

VOL II #33  
VOL IV #1

# *THE* **HARMONIZER**

DEVOTED TO THE INTERESTS OF  
BARBER SHOP QUARTET HARMONY

THIS IS THE DESIGN OF  
OUR NEW LAPEL EMBLEM



READ ABOUT IT  
ON PAGE 21

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

YOUR 1944 CONFERENCE, CONTEST, AND HOTEL REGISTRATION BLANKS ARE INSIDE



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.

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1943-44

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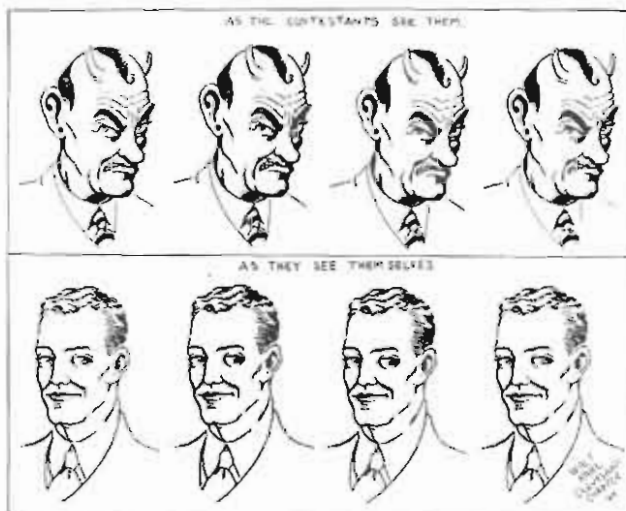
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## THE JUDGES



The coincidence of Deac's column and Karl's cartoon tying in so closely hit us between the eyes. The subject is so important we decided to feature both.

## THE WAY I SEE IT

By Deac Martin



The way I see it, Frank Thorne delivered a considered statement at the Annual Board Meeting that every member ought to know and think about.

The substance of his remarks: If judges in our contests continue to be subjected to an aftermath of complaints, suspicions and criticisms, we won't have any competent judges. The older ones will refuse to serve, and no new crop will be willing to take the abuse. And then where are we?

Back of the criticism, of course, is the fact that every barbershopper "knows what he likes." If he likes the quarter that comes out fourth better than the one adjudged as Champs, he'll tell the world—and that's his privilege. He wouldn't be a good barbershopper if he didn't have opinions.

So, I don't mind being told that I'm tone-deaf (along with all the other judges). When six or eight judges, working independently, regularly agree on the top half dozen quartets in several contests with minor variations as to where they place—and are pretty well agreed as to the rating of those lower down—that's proof, of course, that the judges need to have their harmony-senses and ears examined. Says who?

Too few members realize that the judges themselves don't know the outcome until the final tabulations reveal the placings. Each judge keeps his own score. When they gather after a contest, the judges are just as eager as the audience or the quartets to know what the figures

(Continued on page 9)

# SOCIETY'S 1944 CHAMPIONSHIP CONTEST TO BE HELD AT DETROIT, JUNE 15, 16 and 17

## *Convention dispensed with because of emergency*

After lengthy discussion, the Board of Directors, at the Midwinter Meeting, Hotel Statler, Detroit, January 15th, decided to hold the Society's 1944 Contest and Conference at the Book-Cadillac Hotel, Detroit, June 15-17. By unanimous vote of the Board, it was decided, in view of the continuing crowded condition of the railroads and the impossibility of motor transportation, to dispense with a 1944 Convention as these have been known in past years. The Contest and Conference which will take the place of the Convention will consist of only the Annual Business Meeting of the Board of Directors, conferences and round tables of Chapter Presidents and Secretaries, and the Society's Sixth Annual National Barbershop Quarter Contest.

The necessity for the development and encouragement of entertainment units that are capable of and that will contribute to the war effort and to service and civilian morale amply justifies the holding of this streamlined Contest and Conference. To members of the Society this is indeed quite obvious. Those outside need only glance at the splendid record of the quartets and choruses that have been developed in the last few years under the Society's auspices to be thoroughly convinced.

### *Division of Responsibility*

Realizing that all members of the Society have more than enough to do these days without being saddled with the responsibility of putting on even such a comparatively simple affair as the 1944 event will be, the Board Members themselves will supervise the affair and will divide the various functions among a number of Michigan Chapters. Thus, details of the five preliminaries will be in the hands of the Oakland County boys, Program Advertising and Sale of Finals tickets go to Detroit, Friday evening event will be planned and supervised by Saginaw and Muskegon. Other Michigan Chapters will be called upon as the need arises.

The Book-Cadillac Hotel is to be headquarters where all preliminaries, business and other sessions of the Conference are to be held, excepting the Finals, which will be held in the Masonic Temple Main Auditorium (capacity 4600). The first preliminary contest will be held Thursday night; second Friday morning; third, Friday afternoon; fourth Saturday morning; fifth, Saturday afternoon. Friday night will be given over to an assembly, partly serious, partly fun. New and retiring presidents will give short talks. Achievement Awards, etc., will be made to various Chapters. Second half of the program will be a series of stunts, special numbers, etc., by quartets and various members of the Society. No part of the Finals on Saturday night will be broadcast because of likelihood of interference with the orderly movement of the program.

### *Judging Radically Revised*

Important changes have been made in the judging setup. There will be eight judges, four alternate judges and two timekeepers. The same eight judges will sit throughout all five preliminaries and Finals. The alternates will sit also and will score all quartets, so that in the event any regular judge is forced to drop out, his scoring will be discarded entirely and that of one of the alternates substituted. *Preliminary winners are a thing of the past.* No quartet will know where it stands until after the last preliminary on Saturday afternoon. The top fifteen quartets in the scoring will then be posted and will be eligible to compete in the Finals that evening.

The rule regarding costumes is the same as in the past: any suitable, neat, good looking outfit or uniform. However, a departure this year from past usage is the offer of a prize for the best "Gay 90's" outfits.

Speaking of prizes, each member of the "top 5 Finalists" will receive O. C. Cash Medallions, donated by Oakland County Chapter. Members of all "Finalist" quartets will receive solid gold lapel emblems. Each member of each competing quartet will receive a wall plaque, commemorating the occasion.

The registration fee for the Conference will be \$3.00, plus tax. This fee will include a reserved seat at the Finals. For non-registrants, Finals tickets will be \$1.50, plus tax, entry to each preliminary contest, 50 cents, plus tax. Registration will, of course, entitle one to attend all prelims, also the Friday night get-together, and a copy of the official Souvenir Program. Registration by mail will start March 15th for Society members outside of Michigan, and on April 15th for Society members in Michigan. (See additional story concerning registration on Page 18.)

Peoria Chapter of SPEBSQSA

Presents

## **"THE SHOW OF SHOWS"**

SING TO VICTORY

**May 7th at 2 O'clock**

**AT THE SHRINE MOSQUE, PEORIA, ILLINOIS**

- ★ The Leading Quartets of the Society will Appear.
- ★ The Corn Belt Chorus of 200 voices—  
with John Hanson, Director
- ★ After Glow after Show for Members and Wives—  
All Society Members are Invited
- ★ Thrills and Smiles for those Miles.

**DON'T MISS IT**

## JUDGES WILL LOOK AND LISTEN AT DETROIT...BUT MOSTLY LISTEN

Supplementing the recommendation for judging, as made by Chairman Frank H. Thorne's committee and approved by the National Board, printed on this page, judges at Detroit in June will be instructed to judge on four subjects: *Harmony Accuracy*—300 points; *Voice Expression*—300 points; *Song Arrangements*—300 points; and *Stage Presence-Costume*—100 points, divided 50/50. Total points 1,000.

There will be two judges for each subject—a total of eight judges whose possible total points could be 2,000 for a perfect quartet. Essentially, the average figure of the two judges on any subject will be the figure credited to the quartet. Example—one judge gives a quartet 200 on Harmony Accuracy, another gives the quartet 220. The quartet will receive 420 points out of the possible 2,000. The same procedure applies to the other three subjects.

### *Harmony Accuracy*

Flattening, sharpening, sliding off on pitch, hitting a completely wrong note or several, anything that detracts from the accuracy of the harmony will draw demerits from the judges.

### *Voice Expression*

Judges in this category will listen for blend, attack and release of notes, time (do they "drag" too much—or slide too fast over a passage), shading (loud here, soft there, etc.), in a word Expression that enhances or detracts from a number.

### *Arrangements*

Since our style of singing is notable for its freedom from conventional styles, judges will give credit for unusual arrangements, the little touches that send thrills up the spines of good barbershoppers. They will penalize in greater or less degree when a quartet fails to hit some perfectly obvious chord that would have added to the effect of the song. Judges will be *charitable* at all

times. They do not expect every quartet to have arrangements that "lift you out of your seat." On the other hand they will subtract points when a quartet goes into a chord or series of chords that may sound spectacular but end up "out on a limb" somewhere. In other words logical sequences of harmony must be used, even though they are unusual. As to giving credit to a quartet that uses a "Society arrangement" and adds a few original touches of its own, as against using the "Society arrangement" straight, the former quartet would be rated highest for the reason that all society arrangements are only designed as a good point from which to start and variation should be encouraged.

### *Summary*

Judges will be chosen for their known ability to judge in a particular bracket, and for their integrity and sense of tolerance and fairness. They will take no pleasure in penalizing, but will be there with eyes and ears open, hoping for the best.

### *Stage Presence-Costume*

Judges will observe how a quartet walks on, how it stands, whether its facial expression is "wooden" or animated, any little pieces of "stage business" such as a gesture, a move or whatever might aid in putting a song across.

They will also judge costume, and will immediately deduct 50 points for a quartet appearing in ordinary street clothes. That does not mean that well chosen street clothes will draw a penalty. If street clothes are worn, they should be suits that are all alike, with identical ties.

They will be judged on neatness of appearance. A quartet that wears "Gay 90s" is likely to be given preference over a quartet that is more modern. By "Gay 90s," we do not mean grotesque caricatures of styles of that period. Good taste existed then as it does now. Earlier period attire will have one advantage in that a special prize is being offered for the best "Gay 90s Costumed" four.

## Rules for 1944 Contest

The National Board, meeting in Detroit, Jan. 15, 1944, unanimously approved the following recommendations for judging as prepared by a committee consisting of Frank H. Thorne, Chairman; Phil Embury, Warsaw, N. Y.; Dempster Godlove, Clayton; George McCaslin (Mainstreeters), Tulsa; Bert Phelps (Kansas City Barber Pole Cats); Maurice Reagan, Pittsburgh; Frank Rice (Okies), Bardesville; and Fred Sahlender (Harmony Kings), Springfield, Ill.

