

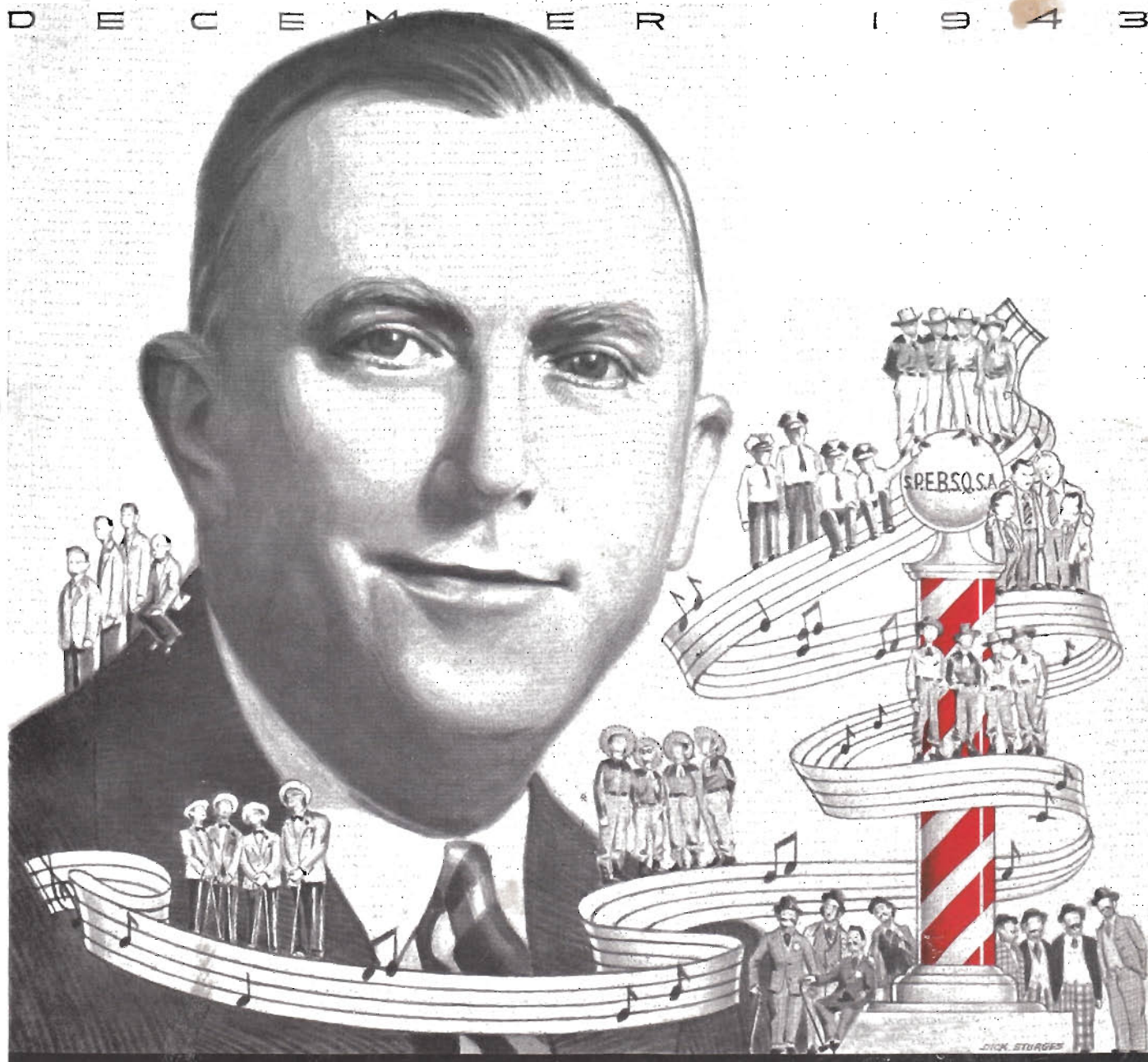
William F. Lowe,
Kennedy Bldg.,
Tulsa, Oklahoma.

THE HARMONIZER

DEVOTED TO THE INTERESTS OF
BARBER SHOP QUARTET HARMONY



D E C E M B E R 1 9 4 3



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

What a Swell Idea You Had, Brother Cash!

Cleveland's Chicago Finalists

THE FOREST CITY FOUR

Yes Sir! You sure had a swell idea when you formed SPEBSQSA. Four years ago, when Cleveland rushed into the Society, it was with tongue in cheek. The transformation from a happy-go-lucky, loosely integrated group into a closely knit, highly cooperative organization is due in some part to local effort, but largely to the spirit imbued into the Society by you, Brother Cash.



L. to R. Carroll Pallerin, tenor; Syd Hesse, Lead; Maynard Graft, baritone; Ed. Crockett, bass.

THE FOUR FLATS

To you, we owe, and cheerfully acknowledge, some of the best fun we've ever had. To you also, we owe the opportunity to serve the community and the nation in many ways that would never have been possible without the Society. Cleveland Salutes You!



L. to R. Howard Parks, Lead; Don Webster, baritone; Dick O'Heren, tenor; Charlie Dickinson, bass.

THE FOUR STEAMFITTERS—THE G-E CLEFS—THE FOUR BUCKS—THE FAR APART FOUR

THE **CLEVELAND** CHAPTER

Apostle of Harmony

ONLY rarely does America produce a son with Ability to open the nation's eyes to what it has been missing in simple and wholesome pleasure that is easily attainable. Less often does such a one have the Generosity to share his vision beyond immediate environs—the Convictions, Courage and Tact to win others to his thinking — and the Patience, backed up by driving Force, to attain an objective which holds no pot 'o gold reward for his Self Denial and Effort.

Some possess some of these qualities. Lesser numbers have them all, while lacking the Selflessness, Modesty and Humor, without which men may be Big but can never attain balance to be Great. Owen C. Cash, Founder of the Society and self-styled "Permanent Third Assistant Temporary Vice-Chairman" has even that humor to climax all the rest.

In December, 1943, we are entirely too close to the day in 1938, when O. C. Cash proposed a song revival to his Tulsa buddies, to appraise accurately the results of that and subsequent meetings which flowered into this national society. We do know that the Cash vision seemed heaven-sent to men throughout America. It offered opportunity in part to re-live the more carefree days, to conjure up old associations and events through the magic of song, and in so doing escape joyously for a too brief period from the problems and pressure of modern life.

The Cash conception was that of a society formal enough to hold together, yet sufficiently informal to furnish a haven for every type of good citizen imbued with love of singing, reasonable ability to harmonize instinctively, and of a temperament which gets its big lift from contributing an essential part to a chord. Soloists, exhibitionists, egoists and plain drunks need not apply, since successful quartet singing requires self restraint along with ability.

Raucous though kindly guffaws which greeted the advent of a "barbershopping" society have subsided in the main, where local chapters are demonstrating the practicability of O. C. Cash's early theories. The unknowing will always greet the Society's grandiose title (still the perfect one) with an incredulous grin, which frequently takes on a sparkle of interest resolving into "Where is it? When? Can I come?"

A surprisingly large number of younger men to whom Whispering is a "real old timer", are getting the lift of their lives out of exploring farther back, then delving into harmony possibilities of four voices attuned to more modern, even today's, popular songs. They will carry on current and older music, bits of Americana dropped by older men in meetings, and pass them to the next generation . . . and the next and next. Cash has done more than spread wholesome enjoyment to the early 1940's. He has furnished the means to preserve a period, an era rich in American traditions. The songs sung by the Society are true mirrors of our national life, moods, habits, thinking and events.

It is conceivable that O. C. Cash's society may in the future be the connecting link between whatever generation is current, the one preceding, and the one to follow, as oldsters and youngsters group in harmony . . . and better understanding.



Formerly "RE-CHORDINGS"

Published quarterly by the National Officers and the other members of the National Board of Directors of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., for free distribution to the members of the Society.

VOLUME III

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NO. 2

Carroll P. Adams—Editor and Business Manager
19220 Gainsborough Road, Detroit 23, Michigan

1943 - 44

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BARBERSHOPPER'S PRIMER



Correct posture is first essential of
good barbershop technique.

Do Your Part For Extension

No organization stands still. It either progresses or retrogresses. In order to progress, it must grow. As we are pursuing a policy of giving each member each year his full \$2.00 worth of magazines, song arrangements and service, we have nothing left to spend for extension work. As a consequence, the sponsoring of new chapters is up to individual Chapters and members who believe in the Society and what it stands for.

The foreword of our Society booklet on sponsoring new Chapters is something that should be read by every member. It is quoted below:

"The sponsoring of a new chapter has a potential force for good greater than any other single action that can be taken by an S.P.E.B.S.Q.S.A. Chapter or member. It means that another community and a new group of members will enjoy the benefits and good-fellowship that are now yours. It means for you a broader acquaintance and an opportunity to participate in more of those inter-chapter gatherings that are such memorable affairs. It has always proven to be a source of immense satisfaction to the sponsornig group, a satisfaction that continues and increases through the years. The founding of a new Chapter brings rich dividends to the sponsor."

We are proud of the manner in which our chapters and members are undertaking the formation of new units. Every issue of our magazine lists new groups sponsored by our enthusiastic members. The spontaneous enthusiasm demonstrated by our new Chapters is a remarkable testimonial to what our Society can do for a group of men. We urge you to take part in this activity. Being responsible for a new chapter gives one a thrill that can be experienced in no other way. Literature telling just how to form a new chapter will be sent by the National Secretary to any interested chapter or member.

QUARTETS FROM EVERY CHAPTER
IN THE 1944 CONTEST!

TULSA, HOME-OF-THE-FOUNDER

MR. O. C. CASH

He had an idea born of good humor and nurtured by unselfishness, this idea became a national movement which has contributed to happier lives and warmer fellowships.

CHAPTER OF CHAMPIONS

BARFLIES



WORLD'S CHAMPIONS, 1939 TULSA
SECOND PLACE 1940 NEW YORK
THIRD PLACE 1941 ST. LOUIS
THIRD PLACE 1942 GRAND RAPIDS

MAINSTREETERS



THIRD PLACE, 1943 CHICAGO

OKIE FOUR (with Eddie Cantor)



WORLD'S CHAMPIONS OF SWIPE, 1939-1942

(Swiped more songs from other Quartets
than any other in the world)

CHORD BUSTERS



WORLD'S CHAMPIONS, 1941 ST. LOUIS

TULSA CHAPTER NUMBER ONE

FRED W. SCHROEDER, President

WESTINGHOUSE RADIO HOUR DEDICATES SONG TO SPEBSQSA, JANUARY 23rd

Highlight of the John Charles Thomas Westinghouse show over NBC, Sunday, January 23 (1944) will be a song dedicated to "The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America."

Ken Darby and his famous Westinghouse Chorus will do a special arrangement of "Way Up Yonder," Thomas' idea of one of the finest chorus numbers ever composed. "Way Up Yonder" was written by James Bland, the Irving Berlin of Civil War days. Other great compositions by Bland are "Marching Thru Georgia," "In the Evening By the Moonlight" and "Carry Me Back To Old Virginny."

The lowdown on how a great musical show such as the Westinghouse Sunday radio program gets whipped into shape on the air should be interesting to Harmonizer readers.

Songs don't just happen on the John Charles Thomas program. Programming this show is a long, hard process, beset with the problems of music clearances, orchestrations, and timing.

If you doubt this—ask the executive committee of five who, each week, are faced with setting the pattern of this popular Sunday show.

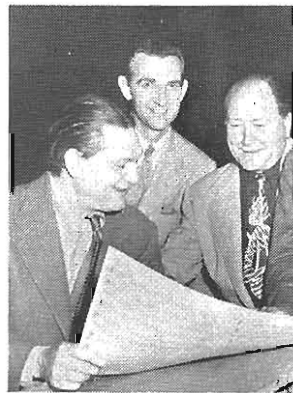
Headed by the famed baritone, the group consists of Producer Clare Olmstead, Musical Director Victor Young, Choral Director Ken Darby, and Continuity Writer Foster Carling.

First they study a tabulated report on the thousands of requests on hand. Then the matter of music clearance must be handled. Many's the time a ballad deemed desirable and tentatively approved, is discovered to be bound up in certain legal restrictions which forbid its use.

After clearances are completed and the committee has decided on a group that best represents the current re-

quests—then the *real* work begins. Victor Young must produce special arrangements for each number. Thomas must spend hours perfecting his vocal interpretations of the selected group. Darby and his men huddle and bum themselves slaphappy.

And then, with the musical portion well on its way, comes the matter of spotting John Nesbitt and his human-interest commentary, an all-important segment of the Westinghouse show.



Left to right—Musical Director Victor Young, Ken Darby and John Charles Thomas of the Westinghouse Show checking a musical score.

Finally all's in readiness—that is, all but gathering together the component parts and designing an entertaining and inspiring half-hour of whole entertainment. Here's where producer Clare Olmstead really gets in his liks: From noon to four on Saturdays with Victor Young and his great gang of musicians; from four to six with John Charles Thomas and John Nesbitt. Gradually the picture takes color. Gradu-

ally the bits are worked into a solid and satisfying half-hour theme.

But there's still another session before 'mike' time. Early Sunday morning is the "dress." Usually this goes smoothly, but sometimes it's necessary to trim an orchestration for time—or add a theme or two, to fill in.

When the show hits the air, it's a finished production—but it is never the result of grabbing a few numbers from the request list and tossing an introduction to the announcer. (When professionals work so hard to put over a half-hour show, we barbershoppers can get some idea of what it takes. Ed.)

