of O. C. and the Tulsa originals. He can be proud of what he started. And I'm sure that O. C. is as grateful as I am that such men as the above and Sturges, Reagan, Perkins, Staab, Wolff, Laing, Dragoo, Thorne, as examples of many more in their class, have carried the banner that he raised.

The main point, if any, to this note is—I'm glad to have mercha, Carroll, you being a symbol in this case of the worthwhile men who came into my life through the Society, and whom I'd never have known otherwise.

I shall always feel that I'm both lucky and privileged to be able to associate with 'em.

And this note wouldn't be complete without one more thought that, again, pops out of my files. As I look at the material collected at this one unimportant spot, my hat is off to you officers who have really invested time in the Society . . . but particularly you, Hal Staab and Phil Embury who came into office after we started to roll. You three have handled the major work of a national organization for love.

### PLEASE DON'T BLAME US

If you don't find any news items in this issue concerning your chapter, don't blame the poor Editors until you have first found out whether or not your Chapter officers sent in the July 1st Chapter Activities Report to the National Office. Chances are that they didn't.

## National Committees Appointed

Here is a complete list of President Hal Staab's appointments of standing national committees (Committeemen who are not members of the National Board are designated by their chapter affiliations).

Finance—Staab, Chairman; Adams, Cash, Stern.

Rules and Regulations—Brown, Chairman; Davison, Embury, Scott, Thorne, Wolff.

Extension—Pierce, Chairman; Buitendorp, Fuller (Springfield, Mass.), Godlove, Knipe, Marlowe.

Chapter Ways and Means—Stanley, Chairman; Brown, Eddy, Martin, Scott, Sturges.

Community Service—Perkins, Chairman; Abbott, Campau, Garrett, Godlove, Stern.

Inter-Chapter Relations—Marlowe, Chairman; Eddy, Garrert, Hanson, Perkins.

Publicity—Knipe, Chairman; Abbott, Heinen, Morse, Visel (Chicago).

Song Arrangements—Embury, Chairman; Childers (Tulsa), Palmer, Perkins, Reagan, Thorne, Webster (Cleveland).

Achievement Awards—Morse, Chairman; Heinen, Rice.

Resolution—Wolff, Chairman; Laing, Davison.

Chapters at Colleges—Martin, Chairman; Campau, Davison, Marlowe, Morse, Nelson, Seelye (Rochester, N. Y.).

National Contest and Judging—Thorne, Chairman; Embury, Godlove, McCaslin (Tulsa), Phelps (Kansas City, Mo.), Reagan, Rice, Sahlender (Springfield, Ill.).

Chapter Methods and Interchange of Ideas—Buitendorp, Chairman; English (Canton, Ill.), Grant (Saginaw, Mich.), Palmer, Pierce, Stanley, Taylor (Northampton, Mass.), Van Dyke (Oklahoma City), Vincent (Binghamton, N. Y.).

## CHICAGO CONVENTION NOW A MEMORY

(Continued from Page 3)

Mainstreeters of Tulsa (with Harry Hall and Geo. McCaslin of the old Bartlesville Barflies teamed up with Fred Graves, bass of The Okies, and Bill Palmer, Secretary of the Tulsa Chapter) third, The Aristocrats of St. Louis fourth, and the Harmony Halls of Grand Rapids (formerly the Hall Brothers) fifth. The judges made no announcement of the relative standing of the other ten—but here they are, listed promiscuously—Harmony Kings of Springfield, Ill., St. Louis Police Quartet, Gipps Amberlin 4, Peoria, Acoustical Persecuting 4, Jackson, Mich., Four Flats, Cleveland, Morgan County 4, Jacksonville, Ill., Unheard of 4, Muskegon, Mich., Forest City 4, Cleveland, Harmony Weavers, Muskegon, Mich., and the Harmonaires, Clayton (Mo.) Chapter.

And so the 5th Annual S.P.E.B.S.Q.S.A. Convention and Quartet Contest passes into history. Start getting ready for 1944, my hearties!

## The Founder's Column

BY O. C. CASH

### PITCH 'EM HIGH!

Boys, we sure have come a long way in the 5½ years since our little group of cronies in Tulsa first decided to "perpetuate and preserve" the kind of quarter singing we had been brought up on. That was in April, 1938. Look at us now. All of which goes to show that if an idea appeals to the better side of a man's nature, and isn't motivated by anything that is either selfish or commercial—it will live—and grow. I take no credit. I just felt the need of "an outlet" and I found that thousands of others did, too.



"Pitch 'Em High and Sing 'Em Loud" has always been a cardinal principle with me. Maybe that's why I've always liked the "Beacon 4" of Wichita so well. But I can't agree with Chick Weber, charter member of the Chicago Chapter, who bemoans the fact that there were so many "soft singing" quartets at the last Convention, 'cause I love soft singing. Don't tell me, Chick, that the Kansas City Barber Pole Cats, the Muskegon Unheard of 4, The Harmonaires of the Clayton (Mo.) Chapter, the Hamptonians from Hal Staab's home town, Carleton Scott's Keynotes from Oakland County, Mich., and any number of other soft singing quartets don't give out sweet music. I would, and I did, sit up all night, twice, to listen to 'em.

Bill Novak, Cicero Chapter Secretary writes that he misses The Gay Nineties costumes which are rapidly disappearing from our Contests. So do I, Bill. However, maybe it's a modern trend that we shouldn't try to do too much about.

No one can say that the P.A. system at Medinah Temple was perfect—or even nearly perfect. Actually, it wasn't even good. And a number of good quartets suffered as a result. But it proved one thing—that every quartet should study mike technique as carefully as they study their blend, their notes and their harmony. Even with a perfect P.A. system, a knowledge of the use of a mike properly is highly essential.

### CONVENTION FILM AVAILABLE

The two reel, 30 minute, Convention Film is expected to be available for rental to Chapters early in September. Faithful Harry Brown, who took the pictures with the valiant help of Rudy Heinen and Dick Sturges, has worked hard on the preparation of the titles and assembly of the film. The Society owes him a vote of appreciation.