Therefore the following rules will govern the June 15-16-17 contests in Detroit this year, and future contests unless revised upon future experiences.

Chairman Thorne in reporting states that no point in the following was considered settled if more than one member of this unusually competent committee disagreed. It is understood that the following constitutes what is practically unanimous agreement throughout:

### RULES

1. The fifteen highest graded quartets from preliminary contests shall compete in the finals regardless of which preliminary they sang in.
2. No announcement of preliminary winners shall be made until all preliminaries have ended and the entire list of finalists is available.

3. (a) There shall be 8 judges in each contest.  
(b) There shall be 4 alternate judges who shall keep their score of each quartet available for use if and when needed.  
(c) There shall be two time keepers.

4. Judges shall act as specialists and be assigned to judge scoring features as follows:

- 2 to judge harmony accuracy
- 2 to judge voice expression (blend), etc.
- 2 to judge arrangement
- 2 to judge stage presence and costume.

5. A judge shall score points as follows according to the feature to which he is assigned:

	Score up to
Harmony Accuracy .....	300 pts.
Voice Expression .....	300 pts.
Arrangement .....	300 pts.
Stage Presence .....	50
Costume .....	50—100 pts.
Total .....	1000 pts.—4 judges

6. "Song selection" shall be dropped from the judges' tally sheet, but religious and patriotic numbers shall be barred from competition.

(Continued on next page)



7. Songs considered inappropriate may be penalized by the judges in their scoring, but no number properly rendered in the barbershop style shall be penalized because of its date of publication.
8. A quartet shall be limited to singing two numbers or medleys, but must not exceed six minutes total singing time. (Penalty: one point shall be deducted from each judge's score for each second or fraction thereof that a quartet exceeds the time limit as determined by the average of the overtime recorded by the timekeepers.)
9. Champions of other years shall not be eligible for competition unless only two members of the original quartet are members of a new quartet which may then compete under a different name.
10. No singer may sing in more than one competing quartet in preliminaries or final contest.
11. A special prize shall be provided for the best "Gay Nineties" costume worn by any quartet competing in the preliminaries. The two judges responsible for "stage presence and costume" score shall select the winners who shall be presented with their prize while the judges are computing their scores of the finals contest.
12. Any quartet not ready to perform in the Finals Contest when called upon to do so shall be penalized five points by each judge. Such quartet shall be moved into the next position on the program and shall again be penalized additional points for each offense and this plan repeated until they appear. The Master of Ceremonies and his assistant shall sign a penalty slip to be delivered to the head judge immediately following the end of the contest, showing the number of late penalties which occurred.
13. Quartets shall be seeded in the preliminary contests in accordance with ability and availability.

Chairman Thorne comments:

"It is of special interest to note that in the future the 15 finalist quartets will be picked from any preliminary. The judges' scoring will be carefully preserved through all of the preliminaries and the 15 top quartets selected after the last preliminary has been scored. This is the reason, of course, that the total points run to 1,000 for each of the four judge assignments. This will give more room for scoring and of course with 8 judges, the absolutely perfect quartet would obtain 2,000 points. (Try and get it.)"

In addition to the above rules, the following recommendations were made:

1. It is imperative that the location and facilities provided judges be improved, even to the point of having the judges within actual ear-shot of the singers.
2. The best possible microphone equipment must be provided, including volume control indicator. Local radio technicians should be consulted and a radio engineer (not a local "electrician") should be employed to operate such equipment.
3. Engineer and sound equipment to be used in the finals should be made available immediately following the last preliminary contest so that finalist quartets may rehearse to obtain maximum performance.

The committee report further points out, rather emphatically, that all the rules and regulations in the world can not create a good judge out of a poor one. The rules and regulations were submitted with the hope that they would better define the duties and scope of the contestants and of the judges' activities.

President Hal Staab and our General Secretary, Carroll Adams, participated in the entire work of the committee in considerable detail and gave many helpful suggestions and excellent advice.

The Society should congratulate itself on having such a complete outline prepared by these men who have brought their experiences as competitors and judges to bear on this important matter of judging.—Ed.

### WATCH YOUR RADIO

If you keep in close touch with your radio you might be surprised and pleased to hear the golden voices of our top flight quartets singing your favorite numbers. The Champions—Chicago Harmonizers—and the top-flight Barber Pole Cats of Kansas City have cut records, for radio use only, which World Wide will soon be distributing to some of the radio stations. This should bring much favorable publicity to the Society and enlarge our circle of friends and enthusiasts.

## S. P. E. B. S. Q. S. A. GRAND RAPIDS CHAPTER (Michigan Number 4)

*Announces...*

# THE FIRST GREAT LAKES INVITATIONAL

In the Setting of the 1942 Contest

*Featuring*

TOP QUARTETS OF THE SOCIETY

**April 15th, 1944**

**Civic Auditorium**

**GRAND RAPIDS, MICHIGAN**

## Stub Pencil Notes From Mid - Winter Meeting

The January Meeting is always primarily a working session for the men who do the heavy work of the Society. Directors started committee meetings on Friday—some worked far into the night—and 22 were on hand bright and early Saturday morning, January 15th, in Hotel Statler. The others couldn't get away from business long enough to get to Detroit, but they'll be on hand in June. It would be an eye opener to the average member to see the amount of work and conscientious effort poured into these meetings—all for the good of the Society. Every report has back of it a full year's labor of love—and labor is the word. "More grief than glory in being a director or officer," said one, "but it's what makes the fun possible in the home chapters and district meetings—not to mention the National Contest."

\* \* \* \*

President Hal, according to Directors who have worked with him for two years, is a marvel at organization and getting things done. The volume of affairs handled at Detroit would have taken a 2-3 day session otherwise. Are we lucky to have that Staab-Adams team!

\* \* \* \*

The report of the Historian, Dick Sturges, will no doubt get into wide circulation shortly among the Chapters. Let no one think it is typical of the average report turned in. BUT—highly recommended as a witty and literate bit of light reading.

\* \* \* \*

And that man R. H. Sturges, artist and gentleman, has done some fine things for the Society. He's responsible not only for the design of the new Lapel Emblem, (see front cover and page 21), but he also drew the excellent December O. C. Cash cover and the wash drawing of the Elastics which appeared last March and June.

\* \* \* \*

Highlights of the noon break for the Directors—presentation to Herman Struble, tenor of The Elastics, by Oakland County Chapter, luncheon hosts, of a duplicate of the World's Championship medal, won at Grand Rapids in 1942—and lost a few weeks ago. The Elastics, the Misfits, and the Ambassadors, (a blend of Detroit and Oakland County singers), uttered sweet harmonies.

\* \* \* \*

'Twas good to hear the Misfits again after Pete Buckley's long absence. "If All My Dreams Were Made of Gold" is an oldie that even some of the old timers had forgotten. And did the Misfits glorify it!

\* \* \* \*

Cheers to Carleton Scott, Oakland County Chapter President, and his committees on arrangements for the handling of the Winter Meeting from hotel accommodations to entertainment. Smooth and delightful throughout. And the same to Joe Jones, Detroit Chapter President, and his committees, for a swell Parade and After Glow. Notably, all 21 Michigan Chapters sent

either quartets or sizable delegations of members to the Detroit Parade. What a state.

\* \* \* \*

Did Frank Rice, of Bartlesville, Okla., or Harry Brown, of Wilmington, Del., cover most distance to be there? The Rice definition of barbershop harmony approaches an all-time high—"It's Gol Darn Sweet Music," says the Sage of the Osage.

\* \* \* \*

Only note of regret that passed through the whole proceeding—that O. C. Cash couldn't make it. Very rarely has he missed since the birth of the Society. He's entitled to a rest from the work involved—but entitled to all the enjoyment. We gotta see that he gets both.

\* \* \* \*

And before we forget—Dick Sturges' definition of barbershop harmony—"It's the Kind of Music I Like." Other definitions may be more exact than the Rice-Sturges ones—but less descriptive.

\* \* \* \*

Rudy Heinen wants some four to do the old "Corn Field" medley, one of his favorites. Asked every quartet. No results. N. B. for the June meet. That's the one that Deac Martin referred to in his "Handbook for Adeline Addicts" when he said that a good bass could make second "Down."

\* \* \* \*

Lyle Benjamin, Oakland County member, who depicted the porter at the Parade in the Book, must have lost pounds via perspiration—but added much to the scenic effects.

\* \* \* \*

Judging came in for a thorough discussion at the Directors Meeting. Frank Thorne's Committee, including several members from champion, and near-champion quartets, did a tremendous volume of work in the past six months and came up with the new formulae for judging which will be used in June. Considered opinion of thoughtful members, "What a splendid job has been done up to now, with only a few national contests in which to work things out—but it must get better progressively." After all, it's taken about 600 years to formulate much of our U. S. legal codes, with constant work and experience. Incidentally, the new judging rules were used in both the Illinois and Michigan State Contests.

\* \* \* \*

Bob McFarren, president of Buffalo Chapter, made a lot of new friends, who met a new and worthwhile friend when they met Bob. That goes for the head of a Chapter anywhere. Somehow the local cream comes to the top in various cities—and a Chapter is born.

\* \* \* \*

Speaking of Chapter presidents, among those present were, Carroll Pallerin, Cleveland; Martin Murray, St.

*Continued on Next Page*

## STUB PENCIL NOTES, Continued

Louis, (who sometimes rises early); Ralph Rackham, Elkhart; Ward Pohl, the new Dayton, O., head; and a couple of Chicago workhorses, Vince LaBelle and Jim Passarella.

Ohio's report at the meeting—followed by subsequent reports of new Chapters springing up in the Buckeye State—has Michigan and Illinois a little worried. They thought they had a twosome race. Now it's developing into a trio. What about a quartet? (Paging Missouri). Or a double quarter, (Attention—Oklahoma, New Jersey, New York, Indiana). Make it a double quarter, with plenty of tenors!

Jim Knipe, who heads the Martin Printing Co., Cleveland, and Deac Martin assuring a group that the only bond connecting the two is the Society. Said Jim, "He's just a business writer." Said Deac, "He's one of the 229 printers in Cleveland. I send him some business sometimes if the other 228 are too busy."