YOU CAN EVEN CASH A CHECK

The experience of Ralph "Tonto" Hellyer, well known baritone of the Saginaw Chapter, illustrates increase of the type of fellowship we should be proud to boast of.

Inducted into the army, "Tonto" wandered one day into a bank, to cash a check, in Battle Creek, Michigan, near his post. His only identification was a membership card (with dues paid up to date) in the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., Saginaw Chapter.

"Is that sufficient identification?" he timidly asked.

"Brother Barber Shopper," replied the teller. "I'll say it's enough. How about having dinner with me?"

And "Tonto" sang with the Battle Creek quartet in private and in public (including a church service) until his discharge (for erroneous induction—bless those draft boards) and has visited Battle Creek several times since.

Giving birth to an idea is one thing; raising it to maturity is another.

FIRST EDITION

RECORDS

by THE ELASTIC FOUR
CHICAGO

1942-43 NATIONAL CHAMPIONS OF SPEBSQSA

SET "A" \$4.75

3 Records

Maple Leaves . . . Peggy O'Neill
... By the Mill

Lazy River . . . White Christmas
... Tell Me You'll Forgive Me

Mill Stream . . . Mood Indigo

SET "B" \$3.50

2 Records

The Lord's Prayer
Silent Night

Now the Day is Over

Just a Dream of You
Dear . . . Indiana

F. H. THORNE

6216 W. 66th PLACE

CHICAGO 38, ILL.

Detroit, Scene of January Meet

OAKLAND HOST CHAPTER

By mail vote of all the officers and directors of the Society, Oakland County Chapter, Michigan No. 9, was chosen as the scene of the Annual Midwinter Meeting of the Board over such cities as Cleveland, Chicago, Clayton, Mo., Warsaw, N. Y., and Katoosa, Okla.

Plans for the entertainment of the Board members and wives are extensive and extremely interesting. Greatest problem is obviously going to be how to squeeze everything into one day and night. The number of pressing questions that must be decided at this meeting make it a difficult matter to give as much consideration as deserved to many matters. Unquestionably, in future years, these business meetings of the Board will have to be expanded to two or more days as the Society continues its phenomenal growth.

Headquarters hotel for the Board members will be the Statler. (All are urged to make reservations at once because of the crowded hotel situation in Detroit). Business sessions will begin at 9 A.M., Saturday morning, January 15th, 1944. Business will be the order of the day solidly until evening when Oakland County Chapter will be hosts to the Board at a dinner.

That night, the Fifth Annual Parade of Quartets of the Detroit Chapter will be presented at the Book Cadillac Hotel. Board members will of course attend and will have a chance to see just how well the Motor City can do things.

MORAL—IF YOU WANT SOMETHING VERY URGENTLY, FIND SPEBSQSA BROTHER TO DO IT FOR YOU

Welsh Pierce, President of the Chicago Chapter, sent us the following anecdote. It was sent to him by Walter H. Blake of the Chicago Chapter: "Recently H. Earl Fries, of the Universal Engineering Co., Cedar Rapids, Iowa, who is interested in the KEEP 'EM FLYING PROGRAM and was stopping over at the Morrison Hotel on such business, contacted me by telephone and ended the business conversation by stating that I could call him back at the Morrison. As you know, I am material coordinator with the Army Air Forces, also being interested in the KEEP 'EM FLYING PROGRAM. I told Mr. Fries that only good barbershoppers resided at the Morrison, to which he retorted by saying that he was a barbershopper from the Rock Island Chapter and that he was very much surprised to find that he was dealing with a Chicago Chapter barbershopper. We both decided that the Air Program had a good chance for success with two barbershoppers hammering away at it." When Fries left town, he had accomplished everything he came to Chicago to do, with Blake's help—so Welch Pierce writes.

"Barbershop harmony is not the off-hand freak type of harmony—but on the contrary is harmony in a more advanced phase. It is over the head of the average singer, and that is why many of them try to pass it off as unorthodox."

"Lem" Childers, Tulsa.

SALUTE!

to

O. C. CASH

from

ST. LOUIS CHAPTER

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—our note readers ought to understand our "to-hell-with-notes" members better, and vice versa. Let's look at the whole picture.

In the beginning the nucleus of the Society was composed of men who'd met the Bird in a Gilded Cage under the gas lights. Most of us knew do-re-me and sol forth. Some could painfully pick out the tune to Bedelia from the sheet music. But the bass clef was a mystery. Our best results came by trial and error. "You drop half a note, and I'll go up a note. . . . Swell!" Entirely personally, that hope-we-hit-it method still appeals most to me.

BUT, Owen Cash's idea spread like an Oklahoma dust storm, blowing in all directions. Before long we had problems. At some meeting we'd hear a song new to us, done so beautifully that we'd try to memorize the swipes. Memory is a fragile flower. Again, some St. Louis four would want Muskegon's version of Mandy. The only way to transmit it was by note, unless you'd studied Maurice Reagan's "clock" system. And new chapters needed suggestions as to how to barbershop a song.

Out of the needs grew the National Arrangements Committee and the practice of swapping personal arrangements among those capable of reading-writing the little black dots. Particularly the younger men who have contributed so much to the Society and who will carry it on are generally better readers of music than we who can remember Will Rossiter song sheets.

In the early stages some of us were inclined to look sourly at quartets that had learned numbers by note rather than catch-as-catch-can. "It ain't barbershop," we said, because a lot of us thought of barbershopping as an unwritten agreement (maybe after the ninth attempt) on some swipe. In other words we thought of *method* and *atmosphere* as well as result. But these younger men have taught us a lot of harmony that we just didn't know existed. And now these harmonies are down in black and white so that any quartet that's willing to work can learn them. Furthermore, they're on the record for future generations.

As long as he sticks to main principles—tenor above lead 99% of the time, and basses below—Leopold Stokowsky can write barbershop arrangements for me if he wants to. But, when Don Webster, Joe Wolff, Phil Embury and those like us get together, we'll probably change 'em in spots to "the way they OUGHT to be sung." ("Drop a note on that, Cy.")

And then, if it sounds good enough for future use, I'll laboriously *write it down*. That's the way I see it.

RUNNERS-UP AT CHICAGO LAST JUNE



ST. LOUIS POLICE QUARTET

Left to right—John Tudor, bass; Jack Lehr, bari; Fred Johannmeyer, lead; Sgt. Walter Imhof, tenor.



GIPPS AMBERLIN 4, PEORIA

Left to right—Clyde Kitchen, bari; John Hanson, bass; LaVerne Blew, lead; Bob Place, tenor.



ACCOUSTICAL PERSECUTING 4, JACKSON, MICH.

Left to right—Francis Hodgeboom, tenor; Bob Breitmayer, lead; Neil Coelstock, bass; Arthur Farrand, bari.

NEW CHAPTERS FLOURISH

Since the last issue of the Harmonizer went to press, nine new Chapters have sprung into existence; Indiana with two, and Nevada and Wisconsin with one each joined the fast growing list of states represented by Chapters of our Society; New York and Michigan added two apiece, and Ohio one.

Buffalo, New York

R. M. McFarren, 74 Exchange Street, is President, and M. S. Jackson, 250 Delaware Avenue, Secretary; 30 charter members.

Caro, Michigan

Dr. W. W. Griffen is President, and Don Shelden, Secretary; 10 charter members.

Dayton, Ohio

C. W. Coe, of the Moraine Box Company, is President, and W. D. "Dick" Common, associated with President Coe in business, is Secretary; 36 charter members.

Elkhart, Indiana

Art Jones, 443 E. Beardsley Avenue, is President, Ralph R. Rackham, 1116 W. Lexington (prime mover in the actual organization), is Vice President, and Ronald Younce, 1319 Cone Avenue, Secretary; 60 charter members.

Endicott, New York

Karl D. Smith, 412 Hannah Street, is President, and Harold F. Holly, 115 W. Edwards Street, Secretary; 22 charter members.

Racine, Wisconsin

Julius Krenzke, 1605 W. 6th Street, is President, and Allen B. Cole (one of the spark plugs in the organization work), 1745 Park Avenue, is Secretary; 36 charter members.

Reno, Nevada

Charles M. Merrill, a prominent Reno attorney and leader in male chorus activities, is President, and William J. Kane, 947 Mt. Rose Avenue, Secretary; 35 Charter members.

Rosedale Gardens (Plymouth), Michigan

Roger S. Cooper, 9824 Arden, is President, and C. R. "Bob" Carlson, 11320 Arden, Secretary. Both are Detroit business men. 20 charter members.

South Bend, Indiana

Clayton W. Butterfield, 1119 E. Eckman Street, is President, and Eugene O'Brien, Secretary; 30 charter members.

OUR BIGGEST LITTLE CHAPTER

Members of the Warsaw, N. Y. Chapter, home of National First Vice President Phil Embury, are justly proud of the fact that they had an active part in the forming of the new Buffalo Chapter, and sent delegations to the organization meetings of several other Chapters. Phil also is working on "Prospects" in Toronto and Minneapolis. No chapter of our Society, regardless of size, is more active than Warsaw in both extension and community projects.

Illinois Association Active

ILLINOIS CHAPTERS NAME OF SECRETARY

<i>Bloomington</i>	<i>R. F. Hopkins</i>
<i>Canton</i>	<i>Don English</i>
<i>Chicago</i>	<i>Henry M. Stanley</i>
<i>Cicero-Berwyn</i>	<i>William Novak</i>
<i>Galesburg</i>	<i>George A. Larson</i>
<i>Jacksonville</i>	<i>R. D. Eiler</i>
<i>Moline</i>	<i>Glenn B. Moore</i>
<i>O'Fallon</i>	<i>Theodore K. Warma</i>
<i>Peoria</i>	<i>Aimee F. Ratelle</i>
<i>Rock Island</i>	<i>Al J. V. Gregg</i>
<i>Springfield</i>	<i>Earl M. K. Guy</i>

On Sunday, October 31st, in the High School Auditorium at Galesburg, occurred the First Illinois State Contest of SPEBSQSA quarters under the sponsorship of the Illinois Association of Chapters, and under the direct auspices of the Galesburg Chapter. The Contest was preceded by a business meeting of the State Board of Directors, made up of two delegates from each of the eleven Chapters. Tom Berry, of the Galesburg Chapter, was elected President for the ensuing year, and Harold Gray, of Rock Island, Vice President. The Secretary-Treasurer is to be named at a subsequent meeting. It was voted to have a State publication, and Joe Bunting, of Bloomington, is to act as editor-in-chief, with an editorial staff made up of the eleven Chapter Secretaries.

Tom Williams, of Galesburg, acted as M. C. of the State Contest and kept the show moving at a rapid pace. Judges were Roy Fox of Springfield, Harold Gray of Rock Island, and Leo Ives of the current Champions, The Four Harmonizers, of Chicago. In addition to the 14 competing quartets, several features were added by the Program Committee, making a two and three-quarter hour show that sent everyone home happy, and looking forward to the 1944 State Contest. The Corn Belt Chorus, under John Hanson, again covered itself with glory, as did the chorus of the Galesburg Chapter, the lovable Barbarettes of Peoria, and a chorus of 33 men from Cicero.

The Judges' report crowned The Harmony Kings of Springfield as 1943-44 State Champions, Gipps-Amberlin Four of Peoria second, Morgan County Four of Jacksonville third, and the Town Four of Cicero fourth.

The Contest was followed by a buffet at the American Legion Home, and everyone voted the day an outstanding success. Real thanks to the Galesburg Chapter members, who proved to be outstanding hosts.

PEORIA ON THE MOVE AS USUAL

The list of engagements filled by the Peoria Chapter reads like the schedule of a professional group of entertainers. Those boys move rapidly and cover a lot of territory. As a part of the Corn Belt Chorus, as well as a Chapter Chorus, this group is called on several times each week for civic and patriotic appearances. There are probably no busier men in our Society than Director John Hanson, Secretary Pappy Ratelle and President Royce Parker. Congratulations and best wishes to one of our most loyal Chapters.

Stub Pencil Notes From Oakland County Parade

Practically a national convention from the standpoint of program-excellence and attendance . . . Quartet after quartet from 8 o'clock till after 0000 . . . Then, as if the Afterglow wasn't enough, harmony around the Statler till breakfast time . . . Scott and Adams forgot to fix things with the Weather Man, but all is forgiven.

Actually, the Parade started the night before at the regular Oakland Co. meeting . . . John Hanson of Peoria met the members just that once, and welded them into a choral harmony unit . . . What a leader and what a guy! . . . "Fine" for lack of a better term . . . "Red" Masters supervised both rehearsal and run-off, singing a swell lead with all and sundry in the pauses.



Thirty quartets listed to sing 2-3-4 numbers, depending on the status of each group. Actually 25 sang, plus community singing . . . Maestro Captain Campbell, U. S. Army, could draw Allouette out of statues in the park . . . Cheers also for M. C.'s Clarence Eddy, Carleton Scott, Carroll Adams, Phil Embury and Frank Thorne . . . Don Knowlton, charter member of Cleveland, advised one quartet complaining of wet feet and irritated throats to take Pitch-blend pills . . . Tenor more for bad cases? . . . Len Weitz, Cleveland's newest member, went to Detroit to attend his first meeting at Oakland's Friday night regular.



No question but that costumes on stage lend color, particularly when playing to an audience composed in part of outsiders . . . They went away in amazement that barbershoppers could do such numbers as the Forest City's "Out of the Dusk" and The Elastic's "Lord's Prayer" . . . Meeting ran true to form in one respect—a "theme" song . . . This time "Shine on Me," sung by several on parade, and sung everywhere in Afterglow and hotel rooms . . . Remember when "Tell Me You'll Forgive Me" was on everybody's lips? . . .