Harry writes, "The film is 16mm. Kodachrome and can be projected on any 16mm. projector. It will have a total length of about 560 feet."

Scheduling of the film will be a complicated and far from easy job. So, please, in sending in your reservation, specify a first, second, third and fourth choice of dates. The rental fee will be within the reach of all Chapters.

## THE FLAT FOOT FOUR of Oklahoma City

*This is the fifth of a series of biographies of well known SPEBSQSA quartets.*

The Flat Foot Four was originated by O. A. Cargill soon after he became mayor of Oklahoma City in 1923. Johnny Whalen was the tenor at that time and, although the personnel of the other voices has changed many times, Johnny always sang in that spot. The others in the original group were Frank Sheppard, lead, Roland Cargill, the mayor's brother, baritone, and Bill Parrish, bass. The quartet made its initial public appearance at a meeting of the Oklahoma City Chamber of Commerce and it was at this meeting that Mayor Cargill first introduced them as "The Flat Foot Four."

The quartet as originally set up remained intact until 1927. Then, Sheppard, Cargill and Parrish left the police department. In 1929 the quartet reorganized and continued to function through the next ten years, losing and replacing on the average of one man a year.

In 1939, with a group composed of Whalen, top, Britt Stegall, lead, Granville Scanland, baritone, and Sam Barnes, bass, the four competed against some twenty quartets in the first annual competition of SPEBSQSA at Tulsa, and placed third. In the summer of 1940, at the second competition held at the New York World's Fair, with "Red" Elliott singing in the baritone spot, the quartet copped the championship from a field of 200 quartets.

During the years 1937-1941 the quartet made hundreds of appearances from New York to Los Angeles and as far south as Mexico City. It was named by the American Legion as the official Legion quartet for the state of Oklahoma. Incidentally, every man who ever sang in the quartet was a World War vet. The last engagement of the Flat Foot Four was on the night of September 6, 1941, at the Phillips Petroleum Community House, Oklahoma City. The last song they sang was the "Four-Way Song" wherein four different songs are sung in harmony. That night, Leon Howard (Johnny) Whalen died. There will never be another like him.



Left to right—Lieut. Johnny Whalen, tenor; Britt Stegall, lead; Red Elliott, baritone; Sam Barnes, bass.

*"We love music for the buried hopes, the garnered memories, the tender feeling it can summon at a touch."*

## Joplin, Mo., "Hitting the Ball"

The members of this Chapter are proud of the fact that their Immediate Past President, John W. Garrett, has been elected to the National Board, an honor conferred at the Chicago Convention. Joplin's history is rather unusual. In part, here it is:

In April, 1940, Sigmund Spaeth, of New York, sent a copy of his book on Barber Shop harmony to Mrs. Georgia Marshall Cragin, of Joplin, a composer in her own right, with a note suggesting that she sound out the possibilities for a Chapter in the city. Mrs. Cragin contacted O. L. DeMier, (as good a baritone as you will find), and an open meeting was called by invitation and through newspaper publicity.

Organization was completed with the election of DeMier, President, Pete Allan, (Joplin's foremost top tenor), vice president, Claude Payne, (baritone deluxe), secretary-treasurer and Art (Harmony) Baker, sergeant at arms. The Chapter's growth has been steady and interest has increased rapidly.

Eight members of the Chapter attended the National Contest in Chicago, including a quartet, the "Rainbow Four," Pete Allan, tenor; Frank Martin, lead; Claude Payne, baritone, and Frank Netherly, bass. They didn't make the Finals but they "done noble," gained some invaluable experience and will be back later to furnish some tough competition.

S.P.E.B.S.Q.S.A. Visiting Firemen will please note that Joplin meets the first Tuesday of each month at the Connor Hotel.

## THE "200 MEMBERS BY JAN. 1ST" CLUB

What started out to be a race between the St. Louis Chapter and the Oakland County, Mich. Chapter, to see which one could have the largest number of members by January 1st, is no longer a private fight. Muskegon, the big bullies, insisted on getting in on it, and along came Wichita, Kansas; Clayton, Mo.; Tulsa, Okla., and Kansas City, Mo. These six chapters have adopted the slogan "200 Members by January 1st or Bust." Inasmuch as the exclusiveness of the original idea has been abandoned, much to the disgust of Secretary George Cosmas of St. Louis and President Carleton Scott of Oakland County, why not make it a Free for All? Paging Springfield, Mass., Peoria and Bloomington as well as any others who want to get their feet wet. Cosmas and Scott say that when they were little boys, their mothers told them never to play with big boys, so they have decided to bar Detroit and Chicago. "Let these two gangs have their own race; they're too big for us."

## FROM THE 1940 NATIONAL CHAMPS

Sam Barnes and Britt Stegall of the Oklahoma City "Flat Foot Four" sent a message of cordial greeting to all attending the Chicago convention. They write in part "We regret not being able to attend this convention, but we are looking forward to seeing the whole gang again some day soon. With "Red" Elliott living elsewhere and with Johnny Whalen gone to his eternal reward, there is no 'Flat Foot Four' any more."

## "Huck" Sinclair, of the New Champs, Speaks a Piece

National President Hal Staab recently received an enthusiastic letter from "Huck" Sinclair, the baritone of the Four Harmonizers, 1943-44 National Champions. It was a masterpiece. Here are some extracts.

"It was one grand convention and so far as the 'Four Harmonizers' are concerned we can't seem to get ourselves back to earth after receiving first place honors.

"Of the many and varied recognitions a man may attain in life we feel the greatest of all at least from the standpoint of pleasure is the winning of first place in a National Contest of S.P.E.B.S.Q.S.A. quartets. Our joy and enthusiasm since receiving this distinction is unbounded and we want the world to know how very proud we are of the honor which has been accorded us.

"You may be assured that individually and as a quarter we will devote all our efforts and energy to living up to the title and promoting the interests of our Society in every way possible."

## MAINSTREETER'S BARITONE AIRS A PEEVE

My first experience singing baritone was in the Frisco depot in Lockwood, Mo. This was several years back and, in spite of the discouragements, I have stayed with it.