Anonymous still claims that the National Board is all out of balance due to lack of high boys. Can't have full harmony without 'em. Suggests sending a live canary to all who expect a blessed event and let it exert some prenatal influence. That's postwar planning for you.

Joe Stern (old-tried-and-true) of K. C. presented an idea that's a honey, viz and to wit, every Chapter write a home town song, to be popularized first by the Chapter quartets at every appearance. And then get local groups to use it. It's got to be good—but it's also got to be simple.

Joe set a darn good pattern with "Kansas City My Home Town" and the Barber Polcats are already using it. It's a good number from the daddy of "Daddy Get Your Baby Out of Jail," just in case you didn't know that Joe authored that one. C'mon you song writers.

Ward Pohl, prexy and Dick Common, sec., Dayton Chapter, sat through the Parade looking as if they needed a cake of ice—but unwilling to miss even one number.

Jim Knipe, National Publicity Chairman, stumped the Board and everyone who's heard: "Have you got what it takes to pick an 'All Society Quartet'?" "Twould take a braver man than we've met to do that—within range and earshot of the average Society gathering. Twisting a tiger's tail would be an insurable occupation by comparison.

Too bad those Harmony Doctors from Elkhart didn't have a more attentive audience at the After-Afterglow. Smooth working. Lee Kidder, Jumbo Smith, Ronnie Yonce and Butch Hummel are the four. (Thanks for my card, boys, STUB).

Elkhart will present a "Night of Harmony" at Hotel Elkhart April 22nd.

Too many lights hidden under too many bushels at these meetings. For example—"The Gillespie," of Oakland County could keep a crowd in stitches. And so could his sidekick Dick Rowley. Both apparently prefer limited audiences.

Said a guy at Detroit—"Wouldn't like to be a judge at Muskegon if those Harmony Halls and the Unheard of Four are in competition—and on the beam as they both were here tonight."

Frank Thorne saying "sorry" all over the Statler as late comers asked for Elastic Four Records. Understand a reissue is in the cards and future orders may be booked, delivery hingeing on the availability of materials.

What some folks won't do to be hospitable. Refreshments at the After-Afterglow represented donations by Detroit Chaptermen. That's something in these days of rationing. And the same was true of the Board's afternoon Cocktail Hour, and dinner that followed, with Oakland County men the donors.

Says one Freshman Director, "Attending your first Board Meeting is an eye-opener. Seeing how these 'hail-fellows' settle down to hours of solid, unrelieved, hard work—and realizing from reports what a tremendous volume of work and correspondence goes on between meetings."

Here's hoping Bob Breitmayer can snag a furlough come June to sing with the Acoustical Persecutors of Jackson. Their absence left a gap at Detroit. (STUB gets his wish, Bob was finally rejected. Ed.)

Judge Carl Weideman had a tough job as M. C.—and did a real job—shush-shushing that enthusiastic crowd at the After-Afterglow.

What first class entertainers the Harmonizers are. In their own words they go for numbers with audience-appeal. It shows up. They sang not only at the Parade, but at the Directors' dinner and on a Coast-to-Coast Blue Net "Service Serenade" originating in the Detroit U. S. O. John Hanson's Antiques also sang at the dinner, and well. The Harmony Halls enlivened George Stark's "Talk of the Town" program over WWJ.

HELP! When you attend one of these big meetings, why not keep your own stub pencil oiled up and send notes of what you see to the Editor. No one or two people can possibly cover all the activities at a big Society gathering. We are indebted to Rudy Heinen for his thoughtfulness in providing, unasked, some of the material above. HELP!

## Our First Chapter in the Armed Forces—at Fort Benning

It all began in August, 1942, when Don Hasse was paying his last visit to Clayton (Mo.) Chapter as a civilian. Clarence Marlowe, chapter president, got wind of the news and spoke a few words of warm farewell which made Don walk out that night resolved that wherever he might go, barbershop harmony would go with him.

All unknowing, Clarence and the boys at Clayton paved the way that evening for the formation of the first chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, in the United States armed forces.

The historic 176th Infantry's third battalion to which Don reported was in northern Virginia and the long evenings afforded excellent opportunity to find out what was hanging around in the way of harmony material. A few combinations were recruited but were always missing some of the elements of true barbershop. Sometimes it was a bass, and again when the basso turned up the top tenor would be on guard duty or K. P., but one promising feature of these get-togethers was that they afforded chance to display a now battered looking SPEBSQSA membership card and extoll the merits of that society which is dedicated to the preservation of the grand old American tradition—the barbershop quartet.

Today the 176th boasts the first chapter of SPEBSQSA in the armed forces, but it didn't come as easily as it might sound. In fact, there wasn't much of a concrete nature accomplished until Bob Shreves of Clayton and St. Louis chapters sent down a package of quartet arrangements he'd picked up at the Chicago contest, but then things started for fair. Two quartet combinations popped up all of a sudden, and it wasn't long before "The Old Songs," "Mandy-Lee," "Down By the Old Mill Stream," and "I Had a Dream, Dear" began to be heard in dead earnest as odd moments found the evening breezes bearing away the sweet strains of something which at last sounded like barbershop.

Already several officers had joined the enlisted men and were becoming



THREE BRASS HATS AND A  
NON-COM

L. to R.—2nd Lt. Henry C. Iten, Major Isaac M. Baker, Tec. 5 Don A. Hasse and Major John B. Chesson, members of the newly formed chapter of the "Spirit of 176." SPEBSQSA, as they recently appeared before the men of the regiment on the stage of the Main Post Theatre at Fort Benning, where the 176th Infantry is on duty as a demonstration unit of the famed Infantry School. (Official U. S. Army Photo—Signal Corps.)

enthused over the idea. They really supplied a missing punch, because say what you will, it's the boys from farther back than the early twenties who know what real quartet songs are. Still the thing lacked the right kind of support. The Clayton member finally hit upon the idea of writing in a letter of suggestion to the regiment's commanding officer who is always ready to lend an ear to a good idea for the improvement of his outfit. The far-sighted commander said he'd heard of SPE—Z—whatever you call it, and that as far as he was concerned the 176th was a good place to get it started in the army. In fact, the discussion to which the old barbershopper was invited brought forth some pretty solid ideas and, what is more, the wherewithal for holding a first meeting. A bulletin board notice, some swell cooperation from the staff of the regiment's news-

paper, "The Spirit of 176," and a little word-of-mouth advertising, and a first meeting became a reality. That was December first, 1943, and there wasn't a single thing missing in the way of enthusiasm for the new wrinkle. Since that time, Wednesday night is barbershop night, and the regimental court room walls reverberate with chords never before heard in these parts.

On January 12th just past, sixteen devotees decided this swell thing had been kicked around long enough, up and elected four officers, drafted a simple constitution, and sent the necessary shekels to Secretary Carroll Adams in the name of the "Spirit of 176th Infantry" Chapter, and hoped no other service branch had beaten them to the draw. The charter members are: Majors John B. Chesson, Jr., and Isaac M. Baker, Jr., both of Norfolk, Va.; Lt. Wilbur L. East, Jr., of Richmond, Va.; Warrant Officer Paul S. Callaway, of Washington, D. C.; T/Sgt. Ned E. DeLamar, Jr., of Oriental, N. C.; S/Sgts. Richard W. White and Donald H. Meyers, of Arlington, Va., and Seneca, Md., respectively; Sgts. Norman J. Veihmeyer and Wilmer G. Farran, of Washington and Frank J. Castelvocchi, of Richmond; Cpls. Henry A. Gaiser, Philadelphia, and Don A. Hasse, St. Louis; Privates First Class John H. Ostertag, Louisville, Ky., Harry F. Berry, Philadelphia, and Edward L. T. Clark, Norfolk; and Pvt. Donald L. Olson, of Erie, Pa. Hasse, Major Baker, Ostertag, and Olson were elected president, vice-president, secretary and treasurer in that order. Mr. Callaway, regimental band leader, is musical director.

The 176th Infantry Regiment, formerly First Virginia Infantry, currently a demonstration regiment of the infantry school, is one of the oldest in the service. Boasting a glorious history of more than three hundred years, it was at one time commanded by George Washington. The words of Patrick Henry, "Liberty or Death," have long been the motto emblazoned on its distinctive insignia.

Gentlemen, you will hear from us again and often!



# THE FOUR HARMONIZERS... *Chicago, Ill.*

NATIONAL CHAMPIONS—1943-44

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

The Four Harmonizers, as now constituted, first sang together in March, 1943, just a few months before the Chicago Contest at which they won the National Championship. In prior years, with a different baritone, the Harmonizers were "Finalists" at Grand Rapids and St. Louis.

We will leave it to the boys themselves and to the Society at large to decide whether it was the early experience gained at Grand Rapids and St. Louis which enabled the three vets to pull Huck Sinclair along with them or whether Huck's voice, personality, and undoubtedly superior good looks was the impetus that brought the four to the top.

Huck Sinclair grew up in an harmonious family. His mother sang lead, his sisters, tenor and bari, and Huck, bass. Through high school and college he sang tenor in glee clubs and quartets. According to those who know him, his favorite remark is, "Let's sing a song," and for barbershoppers, that's enough introduction. Before coming to Chicago, he sang with The Capital City Four, at Topeka, and in various quartets in Tulsa and Kansas City. Messrs. Atcheson, Topeka, and Santa are partners with Huck in a transportation enterprise.

It seems to be typical of the Society's outstanding quartets that the members thereof as a rule have been singing for years and years. Maybe, all true barbershoppers have. At any rate, Fred Stein admits to starting in



THE CHAMPS

Reading from the top, who isn't the "top," but the bari, we have Huck Sinclair. Below him is the bull fid—er-r, we mean, the bass, Fred Stein. Then comes Charlie Schwab, top, and holding up the whole thing is Leo Ives, lead.

at the tender age of three, to winning a prize as the best alto in the 8th grade, to singing bass in quartets at the ripe old age of seventeen. For eight years he was in vaudeville with the Troy Comedy 4, Empress 4, Empress Comedy 4, Variety 4, and then for a year in musical comedy. He then quit the entertainment business (he thought) and has been using the lighting fixture business ever since as a means of guaranteeing the leisure to pursue his important business in life.

Leo Ives has seven youngsters, four of them boys. Betty, 12; Lorraine, 9, and Alan 8, with Leo at bass (until the oldest boy's voice changes), comprise the Ives 4. Leo will sing with anyone, anywhere, anytime, anything, except when fulfilling his duties as Group Supervisor at his war plant.