Out-of-state Fours—World's Champ Harmonizers Harmony Kings, K. C. Polecats, Elastics, Forest City's Four Flats, Westinghouse, Nela Park (a new sweet one that wasn't heard publicly) and 1st V. P. Phil Embury, the one-man quartet from Warsaw . . . Project for Jim Knipe, National Publicity Chairman; get a sound-film of Phil singing all four parts . . . None busier than said Jim K. Shooting pictures all day Saturday for one of his many projects to put the Society all over the map.



Short shots . . . Frank Morse, Pres. of Mich. Ass'n, beaming . . . While his Unheard-of-Four from Muskegon came in on the beam . . . And how! . . . Roy Frisby, John Hanson, Carleton Scott, Deac. Martin in unrehearsed rendition of "Heart of My Heart" . . . They said it was

practically perfect . . . Judge Brigham dissenting . . . And if you haven't heard his "Country Lad" by Charley Case in the early 1900's you've missed something . . . worthwhile. Which reminds us . . . Not once, not even *once* in the years this Society's been singing—have we heard any member start one word of an off-color song . . . The Such-and-Such King of England, Lydia Pinkham, Christo Columbo, Barnacle Bill and the rest just aren't good harmony . . . Only exception that occurs, "It's the Syme the 'ole World Over," and it's practically parlor lyrics.



Orchids to B. J. Collins and Joe Busha of the hotel staff for a swell job of arranging accommodations—including unexpected guests—in fact orchids to the Staff period . . . Leonard Field III and the Tonsil Benders from Jackson should make the picture of the year, if Sam Anson Jr. and J. Knipe, photographers, knew what they were talking about after 40 sleepless hours . . . But for elegance what about those Ambassadors, Joe Wolff, Joe Jones, Scotty and Marsden? . . . Accoustical Persecutors made a noble run against E. W. Time to get there in time for color pix, but lost by a whisker . . . Detroit paper all ready to shoot a Detroit four, then backed out because Gillespie, rival circulation man, was in it . . .



Thirteen out of 31 national directors present at a "just a Parade" in which 30 quartets were scheduled — and more could have been . . . Nine of the fifteen Chicago finalists present . . . Maybe those guys who keep bearing down on Parades vs. National Contests have got something . . . Did anybody get as big a kick as those Daytonees, Pres. Coyle, Sec. Common et al . . . But—who locked the latter out of his room? . . . And who locked the Doc Callinans in theirs? . . . Nomination for the singiest quartet—The Elastics—singin' at breakfast Saturday morning—singin' all day and night—and still singin' Sunday morning . . . And we mean *singing*



. . . If the Harmonizers get any better, we'll have to change the name of this magazine . . . People will begin to think it belongs to the World's Champs . . . Where *do* they get those unusual numbers that nobody else ever heard . . . and enjoy double in consequence?



When that Westinghouse Four lets go, as they can on occasion, the vibrations come up through your toes . . . Red Cross Blood Donor Service had grand opp to put across an appeal to Parade audience . . . And did those Army-Navy boys, guests of Oakland, soak up harmony! . . . 1850 in auditorium that normally seats 1600 speaks volumes for the advance work of Oakland Co. commit-

(See Next Page)

STUB PENCIL NOTES, Continued

tees and members. Several hundred more tickets could have been sold.



The Charmerettes not only knocked your eyes out by their appearance but flattered your ears with some splendid harmony. Glad we're going back to Detroit in January



Clayton W. Old, Pres., Associated Glee Clubs, came from Rochester, N. Y., to get first glimpse of a Big Time chapter Parade . . . Impressed—and favorably—is understatement . . . Bob Fuller, Sec. of Springfield, Mass., chapter, also on hand for indoctrination . . . AND Ralph Rackham, Founder and V. P., Elkhart, Ind., present to hear and meet representatives from every one of Michigan's twenty (20—count them) chapters . . . What this scribe would like—all 20 of 'em lined up on a stage big enough—with John Hanson.



How's this for recognition? . . . Elastics sang on the "Service Serenade" from Main U. S. O. Building—a weekly WXYZ program . . . Harmony Kings and Four Harmonizers sang on "Talk of the Town"—a weekly WWJ program . . . Barber Polecats sang a 20-minute program in the main dining room of the Detroit Athletic Club to 800 people . . . Unheard-of-Four sang a 20-min-

ute program for the "Players" in their playhouse . . . But it didn't just happen . . . Cheers again for Oakland County Committees . . .



Eight A. M. Sunday was zero for Harmony Kings and Polecats who had to get back to the mines . . . Understand that latters were to stop in Chicago that afternoon to make recordings . . . Where, when can we buy 'em? . . . Like all Society get-togethers—so much to hear—so little time to hear it—so many fine people to meet—so little time to meet 'em . . . Oh well, more meetings in the offing!



. . . Only regret—that O. C. Cash couldn't have heard it and seen it all . . . But, to do so he'd have to be quintuplets . . . He isn't . . . and can't be . . . so shelve the regrets . . . When's the next meeting?

HARRY BROWN REPORTS FOR WILMINGTON

National Board Member Harry Brown, who is Secretary of the Wilmington Chapter, reports the possibility of his group sponsoring a chapter in Baltimore in the near future. One by one the large cities are hearing of our Society and asking to be given a place on the Band Wagon. The Wilmington Chapter Chorus and the Four Aces have filled numerous community engagements in the past three months.

CHICAGO

"The City of Champions"

HAILS

The Perennial "Champ"

O. C. CASH

There are a lot of things we wouldn't do for money,
But there is nothing we wouldn't do for CASH.

THE **CHICAGO** CHAPTER
ILLINOIS No. 1

Muskegon Host To Michigan Contest

The Muskegon Chapter was awarded the 4th annual State Quartet Contest at the fall meeting of the Board of Directors of the Michigan Association of Chapters, held November 6th at Detroit's Statler Hotel.

Ever since the Chicago Convention, at which time this Chapter won a first place National Achievement Award, Muskegon has been laying the ground work for the staging of this annual Michigan affair. Temporary committees were selected in July, with many important items already settled . . . Headquarters for out of town guests will be the Occidental Hotel, the home of the Muskegon Chapter, and one of the best known hotels in the state. Registration desks will be set up there, with elaborate plans for a big "Afterglow" for registered guests to be held in the Hotel's Convention room immediately following the contest.

The contest itself will be held in the large Central Campus Auditorium, the evening of February 19th . . . And if you know "barbershopping" in Muskegon, there's no doubt in your mind that every seat will be filled . . . Prizes for the top 5 quartets will be made up by the Sealed Power Corp. and not only will be different, but will be cherished by each member of the winning quartets . . . Judges will be selected from out of the State and all Judges will be members of the National Board of Directors . . . Rules of judging will be the same as those that have been proposed for the next National contest, and all the suggestions of the National Committee on Contests and Judging will be carried out.

The competing quartets will sing on a stage set in a "barbershop" atmosphere, with the front of a barbershop forming a "shell," similar to a "band shell," scientifically constructed to give the best possible acoustics.

Thirty quartets are expected to compete in this contest, second only to the National in size, with the winner succeeding Muskegon's Unheard of Four as Champions of Michigan.

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OVERHEARD IN A FRIENDLY TAVERN

"What's that little pin on your lapel, Bub?"

"That? Oh, that's a little outfit I belong to."

"Barbers' Union, eh?"

"I should say not. That pin represents . . ."

"I know—hair tonic. I knew a fellow once who sold hair tonic. Didn't have a hair on his head. Kept his hat on all the time and . . ."

"Now wait a minute. You asked me what this pin was and I'm trying to tell you. I'm not a barber and I don't sell hair oil. This pin represents the S.P.E.B.S.Q.S.A., Inc."

"My God, what kind of government office is that? I tell you this New Deal is . . ."

"Listen. For the last time. . . I'm a member of the Society for the Preservation and . . ."

"Well why didn't you say so? I belong to the S.P.C.A. myself. Love dogs and animals—no end. Funny I took that for a barber pole and all the time it's a fire plug! Cute idea, but isn't it a little risque?"

"Please! Let's start over. That is a barber pole. It's not a hydrant. I'm not a cat-saver. I'm in a quartet. I SING!"

"What say? I don't smell anything."

"I said SING in a quartet! Like that quartet over there. Isn't that beautiful music? Don't you just love quartet harmony?"

"Sorry Brother, Guess we'll have to skip it. I can't hear a word you're saying on account of so d— much singing in here. See you around sometime."

W.W.P., Chicago Chapter

CHILDERS PUBLISHES BOOK ON PIANO

Many of our members will be interested in the text book on *Playing the Piano by Ear*, recently compiled and published by Lemuel Childers, member of the Tulsa Chapter of our Society, also a member of the National Committee on Song Arrangements and formerly the musical advisor to the Chord Busters—1942 SPEBSQSA Champions. The book is published by the author and is on sale direct at a price of \$1.00.

ATLANTA CHAPTER ENTERTAINS AT VETERANS' HOSPITAL

At the invitation of the Pilot Club of Atlanta, the members of our Atlanta Chapter, including The Peach Pickers and the Sunny City Four, recently entertained the patients of Veterans' Hospital No. 48 in Atlanta. A 45-minute fast moving show was put on and it seemed to please everyone to the extent that an invitation to return was issued by the Committee in charge. We can think of no way in which our members can better serve communities than by this type of entertainment.

TULSA CHAPTER HAS A FREE-FOR-ALL

Here is part of a news item which appeared recently in a Tulsa paper, and incidentally our Chapter in that city is going like a house afire and is having its best year: "A catch-as-catch-can, free-for-all (except for 50 cents admission for innocent bystanders), larynx-lacerating, handicap quartet-singing contest among the 200-odd (and how!) members of the Tulsa Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America was held Friday night, it was whispered (loudly as possible) today.

OUR TRIBUTE TO "THE WORLD'S GREATEST BARITONE"

... to you, Brother O. C. Cash ... self-styled "world's greatest baritone singer" and "the only surviving buck private of World War I" ... your fellow preservers and encouragers in the Detroit Chapter, Michigan's first chartered group, pay sincere and humble tribute.

... we are indebted to you for conceiving the idea which has brought to us much genuine amusement, amazement and enjoyment, as well as sincere good fellowship with the grandest gang of guys in the world.

... in Detroit, a lively and an enthusiastic chapter is perpetuating your idea of musical and brotherly harmony to the best of its ability. Our quartets are in demand everywhere here, and they will do their stuff willingly and graciously before anyone who wants to lend a sympathetic ear and as long as they care to lend it. Our members support energetically every worthwhile and ethical effort to "preserve" and "encourage" your grand idea, and we are happy to be prominently active in the organization and growth of new chapters within our geographical sphere of influence.

... Michigan today is the nation's "hotbed" of Barber Shop Quartet singing. Together ... with our lively and congenial brother chapters throughout the state ... we are working in close and hearty cooperation to spread your gospel of harmony and to elevate good fellowship to new heights in this part of the country.

... and ... if the National Board wills it ... we hope to entertain the National Society here at its 1944 Contest; at which time we will have the privilege and honor to shake your hand and thank you again from the bottom of our collective hearts for injecting into our lives an idea and a means with which to enjoy hearty companionship and heartfelt harmony with our fellow men.

THE DETROIT CHAPTER

Michigan No. 1

TO OUR BROTHERS. EVERYWHERE, WE EXTEND AN INVITATION TO ATTEND OUR ANNUAL PARADE. . . JANUARY 15, 1944. . . AT DETROIT'S BOOK-CADILLAC HOTEL WHERE OUR REGULAR MEETINGS ARE HELD THE THIRD FRIDAY EVENING OF EVERY MONTH.

THE BARTLESVILLE BARFLIES

This is the seventh of a series of sketches of well known SPEBSQSA quartets.

There are a vast number of men in this extraordinary society of ours who will, to their dying day, swear by all they hold sacred that "The Bartlesville Barflies" are the greatest Barber Shop Quartet that ever hit a minor chord. To be so consistently top notch as to ring the bell five times in succession, placing first in '39, then second, third and third, and third again in '43, (as the "Mainstreeters" with two brand new characters at bari and bass), there must be something basically 100% alright, to put it mildly.

A qualitative analysis is apparently called for:

First—the basic ingredients.

Four men.

(1) George McCaslin, a round faced, pleasant sort of gent, insurance salesman by profession, Missouri bred son of a minister, one of a family of nine children, whose home circle entertainment included large doses of real, old fashioned harmony around the parlor organ. (Voice Analysis—Tenor—High).

(2) Harry Hall, emigre from England prior to First World War, pint sized but all there, a singer by choice and by chance, wherever and whenever people would listen or join in with him. Calling—paint contractor. (Voice Analysis—Tenor—High).

(3) Bob Durand, easily the handsomest of the four, (perhaps the handsomest man in the whole Society—who'll challenge?), one of a family of singers who'd rather sing than eat, blessed with a fine voice and a natural harmony sense, trained through years of quartet work in college and on the stage, bank clerk by choice, (always sticking close to the notes). (Voice Analysis—Baritone—High.)

(4) Herman Kaiser, born in Sweet Springs, Mo., has sung for 22 years in the Bartlesville Presbyterian Choir. (Any salesman will tell you why a purchasing agent has to sing in a choir, or otherwise atone for his many sins, Ed.). Like so many other basses of champion quartets, Herman is a converted baritone, (Paging Frank Thorne, Tom Massengale, et. al. Ed.). Voice Analysis—Bass (by courtesy of pitch of voices of McCaslin, Hall, Durand).