I would like to be a charter member of "The Amalgamated Order of Baritone Singers." Such a union is going to be necessary so that we baritone singers can protect ourselves against the machinations of the other voices. I view with alarm such events as the feud between Frank Rice and Bob Holbrook, as to which is the best lead singer. What I say is, "What does it matter?"

When a quartet sings before a group of folks, every one says, "My, what a beautiful lead," or "what a clear high tenor," or "what a full deep bass." I sang with my quartet all over Chicago and listened to the compliments showered on the other three members. Finally, late the last nite, a fellow approached me and said, "Shay, you certainly do shing a shwell baritone." Can anybody suggest anything?

W. D. "Bill" Palmer,  
*Secretary, Tulsa Chapter*

## BERT PHELPS REPORTS FOR KANSAS CITY

We plan to comb defense factories, large corporations, and church choirs for men interested in singing with the idea of combining all of them into a "Sing for Victory Chorus." We hope to have at least 150 voices in this group.

The Barber Pole Cats are to sing at the Pratt-Whitney plant and are making arrangements with North American and Remington to appear there. The Cats have also been making regular appearances at the K. C. Canteen, the U.S.O., and both the Naval Air base and the Induction Center at Leavenworth. Two other quartets, the Chordinators and the Unheard of 4, have also made appearances at American Legion functions to interest some of the boys of the last war in barbershop harmony.

Our "Sing for Victory Chorus" project has a two-fold purpose—we're selfishly trying to promote the growth of our Chapter, and at the same time, bringing into being a sadly needed civic entertainment group.

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

(The Society has held five National Contests)

	1939 at Tulsa	1940 at New York	1941 at St. Louis	1942 at Grand Rapids	1943 at Chicago
First Place	Bartlesville Barflies Bartlesville, Okla.	Flat Foot Four Oklahoma City, Okla.	Chord Busters Tulsa, Okla.	Elastic Four Chicago, Ill.	Four Harmonizers Chicago, Ill.
Second Place	Capitol City Four Springfield, Ill.	Bartlesville Barflies Bartlesville, Okla.	Barber Pole Cats Kansas City, Mo.	Barber Pole Cats Kansas City, Mo.	Barber Pole Cats Kansas City, Mo.
Third Place	Flat Foot Four Oklahoma City, Okla.	Four Barbers (Commuters) New York, N. Y.	Phillips 66 Bartlesville, Okla.	Phillips 66 Bartlesville, Okla.	Main Streeters Tulsa, Okla.
Fourth Place	None	Kansas City, Mo. Police Quartet	Harmony Kings Springfield, Ill.	Harmony Kings Springfield, Ill.	Aristocrats St. Louis, Mo.
Fifth Place	None	New York City Police Quartet	Capitol City Four Springfield, Ill.	The Four Misfits Chicago, Ill.	Harmony Halls Grand Rapids, Mich.

### Oakland County (Michigan No. 9) to Present Cash Medallions

The O. C. Cash Medallions to the members of the top five quartets in the 1944 National Contest will be presented by the Oakland County (Michigan No. 9) Chapter. In accepting the offer National President Staab wrote Chapter President Carleton Scott:

"It was most magnanimous of the Oakland County Chapter to offer to furnish the twenty medallions for the members of the five top quartets at the 1944 National Quartet Contest. The offer is accepted.

I want to extend to your Chapter my personal appreciation, and know that the National Board will be extremely grateful.

Give my kindest regards and best wishes to the members of the Oakland County Chapter.

Chord-ially

HAL

Oakland County has laid plans to sponsor a chapter in Plymouth, Mich., and one in Windsor, Ontario. When the latter becomes a reality, our Society will, for the first time, be truly "International."

### SAGINAW'S OFFICERS INSTALLED

Ray Campau, President, Don Gilbert, Vice President; Nelson Joyner, Treasurer and Gordon Grant, Secretary, are the 1943-44 officers of the Saginaw Chapter and serve also as the group's official representatives on the Board of Directors of the State Association, of which Grant is the Secretary. The Chapter's Executive Committee of seven men passes on all applications for membership, thereby insuring the acceptance of only congenial men. There are prospects of new chapters in Bay City and Caro, with Saginaw as the sponsoring chapter. The Saginaw Chapter is extremely proud of the 1942-43 National Achievement Award given by the National Board during the Chicago Convention. Summer meetings were held at Ray Campau's cottage and Ed Schust's farm. President Campau has just begun his three-year term on the National Board.

### A CATALYTIC AGENT

If experience means anything, and it does, then Cy Perkins, President of the Chicago chapter and member of the national board, is qualified to comment on the makin's of a quartet. Speaking of leads and baritones, Cy lays down a near-formula:

"In my belief a good lead is the most important part of a quartet. He must have more than voice. He must have a fine sense of tempo, rhythm, expression and *confidence*.

"After all, the top, bari and bass must harmonize around the lead . . . the more experienced the quartet man is, the more insistent he will be that the lead is No. 1 in importance. 'Give us a lead on which we can chin ourselves' is a common expression, and true.

"A baritone should stay in the background because his job is that of tying together the harmony of the other three. There's an old quartet axiom—A Good Baritone Will Seldom Be Heard, but He Will Be Missed the Instant He Stops."

In other words Cy evidently considers a baritone as a catalytic agent in addition to adding a needed element.

### NEVER A DULL MOMENT IN CANTON

From Don English, secretary of the Canton Chapter, comes evidence of continuous activity: "Have had special rehearsals with John Hanson, of Peoria, directing. Cooperated with Peoria in presenting the first strictly barbershop concert ever held in the U. S. on May 2nd at the Shrine Mosque in Peoria. 2000 persons paid \$1.00 each to attend. The 'Corn Belt Chorus,' as usual, made a fine impression.

"We've entertained soldiers from nearby Camp Ellis and have been invited to sing at the camp. Our quartets have been singing at various public affairs, concerts, USO parties and dances.

"Our Board of Directors has passed a measure to make all dues in the future payable in advance, members to be in a state of suspension until they comply.