Charlie Schwab superintends a printing plant in the time he can spare from his singing. He baritones almost as well as he tenors. His experience has been varied, seven years with the Music Box 4; and an interlude when he and Mrs. S. baried and tenored, respectively, in a trio.

None of the arrangements used by The Harmonizers has as yet been written. They're all composite efforts and are carried in their heads, no mean accomplishment. Where they dig up some of their novelty numbers is something else again. In their own words, they prefer their numbers to combine good harmony, rhythm, and audience appeal.

## THE WAY I SEE IT

*(Continued from page 2)*

are going to reveal. The suspense while each judge reports his findings, and figures are being checked and rechecked, is terrific.

So—it burns when someone, ignorant of how the judges work, implies "the judges had to give it to Bingville this year." Pardon me while I find a sleeve to laugh up!

Try and get any judge of my acquaintance to agree that the Tom Catz from Nixville are better harmonists than the Slandered Four from Bigburg, but the latter "deserves a break." Gentlemen, the judges, deaf or definitely not, call 'em the way they hear 'em—in just two contest numbers.

I don't mind revealing that at Chicago I rated a

quartet of close personal friends from Cleveland (my home) a couple of points below the place where the votes of the rest of the judges finally placed this quartet. Going back to the hotel two judges said practically the same thing. "It did seem to me that my home town boys were right on a par with the Whoozis Four (from another city). But when they're on a par I always give the break to the other city." I've heard that type of comment ever since we started having contests and judges.

It is my sincere belief that any judge who would attempt to play favorites or influence other judges would be ridden out of the Society by popular acclaim. You may keep your opinions that the judges are tone-deaf, and don't know good barbershopping when they hear it. But lay off that "in the bag" theme. That's just ridiculous and—that's the way I see it.

# The Mechanics of Barber Shop Harmony

Copyright, 1944—Maurice E. Reagan

*This is the third article of the second series co-authored by  
Maurice Reagan and Deac Martin*

Why do two tones sound different? And why do tone combinations known as chords sound different from other combinations? These questions come most frequently from members who, in attempting to arrange a song, find that a certain combination of notes sounds better than other notes arranged to form another chord. The key to the situation lies in the fact that a given tone—G for example—has a slightly different pitch when used as Do in the key G, Mi in the key of Eb, Sol in the key of C, or Ti in the key of A.

This explanation may be pretty technical, but those who are interested can get considerable out of it.

First—a pure, single tone vibrates at a certain, single frequency, as on a tuning fork or a whistle. It is not very musical by itself. But even the addition of the same tone 8, 16, 24, etc., notes higher in various strengths (loudness) will make the original tone more pleasing to the ear. With your eyes closed you recognize the different tone of a trumpet and a violin, even though both of them may be sounding A. The difference is simply the number and energy content of the harmonics (octaves) produced by the instruments. And they do “sound different.”

The frequency at which a tone vibrates and the pitch are closely related. *Frequency* is purely physical in character, and is a statement of number of sound waves, vibrations or cycles per second caused by the tone. *Pitch* is a measure of one tone relative to others. Each tone and half-tone has an absolute position on the musical staff. B is B and nothing else. B-flat is a half tone lower, etc.

The human ear has been known to respond to a frequency as low as 20 vibrations (cycles) per second, and as high as 20,000 altho most ears are limited to much less than that. Thirty cycles (vibrations per second) represents the lowest note on an organ. As frequency increases, the pitch becomes higher.

Tones may vary in loudness—or in quality—or in pitch. Loudness speaks for itself. Quality has already been cited in the difference between the trumpet and the violin. Pitch goes up as vibrations increase.

When two tones are sounded simultaneously the ear drum vibrates with the two main tones, but it also vibrates with their *sum* and *difference* (in frequencies). Should two tones of 100 or 200 cycles per second be sounded together, the ear detects each of them—and at the same time the difference of 100—and the sum of 300 vibrations per second. The ear hears 4 tones: for 2 notes struck.

The seventh chord is one of the most satisfying chords in harmony. It consists of Do-Mi-Sol-Ti-Do. In terms

of vibrations or cycles Do may be 100—and if so—Mi is 125—Sol is 150—Ti is 175 and the upper octave Do is 200.

Remembering that the ear not only hears the tones themselves but also their sums and differences, if you care to work them out for the seventh chord you will find that there are 20 sums and differences. And you will find that 16 of them are in perfect harmony agreement with the fundamental tones. The seventh chord is better than 80 per cent perfect by this exacting mathematics. That is why it “sounds so good.”

Non-adjustable tones such as produced by a piano are not as exact as the tones produced by a quartet gifted with good ear and the vocal chords able to place tones where they should be. The ear may not detect the fact that two notes, a fifth apart on the piano, are not exactly a perfect fifth apart. But the fact remains and can be demonstrated by one who deals in vibrations and cycles as a profession. Actually two octaves lose 24 cycles between middle and “high” C, not enough to be perceptible to the ear, but unquestionably a loss when approached by three “perfect thirds.” On a violin or the human voice, a tone can be as exact as the ear and mechanical ability of the player or singer allow. If they are exact, the tone is exact. It is entirely possible for a violinist or singer to be closer to true tone than the piano accompanying him. Yet an audience might say that he “sharped” or “flatted” a given note, “just a hair.”

As to why some chords sound better when inverted by throwing a “tenor” note to the baritone—a high bass note rather than a low one—or putting a “high baritone” note where the tenor would conventionally be, it is due to another ear characteristic that its maximum sensitivity is reached at a high point around eleven hundred cycles. It “sounds better” that way—and nine out of ten listeners with keen sense of harmony agree. One reason for inverting a chord may be to separate two notes that are only a tone apart. By putting one of them an octave higher, the vibrations are increased, therefore there is less conflict in the ear than if they had been struck together at practically the same level.

One of the joys of barbershopping, unaccompanied, is the fact that true harmony can be attained, closer than notes on a piano or any other fixed-tone instrument. But, because tones are not fixed in the human voice, a quartet can “slide-off” terribly, particularly on a long selection, if their ears are not tuned exactly to the perfection that the human voice can give.

## Test Your Musical 'I.Q.'

SATURDAY REVIEW OF LITERATURE—OCT. 16, 1943  
GIRLS IN OLD-TIME SONGS

"This week we make a slight detour from the paths of literature to give you a quiz on the heroines of old-time songs. Can you, after warbling the brief excerpts printed below, name the girl involved? Allowing 5 points for each correct answer, a score of 60 is par, 70 is very good and 80 or better should qualify you for a membership in the Society for the Preservation of Barber Shop Singing in America (sic!) . . .

1. You'd look sweet upon the seat of a hicycle built for two.
2. In all my dreams your fair face beams.
3. Many were the wild notes her merry voice would pour; many were the blithe birds that warbled them o'er.
4. She is the darling of my heart, and she lives in our alley.
5. She was bred in old Kentucky, where the meadow grass is blue.
6. In thy dark eyes' splendor, where the warm light loves to dwell, weary looks yet tender speak their fond farewell.
7. I see thy face in ev'ry dream; my waking thoughts are full of thee.
8. I am sitting by the river and I'm weeping all the day, for you've gone from the old Kentucky shore.
9. Through the black of night, I gotta go where you are.
10. Is there anyone finer in the State of Carolina.
11. No matter what I do I can't forget you; at times I wish that I had never met you.
12. Her brow was like the snowdrift; her throat was like the swan.
13. A wild sort of devil but dead on the level.
14. Light she was and like a fairy, and her shoes were number nine.
15. She laughed with delight when you gave her a smile and trembled with fear at your frown.
16. Drink to me only with thine eyes, and I will pledge with mine.
17. Your voice is sad whene'er you speak, and tears bedim your loving eyes.
18. No one else it seems ever haunts my dreams.
19. On her cheek the rose was born: there was music where she spake.
20. She excels each mortal thing upon the dull earth dwelling."

Charles Merrill, president of the Reno chapter, who sent this quiz to the HARMONIZER, wrote that he got all but numbers 17 and 20. He challenges Phil Embury to beat that score. Deac Martin, who received it for the HARMONIZER, reports that he got all but number 20. Jim Knipe, who prints the HARMONIZER, says, "After taking the rest I have no comment."

What's your batting average?

Correct answers will be found on page 21.

## Rock Island-Moline Chorus



Director John Hanson and the barbershop chorus of the Rock Island and Moline Chapters. This group made its first public appearance on January 25th.

Front row, L. to R.—Charles D. Ankney, Al Gregg, Walter E. Chambers, Rudolph Karasek, John H. Hanson, director; L. E. Bees, Louis Coopmans, and Arnold E. McPhee.

Second row, L. to R.—Harold J. Gray, state vice president; Lester W. Benck, John A. Gustafson, Louis A. Sonnevill, Patrick C. O'Connor, Glenn B. Moore and M. D. Peterson.

Rear row, L. to R.—Kenneth M. Cady, Timothy W. Kelleher, Al Legg, Tom Berry, state president; Carl R. Andetson, Harry I. Gidel, Emil Peterson and George Glick. (Argus photo.)

## AS THE LADIES SEE IT

There are as many shades of opinion regarding SPEBSQSA as there are members' wives, all the way from the few who think it should be extinguished to those who think the Society is the finest thing that ever happened to their husbands.

In attending a National Contest, or a local "Parade" for that matter, a good many eyes, not to say ears, are opened for the first time. The impressions a wife gets from her spouse's description of regular Chapter meetings are somewhat confused as a rule. It's rather difficult to ascertain whether the meetings are just another "night out" or a serious attempt to accomplish something. It's especially difficult for a wife who happens to know something of "long haired" music to appreciate that her musically untrained husband can have gone off the deep end musically.

However, that is exactly what happens in a good many cases. There's obviously something very satisfying in male close harmony that's almost beyond the ken of the average woman. Having heard so much of the kitchen variety, it is a stunning surprise to hear what it can be like when the boys really work at it.

AN SPEBSQSA WIFE.

## ORCHIDS TO JOHNNIE

National Board Member John Buitendorp, Secretary of the Muskegon Chapter, did a grand job of writing and compiling the "Port City Barbershopper," a 4-page newspaper announcing the "5th Annual Michigan State SPEBSQSA Quartet Contest." Johnnie is a past secretary of the Michigan Association of Chapters and is the work-horse of the Muskegon Chapter. Musically, he is the bass of the 1943 Michigan State Champions, the Unheard-of-4, 1943 National Finalists.