We now have two high tenors, a high baritone and a

low baritone, the basic ingredients needed. To this mixture we add one grain of dynamite—the song, "Mandy Lee." (not then the abused lady she has since become—Ed.) The catalytic agent is the founding of SPEBSQSA. Result—a quartet that walked off with top honors at Tulsa in 1939 and remained together through the next three years to furnish thrills to suc-



THE BARFLIES—PHILLIPS 66

Left to right—George McCaslin, tenor; Harry Hall, lead; Bob Durand, bari; Herman Kaiser, bass.

sive "Finalist" audiences at New York, St. Louis, and Grand Rapids.

For the benefit of neophytes, a few words on how they did it. The answer, unfortunately, for those of us who'd like to know so that we may follow in such illustrious footsteps, is that they didn't "do" it—they "had" it. Probably no top ranking quartet ever got by on less rehearsing. The Barflies picked their songs, learned their parts individually and met but few times and briefly to polish up and get their timing down.

War and circumstances have temporarily dissolved the quartet. Bob Durand is in the Army Air Forces. McCaslin has moved to Tulsa. Some day soon we all hope to hear them again.

J. K.

FIRST "UNDER WATER" CHAPTER

Commander John Scott, Annapolis graduate and at present commander of the submarine U. S. S. Tunny of the Asiatic Fleet, is forming a Chapter of our Society among the members of his crew. He has sent for all necessary information and is at present preparing the crew's application for a Charter. Commander Scott has received both the Navy Cross and the Silver Star. The U. S. S. Tunny has made three important patrols in the Pacific. The ship is 315 feet long and carries a crew of 75 men, among whom are several Barber Shop Quartet addicts. Commander Scott is a personal friend of President W. Carleton Scott of Oakland County Chapter.

CHICAGO CHAPTER GOIN' PLACES

Not only has our Chicago Chapter reached a new high in membership, but has also been extremely helpful in the forming of new chapters in South Bend, Elkhart and Racine. Large delegations have journeyed to those three points within the past few weeks to attend charter nights. Nearly a full Michigan Central car of faithfuls journeyed to Detroit on November 6th for the Oakland County Parade. Secretary Henry Stanley and President Welsh Pierce are joined by scores of other Chicago members in writing that this year's semi-monthly chapter meetings under Program Chairman Jim Doyle, are the last word in entertainment and enjoyment. Chicago never does things in a small way and we are proud that our largest chapter is maintaining in every way its position of leadership.

Singers Wanted For "Championest" Addict Quartet

The champion barbershop addicts, Phil Embury, Warsaw, N. Y., and Don Gilbert, Saginaw, Michigan, have opened the lists for applicants to take the posts of tenor and bass in an aggregation to be known as—you guessed it! "The Champion Barbershop Addicts." Their motto is to be, "We may not be hot but find any man who likes it better than we do."

O. C. Cash suggested this quartet when he recently told a long kept secret—how Phil Embury got into SPEBSQSA, and how Don Gilbert gained his right to the title of "Champion Addict." Seems that way back in 1939 a newspaper unaccountably got into circulation way in there in the back reaches of "York State" where Phil lives. Amazingly, the paper was only a year old. It told about how a group in Tulsa, Okla., had started some quartettin'. Phil packed his carpetbag right away and lit out along the Barge Canal, hitching rides to Buffalo. He arrived in Tulsa with some samples of cow lanterns and a big story as to how he planned to sell same in every hardware store in the Panhandle. It was soon evident his real purpose was barbershop and Phil never did sell a lantern. To all those boys in Tulsa, Phil was far and away the "Champion Addict" until Don Gilbert flew in in his plane all the way from Saginaw just for the privilege of warbling a few with the boys. (This was before gasoline shortages. Ed.). When he got there, the cupboard was bare 'cause Harry Hall lives in Bartlesville and commutes back and forth to exercise his tonsils. Nothing fazed, Gilbert wound up his crate and flew to Bartlesville, rounded up Harry and came back to Tulsa. The welkin rang from then until 4:30 A. M. next dawn.

Ever since, it's been a debatable question in Tulsa which is the "Championest Addict," Phil, or Don. Each has his rooters. Whether or not there'll ever be a decision, no one knows.

Anyhow, unanimous opinion holds that Phil, the baritone, and Don, the lead, are the outstanding "addicts" thus far. They both admit it and are willing to share their high place with the right tenor and bass. Send your applications care of the National Secretary, please.

KMOX HAS WEEKLY SPEBSQSA PROGRAMS

At 11:00 P. M. Eastern War Time every Saturday, St. Louis Radio Station KMOX puts on a 15 minute barbershop quartet program participated in by several quartets, in turn, from our St. Louis, Clayton and O'Fallon Chapters. The announcer gives generous publicity to the activities of these three chapters and reports to the National Office indicate that the program is stimulating widespread interest in our Society.

The St. Louis Chapter held its annual Fall picnic at the Waterloo, Ill., Country Club with a large attendance, and the Aristocrats, and the Four Flushers are kept busy filling good-will engagements for civic and service groups. The chapter reports a rapidly growing membership and a highly successful season of activity.

The Clayton Chapter Chorus has twice appeared at the Veterans' Hospital, as well as the Koch Hospital, Jefferson Barracks and U. S. O. Centers. Both the Harmonizers and the Syncopators fill several community engagements each week.

NEW JERSEY REPORTS PROGRESS

Both the Jersey City and Newark Chapters of our Society are planning full schedules for the winter months, and as we go to press, they are collaborating in the forming of a chapter in Paterson, with National President Hal Staab and National Board Member Harry Brown in attendance at the Charter night meeting.

CANTON, ILLINOIS—A BUSY SPOT

Here is a typical chapter activities report from Secretary Don English of the Canton, Illinois group: "Sponsored The Corn Belt Chorus at Camp Ellis September 15th. The Blenders Quartet sang with the Galesburg Club at Camp Ellis for the patients and nurses at the Camp Hospital. Two quartets from our club have sung at local USO parties. We have invited all soldiers from Camp Ellis who care to sing or listen to our type of harmony to visit our club at any time. We have many soldiers who come to our meetings. We cooperated with the Galesburg Club in staging the Illinois State Harmony Convention October 31st. We have offered our services to various towns to help them organize new chapters and have made the same offer to John Hanson in case the towns ask his assistance in organizing a club. Will continue weekly meetings during the winter months."

SAGINAW EXPECTS TO FILL CIVIC AUDITORIUM

The 69 members of the Saginaw, Michigan Chapter are convinced that it will be no job at all to fill the three thousand seats in the Civic Auditorium for the March 18th Parade of Quartets, according to Gordon L. Grant, Secretary. Those boys in Saginaw don't fool!

HERE WE ARE IN CONGRESS

The Bloomington Chapter is very proud, and justified in being so, of the fact that they have a member in Congress. House Member Leslie C. Arends is an active member of the Bloomington Chapter. In a long-distance talk with Secretary Hopkins of the Bloomington Chapter, Congressman Arends recently said that he was extremely proud of his membership card and took every opportunity to show it to his colleagues.

S T O P
at
AMERICA'S TALLEST HOTEL
The
MORRISON
HOTEL
CHICAGO
LEONARD HICKS, Managing Director



PHIL EMBURY
Warsaw, N. Y.
First Vice President



HAL STAAB
Northampton, Mass.
President

THE OFFICERS AND D JOIN WITH ALL THE M

"Here's to



JOHN HANSON
Peoria
Master of Ceremonies



DEAC MARTIN
Cleveland
Vice President



FRANK C. MORSE
Muskegon
Vice President

O. C.
FOR giving birth to an Idea that ha
bonds of harmony from coast to co
FOR bringing the Young Idea throug
disease" period at personal sacrifice
FOR all members of SPEBSQSA



R. HARRY BROWN
Wilmington, Del.



J. R. BUITENDORP
Muskegon



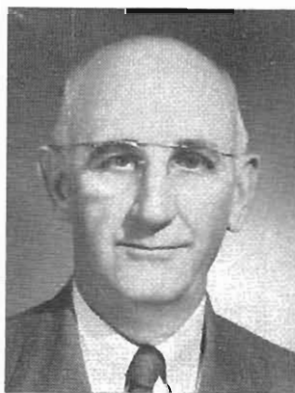
R. RAY CAMPAU
Saginaw



JUDGE D. N. DAVISON
Oklahoma City



CLARENCE EDDY
Flint, Mich.



CLARENCE MARLOWE
Clayton, Mo.



M. S. NELSON, M.D.
Canton, Ill.



DEAN W. PALMER
Wichita



E. V. PERKINS
Chicago



W. WELSH PIERCE
Chicago

RECTORS OF SPEBSQSA MEMBERS IN SAYING . . .



the Founder"

CASH

... tied young and old together in the
... the swaddling clothes and "childish

... thank you, OWEN C. CASH.



CARROLL P. ADAMS
Oakland County, Mich.
Executive Secretary



FRANK THORNE
Chicago
Vice President



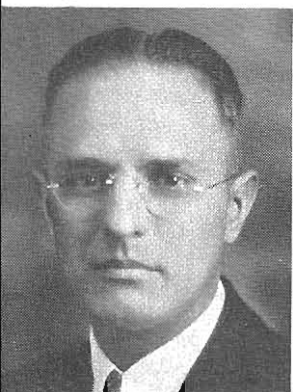
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Cleveland



VERNE M. LAING
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M. E. REAGAN
Pittsburgh



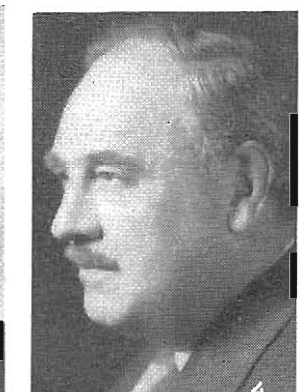
J. FRANK RICE
Bartlesville



W. CARLETON SCOTT
Oakland County, Mich.



HENRY STANLEY
Chicago



JOSEPH P. WOLFF
Detroit

THE OFFICERS AND DIRECTORS OF SPEBSQSA JOIN WITH ALL THE MEMBERS IN SAYING . . .

"Here's to



the Founder."

O. C. CASH

FOR giving birth to an Idea that has tied young and old together in the bonds of harmony from coast to coast—

FOR bringing the Young Idea through the swaddling clothes and "childish disease" period at personal sacrifice—

FOR all members of SPEBSQSA we thank you, OWEN C. CASH.



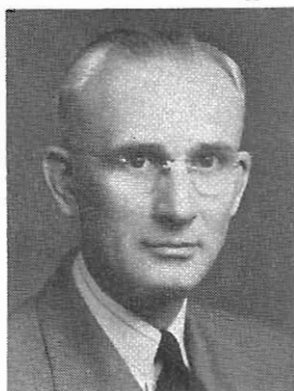
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Oakland
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Flint, Mich.



JOHN W. GARRETT
Joplin, Mo.



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Halbur, Iowa



E. V. PERKINS
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W. WELSH PIERCE
Chicago



M. E. REAGAN
Pittsburgh



J. FRANK RICE
Bartlesville



W. CARLETON SCOTT
Oakland County, Mich.

PALMER
Chicago

The Founder's Column

BY O. C. CASH

The editor feels it necessary to say that the blood-thirstiness exhibited in Cash's writing herewith is not chronic, but youthful exuberance.

The Ed.



Barber shop quartet singing was still in vogue when I was growing up as a boy at Bluejacket, Indian Territory (now Oklahoma). It was mighty rough and wild around the old home town just before Indian Territory became a state. Everybody wore a pair of six-shooters more or less to hide their nakedness, if for no other purpose. I was too young to do much killing myself, but I saw lots of it done by the other fellows. I'll never forget a killing one cold Saturday night back in 1906. It was when Ed Potts shot the drummer from Kansas City in Jim Davis' barber shop.

There was quite a crowd in town this night—Indians and cowboys shooting and fighting and drinking and raising hell—but nobody had been killed and it had sorter quieted down by ten or eleven o'clock. No women had been on the streets all day. They were all at home where they belonged. (And, mister, that isn't a bad place for women to be even in this day.) Ed Potts who ran the livery stable had come up to the barber shop for his regular Saturday night shave. Ed was one of the leading citizens of Bluejacket. Taught a Sunday school class and was member of the School Board. He was the best livery stable man I ever knew. Always kept his whiffle trees clean (he just simply wouldn't tolerate a dirty whiffle tree), furnished nice, flowery laprobes and otherwise was right down to date all the time, and always had nice, new buggy whips. And, too, he was the best baritone I ever heard. Had sort of a sob in his voice, kind of moaned his baritone sweet-like, you know. Well, the boys had been waiting for him all evening to show them a chord in some tune which I have forgotten now. So when Ed came in they got right down to work. And just about that time in walks the shoe drummer from Kansas City. Jose Montaya, the Mexican who worked at Ed's livery stable, had driven the drummer over to Welch, a neighboring town, in the buckboard that day, with his two trunks of sample shoes and dropped him off at the barber shop on his way back to the stable. Well, the drummer swaggered in and sat down in Jim's chair and said, "Gimme the works," which meant haircut, massage, shave, bay rum and everything. Jim folded him back in his chair and had just softened up his beard and had him all lathered up when it happened.