"Have been trying to get Dixon, Ill., launched in the Society. Three others towns seem likely possibilities.

"When we go to Camp Ellis to sing, we plan to start a temporary harmony club there and assist the boys in forming quartets."

## THE WORST QUARTET IN THE WORLD

The whole darn thing is cockeyed and it seems to me the time has come when something should be done about it.

All my life I've been one of those soft-hearted individuals who spends the greater part of his waking hours feeling sorry for the "low man on a Totem pole," for to me he represents that great group of downtrodden individuals whom the world has a dirty habit of passing by without so much as a second look.

Take our own beloved SPEBSQSA for example. Probably the most democratic organization in this hectic old world today . . . but are we?

Once a year we have a National Convention at which time we have a national contest to pick what? The best barbershop quartette in the United States. Possibly fifty or seventy-five quartettes compete. Probably fifteen get into the finals and when the smoke clears away ONE quartette emerges with the coveted gonfalon emblematic of the championship.

But what about the other hundred and some odd thousand groups of "four guys named Joe" who on the slightest provocation will take themselves off in a corner and start pumping a little close harmony. Their numbers are legion and yet they rarely ever get beyond the stage where they can come right out in the open and give 'er both barrels without having to keep a weather eye out for flying pop bottles or over ripe vegetables.

They'll never win a national championship and probably most of them will never be invited to sing in a Parade . . . but boy, do they sound good to them.

It's in behalf of this great group of addicts that I want to offer a suggestion and here it is. Why not a national contest to pick the "worst" barbershop quartette in the country. Here is a contest in which everybody with a voice and a desire has an equal opportunity with everyone else and no holds are barred.

To get the thing started on the right foot I'll even go a step farther and give you the first national champions, my own group "The Slap Happy Chappies" and if you don't think we have a real claim to the questionable honor of being the "world's worst" listen to this.

Our baritone Nelson Joyner better known to us as "Personality" never sang a note of baritone in his life until he joined up with us. Now he has one baritone swipe which indicates 100% improvement in the year and a half that we've been singing together. I say he has one good baritone note but feel that it is only fair to explain to the rest of the contestants that he has this one baritone note providing he isn't standing next to someone who happens to have a note that he likes better.

Our lead, Don Gilbert is indeed a wonder . . . the wonder being that he hasn't been shot for disturbing the peace long since. He has a beautiful range but also has a rather large family and unfortunately either his wife or the maid is cooking on it most of the time. Given two highballs and a space big enough to squeeze three

other victims in Don will close his eyes and sing lead till the cows come home. The only trouble with that is that the cows won't come home when they hear Don singing, proving that most cows aren't such dumb animals after all.

Our bass, Eddie Bluem, just don't fit into the organization nohow, he actually has a bass voice and can really sing. Nobody including Eddie has any idea how he happened to hook up with us unless it's because folks have more fun than people and we have more fun than folks.

As for the top tenor . . . you guessed it . . . somebody had to tackle it and I was the only one left. On a still night I can hit E above middle C at forty paces

### THE SLAP HAPPY CHAPPIES



Reading (which none of us can) from Left to right—Doo Gilbert, Nelson Joyner, Ed Bluem and yours truly—waiting for mother bird to bring us a worm or a worm to give us the bird.

with a double bitted axe and in addition I have two red neckties. In my part I'm both out standing and out sitting. Out standing in the rain wondering why they kicked me there or out sitting in a dark corner trying to figure why so many of my friends keep telling me the story about "who called the piccolo player a S.O.B."

Put them all together and they spell (and there's no "n" in spell) the "Slap Happy Chappies" the rootin' tootin' singin'est group of galoos that ever laid claim to the distinction of being the "world's worst" and the hope of a million or more of the "great unwashed" who like us sing "for the Hell of it" with never a chance to win a national, state, or even a local championship but who keep right on pitchin' year after year because we love it.

Now comes our gear opportunity, the chance to compete for a championship that any of us can win. That's why I'm proposing a contest to determine the "world's worst" a title which, up to now at least is in the undisputed possession of the "Slap Happy Chappies" of Saginaw, Michigan.

J. GEORGE O'BRIEN,

Past President, Saginaw Chapter.

P.S. Each of us can hit high "C" . . . but it sounds like "L".



## DETROIT EMPHASIZES PUBLIC RELATIONS

In May, new officers of the Detroit Chapter were elected as follows: President, Joseph M. Jones; Vice President, B. F. Marsden; Secretary, Harold D. Wright; Treasurer, Alfred Karkowski; Master of Ceremonies, Carl M. Weideman; Historian, Joseph B. Wolff, (National Board Member); Publicity, Irvine J. Unger; Sergeant at Arms, Roy S. Buzzell; Representatives on the State Board, Wallace A. Joure, Lyle McKerrill, Howard Tubbs and Mark E. Roberts.

Secretary Wright reports that President Jones has created the office of Public Relations Director. "Thurlo G. 'Red' Masters was given this important post and will have full charge of placing the Chapter's quartets before various public meetings, luncheon and dinner groups. He will arrange radio programs with Detroit radio stations and cooperate with the music department of the Detroit Board of Education to have quartets appear in schools, demonstrating barber shop harmony and technique, thus creating interest in barber shop singing among Detroit's young people. We expect this to be one of the really big things done by the Detroit Chapter this year."

Six of the eight officers of the Chapter and nine of thirteen members of the Executive Committee attended the National Convention. Three of the Chapter quartets (the Turners, the American Legion Four, and Progressive Four) competed in the Contest.

"There is a fine spirit in our group and we look forward to an excellent year. We have a lineup on at least two hot chapter prospects, Wyandotte and Mt. Clemens, and hope to have them in the fold before long."

## WICHITA ENTERTAINS 1100

From Secretary Dean Palmer comes the following: "Nearly 1100 people jammed Wichita's largest ballroom to take part in the Wichita Chapter's 2nd Annual Ladies night, Saturday, May 15th. Headlining the show were the incomparable Elastic Four, 1942 National Champions from Chicago. This group was ably assisted by the 1941 Champions, the Chord Busters, and the Main Streeters, the 3rd place winners at this year's National Contest. Other entertainers were the Beacon Four, the Boogie Boys, the Beech Bombers, the Cessna-Aires, the Iron Sisters, and many other notable groups from Wichita.