## Newspaper Stories Prove Society "Good Copy"

On February 14th, many Sunday papers throughout the country carried a feature story "Tonsorial Tunesters" which is just about as adequate a presentation of SPEBSQSA as anyone could write. Bob Duncan, a member of Cleveland Chapter, and a writer for Newspaper Enterprise Association, (NEA), is responsible for the opus. If by chance no paper near you carried it, or you missed it, your Chapter Secretary should have a proof. It's well worth reading.

With material largely culled from the December Harmonizer a writer on the Kansas City Star put together a feature story which appeared on the editorial page of the February 3rd issue. This article is a honey, so good that Carroll Adams procured extra copies for distribution to all Chapter Secretaries.

A couple of months ago, Mr. Macklin, music critic of the Oklahoma City Times attended a meeting of the local SPEBSQSA. His report thereon, comparing the zest of barbershoppers to the similar enthusiasm of amateur chamber music fans develops a most interesting angle that, so far as we know, has never been touched on before.

Last but not least in recent newspaper "breaks" for us was the editorial in the Battle Creek Enquirer & News following the "Parade of Quartets" there on January 29th. Such editorial recognition is invaluable.

### THE PANTY-GRAPH

Every now and then the Bloomington (Ill.) Chapter issues a news bulletin to its 70 members called the "Panty-Graph." It's a dorb. The editor is modest and doesn't allow his name to appear in print but we suspect that the Chapter live wire Secretary, R. V. Hopkins, has something to do with the editing of the sheet.

### THE BARBER POLECATS VISIT IOWA



Each year, our perennial second place winners in the National Contest, The Kansas City Barber Polecats, visit Carroll, Iowa, to take part in the festivities in connection with the Annual Horse Show in that city. L. to R.—Dick McVay, bass; Bert Phelps, bari; Sheriff Tom Finnegan, of Carroll (a dyed-in-the-wool Polecat fan); Ben Franklin, lead; and Ed Bowlen, tenor.

### "THREE JOIKS AND A SKERT"



Without apologies to 75% of the Elastics who on occasion have appeared under this billing and have unmercifully burlesqued the Misfits, Carleton Scott, of Oakland County; Mrs. Scott, and Joe Wolf, Detroit, here aid Cy Perkins in a very successful burlesque of the "Three Jerks and a Skirt." The occasion, a visit to Charlevoix, Mich., Chapter meeting.

### UNIFORMITY IN FISCAL YEAR

One of the important steps taken by the National Board at the January 15th meeting was the revision of the National Constitution to make it mandatory for all Chapters which already hadn't done so to make their fiscal year coincide with the fiscal year of the National Society, which begins on July 1st. In other words, from now on the fiscal year of each Chapter of our Society will begin on July 1st and end on June 30th. Most Chapters adopted that schedule two years ago and the few that did not will, without doubt, immediately amend their local Chapter Constitutions to conform with the National ruling.

### ELECT GOOD OFFICERS

A veteran member of the National Board recently remarked "Show me a successful Chapter and I will invariably show you a diligent and capable Chapter Secretary." That board member is absolutely right. You can't have a thriving Chapter without a hard-working Chapter Secretary and when you have that kind of secretary you can't fail to have a wide awake, active Chapter. We will go even further than that and say that it is far more important to have a Secretary who realizes that his is a seven-day-a-week-job than to have an "up-and-at-'em" President, provided both aren't available.

In May, all Chapters will be having annual election of officers. The National Constitution requires this. If your Chapter has a good Secretary now, be darned sure you re-elect him. If your present Secretary feels that he is too busy to give the necessary time to the job, by all means replace him. If you have an inefficient Secretary and he doesn't realize the injustice he is doing the Chapter by continuing in the job, it is your duty to make sure that he isn't re-elected. Our Society will prosper in direct proportion to the number of efficient Chapter Secretaries we have in office.

# DIRECTORY and ANNOUNCEMENTS

These pages are open only to members.  
Write to Carroll P. Adams, 19220 Gainsborough Road, Detroit 23, Michigan

<p><b>GEORGIA</b></p> <p><b>ATLANTA</b></p> <p><b>ATLANTA CHAPTER</b> <i>Home of the Peach Pickers</i> The "different" quartet (and How)</p> <p>R. H. (Dick) STURGES <i>Portraits - Landscapes - Designs</i> Box 1228 Atlanta, Ga.</p>	<p><b>CICERO-BERWYN</b></p> <p><b>CICERO-BERWYN</b> <b>WEST TOWNS CHAPTER</b> Featuring a <i>Choral Harmony Group</i> Meets every Friday at the ELKS CLUB — CICERO, ILL.</p>	<p><b>DECORATING</b> <b>M. S. RILEY</b> 219 Lyon Street 82766</p> <p><b>ROBERT H. WALKER</b> Wolverine Shell Horsehide Work Shoes. <i>Member of Grand Rapids Chapter</i></p>
<p><b>INDIANA</b></p> <p><b>ELKHART</b></p> <p><b>ATTEND &amp; BOOST</b> Our "Night of Harmony" April 22 HOTEL ELKHART Including many famous quartets Indiana's FIRST Chapter wins another FIRST for Elkhart. <i>"Music City of the World"</i></p>	<p><b>MOLINE</b></p> <p><b>MOLINE CHAPTER</b> Meets at "Spike's" White Owl Every Friday Nite A small Chapter with everyone a HARMONIZER Cully Anderson, <i>President</i> Glenn B. Moore, <i>Secretary</i></p>	<p><b>OAKLAND COUNTY</b></p> <p><b>OAKLAND COUNTY CHAPTER</b> (MICHIGAN No. 9) Meets first Friday of each month I.O.O.F. Hall — Ferndale <i>"Come up and see us some time"</i></p>
<p><b>ILLINOIS</b></p> <p><b>CHICAGO</b></p> <p><b>CHICAGO CHAPTER</b> <i>"World's Largest Barbershop Quartet Chapter"</i> Meets on alternate Fridays W. Welsh Pierce, <i>Pres.</i> (Fra. 7822) Howard Visel, <i>V. Pres.</i> (And. 4470) James M. Jackson, <i>Treas.</i> (Fra. 7070) H. M. (Hank) Stanley, <i>Sec.</i> (Cap. 4200)</p>	<p><b>ROCK ISLAND</b></p> <p><b>AL GREGG'S "GREYHOUND"</b> 221 20th Street <i>Where Good Fellows and Song Fellows Meet</i></p>	<p><b>JOSEPH PETER WOLFF</b> The All-American Bass Currently singing with <b>THE AMBASSADORS</b> Including—<i>Carleton Scott, Joe Jones, Monty Marsden</i> <i>(Above Ad paid for by the other 3 guys—not by Joe)</i></p>
<p><b>THE ELASTIC FOUR</b> 6216 West 66th Place CHICAGO 38, ILLINOIS</p>	<p><b>IOWA</b></p> <p><b>HALBUR</b></p> <p>R. J. "RUDY" HEINEN <i>Farmer's Savings Bank</i> Halbur, Ia. Write for Samples</p>	<p><b>PONTIAC</b></p> <p><b>THE CHORDINATORS</b> <i>Mike - Walt - Jack - Bill</i> Drop of a hat . . . we sing at the</p>
<p><b>THE FOUR HARMONIZERS</b> <i>World's Champions 1943</i> Ives Schwab Sinclair Stein</p>	<p><b>MICHIGAN</b></p> <p><b>DETROIT</b></p> <p><b>THE CAVALIERS</b> Detroit &amp; Oakland County Chapters <i>Wiseheart, French, McGrath, Smith</i> At your service for any occasion. We'll see you in Detroit, June 15-17 if not before. 219 Waverly Highland Park 3, Mich. Phone Townsend 71040</p>	<p><b>SAGINAW</b></p> <p><b>THE IMPERIAL 4</b> Saginaw Chapter, Mich. No. 6 <i>Carl Wood — Arnold Tietz Ray Campau — Harry Gillmore</i> <i>Saginaw's Goodwill Ambassadors</i> Crow &amp; M'gr. Gordon L. Grant</p>
<p><b>WES GUNTZ</b> <i>"Society's Greatest Listener"</i> SHIP'S CAFE — CHICAGO</p>	<p><b>GRAND RAPIDS</b></p> <p><b>GRAND RAPIDS CHAPTER</b> Meets at Pantlind Hotel 2nd and 4th Friday of Each Month G. Marvin Brower, <i>President</i> E. C. Beebe, <i>Treasurer</i> R. G. Carpenter, <i>Secretary</i> Home of The <b>HARMONY HALLS</b></p>	<p><b>MISSOURI</b></p> <p><b>CLAYTON</b></p> <p><b>THE SYNCOPATORS</b> <i>Affiliated with</i> CLAYTON, MO. CHAPTER <i>Dick Bernhardt — Finis Jaynes Dave O'Leary — Barney Beard</i> "The busiest and 'singiest' quartet in Missouri. True barbershop harmony, with a touch of style added." <i>Open for engagements at U.S.O., banquets, entertainments, etc.</i></p>
<p><b>THE MISFITS</b> <i>Number 1 entry in 1944 Contest</i> <b>JOE-ART-PERK-PETE</b> <i>"Easy to remember but so hard to forget"</i></p>	<p><b>BROWER MEMORIALS</b> G. Marvin Brower, <i>Prop.</i> Grand Rapids Holland Allegan</p> <p><b>CONTINENTAL SECURITIES CO.</b> VERNON W. HALE Peoples National Bank Building</p>	<p><b>KANSAS CITY</b></p> <p><b>KANSAS CITY BARBER POLE CATS</b> (The Nation's 2nd Best—'41, '42, '43) <i>Henry, Ben, Bert, Dick</i> R. B. Kidwell, <i>Business Manager</i> Jos. E. Stern, <i>Arranger and Director</i> Bert Phelps, <i>Secretary and Librarian</i> 6035 Park Avenue HI 3509 <i>Sponsored by</i> C. C. HARTER METALS PROTECTION PLATING CO.</p>
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borough Road, Detroit 23, Michigan ]