Ed and the boys by this time had worked out the chord and had just got into it and were holding it—

putting the steam or pressure to it—when the drummer fellow raised up in the chair and sang out—"da da da da" ending up on a fifth, seventh, eighth or ninth, making a five tone chord—his tone being just about one-sixteenth of an inch above Ed's pretty baritone note. You know how these five tone chords sound and how the fifth tone messes up the regular baritone note.

Well, Ed ordinarily was a nice, even-tempered Christian sort of an individual, but this smart aleck drummer seemed to rile him up something awful. Ed jumped up, pulled out his six-shooter and said, "Say, pardner, there ain't but four men in a quartet" and with that just hauled off and shot him about a half-inch above the left eye. Things were pretty quiet for about a minute or two and then Jim, the barber, wiping the blood and brains off his white coat, said, "Say, get this bum out of here," meaning the drummer. Well, without even wiping the lather off his face, we took the drummer out behind the barber shop, dug a grave, put him in it, patted down the dirt even and level and nice, and all sang "Shine On Me." (We used the same arrangement that the Southernaires afterwards made famous.) The moon was shining mighty pretty that night, which suggested that song selection and I have always thought it was very appropriate.

Never heard anything more about the affair as we didn't have any Sheriff and Judges and stuff like that down in the Indian Territory in those days and folks got along fine just tending to their own business and settling their problems as they came up. But we did have quite a little excitement about the shoe samples. After getting the drummer decently buried we went back into the barber shop and worked over a few numbers and then someone suggested that we go down to the Bluejacket Commercial Hotel, bust open the sample trunks and each one see if we could get us a new pair of shoes. Well, sir, when we busted into them trunks, what do you suppose we found—all the shoes were for the left foot and size 6A. That was the lousiest trick I suppose that was ever played on a bunch of barber shop singers. We all took an oath that we would never again buy a pair of Acme shoes.

Oh, yes, Ed said later that he was awful sorry about what he done and I guess he was pretty remorseful about it, because the drummer had used the buckboard, driver and team, for a week and Ed never was able to collect his bill—the company at Kansas City just simply refused to pay it.

I had forgotten all about this particular singing session in Jim's barber shop at Bluejacket until the Grand Rapids Convention. The Okies were singing to a large group of their admirers one day when Cy Perkins slipped up behind us and threw in a fifth on our final chord. I didn't have my gun with me, but I did tell Cy in no uncertain terms that. "There ain't but four in a quartet."

Hoping you are the same, I am

O. C.

PARTIAL LIST OF CHAPTER MEETING NIGHTS

In each issue of The Harmonizer will appear a partial list of the dates and locations of regular chapter meetings. Here is the first installment:

CONNECTICUT

Terryville—Each Friday—8:00 P. M.—30 Prospect Street.

DELAWARE

Delaware—Wilmington—1st and 3rd Tuesdays—8:00 P. M.—American Legion—2103 Lancaster.

GEORGIA

Atlanta—Alternate Tuesdays—Robert Fulton Hotel.

ILLINOIS

Bloomington—Each Monday—8:00 P. M.—Illinois Hotel.

Canton—Each Wednesday—7:30 P. M.—Harmony Loft—East Side Square.

Chicago—Alternate Fridays—Dec. 3rd on—8:30 P. M.—Brevoort Hotel.

O'Fallon—2nd and 4th Fridays—8:00 P. M.—Teamster's Hall.

Rock Island—Each Tuesday—8:00 P. M.—Formal Club—4457 7th Ave.

KANSAS

Wichita—Last Wednesday—8:00 P. M.—Hotel Lassen.

MASSACHUSETTS

Northampton—1st and 3rd Mondays—8:30 P. M.—German Hall—63 Riverside Drive.

MICHIGAN

Belding—2nd Friday—8:30 P. M.—Belding Community Center.

Charlevoix—2nd Sunday—8:00 P. M.—Dr. Nettleton's Recreation Room.

Detroit—3rd Friday—8:30 P. M.—Book Cadillac Hotel.

Flint—2nd Friday—8:30 P. M.—Hotel Durant.

Grand Rapids—1st Friday—8:00 P. M.—Pantlind Hotel.

Jackson—2nd and last Friday—8:30 P. M.—Hayes Hotel.

Kalamazoo—2nd Friday—8:00 P. M.—Park American Hotel.

Midland—2nd Friday—8:00 P. M.—No regular meeting place.

Muskegon—4th Thursday—9:00 P. M.—Occidental Hotel.

Oakland County—1st Friday—8:00 P. M.—Ferndale Odd Fellows Hall.

Pontiac—Last Friday each month—8:00 P. M.—V. F. W. Hall.

Port Huron—2nd Friday—8:30 P. M.—Harrington Hotel.

Saginaw—2nd Wednesday—8:00 P. M.—Elks Temple.

MISSOURI

Clayton—1st and 3rd Wednesday—8:30 P. M.—Shaw Park Club House.

Kansas City—2nd and 4th Monday—8:00 P. M.—City Hall.

St. Louis—2nd and 4th Monday—8:30 P. M.—Roosevelt Hotel.

NEW JERSEY

Newark—3rd Friday—8:00 P. M.—115 Clifton Ave. (Park Commission).

NEW YORK

Endicott—2nd and 4th Monday—8:00 P. M.—American Legion Clubhouse.

Rochester—Alternate Wednesdays—8:00 P. M.—No regular meeting place.

Warsaw—2nd and 4th Monday—8:00 P. M.—Legion Hall.

OHIO

Cleveland—Alternate Fridays from Dec. 10th—8:00 P. M.—Hotel Carter.

OKLAHOMA

Oklahoma City—2nd and 4th Tuesdays—8:00 P. M.—Biltmore Hotel.

Tulsa—2nd Friday—8:00 P. M.—Hotel Tulsa.

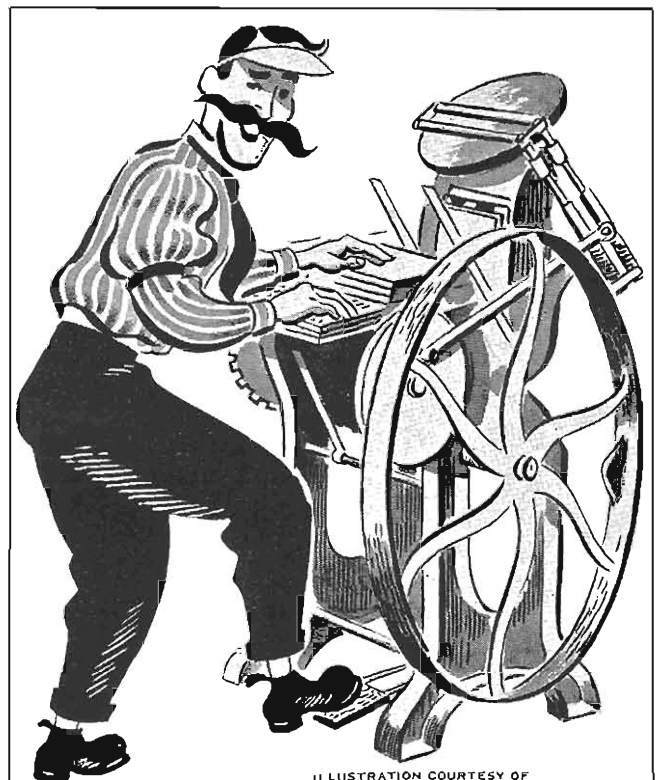


ILLUSTRATION COURTESY OF
DAYTON RUBBER MFG. CO.

WE LOOKED LIKE THIS IN 1898

In 1898, the year we started, foot-power was important in a printshop. In 1943, high speed presses in our plant produce "THE HARMONIZER" at speeds that would have made the "scorchers" of '98 so breathless they wouldn't have been able to sing a note.

THE MARTIN PRINTING COMPANY

Caxton Building . . . Cleveland 15, Ohio

JAMES F. KNIPE, Pres. and Gen'l Mgr.

TULSA'S INITIATION CEREMONY

THE GRAND KEEPER OF THE MINOR KEYS—Brother Recording Pole Striper is there in our midst any of the profane who has applied for membership in this society?

RECORDING POLE STRIPER—There stands with us Brother.....who represents himself as being endowed with the gift of close harmony.

G. K. M. K.—Who sponsors this brother?

R. P. S.—Brother..... has presented his application and vouches for his qualifications.

G. K. M. K.—Brother.....have you subjected this neophyte to the supreme test?

THE SPONSOR—Grand Keeper of the Minor Keys, I have.

G. K. M. K.—Do you vouch for him as being fully worthy and well qualified?

THE SPONSOR—I do.

G. K. M. K.—It is well. Unless I hear serious objection from any of the brothers here assembled (disregarding heckling hisses and cat-calls from the rougher element), I shall proceed to propound the five indispensable interrogatories.

Brother.....you will please come forward, say "meep" in the key of "C," and answer well and truthfully the questions you are asked. These questions, my friend, are not merely perfunctory but require of you serious reflection and the utmost good faith. The questions and their answers will be forever and indelibly recorded on the olfactory nerves of the brothers.

First. Do you agree to always maintain the right of Free Barber Shop Harmony as inalienable to an American citizen? The answer is I do. Say I do.

CANDIDATE—I do.

G. K. M. K.—Second. Do you realize that, although you may possess great gobs of volume, it is the right of other persons singing in harmony with you, to be heard; and do you agree that you will modulate your vocal outbursts so that the finest possible blending with other voices shall result. The answer is I do. Say I do.

CANDIDATE—I do.

G. K. M. K.—Third. Do you agree to fix your eye upon the baton of the acting or duly authorized director, and, if your gaze is diverted to any object, blonde or otherwise, you will cease to sing until you shall have gained sufficient control of yourself to return attention to the baton. The answer is I do. Say I do.

CANDIDATE—I do.

G. K. M. K.—Fourth. Do you honestly and sincerely believe that your vocal cords when vibrated produce a dulcet sound and not a raucous noise similar to a wheat separator taking wet bundles of straw. The answer is I do. Say I do.

CANDIDATE—I do.

G. K. M. K.—Fifth. Do you promise never to rec-

Of Interest To Choruses

My excuse for intrusion in the teeming columns of the HARMONIZER is an order from Carroll Adams. Blame him. "Tell my people about the Common Repertoire of the Associated Glee Clubs" he said. "Those interested in choral singing will be interested." So here goes.

Every year since 1925 the Associated has appointed a committee of three, four, or sometimes five of the most eminent and scholarly glee club conductors in the country to select from the entire literature of the male chorus, new and old, eight compositions which they consider most worthy of inclusion in the repertoires of its clubs. To date, sixty conductors have served on eighteen committees. After three months of study, during which the leading publishers send them their latest compositions, they travel to New York and spend an entire day together. The fight for their favorite selections by the several committeemen is often hot but they finally emerge from the inner sanctum with full agreement on what has become known as the "Sacred Eight." From the overflow of numbers favorably considered a supplemental list of sixteen numbers as well as a junior list of five are also chosen and announced.

The lists so fathered are naturally good—so good in fact that they have become the guide of clubs and conductors the country over in arranging concert programs. Mark Andrews, at his last public appearance, said the vast improvement in the repertoire of the American male chorus was due more to them than to any other single influence.

Accompanied by critical notes on each number, these lists are published as a special bulletin and sent to the members and conductors of all Associated clubs. They also appear in the KEYNOTE, its official magazine.

And that's the story, Carroll, me boy—and here's an offer to show what open-handed guys we of the Associated are. To every accredited member of SPEB who, by his request, will admit that he needs them to complete his musical education, we will send a copy of the 1943-44 Common Repertoire and Supplemental lists without money and without price—except a three cent stamp.

Clayton W. Old, President.

Address—Associated Glee Clubs of America, Inc., East Rochester, New York.

commend for membership in this society any aspirant, unless he has proven himself to be proficient in our objects, aims, and purposes; and do you further promise not to permit yourself to be swayed from this ideal by hope of reward, either in cash, sales or social advancement. The answer is I do. Say I do.

CANDIDATE—I do.

G. K. M. K.—It is well. The brother has made answer fitting for one who aspires to membership in this melodious society. The brothers will rise and join with me in the grand cordial greeting.

MEMBERS—(Singing) Nobody seems to give a damn:

MORE CHICAGO RUNNERS-UP



FOUR FLATS, CLEVELAND

Left to right—Howard Parks, lead; Don Webster, bari; Dick O'Heren, tenor; Charlie Dickinson, bass.



MORGAN COUNTY FOUR

Left to right—Alvin Lovekamp, bari; Alvin Mittendorf, lead; Harold D. Kamm, tenor; Ed Gordon, bass.



UNHEARD-OF-4, MUSKEGON

Left to right—Len Horton, tenor; Henry Klooster, lead; Wm. Griffith, bari; John Buttendorf, bass.

"WE STRUCK IT RICH IN *Wich-i-ta*"

We sure did "strike it rich in Wichita" when "Cash" came our way. And we've been "swiping" more each year.

Cash has opened up a limitless vista of fun and enjoyment for all of us in Wichita. We're happy indeed to have this chance to say our thanks publicly.



● WICHITA — home of the "Beacon Four," as nifty a set of warblers as you've ever heard.

● WICHITA — home of the best looking Directors of SPEBSQSA. If you don't agree, consult the "Rogues Gallery" on pages 16, 17.

● WICHITA — goes on record as being highly in favor of — WICHITA, SPEBSQSA and especially O. C. CASH.