A 15 minute electrical transcription suitable for broadcasting was made on this occasion and is available to any Chapter desiring it.

Another enterprise engaged in by the Wichita Chapter is the fostering of barber-shop quartet singing among the employees of the local defense plants. The employees of the Beech Aircraft Corp. now have a group of approximately 90 men who meet twice each month. The Boeing Aircraft Corp. employees, have recently organized and their number is fast increasing. Both groups are working with the Wichita S.P.E.B.S.Q.S.A. Chapter, and have made it a point to hold their meetings on nights other than the downtown Society's night, making it possible for their singers to attend the Wichita Chapters sessions."

*"Music is a prophecy of what life is to be; the rainbow of promise translated out of seeing into hearing."*

## AN ALL-STAR SHOW

One item in particular in the report from R. V. Hopkins, Secretary of the Bloomington, Illinois, Chapter, caught our editorial eye.

"On June 7th a dinner party was held at Lakeside Country Club for chapter members and their families. About 150 attended. Entertainment was furnished by the following: Barberettes from Peoria; The 4 Antiques from Peoria; Harmony Kings from Springfield; Morgan County "4" from Jacksonville; Whiz Candy Bar Quartet from Decatur; Twin City Four from Bloomington; and the Bloomington Chapter Group."

Boy, what a line-up of talent!

## JACKSON MEMBERS GOOD NEIGHBORS

Herb Jewel, new Secretary of the Jackson, Michigan Chapter, reports the re-election of Dr. H. W. Porter as President. Chapter members regularly attend the social functions of the Albion, Kalamazoo, Oakland County, Battle Creek, and Detroit Chapters. Their own meetings are held on the second and last Fridays of each month in Parlor No. 5 of the Hayes Hotel. The Acoustical Persecuting Four, National Contest Finalists, are busy several nights each week appearing at public functions. Several Jackson quartets made the trip to Tecumseh on August 29th to assist in an open air Bond rally.

## CLAYTON EXTENSION COMMITTEE AMBITIOUS

With two members on the National Board, President Marlowe and Dempster Godlove, a National Achievement Award for 1942-43, an active Extension Committee working on prospective chapters in Hannibal, Mexico, Union, Cape Girardeau and Wellston, and having applied for membership in the "200 members by Jan. 1st" club, Clayton looks forward to a year of healthy growth and activity. Extremely friendly relations with the St. Louis Chapter exist and there is a sizable duplication of members in the two chapters. The Harmonaires, (Chicago Finalists) and the Syncopators, are much in demand at patriotic functions, Service Centers, and nearby camps. At the June 2nd meeting of the Chapter, 100 soldiers from Jefferson Barracks were special guests and on July 3rd, the Chapter entertained 200 cadets from Washington University and their "dates."

## CLEVELAND BUSY ON EXTENSION

Maynard Graft, chairman of the Cleveland Chapter's Extension Committee, reports interest in forming chapters has been evidenced in Akron, Cincinnati, Elyria, Columbus, Chagrin Falls, Painesville, Chillicothe, Dayton, Mansfield and Vermilion.

The Forest City Four helped to sell a "mess of War Bonds" at a public meeting in Medina recently. The Four Flats and The Steam-Fitters also keep busy appearing at civic, patriotic and civilian defense gatherings. The Chapter's annual picnic was again held at Carroll Palmer's farm in Hunting Valley, with the members of the new Willoughby Chapter as special guests.



# The Mechanics of Barber Shop Harmony

Copyright 1943—Maurice E. Reagan

*A new series continuing the four previous articles which have already made it possible for barber shoppers to speak a common language, whether by the spoken or written word. Deac Martin has again co-authored with M. E. Reagan.*

In the following you will find guides to harmonizing a given melody. Other articles will analyze a favorite number from a melody and harmony standpoint, will develop a theory of the true mechanics of music (why Society people find barbershop chords most satisfactory), and will propose a definition for barbershop harmony, and analyze that definition.

In the first series names were given to twelve tones, the seven types of chords presented, and their relationship shown. Terms formerly used will continue here.

\* \* \*

In examining the makeup of songs, you will find they are a series of phrases. There is usually a change in harmony as you progress from phrase to phrase. This chain of harmony changes is the Harmony Pattern of the song. A pianist or orchestra would often maintain the same harmony throughout a given phrase. But, we barbershoppers believe in a full chord for each melody note. We know that melody often varies within the phrase, therefore some of the tones do not fit into the pattern of the chord which started the phrase. So we change the "internal" chord, rather than have a momentary discord. We do not lose sight of the basic harmony phrase, but return to it as soon as possible.

Most songs start and finish with twelve o'clock harmony. It may be of the major, minor or sixth chord variety. These are the only types of chords that permit a conclusion. When one of them is sung at the end it writes a period. Other types of chords introduce changes in harmony. You have heard quartets end on a 12 o'clock seventh chord. It usually evokes laughter, because the ear is not satisfied with the dangling conclusion. In general the major chord is the normal ending.

The 7th chord is ordinarily used to change harmony to the next adjacent position, counter-clockwise in the circle of fifths. But it can be used to jump three, four, even five positions. The only recognized use for stepping two positions, counter-clockwise is from the one o'clock to 11 o'clock position.

The "Diminished Seventh" chord is used to step one position in a clockwise direction. In "Bright Was the Night" the diminished seventh is the stepping stone from a 12 o'clock Major to a one o'clock seventh as the echo repeats "... bright was the night." The diminished seventh (on I) is the step between the 11 o'clock Major to a 12 o'clock Major in the phrase "'Twas there I met..." Note that they both go clockwise. There are other uses of the diminished seventh, but this is the main one.

The augmented Fifth chord is used similarly, though its step is in a counter-clockwise direction, into a major chord. Take the first two words of "The World is Waiting for the Sunrise." *Dear* starts off with an augmented fifth, progressing into a 12 o'clock major on *one*. Another example, well known, is "if" in *If I Had My Way*.