<p><b>NEBRASKA</b></p> <p><b>OMAHA</b></p> <p><b>AK-SAR-BEN CHAPTER</b> Omaha, Nebraska Meets 2nd Wednesday each month Fontenelle Hotel <i>"Where Harmony Reigns"</i></p>	<p><b>CLEVELAND</b></p> <p><b>CLEVELAND CHAPTER</b> Meets at Hotel Carter March 17, 31, and every Second Friday thereafter. Carroll T. Pallerin, <i>President</i> Syd. Hesse, <i>Treasurer</i> J. F. Knipe, <i>Secretary</i> 640 Caxton Bldg. MAIN 1862</p>	<p><b>CARROLL T. PALLERIN</b> 1539 Guardian Bldg. CHERRY 1203 <i>Insurance</i></p> <p><b>A. "MIKE KELLY" WOODS</b> <i>Champion Crow of Cleveland</i> Collection Experts CHERRY 6328</p>
<p><b>NEW JERSEY</b></p> <p><b>ESSEX COUNTY</b></p> <p><b>FIRST NEW JERSEY CHAPTER</b> (Newark and Essex County) <i>Meets and SINGS on the third Friday each month</i> 115 Clifton Ave. Newark 4, N. J.</p>	<p><b>THE FOREST CITY FOUR</b> (1943 <i>Finalists</i>) Plain or fancy harmonizin' at Sales Meetings, Prize Fights, Weddings, Baptizings, Dances, Crap Games, Po- litical Meetings, Bowling Alleys, etc. CHERRY 1203</p>	<p><b>WISCONSIN</b></p> <p><b>RACINE</b></p> <p><b>RACINE CHAPTER</b> Meets the 2nd and 4th Monday Julius A. Krenzke, <i>President</i> Edwin J. Hahn, <i>Vice President</i> Victor Wollang, <i>Treasurer</i> Arthur C. Bowman, <i>Secretary</i> 1308 Center St. Pros. 6017-W</p>
<p><b>OHIO</b></p> <p><b>CINCINNATI</b></p> <p><b>CINCINNATI CHAPTER</b> Meets at Hotel Metropole First and third Mondays each month Curtis M. Harsh, <i>President</i> Jack H. Price, <i>Treasurer</i> Jack J. Moore, <i>Secretary</i> HEADQUARTERS 2507 Carew Tower CHERRY 2211</p>	<p><b>THE FOUR FLATS</b> (1943 <i>Finalists</i>) Open for Engagements Excepting DURING PERIOD JUNE 15-17, 1944. <i>We have a date then in Detroit.</i> Westlake 618-W</p> <p><b>THE LAMPLIGHTERS</b> <i>Brown, Honeycutt, Rowe and Karl</i> Singing the Songs of Long Ago in true Gay '90's Barbershop Style. GLENVILLE 6600</p> <p><i>Deac Martin . . . Unique Services</i> Editorial, Promotional Assignments 649 Union Commerce Bldg. CH 7230</p>	<p><b>RESERVE</b></p> <p><b>SPACE IN THESE</b></p> <p><b>COLUMNS</b></p> <p><b>FOR NEXT ISSUE</b></p> <p><b>NOW!</b></p>

## Chapter Chatter

(Continued from page 13)

that Chapter, including the Four Harmonizers and the Elastic Four. Racine, Elkhart, Gary, South Bend, Oak Park-River Forest and Wheaton Chapters all had at least some of their roots in the Chicago Chapter.

### BINGHAMTON GROUP BUSY

Secretary Franklyn Doley of the Parlor City Chapter in Binghamton, New York, writes of the Annual Ladies' Night and dinner party held at the Elks Club, with guests from Owego and the Endicott Chapter, as well as several appearances of Chapter quartets at community gatherings.

### GALESBURG GROWS

Jack Bodger, baritoneing Treasurer of the Galesburg Chapter, reports the paid membership is now 41, with many of those members planning on attending the June Conference at Detroit.

### WATCH ENDICOTT

President Karl D. Smith and Secretary Ellwood Shaw of the Endicott, N. Y. Chapter, indicate in their letters that a real "extension" spirit exists in that city. We predict that the "James Murray Chapter" will soon sponsor several new Chapters in neighboring cities.

### KEEP YOUR EYES ON INDIANA

In a state that six months ago had no Chapters, we now find Elkhart with 60 mem-

bers, South Bend with 55, Gary with 37, and Goshen just organizing. Indianapolis will shortly be in the fold, likewise Wabash. We predict that, come Conference time in June, Indiana will be giving Michigan, Illinois and Ohio a real race for total number of Chapters. Paging Ralph Rackham, who first "got religion" as a member of the Chicago Chapter.

### CANTON FURNISHES SONGS

Soon after the appearance of the Corn Belt Chorus at Camp Ellis, there came to the Canton Chapter a request for song arrangements for the use of a group of barbershop addicts at the Camp. As usual, the Canton Chapter came through and sent a large package to meet the request.

### WILMINGTON CONTINUES TO WORK

Harry F. Brown, Secretary of the Wilmington Chapter, tells us that the Chorus and other units from the Chapter have filled a number of engagements before civic and service groups. The Annual Minstrel Show, given in conjunction with the Delaware Department, Veterans of Foreign Wars, was highly successful and resulted in the raising of a sizable amount toward the purchase of the new Veterans of Foreign Wars ambulance.

### NEW ENGLAND CHAPTERS DINE

On January 24th, 60 members of the Springfield, Northampton and Terryville

Chapters met for dinner at the Hotel Sheraton in Springfield. The event was the first annual dinner of the Springfield Chapter, and National President Hal Staab reports a most enthusiastic gathering, with an evening full of harmony and good fellowship. Another similar meeting is planned for Northampton in the near future, with the Hartford, Conn. Chapter joining in for the festivities.

### O'FALLON CHAPTER GROWING

Secretary Ted Warma and President Sam Taylor of the O'Fallon, Ill. Chapter report increasing interest and a growing membership, with continued friendly relations with both the St. Louis and Clayton Chapters.

### OFFICERS FLY TO MUSKOGON

President Julius A. Krenzke and Secretary Arthur C. Bowman of the Racine Chapter flew from Milwaukee to Muskogon and return on February 19th to take in the annual Michigan Contest. We never have met two more typical barbershop addicts than these two grand fellows from across Lake Michigan. Their Chapter is thriving.

### HERMANN AND JOPLIN CHAPTERS ACTIVE

Secretary Walter Junge of the Hermann Chapter and John W. Garrett, Acting Secretary of the Joplin Chapter, both report increasing interest and growing memberships in their groups.

### ARE YOU USING YOUR ARRANGEMENTS?

The Society, through its Song Arrangements Committee, issues on the average of one arrangement a month throughout the year. They are a part of the Society's service to you as a member and they are intended to show you one way of singing the "old songs" in barbershop style. Perhaps you won't agree with all the harmonies suggested. The Committee hopes you do not. Can you imagine ten quartets all singing "Mandy Lee" in exactly the same way? It just isn't being done, boys. In using the Society arrangements give them your own interpretations, use the substitute chords of your choice and thereby contribute spice to our singing at quartet contests, parades and other barbershop gatherings.

Releases so far this year have been our Society theme song, The Old Songs; Sweet Adeline, My Gal Sal, Let Me Call You Sweetheart, The Curse of an Aching Heart; also two old barbershop classics as sung by the Main-streeters of Tulsa, After Dark and Coney Island Babe.

You, as a member in good standing, are entitled to a copy of each song as released. However, the Committee recommends that you allow your Chapter to preserve the arrangements in suitable binders for use at chapter meetings. Distribution of arrangements is necessarily limited. They can make a definite contribution to the success of your chapter meetings and to your barbershopping enjoyment. Be sure to keep them and by all means use them.

### BADGES FOR CHAPTER MEETINGS

The National Office now has for sale a supply of SPEBSQSA badges, on which the nickname, last name, and part sung by the member can be printed in India ink. The badges are made of a composition, with suitable finish, and consist of the initials of the Society across the top with a barber pole on each side. The space allotted for printing is unusually large so that the name can appear in letters large enough to be read at a distance of several feet. The Oakland County Chapter is already using these badges, and several other Chapters have expressed an interest in purchasing them. The cost of the badge is 30c. Chapter Secretaries can obtain them through the National Office.

### SAW DUST FOUR, Santa Monica, Cal.



L. to R.—Tenor, Robert V. Reilly; Lead, Harry L. Kuhl-meyer; Bari, Kenneth Stowell; Bass, Morris Lensky.

## Barbershop Records

In response to many requests we give below details about all albums of commercial records, now on the market, of numbers recorded by quartets belonging to our Society, as well as the folio of special barbershop quartet arrangements (a number of them by our own members) recently put out by the Mills Music Co., in conjunction with Sigmund Spaeth—and the 1940 Spaeth book, "Barber Shop Ballads." All of these items can be obtained through your music dealer. The Society has no financial interest in the sale of these records and books and receives no commission. Here is the story:

#### RECORD LIST

##### DECCA ALBUM NO. 261

- Record No. 3651-A—Beacon Four  
"Honey That I Love So Well" — "Sweetness."  
Record No. 3651-B—Beacon Four  
"Mandy Lee" — "Somebody Stole My Gal."  
Record No. 3448-A—New York Police Quartet  
"When You Were Sweet Sixteen."  
Record No. 3448-B—New York Police Quartet  
"A Little Close Harmony."  
Record No. 3744-A—Kansas City Police Quartet  
"Bringing Home the Bacon."  
Record No. 3744-B—Kansas City Police Quartet  
"I Want to Linger" — "Somebody Knows"  
"Ma, He's Making Eyes At Me."  
Record No. 3583-A—The Commuters  
"Sweet Adeline."  
Record No. 3583-B—The Commuters  
"You Tell Me Your Dream I'll Tell You Mine."  
Record No. 3422-A—Bartlesville Bar Flies  
"Love Me and The World Is Mine" — "Just a Dream of You Dear"  
"When the Harbor Lights are Burning."  
Record No. 3422-B—Bartlesville Bar Flies  
"Wait Till the Sun Shines Nellie"  
"By the Watermelon Vine Lindy Lou"  
"By the Light of the Silvery Moon."

##### VICTOR RECORDS ALBUM P-26

- All Songs by Capitol City Four Quartet, Springfield, Ill.  
Record No.  
26631-A—"By The Water Melon Vine."  
22631-B—"Just a Dream of You Dear."  
26630-A—"Dear Old Girl."  
26630-B—"I've Been Working on the Railroad."  
"Down Mobile."  
"Castle on the Nile."  
"After Dark."  
26632-A—"Sweet Adeline."  
26632-B—"Down By the Old Mill Stream."