Wichita Chapter

SPEBSQSA

THE MISFITS . . . *Chicago, Ill.*

5th PLACE, GRAND RAPIDS, 1942

This is the eighth of a series of sketches of well known SPEBSQSA Quartets.

by E. V. "CY" PERKINS

"Strictly Barbershop," is an apt description of "The Misfits." Conceived by the writer in conspiracy with Art Bielán and Joe Murrin on the train enroute to the St. Louis Competition, July, 1941, we decided to shanghai Pete Buckley for bass.

"What songs do you know," said this one to that? Then the panic was on. Everybody, including the bell-boys, revelled in the subsequent pandemonium. It's been like that ever since. Two rehearsals a year is par. At these, a few songs have been worked over, each one of the four contributing something to the arrangement.

The range of the voices dictates the key in which songs are offered, usually "A" or "Ab," sometimes "G." Finding a suitable chord or progression has never been a problem. Choosing *which* to use has been of greater concern. Strictly "Ear Singers," our ambition has always been to be original as possible, to sing to the best of our ability and *always to have fun doing it.*

Top Tenor. Joe "Moose" Murrin is a Chicago police lieutenant. He sang in a sailor quartet during the last war, spent nine years with the Chicago Police Octette and in between, entertained limitlessly with tenor solos, accompanied on the piano by himself.

Art "Gay Boy" Bielán is with Western Electric Co. As all know who've heard him, he sings a robustious lead in every sense of the word. Art has sung all over the place with various groups including the "Superba Four," "State Four," "Forges Post," (American Legion), and the "W.L.S. Harmony Trio."

The writer, "Cy"—"Pickle Puss"—"You're Wrong"—Perkins, is western manager of "Petroleum Engineer" and on the side has been kicking the baritone part around for a quarter of a century. (No one will dispute the "kicking around" part. Ed.). Ever one to point out



Left to right—Cy Perkins, bari; Joe Murrin, tenor; Art Bielán, lead; Pete Buckley, bass.

the other fellow's mistakes, the writer has doubtless endeared himself to nearly everyone in the Society.

Pete "Butch" Buckley is a real he-man bass whose resonant tones never fail to thrill. Pete was a pro for some time but most of his quartet singing has been done for the sheer love of it. Years ago, Pete sang with the "P. and O. Quartet" and also with the "Variety Four," of which SPEBSQSA Directors Dr. Mark Nelson and Maurice Reagan were also members.

Pete is now back in Chicago after nine months in Mississippi, making possible reunion of "The Misfits." So there'll be one more rough and ready outfit at next year's competition.

THE HARMONIZER FOR MEMBERS OVERSEAS— LATEST P. O. DEPT. RULING

For men in the Army overseas: Mail unfolded in sealed envelope. Postage, 18 cents. Following member's name give his "A.P.O. number" and port of embarkation.

For men in the Navy or Marines Mail unsealed. Postage 4½ cents. Give his "Fleet number."

Member's "number" can be secured from his family.

For inducted men still in U.S.A., mail unsealed, postage 4½ cents. No "number" required.

SAINT LOUIS CHAPTER PILOT DECORATED

A member of the St. Louis Chapter, Lt. Eugene J. English, Jr., has received the Distinguished Flying Cross and the Oak Leaf Cluster for acts of bravery in the South Pacific area. At the time he received decoration, English, 28 years of age, had been on 25 operational flights and had spent more than 100 hours in the air in combat. Lt. English's dad also is a member of the St. Louis Chapter.

HELP

The National Office needs a few copies of the March 1943 issue of the Harmonizer for its permanent files. Can some chapter officer dig up a few copies that for some reason were not given out, and mail them to the National Office?

CY PERKINS COMES UP WITH ONE

Every now and then National Board Member Cy Perkins gives us a constructive suggestion that is worthy of passing on to every Quartet in our Society. His latest is no exception. Cy brings up the point that many arrangements that our Quartets sing are definitely associated in our minds with the Quartets that first sang them, or the Quartets that conceived the arrangements. Without doubt, that statement is very true. Cy goes on to suggest that whenever a quartet sings an arrangement which originated with another quartet, mention be made either before or after singing the number of the quartet responsible for it. Such a gesture certainly should be made, and we commend it to you.

WE'VE NEVER BEEN DEFEATED

Our genial National Board Member from Atlanta, Dick Sturges, has very graciously furnished Chapter Secretaries with copies of his recent composition: "We've Never Been Defeated." It is a swell tune and shows that song writing is just another of Dick's many accomplishments. The cover design of this issue is a product of Dick's handiwork, as was the one used on the March and May issues showing the "Elastic Four."

SPRINGFIELD, MASS. CHAPTER MOVES

Secretary Bob Fuller of the Springfield, Mass., Chapter traveled to Detroit on November 6th for the Oakland County Parade. Bob reports that his Chapter has moved its meeting place to the Sheraton Hotel and that the Chapter Chorus took part in the Ralph Edwards' Truth or Consequence program September 25th. The membership of the Chapter is growing steadily.

JACKSON IS CHAPTER OF MANY QUARTETS

Inspired, perhaps, by the splendid example set by the Chapter's Mascots The Charmerettes (Barbarettes and Johnson Sisters, you better look to your laurels) the Jackson, Michigan Chapter sends quartets to every near by Parade in ever growing numbers. The Accoustical Persecuting 4, The Tonsil Twisters, the Nighty Nighters, and the Ninety 4 fill more engagements than any other 4 quartets in one chapter, that we know of and do they love to sing!

BLOOMINGTON CHAPTER BUSY

Secretary Hopkins of our Bloomington, Illinois Chapter reports an increase in membership and in interest. A large delegation took part in the Camp Ellis program on September 15th and the Chapter Chorus sang to a large audience in Miller Park on September 2nd. Watch Bloomington grow, says we!

THE FOUR HOARSE MEN

Located so far apart that we are sure there was no "snitching"—both the Terryville, Conn. and the Flint, Mich. Chapters announced within a period of a few days the forming of a new quartet called "The Four Hoarse Men."

By the way, Terryville is hard at work on a possible chapter in Waterbury. Good goin', fellows!

FLINT CHAPTER ACTIVE

December 10th has been set as the date of the Annual Stag Rally of the Flint Chapter, in the Durant Hotel, according to President Guy Stoppert and Secretary Clyde Bailey. The chapter expects soon to announce the successful sponsoring of a new chapter in Lapeer. Over 40 members attended the Oakland County Chapter Parade in Detroit on November 6th, in which Flint's Fisher Body American Legion Post Quartet participated.

CENSOR IS AT WORK

One of our members who is stationed in Iran recently wrote his dad and inquired how the home chapter of SPEBSQSA was getting along. Apparently the censor thought these mystic initials represented some secret code and did his best to obliterate them with the censor's customary red ink.

MICHIGAN HAS FULL SCHEDULE

With Parades at Charlevoix, Tecumseh, Port Huron, Jackson and Oakland County now a matter of history, Michigan Chapters are planning the following schedule, with other dates to be added later:

December 10th—Flint Chapter—Stag Rally.

December 14th—Caro Charter Night.

January 15th—Detroit Chapter—Fifth Annual Parade of Quartets.

January 29th—Battle Creek Chapter—First Annual Parade of Quartets.

February 19th—4th Annual State Contest at Muskegon.

March 18th—Saginaw Chapter—3rd Annual Parade of Quartets.

April—Grand Rapids Chapter Parade of Quartets.

May—Kalamazoo Chapter—Second Annual Parade of Quartets.

June 15th, 16th, 17th—Save those dates, boys and girls!

DETROIT ACTIVE ON MANY FRONTS

The Detroit Chapter, Michigan's first organized chapter, has uncovered several new voices during the past three months when as many as fifteen to seventeen quartets have participated in the monthly catch-as-catch can marathon contest.

Detroit sent three quartets—The Turners, The Progressive Four and The Woodshedders—to a parade in Port Huron September 25th and will continue to be represented at other events of this nature.

In September the Chapter instituted a newsy little pamphlet called "Chapter Chips" which is sent out monthly to the membership to keep everyone up to date on the doings of its members and its quartets.

At its October meeting, the Chapter were hosts to the Harmony Halls from Grand Rapids and other prominent quartets will be chapter guests as the year progresses.

Howard D. Tubbs has accepted the responsibility of General Chairman of the chapter's annual parade which will be held on January 15th and plans are already under way for this annual event, at which the members of the National Board will be special guests.

Send for your Copy of

PLAYING THE PIANO BY EAR

BY LEMUEL CHILDERS

Learn to HARMONIZE on the Piano

- Play the LEAD with your right hand
- CLOSE HARMONY with your left
- No NOTES to baffle you
- You read by LETTERS only

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Send your order with \$1.00 to

LEMUEL CHILDERS

2142 So. Cincinnati

Tulsa, Oklahoma

ENDICOTT OFF TO A GOOD START

The formation of the Endicott, New York Chapter, mentioned elsewhere in this issue, is worthy of further notice from us. We quote from the Chapter's activities report: "Chapter night held on September 10th at the Moose Hall in Endicott. Fifty-eight members and guests were present including National President Hal Staab and Mayor Howard W. Meeker of Endicott. A delegation from Binghamton Chapter was present as well as interested parties from Owego, N. Y. and Whitney Point, N. Y.

This Chapter accepted an invitation from the Binghamton Chapter to be present on their ladies' night held in the Elks Club on Monday evening, October 18th, 1943.

On Saturday night, October 9th, we accepted an invitation from the Apalachin, N. Y. Civic Club to sing for them at an affair designed to raise money to send to 70 members of the armed forces who formerly resided in that community. Apalachin is a very small town of not over 200 inhabitants. However, over 400 tickets were sold for their evening of entertainment and \$1,050.00 was raised."

PAST NATIONAL CHAMPIONS PLAN TO ORGANIZE

A movement is on foot to form a permanent organization of the members of the past National Championship Quartets. President Hal Staab has appointed the following committee to carry out the plan and to arrange for meetings each year in conjunction with our National Convention: Doc Enmeier, Tulsa (Chord Busters), Chairman; Sam Barnes, Oklahoma City (Flat Foot Four); George McCaslin, Tulsa (Phillips 66 Bar Flies); and Jim Doyle, Chicago (Elastic Four).

INSIST ON GETTING YOUR HARMONIZER PROMPTLY

One of the things that each Chapter Member is entitled to in return for his annual chapter dues, is that his Chapter Secretary mail him immediately after publication, his copy of each issue of the Harmonizer, as well as his copy of each new song arrangement put out by our National Committee. Your Chapter Secretary receives from National Headquarters a package of Harmonizers as soon as they are published, sufficient in number so that he can mail to each member of the chapter a copy while the ink is still wet. The same is true of all song arrangements. Chapter Secretaries are asked not to wait until chapter meetings to distribute magazines and arrangements. You have a right to insist that the above plan be carried out by your Secretary.

Every day of delay in victory will mean death to hundreds of our soldiers in the field, and we believe that every patriotic red-blooded American will gladly shoulder his share of sacrifice to bring about a quicker day of reckoning. We have sublime faith in the ability of our armed forces, and look forward with patriotic fervor to complete victory. We keenly anticipate the period of post-war prosperity that is sure to come, when we can join with other Americans in building a bulwark about our Constitution that cannot be torn asunder, and when we can resume our American prerogative of unhampered free enterprise. But while we are looking ahead to the Final Day of Peace let's Keep America Singing. H. B. S.

CHAPTER OFFICERS PLEASE NOTE

The film taken at our National Convention in Chicago last June is available for showing at Chapter Meetings. It has already traveled several thousand miles. The rental rate is very reasonable and we recommend the film as a novelty to build your next chapter meeting around.

The National Secretary also has 8x10 pictures of the 15 Quartets in the Chicago Finals at a dollar each and there are a few lists of the registrants at the Chicago Convention, together with their addresses, still available at a dollar.

LOST—ONE POT OF GOLD

Recently the wife of one of the Detroit members of the National Board was called to the 'phone to be asked whether or not she had a certain radio program turned on. The voice at the other end said that if she had, and could identify the program, she would receive immediately \$550.00 in War Bonds. The disappointed wife was forced to admit that at the moment she was listening to a recorded program of Barber Shop Quartet numbers coming over another station. Her leaning toward Barber Shop Quartet harmony had cost her exactly \$550.00. We can vouch for the truth of the story, because it happened to be, editorially speaking, *our* wife.

PRIVATE STAFFORD WRITES FROM IRAN

Horace Stafford, Jr., from Berkley, Michigan, recently wrote an interesting letter to the Secretary of his home chapter. Here is an excerpt: "We work about 14 hours a day here and at night around our tents we just naturally start singing. Wherever you go in this world you will see the American soldiers singing. Maybe after a skirmish, at dinner, at work and even in the crude latrines, they sing; it's just an American custom.

After a hard day's work I detected a baritone trying to harmonize so I took him to one side and cooked up a deal with him. He had a friend who sang bass and the result was a nice trio—but, no tenor.

Then one day I drove to an outpost to bring a man in, and in the jeep he started singing Grand Opera in the most beautiful tenor voice you ever heard. Come to find out, his name was O'Neil, and he had studied opera and was glad to come over to our camp a few nights a week and sing with us. We do our best on, "I had a dream dear" and we sing in the middle of the desert, in the shower and all—in good close harmony. For the first time since dad sent me my certificate I feel entitled to it, 'cause I'm a real Barbershopper. The competition is a little stiff at night with the asses braying, hyenas hollering, jackals screeching, natives chanting and even an occasional water buffalo bellowing.