A minor chord can often be used for the major chord three positions counter-clockwise on the circle of fifths. For example A-minor is the relative minor to the key of C—E-Minor is related to the key of G, and so on around the circle.

The Sixth and the Ninth chords are usually formed when a major or a seventh chord is indicated BUT the melody is a whole tone above the keynote of the chord in the case of the ninth—or a whole tone above the fifth note of the chord in the case of the sixth chord. Sounds terribly complicated, but isn't! Example: I'm Nobody's Baby calls for a 2 o'clock chord on *baby*. The melody tone on *Ba* is "mi," which makes a ninth chord. It drops to "re" on *by* (Ba-by) which makes it a standard 2 o'clock seventh chord.

In adapting harmony to a melody sequence the chief guide is the circle of fifths. In many harmonies, the harmony will start with the 12 o'clock major, jump to a seventh chord anywhere between 12 and 5 o'clock, then return to "noon" through the intermediate clockface positions. The collective tones of the melody is the guide to the proper clock face position. Another guide is to examine the tones of the phrase to follow, to see if its main tones comprise a tonic chord of the next counter-clockwise position.

The fact that the above are Guides only must be stressed. They are not presented as rules. Any attempt to lay down unchangeable rules would limit the expansion into new and untried harmony fields. That can't happen here. Not in this Society.

## FINALISTS' PICTURES

The Society now owns the negatives of the pictures taken at Medinah Temple of the 15 quartets in the Finals. 8x10 prints, at \$1.00 each may be had from Carroll Adams. Delivery promise, two weeks or less.

## LIST OF CONVENTION REGISTRANTS

Our National Secretary is planning to have the 900 Chicago Convention registration cards sorted and arranged alphabetically, typed and mimeographed—providing there are enough men who desire a copy of the list at \$1.00 a copy. Write Brother Adams if interested.

## MASSACHUSETTS ASSOCIATION SOON

Secretary Harvey Taylor of the Northampton Chapter, who, by the way, sang with the Hamptonians at Chicago—writes that chapters may soon be organized in Greenfield and North Adams, and with Springfield and Pittsfield going strong, and Hartford, Connecticut showing definite interest, a "Berkshire District" is in the making. The Terryville Connecticut Chapter sent a delegation to the Northampton meeting on June 7th, as did Pittsfield and Springfield.

The Northampton Chapter continues to fill a definite place in the civic life of the City and finds ways several times each week to contribute a definite service to worthwhile community activities. Northampton Chapter is very proud of its National Achievement Award.

## THE HARMONY KINGS of Springfield, Ill.

*This is the sixth of a series of biographies of well known SPEBSQSA quartets.*

4th Place Winners — 1941 and 1942

*As told by FRANK SAULENDER*

The Harmony Kings stem from the first World War. Some folks claim that this is one of the major compensations of that great conflict, while others regard the event as an unavoidable catastrophe.

One night in 1917 at Camp Taylor, Ky., while the boys of Battery A, 327th F.A. were whooping it up in their barracks, four of them, quite by accident, sounded a barbershop chord and thenceforth there was h--- to



Left to right—John McNeely, tenor; Fred Sahlender, lead; Frank Dragoo, baritone; Tom O'Heren, bass.

pay. Thereafter, much of the marching by the outfit was done to the strains of barber shop harmony. The vets of Battery A hold an annual reunion at which the entertainment is still furnished solely by the old quartet.

Prior to their service, the four were unknown to each other but since they came from the same section they stuck together after the war and kept on singing privately and publicly. About ten years ago, the original basso dropped out and, after experimenting with various others for some years, Tommy O'Heren, who had been singing lead, swung over to bass and your correspondent came in to take lead. With John McNeely on top and Frank Dragoo in baritone, this remains the set-up.

None of the group has had any musical training of consequence, hence all our work is done around a kitchen table, by trial and error, with occasional reference to the piano.

McNeely acquired his barber shop training in the traditional manner among the gay blades of Riverton, a small town on the Sangamon. He has never been known to complain that a song is pitched too high.

O'Heren at one time strummed a guitar and among other things built a rep as a "caller outer" at country dances. When not bassoing with the quartet, he'll be found singing Irish ballads.

Frank Dragoo, in spite of the fact he's never had a lesson, does a nice job on the piano. He has an unusual ear for harmony and makes most of the arrangements for the quartet.

Your narrator's musical training consisted of lessons on the piccolo, unwilling participation in church choir, and organ pumping, (if that last counts as musical education).

We'd like to take this opportunity to pay a testimonial:

"In our lengthy career in quartet singing, we have found our greatest enjoyment since being identified with the national movement, SPEBSQSA. We have met more swell fellows, heard more and better singing, had more genuine, wholesome fun than ever before in any of our lives. At the same time we have gained inspiration to strive to improve our own work. When beaten in competition, we feel that we have been beaten fairly, and we salute the National Judges who have always had a very difficult and thankless job."

### ST. LOUIS QUARTETS ACTIVE

George Cosmas, St. Louis Secretary, reports:

"The Aristocrats are in great demand. The publicity of winning fourth place at Chicago has made them even more popular. These boys have added to their long list of public appearances by entertaining thousands of soldiers at Jefferson Barracks, and singing before a large group of sailors at a special U.S.O. event. When Dr. Norm Rathert sings lead, with Victor Scholz on those tenor notes, Fred Wayman at the baritone station, and Harold Bugg holding down the bass—brother, you've got a quartet!

Joe Wodicka, Otto Balser, Ross Heusler and George Cosmas, known collectively as the Four Flushers, also have done a lot of barbershopping around town. Perhaps this outfit's most notable performance was at a Y.M.C.A. dinner recently, attendants of which represented practically every state in the Union."

### WILMINGTON MINSTREL

Again, the Wilmington Chapter has put on a successful minstrel show. Secretary Harry Brown reports:

"On Thursday evening, May 6, 1943, the Third Annual Edition of our 'Old Time Minstrels' was presented to a capacity audience in the local Auditorium and was enthusiastically received and very successful financially.