##### COLUMBIA RECORD—SET C-35

- "Barber Shop Melodies," by the Flat Foot Four  
Record No.  
C-35-1—35795—"Annie Laurie."  
C-35-2—35795—"Old Aunt Dinah."  
C-35-3—35796—"Maggie Blues."  
C-35-4—35796—"My Mother's Rosary."  
C-35-5—35797—"Ride Tenderfoot Ride."  
C-35-6—35797—"Oh Joe."  
C-35-7—35798—"Harbor Lights Yodel."  
C-35-S—35798—"Shine."

##### RECORDS BY THE ELASTIC FOUR, CHICAGO (1942-43 National Champions of SPEBSQSA)

##### May be ordered from F. H. THORNE

- 6216 West 66th Place Chicago 38, Ill.  
Set "A" — 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" — 2 Records  
"The Lord's Prayer" — "Silent Night" — "Now the Day is Over."  
"Just a Dream of You Dear" — "Indiana."

### BOAT NAMED FOR HERO

Used by Navy Fire Fighters to instruct Navy men in combating shipboard fires, a Navy fire boat was recently named for Arthur Peltier of Detroit, who was killed in action in the Mediterranean area in September. Peltier's father is an active member of the Detroit Chapter.

## LOOKS AS THOUGH WELSH PIERCE STUCK HIS NECK OUT

Fellows, it's a fine thing when four such handsome men as you decide that you want to form a quartet and learn to sing Barbershop Harmony. When I agreed to teach any quartet all I know about barbershop, I thought it would be just one of those things and that nothing would ever come of it.

But, here you are, and here I am—so let's get started.

Suppose, just for a starter, you fellows sing something so I can get an idea of what you already know . . . Go ahead—sing something.

!!!!!! Hold it! Just a *minute*. Fellows, I had in mind for you to sing *together* . . . not everybody for himself and singing a different song. And did I hear one of you—No, it couldn't have been Pagliacci? You say it was you? Well, my friend, let's get that straight. That song may be all right for Carnegie Hall, but it isn't exactly barbershop. At least we won't start tonight with Grand Opera.

Tell you what I'll do. I'll select a song for you. All together now, bust one on "Mandy Lee." Here's the pitch—"Oh-h-h, Man——". What's the matter, don't you know that one? Well, how about "Dear Old Girl?" "Dear-r-r o-o-old g——" Come on—what's the matter? You don't know that one either? Then how about "Sweet Sixteen?" No? "I Had a Dream Dear?" No good either? "Sweet, Sweet Roses of Morn." Shucks, I thought everybody knew that one.

Let's see now . . . Where's that song list of mine. Oh yes, here it is. Let's see now; let's go back a little and try an oldie. How about "Bicycle Built for Two?" Too old for you kids, huh? Here's a good one, "K-K-K-Katy." No good, either? Wrong war I guess. Could be you kids want to sing "Comin' In on a Wing and a Prayer?" H-m-m-m-m. Gimme that list again.

D'ya know "Rosy O'Grady?" . . . Meet Me Tonight in Dreamland?" . . . "Chinatown?" . . . "Honey, Honey?" . . . "Lindy, Lindy?" . . . "Now I Lay Me Down to Sleep?" . . . "Mother Goose?" . . . "London Bridge?" . . . "Dixie?" . . . "Star Spangled Banner?" Oh, Nuts!! What DO you guys know?

W-H-A-T? ? ? ! ! !

Oh, Brother! Don't tell me the only song you know is that "Dozy Doats?" thing?

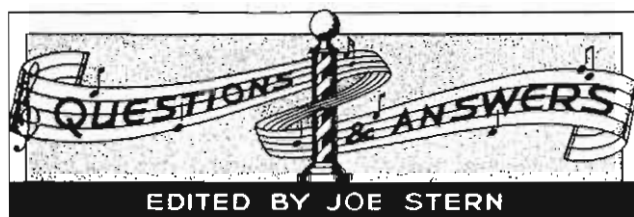
May the Lord forgive me—I never shot four men at one time before, but this I gotta do . . . ! Bang! Bang! Bang! Bang!

Aw, take it easy, Sheriff. I tell you I'maz zanazu! Where's my lawyer?

W. W. P.

### MAINSTREETERS IN WEEKLY RADIO SHOW

The Mainstreeters, of Tulsa, 1943 National Third Place winners, now have a weekly fifteen minute radio program each Monday at 6:45 p. m. (Tulsa Time) over KTUL. Listen in and then write to the boys care of the station.



Questions on barbershop quartet procedure and questions of general interest to Society members will be answered here. Send questions to HARMONIZER Editor.

**QUESTION:** When we know what key a song is written in, we pitch the song in that key. How can we tell where to pitch other songs where the key is unknown?

**ANSWER:** I will give you here a fundamental rule for this, regardless of what key the song is originally written in. Try singing the song in the **HIGHEST** pitch you can possibly sing it. Then gradually reduce the pitch until you can sing it with comfort, and without straining. If the pitch is too high it will cause straining, and "oversinging," and the result will be unpleasant and the audience reaction will be unfavorable. However it is of the utmost importance to pitch your songs just as high as possible. The finest quartet in the world can not produce pleasing harmony when a song is pitched too low, regardless of their accuracy or voice qualities.

The question brings up further comment about pitch pipes, previously discussed in this column. Any quartet operating without a pitch-pipe, or some other device for effecting proper pitch each time a song is sung, has two strikes against it. Probably not one person in 50 has a natural ear for "absolute" pitch, and the ability to pitch a song at a given point without the aid of a pitch-pipe or other mechanical device. Ascertain the proper point to pitch each song, (different songs will vary on this point) and always pitch the song at the proper point by mechanical means. Don't depend on your ear.

**QUESTION:** Our bass singer doesn't pronounce his words distinctly and says the bass part in a quartet is akin to accompaniment such as a bass viol. We have had some criticism on this point. What do you think?

**ANSWER:** The criticism is well founded. All four singers should pronounce their words clearly. There is a great deal of tendency toward slurring words, which should be avoided. For example "let's be sweethearts one smore" instead of "once more." Just listen to John Charles Thomas or any other successful concert or radio singer. You will find that they pronounce each word distinctly. There are many things that go together to make up a fine barbershop quartet. Good enunciation on the part of all four singers, is one of them.

## Mainstreeters Sell Bonds . . . Astound Hollywoodites

Bill Palmer, Tulsa Chapter secretary, and bari of the Mainstreeters, National 3rd Place Winners in 1943, and strong contenders for the 1944 Championship, passes on this interesting item.

"Last Saturday night we sang on the Red Skelton Bond Drive Show. We had a nice spot on the program, just after Jim Lucas, the Marine who made history at Tarawa (a Tulsa boy) and just before Red Skelton. I got a kick out of one remark Red made. Just as we were going on he came up to me and said, 'How long are you going to sing?' I told him the program called for twelve minutes. He said, 'Hell! I bow longer than that.'

"Two programs were conducted at the same time, starting thirty minutes apart. The early program was at the Convention Hall, seating three thousand. The second at the Coliseum, seating seven thousands. One of the celebrities present was Raymond Walburn. If you saw Crosby's show 'Dixie,' you'll recall him as the old man who sang in a quartet with Bing. We went up to his room in the hotel after the show and sang a few for him. When he leaned his head against the wall and started to beat it (the wall) with his fist, we knew that he was hearing for the first time, barbershop harmony such as comes only out of our Society and the like of which has never been heard in Hollywood."

### RECIPE A LA BLOOMINGTON

This from our thriving Bloomington Chapter: "Every member of our Chapter is at heart a music lover. We have the finest choral director in the country (John Hanson). We have attractive quarters to meet in; a most congenial group of members; and every doggone one of us loves to harmonize. That, friends, is the recipe for a successful Chapter."

### PROCLAMATION

By virtue of office as President of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, I proclaim the week including April eleventh, "Founder's Week," and call upon every Chapter in the United States to celebrate in some suitable manner on their nearest meeting night.

It is fitting that we pause once a year to pay tribute to our Founder, O. C. Cash, and to that little group of Tulsans who six years ago formed the first Chapter of our Society, which has spread throughout the length and breadth of our land.

To our founding fathers we owe a debt of gratitude for inaugurating a movement that has brought to us a wealth of good fellowship, loyal friends, and a zest for living that previously had not been ours.

Brother Barbershoppers, let's celebrate our sixth anniversary with a burst of harmony that will do justice to the occasion. May this be but one of many milestones in the glorious history of a Society that is destined to grow and prosper through the years.

Hal Staab, President.

## Registrations

Inserted in this issue of The Harmonizer are three registration blanks as follows:

1) Hotel Book-Cadillac room reservation postal, which should be filled out and mailed immediately. Because of stringent government rulings applying to all Detroit hotels, less than half the expected registrants at our Conference can be housed in the Book-Cadillac. The management will make every effort to place the overflow in nearby hotels, with which it has a working agreement (Statler, Detroit-Leland, and Fort Shelby).

2) Conference advance registration card. To avoid the danger of not being able to accommodate all Conference registrants at the five preliminary contests and the Friday Night President's Program, registration will be limited to 1500.

3) Quarter registration blank. A maximum of 75 quarters can be handled in the five preliminary contests, so the registration will be limited to that number of quarters. The first 75 registrations will be accepted. Others will, of necessity, be refused.

All registrations, (hotel, conference, and quartet), received from the State of Michigan will be held out and will not be entered until April 15th. This will give registrations from other states thirty days "jump" on Michigan, the host state. Don't fail to take advantage of that gesture from the 21 Michigan Chapters. Get your registrations into the mail without delay. Be sure they reach Detroit before April 15th.

### THE PROGRESSIVE INDUSTRIES QUARTET



L. to R.—Glenn Bennett, tenor (Detroit Police Dept.); Lyle McKerrell, lead (Office Manager, Hartner Laundry); Carl Restivo, bari (Detroit Civil Service Commission); Mike Amaze, bass (Engineer, Fisher Body Div., GMC).

Nearly every Chapter has a quartet that's usually referred to as the "work-horses" because they always seem to be "on Call" for any worthy civic project. Sponsored for the past year and a half by Jess Greene, owner of the Progressive Industries Company, the four boys pictured above have gladly made scores of appearances at Bond Rallies, USO shows, Red Cross and Civilian Defense shows, hospitals, camps and church functions. They never say "No" to any patriotic or community appeal for entertainment.

## CHAPTER OPPORTUNITIES FOR COMMUNITY SERVICE

*CY PERKINS, Chairman*

*National Community Service Committee*

In a recent discussion concerning Community Service Activities both Pres. Hal Staab and Nat'l Sec. Carroll Adams agreed that this activity of our Society was in a considerable degree a matter of Public Relations.