But we are just amateurs compared to some of these Russian soldiers. They gather around a fire at night and sing until they drop off to sleep. You can't understand the words, but it's really wonderful what they can produce with their voices. Sometimes they don't even use words. One Russian will strike a note and the rest will just come in with O's in perfect harmony. I think they do this to get used to learning their part to any note. If any man sends out a flat note, he doesn't get just a look of scorn; he gets pounded on top of the head.

Of course that isn't all the Russki's are good for. They are tireless workers and courageous fighters.

Barber Polecats' "Daddy" Shocks Dayton, Ohio

While in Dayton, Ohio, for the recent launching of the new Dayton Chapter, the Forest City Four of Cleveland had an experience worth repeating. The Clevelanders have adopted the famous "Daddy, Get Your Baby Out of Jail," of Kansas City Barber Pole Cat fame as one of their top billing numbers. So when the four were invited to do a fifteen minute barber shop publicity program on WHIO, they planned to conclude with the time honored "Daddy."

The dress rehearsal proceeded nicely under the critical ear of program manager Bob Hamilton, lest perhaps one of the old time songs might have certain references a little too mature for the ears of the radio public. The announcer continued as the rehearsal progressed, "And now the Forest City Four brings you an arrangement of that old ballad made famous by the Kansas City Barber Pole Cats, 'Daddy, Get Your Baby Out of Jail'."

The quartet began the tantalizing wail of this famous classic and at length reached the anticlimax in which Baby complains that they "took away my cigarettes and my morphine! . . ." A quizzical expression crept over director Hamilton's face. The admonition " . . . Daddy, put my diamonds in to soak . . ." drew a slight twitch in expression, but when the boys howled "buy me just

another shot of COKE . . ." the Hamiltonian visage screwed into a miserable grimace and froze that way even though the boys hit that spine-tingling finale on the nose.

Said program manager Hamilton, "Boys, due to section so and so, code so and so, the reference you make to the consumption of narcotics is taboo and therefore we will have to bar the number."

Now it's likely that Joe Stern and the Barber Pole Cats had a ringing in their ears on the afternoon of October 5, as the Forest City Four sang a badly mutilated version of their song which included such emasculated phraseology as ". . . took away my cigarettes and MAGAZINES . . ." and the unkindest cut of all, "buy me just another GLASS of coke! . . ."

Thus were protected the tender feelings and the morals of the good citizenry of Dayton. However, considering the tremendous turnout which marked the birth of the Dayton chapter later that evening, we're sure that these tender morals were duly contaminated by the quartet's many renditions of the unexpurgated longings of the heroine of "DADDY, GET YOUR BABY OUT OF JAIL."

KalamaZOO Votes for YOU O. C. CASH



THE
KAZOOKANS

Unanimously!

In Favor of a Grand Organization
Founded by a Grand Organizer
Who is a Grand Guy.

Kalamazoo, Michigan, Chapter 13

T. L. KORNMANN
President

DONALD VAUGHN
Vice President

HOWARD W. SHINN
Sec'y.-Treasurer

Directors: The Officers, Wm. Bradley, Llyle Rapp, Charles Rushmore

Meets 2nd Friday Each Month In Park American Hotel--8 P. M.

Illinois "All Out" To Entertain Army

In keeping with the SPEBSQSA policy that Chapters do all in their power to entertain the armed forces, the Corn Belt Chorus and representatives of a number of Illinois Chapters gave a concert at Camp Ellis, Illinois, September 15th. Ellis was dedicated in July, covers thousands of acres accommodating many thousands of men. The Canton Chapter, SPEBSQSA sponsored the affair and a major job it proved to be. Moving nearly two hundred people from half a dozen cities, co-ordinating departures, arrivals, costumes, etc., required logistics of no mean order.

Plenty of credit is due Ben Williams, president of Canton Chapter, as well as Charlie Knott, Keith Perkins, Bill Barton, Doc Nelson and John Schreffler who served on various committees. John Hanson directed the entire show and Royce Parker and A. F. (Pappy) Rattelle, of Peoria, assisted on publicity. Many other officers and members of the participating Chapters gave valuable help.

In addition to The Corn Belt Chorus, the Twin City 4, Bloomington; Gipps Amberlins, Peoria; Morgan County 4, Jacksonville and the Moline Turners appeared on the program. An unusual feature, (barbershopically), was the appearance of the "Whizettes," from Bloomington's Paul F. Beich Candy Co., a sixteen girl chorus, said to be the equal of four sets of "Barberettes." (That's equalling something. Ed.)

Everyone from the Major General down seemed to enjoy the program. Special Service Officer Major McCaw paid the group the supreme compliment of asking for a repeat engagement next Spring in the 50,000-capacity outdoor stadium now building.

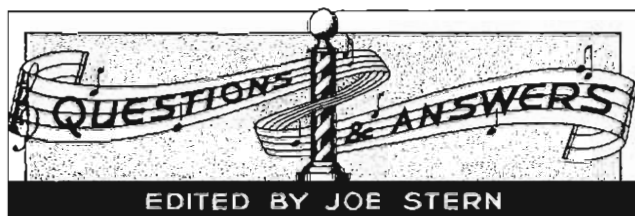
ELASTIC FOUR RECORDS

The Elastic Four, 1942-3 National SPEBSQSA champions, recently announced completion of the master records of the numbers advertised in the last issue of *The Harmonizer*, which are known as Set "A." "White Christmas" was substituted for "Now the Day is Over."

Fearing a break-up of the Elastic Four due to the draft, two additional master records—an all religious record of "The Lord's Prayer," "Silent Night," and "Now the Day is Over,"—and a record of "Just a Dream of You Dear" and "Indiana" were made which are known as Set "B."

It is anticipated that shipment will be made shortly to those who have sent payment to Frank Thorne at 6216 W. 66th Place, Chicago (38), Illinois.

Many Society members have been waiting impatiently to get their hands on these records. Here's your opportunity, men!



Questions of general interest to Society members, and pertinent questions on barber shop harmony and quartet procedure will be answered here. Address your questions to the National Secretary, Carroll P. Adams.

QUESTION: When was SPEBSQSA founded and by whom?

ANSWER: In April, 1938. By Owen C. Cash, attorney and tax commissioner for the Standard Oil Company, in Tulsa, Okla.

QUESTION: What are the aims and purposes of the Society?

ANSWER: Originally the idea was relief from "stiff shirt gatherings so that weary husbands might get together and sing barber shop harmony, a form of relaxation practically non-existent during the 20 years prior to April, 1938.

The idea caught on and spread all over the country. The widespread acceptance of the Society turned what had been half a joke and half a protest into something of a crusade whose Mecca was the revival of the lost art of barber-shop singing and thereby the perpetuation of many of the lovely old songs which were gradually disappearing. Since 1938, thousands of older men have had their interest revived and many younger ones have been introduced to the mysteries of barber shop, have served their apprenticeship, and now bid fair to make the oldsters look to their laurels. Good fellowship, it goes without saying, is also the aim of the Society.

Gradually, as the various Chapters of the Society have established themselves, they have become more and more prominent in their respective communities. Realizing that community activity would be the surest way of promoting the growth and acceptance of the Society, the successive National Officers have encouraged this sort of service.

QUESTION: What is the governing body of SPEBSQSA?

ANSWER: The National Board of Directors, comprised of ten national officers and twenty-one others, representing many geographical sections of the country, constitutes the governing body. Each local chapter elects its own officers. Chapters are subject to the Constitution and the National Code of Ethics.

QUESTION: How is a new Chapter started and how is a Charter obtained?

ANSWER: Any group of eight or more men may start a Chapter. Charters are obtained by application to the National President.

NORTHAMPTON CONTRIBUTES ITS TALENTS TO WORTHY PROJECTS

Interesting excerpt from Northampton Chapter Secretary Harvey Taylor's October 1st report: "A group of 15 sang at the American Legion Field Day held at the U. S. Veterans Facility at Leeds, Sunday, July 18th, for the benefit of the patients confined there. The Rambling Four also sang a few numbers. It was an open air affair, and the singing was done over loud speakers from a shell-shaped bandstand.

"The Hamptonians went to Camp Hodgkins, a camp for underweight children, on July 18, and put on a thirty-minute program. The youngsters were of ages from about eight to fourteen, and many of them had never heard a barbershop quartet before. Ed Reidy of the chapter played the piano for the children who in turn sang some group numbers for us. According to the press report, it was the most enjoyable entertainment put on during their stay at camp."

WICHITA INTERESTS INDUSTRY

An interesting and comprehensive report of activities of the members of the Wichita Chapter, recently received from Secretary Dean Palmer, concludes with the following paragraph: "The three large aircraft factories are represented by singing groups, a quartet of the CESSNA-AIRES, and two octets the BEECH BOMBERS, and the BOEING BOYS. In addition to many civic activities, they are in constant action before their fellow employees. The BOEING BOYS estimate that they have sung to approximately 50,000 individuals in the last two months.

PHOENIX CHAPTER HAS NEW PRESIDENT

R. Everett Manning is the newly elected president of the Phoenix Chapter with faithful Billy Hallert re-elected as Secretary. A busy schedule for the winter months has been planned, built around The Thunder Birds and the Desert City Four.

I AM MUSIC

I am music. I am the servant and the master; servant of the dead and master of the living. Through me immortal spirits speak the message that makes the world weep, and laugh, and wonder, and worship. I tell the story of love, the story of hate, the story that saves, and the story that debases. I am incense on which prayers float to Heaven. I am the smoke which palls over the field of battle where men lie dying with me on their lips. I am close to the marriage altar, and when graves open I stand nearby. I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers, and through me the dead whisper to the living. I serve all alike. The king is my slave as much as his subject. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of winds in the trees. And I am even heard by the soul that knows me in the clatter of wheels on city streets. I know no brother, yet all men are my brothers; I am the father of the best that is in them, and they are the fathers of the best that is in me; I am of them, and they are of me. For I am the instrument of God. I am music.—*Written by Milton Bacon for Columbia Broadcasting.*

Muskegon's Lawfull Foursome



Left to right—Henry Beers, Muskegon's Prosecuting Attorney; Capt. Arthur Siplon, police Dept.; Judge Harry Geoghan, Municipal Court; Sheriff Louis E. Eklund. This quartet pretty well guarantees that Muskegon will win the "200 members by Jan. 1 Contest." Hardy would be the soul who'd dare to say "No" to any of these gentlemen soliciting memberships.

When Barber Shoppers harmonize
Sweet melody fills the night
From shores of California
To old Nantucket Light.

They lead and they bass and they tenor,
They baritone right on the beam;
The rafters echo merrily,
Their songs we all esteem.

Two-thirds of the cavorting-love
Of women and wine—are wrong,
They make wassail with a bit of ale
And good old-fashioned song.

They do it because they enjoy it,
They gather around and they sing,
The best of ways are all agreed
To make the welkin ring.

The cobbler, banker and the cop,
The newsvendor on the street,
They range the scales together when
And where they chance to meet.

You'll find them in palace and hovel,
They're common to peasant and lord,
In notes to soothe the savage breast
Their deathless songs are scored.

Some day the Great Arranger may
A Barber Shop Four afford,
Musical magic enchanting—
They'll find the Great Lost Chord.

The Angels will join in the chorus,
All over the world men will sing
In universal harmony
That Peace on Earth will bring.

—Holley Fergus, Chicago Chapter.

MORE CHICAGO RUNNERS-UP



FOREST CITY FOUR, CLEVELAND

Left to right—Carroll Pallerin, tenor; Syd Hesse, lead; Maynard Graft, bari; Ed Crockett, bass.



HARMONY WEAVERS, MUSKEGON

Left to right—Earl Weaver, tenor; Rex Weaver, bari; Reba Weaver, bass; James Loraine, lead.



THE HARMONEERS, CLAYTON, MO.

Left to right—Pat Harness, tenor; Harry DeBow, lead; Ralph Causey, bari; Corvin Henson, bass.

Hal Staab Outlines SPEBSQSA Policies

No organization that is entirely selfish in its purposes can long endure. There seems to be an inherent desire in human beings to be of some service to others, and we can take pride in the fact that our Chapters, in the pursuit of their prime objective, have demonstrated that fundamental human trait of desiring to serve.

The primary objective of our Society is stated in its name: "The preservation and encouragement of barber shop quartet singing in America." Other objectives have been added. They are secondary, and are based upon the utilization of the first objective for their fulfillment. The addition of these secondary objectives followed the natural course of chapter development. Practically all of our chapters have engaged in activities that have been of benefit to their communities, such as singing at patriotic and civic meetings, and raising funds for altruistic purposes, etc. These voluntary acts on the part of our many units caused the National Board of Directors to add the following articles to our Code of Ethics:

"We shall do everything in our power to "Harmonize America," by stimulating, through the medium of good singing, a proper spirit and morale among the men in the armed forces and the people of our great nation."

"We shall use our gift of barber shop harmony as a means of rendering altruistic service in and to our communities."

These objectives, which have been undertaken by our chapters, have been brought into being as a result of an apparent natural desire on the part of our members. The American Legion has as one of its purposes, help to underprivileged children; the Lions specialize in assisting the blind; the Elks are constantly helping people of the underprivileged class. Hundreds of organizations have their unselfish objectives, but not one of them has as its prime objective the natural vehicle that we have for boosting morale and for rendering service. Our objectives can be attained without interfering at all with the fun motive. In fact, they enhance the satisfaction derived. We are one of the few organizations that can have its cake and eat it too. Show me a chapter which has adopted a program of usefulness in its community, and I will show you one that is a live and thriving group, and one that does not have the headaches that are common to the few chapters who operate on a selfish motive only.