Our quartets have made frequent appearances at the Local U. S. O. Headquarters, and have also sung at many dinners and club meetings. These appearances add to our prestige in the community, and frequently get us new members."

### CHARLEVOIX THROWS BIG PARTY

Each year the Chapters in Northwestern Michigan have a "Gay Nineties" party and Round-up of Barber Shop quartets. The sponsoring Chapter this year was Charlevoix, and if you weren't there on August 7th, you missed a swell time. With less than 3000 population in the city, it can safely be said that Charlevoix is the most active Chapter in the U. S. for its size and its members get as much kick out of their affiliation with the group as any gang we know.

## THE OLD SONGS

There can be no better source of information about the Old Songs than the members of this Society. This fourth group increases the total of song titles listed so far to 103. There are many more good old harmony songs but your help is needed to remind us of them. Even if you can recollect just one old tinner that brought delight to the harmony addicts of days gone by, tell us about it. Send along your song suggestions, together with any information you may have on dates, authors, composers and publishers, to National Secretary, Carroll P. Adams, 19220 Gainsborough Road, Detroit 23, Mich. Thanks for your cooperation!

TITLE	YEAR	AUTHOR-COMPOSER	PUBLISHER
A Bird in a Gilded Cage	1900	Lamb-VonTilzer	Jerome H. Remick & Co.
Apple Blossom Time	1920	Fleeson-VonTilzer	Broadway Music Corp.
Auntie Skinner's Chicken Dinner	1915	Fields, Carrol-Morse	M. Witmark & Sons
Dear Old Pal of Mine	1918	Robe-Rice	Bregman, Vocco & Conn, Inc.
Empty Saddles	1936	Billy Hill	Shapiro, Bernstein & Co., Inc.
Garland of Old Fashioned Roses	1911	Musgrove-Keithley	Forster Music Pub., Inc.
I'm Going Over the Hills to Virginia	1916	Hager-Goodwin	Forster Music Pub., Inc.
Hula Lou	1924	Yellen-Charles, King	Ager, Yellen & Bornstein, Inc.
My Gal Sal	1905	Paul Dresser	Edward B. Marks Music Co.
My Old New Hampshire Home	1898	Sterling-VonTilzer	Shapiro, Bernstein & Co., Inc.
Peggy O'Neil	1921	Pease-Nelson-Dodge	Leo Feist, Inc.
Play That Barber Shop Chord	1910	Tracy-Muir	Edward B. Marks Music Co.
Side Walks of New York	1894	Lawlor Blake	Paul-Pioneer Music Corp.
Sunbonnet Sue	1908	Cobb-Edwards	*
Sweet Bunch of Daisies	1894	Anita Owen	Remick Music Corp.
Sweet Cider Time When You Were Mine	1916	McCarthy-Wenrich	Leo Feist, Inc.
That Tumble-Down Shack in Athlone	1918	Pascoe-Carlo, Sanders	Mills Music, Inc.
The World is Waiting for the Sunrise	1919	Lockhart-Seitz	Chappell-Harins, Inc.
There's a Girl in the Heart of Maryland	1913	MacDonald Carroll	Shapiro, Bernstein & Co., Inc.
Waiting for the Robert E. Lee	1912	Gilbert-Muir	Alfred Music Co., Inc.
When the Harbor Lights are Burning	1907	Bryan-Solman	Jos. W. Stern & Co.
When the Maple Leaves Were Falling	1913	Tell Taylor	*
When the Twilight Comes to Kiss the Rose Goodnight	1912	Roden-Petrie	F. B. Haviland Pub. Co.
When Uncle Joe Plays a Rag on His Old Banjo	1912	Estrom-Morse	*
Won't You Come Over to My House	1906	Van Alstyne	Remick Music Corp.

\*Some of these songs may not be available in music stores but you might locate copies through dealers in rare and out-of-print sheet music.

## STUB PENCIL NOTES FROM CHICAGO

(Continued from Page 5)

Items that come to mind . . . The Lewandoskis from Northampton just couldn't stay away even though the Rambling Four that made the Finals last year is temporarily inactive . . . Eight Northamptoners (correct spelling?) made the long trek, including the quartet and the Staabs—quite a gang . . . Speaking of long trips . . . What about those Peach Pickers—all the way from Gawgia to do Dick Sturges' patriotic number and a "peach" it is too . . . Believe Muskegon led the out-of-state field numerically with 60 members and 4 quartets . . . Some state . . . 19 chapters represented at the convention . . . Nobody got a bigger kick out of the competition than Red Masters, singing in his invalid chair, just as he does when he sings a swell lead in his home town, Detroit . . . And 50 percent of the Chord Busters on hand, Doc Enmeier and Tom Massengale, who were rather "lost souls" until they met up with the Barberettes and developed a very creditable blend in 605 . . . "It's an honor, gentlemen," as Tom would say . . . Good to see and hear Dempster Godlove again—believe he even *thinks* bass . . . Festoons of begonias to wives of the Chicago Committee for a swell job on Registration—nice work Polly, et. al. . . Did

Carroll Adams ever find the desk the hotel help removed, full of materials, right in the middle of the Friday P.M. program . . . And what ever became of the Willoughby, Ohio, charter. Tsk. Tsk . . . What, too, ever became of the OPA? The prices of certain glass packaged commodities were above any ceilings we ever saw . . . Heart throbs at the Penthouse Party—(a) the stuck elevator, full of nervous ladies; (b) Joe Murrin's piano playing . . . More of the same any time, Joe—but, darn it, how one man can listen to Joe and Carleton Scott's Keynoters at the same time is beyond us—we should be twins . . . Furthermore, let's make the next convention a two-week affair—in a hotel that will hold exactly 1001 people—the same people that registered at Chicago, plus 100 more that couldn't make it . . .