In the pursuit of running the Society in a manner in which the National Board of Directors have felt would be for the best interests of all of us, they have laid down the general principle that chapters should be encouraged to run themselves as they may see fit, with the least possible regulation by the National body. With such a policy, chapters may select their own local objectives. I am convinced that under this arrangement, a large majority of our units will see the wisdom of using their singing abilities to help advance their communities, and that they will adopt programs of some usefulness.

The day of the organization with a purely selfish motive is gone. "We cannot live by ourselves alone."

HAL STAAB
National President

Ever hear of a man with thousands of friends?

You've often heard the expression used, no doubt, but seldom accurately. However, in the case of O. C. Cash, the description is correct as we in Oakland County have good reason to know, since we have right here one hundred and fifty nine men, every one of whom is happy to consider himself a friend of the founder of SPEBSQSA. . . .



OAKLAND COUNTY CHAPTER MICHIGAN NO. 9

As host chapter to the Annual Winter Meeting of the Directors of the Society, we look forward to January 15, 1944 and hope that all members who possibly can do so will be in Detroit at that time.

The Mechanics of Barber Shop Harmony

Copyright, 1943—Maurice E. Reagan

This is the second article of the second series co-authored by Maurice Reagan and Deac Martin. "I HAD A DREAM, DEAR" is analyzed from a melody and harmony standpoint.

The arranging of a pleasing harmony structure to accompany a given melody can be an interesting hobby to any Barber-shopper who has mastered the *Circle of Fifths* and has the spirit to accomplish tasks beyond his daily duties.

Scan the phrases of the melody, noting the tones that are used in each, and mentally outlining the harmony sequences. In general, a phrase will have but one fundamental harmony which changes at the beginning of the following phrase. By looking at several adjacent phrases, a sequence of harmony may be pictured.

After making the general outline of the harmony pattern, decide on the harmony to accompany the *incidental* notes of a phrase which do not fit into overall harmony pattern. In barber-shop singing, *each* melody tone should be supported with other tones.

The next step is to arrange the tones for the four parts to present as smooth a flow per part as possible. A good guide to follow is to arrange the parts so that each has a minimum interval between tones.

Now put the arrangement on paper so that it may be changed to make improvements and made available for members of the quartet and others. In writing notes on musical staves, timing must be observed even though timing may not be strict when sung.

"I HAD A DREAM, DEAR" illustrates the general procedure:

I HAD A DREAM, DEAR, YOU HAD ONE TOO
SOL fi LA SOL MI' RE' di' RE' LA
MINE WAS THE BEST DEAR, BECAUSE IT WAS OF YOU
TI li TI MI' RE' SOL-DO' DO' TI LA SOL

Scanning these first four phrases, the first might be 12 o'clock; the second, 2 o'clock; the third, 1 o'clock; returning to 12 o'clock harmony on the fourth. The first phrase has three of the five melody tones which form the tones of the 12 o'clock Major chord. However, the next phrase is typically 2 o'clock which suggests the use of a 3 o'clock chord on DEAR. FI and LA are typically two or five o'clock chord tones. Should we elect to try the former, we would start with a 12 o'clock major chord and proceed thru 2-2-1-3 sequence. The other suggestion of the five o'clock usage gives a 12-5-5-12-3 sequence. Most Barber-shoppers will prefer the latter. Some of us also prefer to add a "swipe" on DREAM by shifting to a 12-9 chord before sliding into the 3 o'clock seventh chord on DEAR. We then write the first phrase as follows:

	I	HAD	A	DREAM,	DEAR
Tenor	MI'	ri'	ri'	MI'-SOL'	SOL'
Lead	SOL	fi	LA	SOL-MI'	MI'
Baritone	DO'	TI	TI	DO'-RE'	di'
Bass	DO	LA	fi	DO-li	LA
Chords used	12-T	5-7	5-7	12T-12-9	3-7

The second phrase, being typically two o'clock harmony because of two REs and a LA, has an incidental tone—DI—on HAD. Since the harmony on both sides is the same, the use of a diminished seventh chord would be advisable if it could be of the 2 or 3 o'clock variety. But DI belongs to the 1 or 4 o'clock family. The tone DI suggests the use of a three o'clock chord.

	YOU	HAD	ONE	TOO
Tenor	fi'	SOL'	fi'	fi'
Lead	RE'	di'	RE'	LA
Baritone	DO'	LA	DO'	DO'
Bass	LA	MI	LA	RE
Chords used	2-7	3-7	2-7	2-7

The two TI's and a RE of the third phrase indicate a one o'clock basic chord harmony but there is a LI and a MI which do not belong to this family. A diminished seventh chord is indicated on LI in this case even though the harmony remains the same on both sides of it, because it is the one o'clock diminished seventh chord. In a similar way, the tone MI could be a four o'clock chord of the Minor scale. (Recall that any

Minor chord may be used for the Major of the key three intervals in a counter clock-wise direction). Another possibility, and the one that is usually preferred, is the two o'clock ninth chord.

	MINE	WAS	THE	BEST,	DEAR
Tenor	FA'	MI'	FA'	fi'	FA'
Lead	TI	li	TI	MI'	RE'
Baritone	RE'	di'	RE'	DO'	TI
Bass	SOL	SOL	SOL	LA	SOL
Chords used	1-7	1D7	1-7	2-9	1-7

The fourth phrase is really a mixture of 12 and 1 o'clock harmony, arranged to supply more COLOR. Four of the six tones may be used in the twelve o'clock chord and the other two indicate the five o'clock since the tones are TI and LA. However, the one o'clock harmony of the preceding phrase is carried over for the first syllable. Again, on the last tone, some prefer to use a "swipe" starting with a twelve o'clock major chord, stepping thru a one o'clock diminished seventh chord to a one o'clock seventh chord. Others prefer to go directly to the one o'clock seventh on the last tone, as:

	BE — CAUSE	IT	WAS	OF	YOU
Tenor	FA'	MI'	MI'	ri'	ri'
Lead	SOL	DO'	DO'	TI	LA
Baritone	TI	SOL	SOL	LA	TI
Bass	RE	DO	DO	fi	fi
Chords used	1-7	12T	12T	5-7	5-7

In the fifth phrase the same arrangement may be used as in the first:

	COME	SWEET — HEART,	TELL	ME
Tenor	MI'	ri'	ri'	MI'-SOL'
Lead	SOL	fi	LA	SOL-MI'
Baritone	DO'	TI	TI	DO'-RE'
Bass	DO	LA	fi	DO-li
Chords used	12T	5-7	5-7	12T-12-9

The sixth phrase is a duplicate of the second:

	NOW	IS	THE	TIME
Tenor	fi'	SOL'	fi'	fi'
Lead	RE'	di'	RE'	LA
Baritone	DO'	LA	DO'	DO'
Bass	LA	MI	LA	RE
Chords used	2-7	3-7	2-7	2-7

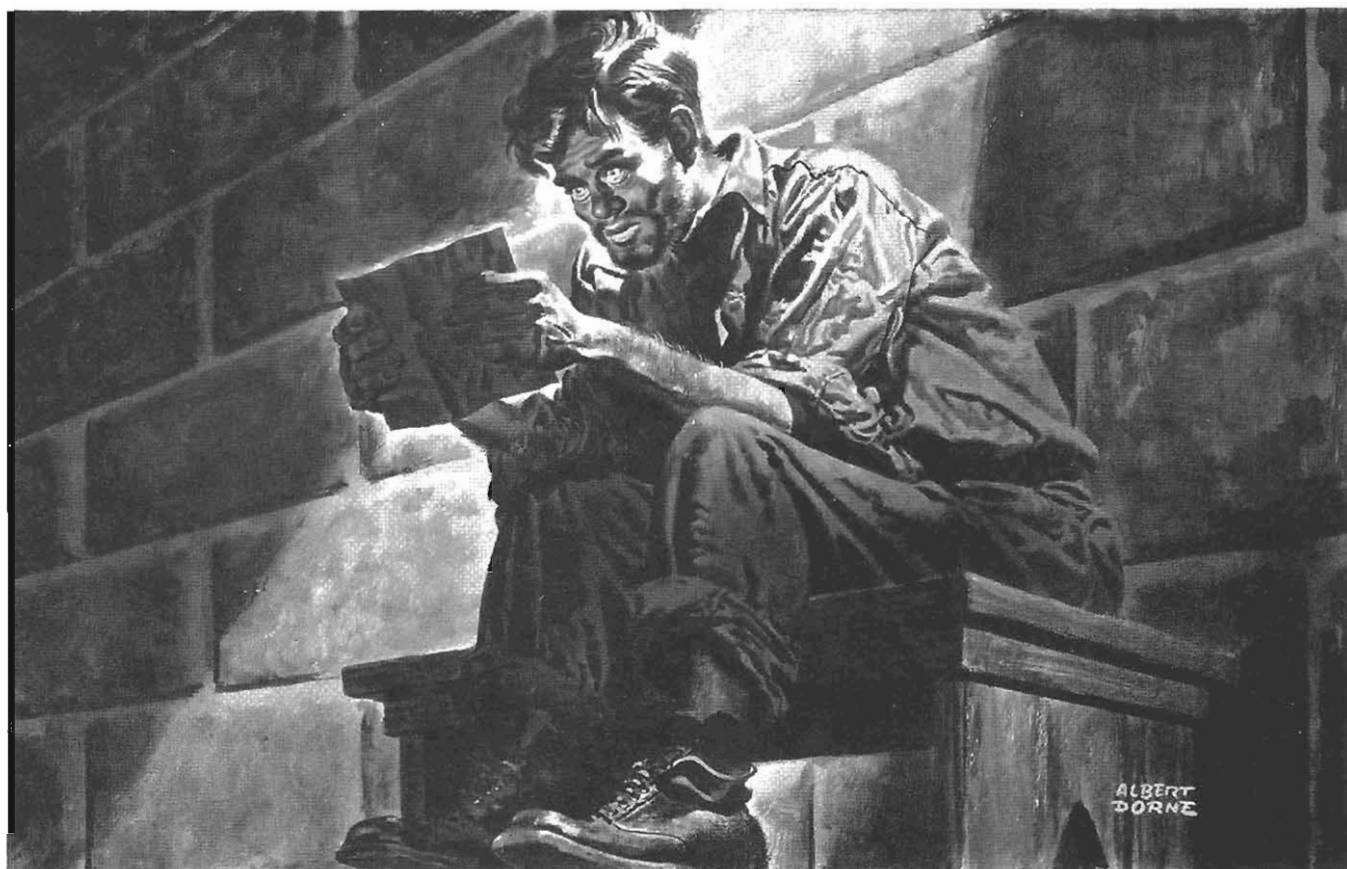
The seventh phrase offers a wide variety. An interval jump of three in a counter-clockwise direction is good but of two is not so good. We have the problem of leaving a two o'clock chord for another with DO as the melody tone. Three intervals in the counter-clockwise direction brings us to 11 o'clock. The TI on TELL could be a five or a four o'clock chord. The four o'clock chord may be preferable from the standpoints that it is five intervals to the right instead of six and that the following chord indicates a diminished seventh chord of the three o'clock position leading into the three o'clock seventh chord:

	YOU	TELL	ME	YOUR — R	DREAM
Tenor	FA'	si'	LA'	li'	RE''
Lead	DO'	TI	DO'	SOL'	SOL'
Baritone	LA	RE'	ri'	MI'	MI'
Bass	FA	MI'	fi	DO'	li
Chords used	11T	4-7	3D7	12-7	12-9

The final phrase, since we have raised the general tone level of the ending, should also end on a high level. The harmony should sequentially return to the twelve o'clock position on the last tone. Some sort of distinctive, colorful ending should be used to show off the voices of the quartet, such as:

	(AND) I'LL TELL YOU MINE — — NE.
Tenor	di'' DO'' DO'' SOL' ri' LA'DO''
Lead	MI' RE' LA TI DO' fi' LA'
Baritone	SOL' fi' fi' FA' LA ri' MI'
Bass	LA LA RE RE fi DO' SOL'
Chords used	3-7 2-7 2-7 1-7 —12D7 12-6

The key for musical notation should be such that the range suits the natural voices of the quartet which will use it or, if for general usage, should be pitched for the average quartet.



Letter to a P.O.W.

WILL YOU WRITE a letter to a Prisoner of War . . . tonight?

Perhaps he was left behind when Bataan fell. Perhaps he had to bail out over Germany. Anyway, he's an American, and he hasn't had a letter in a long, long time.

And when you sit down to write, tell *him* why you didn't buy your share of War Bonds last pay day—if you didn't.

"Dear Joe," you might say, "the old topcoat was getting kind of threadbare, so I . . ."

No, cross it out. Joe might not understand about the topcoat, especially if he's shivering in a damp Japanese cell.

Let's try again. "Dear Joe, I've been working pretty hard and haven't had a vacation in over a year, so . . ."

Better cross that out, too. They don't ever get vacations where Joe's staying.

Well, what are you waiting for? Go ahead, write the letter to Joe. Try to write it, anyhow.

But, if somehow you find you can't finish that letter, will you do this for Joe? Will you up the amount of money you're putting into your Payroll Savings Plan—so that you'll be buying your share of War Bonds from here on in? And will you—for Joe's sake—start doing it right away?

IN CO-OPERATION WITH THE WAR EFFORT AND IN APPRECIATION OF O. C. CASH AND SPEBSQSA
THIS SPACE HAS BEEN CONTRIBUTED BY

The Clayton, Mo. and Northampton, Mass. Chapters

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