\* \* \*

Thanks for these memories . . . "Up a Lazy River," by you-know-who . . . All those wives at their first convention—now they know "why" . . . Dick Sturges and Maxine—the opportunity to know Judge Denver Davison of the Okla. Supreme Court, and Doc Nelson, and Glenn Laws, and Harry Brown and charming wife—all the way from Wilmington, Del., and Frank Rice and Frank Morse, and Clarence Marlowe, and, and, and, and, and . . . Breakfast at the Blackstone at 11:45 Monday . . .

(Continued on Page 23)

THIRD ANNUAL

Advertisement

# Parade of Quartets

## OAKLAND COUNTY CHAPTER

(MICHIGAN No. 9)

MASONIC TEMPLE

Detroit

Saturday, Nov. 6th, 8 P.M.



HEADQUARTERS

Out-of-Town Quartets

HOTEL STATLER

### You Will Hear—

THE 1943 NATIONAL CHAMPIONS

★ ★ ★ THE FOUR HARMONIZERS OF CHICAGO ★ ★ ★

THE ELASTIC FOUR  
Chicago  
1942 Champions

THE HARMONY KINGS  
Springfield, Ill.  
4th Place—1941-42  
Finalists—1943

ACOUSTICAL PERSECUTING 4  
Jackson, Mich.  
Finalists—1942 and 1943

THE BARBER POLE CATS  
Kansas City  
2nd Place—1941-42-43

THE FOREST CITY FOUR  
Cleveland  
Finalists—1943

UNHEARD OF FOUR  
Muskegon  
Finalists—1943

THE HARMONY HALLS  
Grand Rapids  
5th Place—1943

THE FOUR FLATS  
Cleveland  
Finalists—1943

WESTINGHOUSE FOUR  
Pittsburgh

In addition to the six quartets of the host chapter and several from the Detroit, Saginaw, Lansing, Pontiac and other Michigan Chapters.

GANG SINGING, led by Capt. George Campbell of the U. S. Army, 6th Service Command. Remember him at the Chicago Convention? Of course, you do! He was a Lieutenant then.

For ticket reservations

Write

W. CARLETON SCOTT  
President, Oakland  
County Chapter  
1530 Cranbrook Road  
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### 3 HOURS 3

BARBER SHOP HARMONY  
ALL FOR \$1.25

For room reservations

Write

JOSEPH BUSH  
Sales Manager  
Hotel Statler  
Detroit, Mich.

## STUB PENCIL NOTES FROM CHICAGO

(Continued from Page 22)

the Corn Belters doing "Oh Joe" . . . the Finals story on page one of the Chicago Trib . . . Frank Rice kissing all the waitresses goodbye Sunday morning . . . Old Heidelberg . . . Miller's High Life you-know-what . . . Carroll and Mrs. Adams entertaining practically the entire Cleveland delegation, besides sundry others, in the small hours one of those nights—nobody knows yet who invited whom.

★ ★ ★

We could do without next time — Not seeing Verne Laing and Damon Kerby . . . Pete Buckley's absence . . . Those flat-toned bells atop that church near the hotel . . . Not being able to spend more time listening to the Unheard-of-Four and the Bore-some Foursome.

We sincerely regret . . . That Art Bielan didn't M.C. one of the Prelims . . . That nobody thought to pose a quartet in the Morrison barber shop for a news pic that would have clicked all around the country . . . That Hank Hedges couldn't tell as much as he'd like to tell about his South Sea adventures . . . That we didn't get to hear Fred Stein's take off of a bass fiddle for the fourth time . . . That the Kungsholm was closed Sunday night when we finally got around to it . . . AND that every member couldn't be twins (at least) so he could get around to see more friends, make more new ones, and hear more harmony than any one individual can possibly accomplish.

ON THE AUTHORITY OF NO LESS A PERSON THAN CY PERKINS, WE HAVE IT THAT THE MEDINAH TEMPLE WAS STEAM HEATED THAT NIGHT TO MAKE SURE THAT EVERY QUARTET WOULD BE HOT.





## *This one's going to hurt!*

Invasion comes high—in blood and money.

Part of the cost must be paid with human life. That means deep and lasting hurt for many and many an American family.

Part of the cost must be paid in cash . . . this September. And *that's* going to hurt, too!

### *The 3<sup>rd</sup> War Loan Drive is here!*

To pay for invasion—to get the money to keep our fighting machine going—you, and every man or woman in America, are asked to invest in at least one extra \$100 Bond in September.

\$100 EXTRA, mind you—for *everybody!*

No man or woman can hold back. No man or woman can point to his Payroll buying and say, "They don't mean me!" No man or woman can say, "I'm already lending 10% or 12% or 20%—I'm doing enough!"

Sure—it's going to hurt. It's going to take more than spare cash this time—more than just money that might have gone for fun. It's going to take money you have tucked away. It's going to take part of the money we've been living on—money that might have meant extra shoes or clothes or food! Money that might have gone for *anything* that we can get along without!

Sure—it'll be tough to dig up that extra money. But we've got to do it—and *we will.*

We'll do it partly because of the look that would come over the faces of our fighting men if we should fail. We'll do it partly because the cheapest, easiest way out of this whole rotten business is for everybody to chip in all he can and help end it quick. We'll do it partly because there's no finer, *safer* investment in the world today than a U. S. War Bond.

But mostly, we'll do it because America is right smack in the middle of the biggest, deadliest, dirtiest war in history.

And we're Americans.

## *Back the attack with War Bonds*

This space contributed to the Third War Loan Campaign by

**The Following Michigan Chapters of S.P.E.B.S.Q.S.A.  
ALBION . . . MUSKEGON . . . SAGINAW**



# THE OLD SONGS

## SPEBSQSA THEME SONG

*f* THE OLD SONGS, THE OLD SONGS, THE *rit.* GOOD OLD SONGS FOR ME: *mf.* I

*a tempo.* LOVE TO HEAR *rall.* THOSE MIN - OR CHORDS, AND *a tempo.* GOOD, CLOSE HAR - MON - Y.

NOTE: THE LEAD SOLOS MAY BE SUNG BY ALL VOICES IF PREFERRED.

The Society theme song is from Geoffrey O'Hara's "A Little Close Harmony", 1921,  
Boston Music Co., probably the first published arrangement of barber shop harmony.

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