In recognizing this apparent relationship it is obvious that each local chapter enjoys the finest opportunities to promote its own welfare and good standing in the community. At the same time our National Society benefits because of the fine unselfish efforts of the local Chapters.

The size of the Chapter has little to do in measuring the amount of service it can render in its locality. In these troublesome days we don't have to go far afoot to find either a military camp, a hospital or U.S.O. headquarters. To those of you who have organized a program of entertainment and presented it before any of these groups one need hardly speak of reward. To those of you who have not as yet participated in this splendid activity it may be stated emphatically that you have a thrill coming. When you put on some entertainment for these boys you earn yourself some of the most spontaneous, sincere and even tumultuous applause you've ever listened to. They love our kind of barbershop singing—they eat it up and clamor for more. Give it to them. They're the kind of appreciative audience that cause good barbershoppers to pause for a moment and give thanks to God for having given them a voice with which to bring joy and happiness and entertainment to others.

In those communities where neither military camps nor hospitals exist the Chapter can offer its services to the various committees in charge of the War Bond Drives, the Red Cross, church social functions, or to those hospitals and institutions for the unfortunates. There is no limit to the opportunities available to every Chapter but we should not make others look for us and call on us for the sort of entertainment which we should be freely offering for every worthwhile activity in our community.

One of the smallest Chapters in our Society from the standpoint of membership is the Cicero-Berwyn Chapter of the Chicago suburbs. But fellows how those barbershoppers hit the ball. They're on the go several times a week—presenting their fine chorus under the able leadership of top showman Frank Kalal and offering the stirring entertainment of their several quartets. They make a business of self sacrifice in order to bring our kind of entertainment to all within range of their voices. They are continuously doing a grand job of publicity for their own Chapter and for the National Society as well.

Experience has proven that the Community Service Activities function best when each local Chapter works thru its own Community Service Committee. This latter group should contact in person, or by letter, the proper parties concerned with every movement for the betterment and improvement of the region. The committee can then set up a schedule of appearances and work out a program most suitable for each particular occasion.

## PRESIDENT STAAB VISITS JERSEY

New Jersey boasts of three thriving Chapters—Newark (Essex County), Jersey City (Hudson County), and Paterson (Passaic County). National President Hal Staab was their guest at a "President's Party" held in East Orange recently. The affair was arranged by the officers of Newark Chapter.



President Hal addressing members and guests of the three Chapters. L. to R.—Roy Wilsey, Sec.-Treas., Newark; Pres. Hal; Harry Fioretti, Newark President; and Bruce Ott, Chairman of the party.



One of Newark's quartets. L. to R.—Dave Sloan, tenor; Arthur Graham, lead; Joe Mascott, bari; Harry Fioretti, bass.



THE 1943 NEW JERSEY STATE CHAMPIONS  
The Garden State Quartet, of Jersey City. L. to R.—Ted Rau, Bob Freeland, John Briody and Joseph Marrese.

## HERE'S REAL INTER-CHAPTER COOPERATION

As an example of being good neighbors, here's one for the book. The fourteen members of the Executive Committee of the Detroit (Michigan No. 1) Chapter are all active members of the Oakland County (Michigan No. 9) Chapter. And the eleven members of the Oakland County Executive Committee are all active members of Detroit Chapter. Such collaboration is sure to be valuable in the staging of the 1944 National Contest and Conference in Detroit, June 15, 16, 17.



## THE OKIE FOUR... Tulsa, Okla.

*Permanent National Champions of Swipe  
(They swipe all their chords from other quartets)*

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

The Okie Four is the only quartet that can claim an alumni association of over 100 members. Confidentially, that's how bad they are. Most of their alumni are still running away. Unfortunately, it isn't possible to show a picture of the present Okies because the boys have too many sheriffs after them and are afraid to have their pictures published for fear they'll be reproduced and begin showing up in post offices.

For what it's worth, we give you herewith biographical sketches of each of the Okies. You don't have to believe any of it.

W. E. (Bill) Downing, tenor, has been described as "tops of the tops." Brother Downing is one of the numerous vice presidents of the Fourth National Bank of Tulsa, Okla. (deposits insured). He is a man of striking appearance, with a magnified high forehead and spectacles, which he keeps polished at all times, even in the face of the lead singing of Brother J. Frank Rice. Among other quartets, Brother Downing is a former member of the far-famed "Tom Cat Four," and the "Fearless Four," both well known during Spanish American War days. Guiseppi Bentonelli, tenor of Metropolitan Grand Opera, sometimes known as Joe Benton of Oklahoma, often has expressed envy of Brother Downing's voice.

J. Frank Rice, Okie's lead, has sometimes been called "the most beautiful lead this side of Heaven." The reference is to Brother Rice's vocal abilities and not to his personal appearance. Brother Rice is an executive in the gas division of the Cities Service Company at Bartlesville, Okla. He sang for many years with the celebrated Rice Brothers quartet and attracted unusual attention during the SPEBSQSA Convention and National quartet contests at New York by going into a drug store and seeking to purchase a plow for his ranch. Whenever the Okies

break out with a new chord, followers of the group are usually heard to say, "Well, Rice and the boys have stolen another close one from some quartet." Brother Rice is noted for his ability to remember the words and stay on pitch, which some say, is a valuable asset for a lead singer.

O. C. Cash, Okie baritone, has often been described by Mr. Cash as "the world's champion barbershop baritone." He is an attorney and tax commissioner for the Stanolind Oil and Gas Company and affiliated companies. Cash was at one time the center of a heated debate that nearly broke up the quartet. Other members of the Okies insisted that Cash sing with a rival quartet in a state championship event while the other quartet urged that Cash sing with the Okies. Lawrence Tibbett, also a baritone singer, stopped between trains in Tulsa recently just to hear Cash sing, and commented, "Gad, how I wish I could hit them on the nose like that fellow Cash." He referred, of course, to Cash's work as a tax expert. Cash is founder and "Permanent Third Assistant Temporary Vice Chairman of SPEBSQSA, Inc.

Fred D. Graves, Okie bass, is a reformed operatic singer and one-time musical note reader. "It took me a long time to work my way up from operatic singing," Graves often says, "but I made it and now I am getting somewhere." He did not say where. During 1917-18, Brother Graves did some light opera work (welter-weight division) under the direction of Paul Whiteman. The navy was rather closely associated at that time with both these gentlemen. Afterward Brother Graves did other operatic and semi-classical singing, but always nurtured a desire to complete his musical education and fit himself for a barbershop quartet career. Brother Graves is a sales executive, with the National Supply Company of Tulsa, Okla., and a darned good one, too, he admits.

### VETS FOUR OF KALAMAZOO



L. to R.—Don Vaughn, bari; Ernie Johnson, bass; Don Herbigton, tenor; Tom Spicketts, lead. Entry No. 2 in the 1944 National Contest, June 15, 16, 17. This quartet sent in its registration early in February, just a few hours after Chicago's Missits, always the first to enter the National, each year.

### MARLOWE COMES UP WITH ONE

At the January 15th National Board meeting in Detroit, many suggestions for the good of the Society were made, including a novel one by Clarence Marlowe, President of the Clayton Chapter. Clarence suggested that each Chapter set aside funds throughout the year to help defray the expenses of at least one quartet from the Chapter, as well as the President and the Secretary of the Chapter, in connection with their attendance at the Annual National Contest and Conference.

### ADDITIONAL COPIES OF "AFTER DARK"

Through an error in ordering, we didn't have sufficient copies of the official Society arrangement of "After Dark" to go around, so if you were one of the unlucky members who didn't receive a copy in your Harmonizer, just tell your Chapter Secretary and he will order the needed copies from the National Office. A recent re-run of the arrangement makes it possible to fill all orders.

## President Staab "Gives Out"

(Excerpts from talks made by National President Hal Staab at the mid-winter meeting of the National Board.)

"Three things have struck me most forcibly during my membership in this Society, the remarkable good-fellowship that is rampant at our gatherings, the real friendships that are made, and the high level upon which all of our activities are run. I have not heard of, nor have I heard, any Society Quartet sing even the slightest off-color song at either local, State or National gathering. It is a tribute to the splendid type of men who belong to our organization, and to the high ideals and aspirations of our National Society."

\* \* \*

"We are fast approaching the time when a full-time Secretary will be a necessity, as no man can properly handle on a part-time basis the mountain of work that has resulted from the increased number of Chapters and members. The problem of financing the salary of a full-time man will be difficult, but it must be done. The selection of the right man is of the utmost importance. A poor selection would throw our progress into reverse. We will get just what we pay for. Personally, I favor obtaining the best man available even if the salary is fairly high, because a good man will pay his own way!"

\* \* \*

"Our Chapters all over the United States are continuing the work of serving their communities. Groups and quartets are singing at bond rallies, patriotic meetings, USO centers, hospitals, camps and training stations. They are using their abilities to raise funds for all sorts of patriotic and philanthropic enterprises. Man for man, I am confident, that our Society is doing more service work for their communities and Nation than any other service organization in America."

"I am happy to announce that there is underway the organization of a 'Champion's Club,' consisting of members of the winning quartet at our annual contests, new quartets to join at the close of their year as 'Champs.' Plans are being formulated for a club that will be a real asset to our Society. Doc Enmeier of the Chordbusters is Chairman, and members of the committee are George McCaslin of the Bartlesville Barflies, Sam Barnes of the Flat Foot Four, and Jim Doyle of the Elastic Four. All hail the Champs!"

## ANSWERS TO "GIRLS IN SONGS"—PAGE 11

1. "Daisy Bell." 2. "Sweet Adeline." 3. "Jeanie With the Light Brown Hair." 4. "Sally in Our Alley." 5. "Sue"—better known as "She Was Bred in Old Kentucky." 6. "Juanita." 7. "Sweet Genevieve." 8. "Nelly Gray." 9. "Chloe." 10. "Dinah." 11. "Rose Marie." 12. "Annie Laurie." 13. "My Gal Sal." 14. "Clementine." 15. "Sweet Alice." 16. "Celia"—better known as "Drink to Me Only . . ." 17. "Kathleen." 18. "Sweet Sue." 19. "Aura Lee." 20. "Sybil."

## OUR NEW LAPEL EMBLEM

(See Front Cover)

Working under authority delegated to him by the National Board at the January 15th meeting in Detroit, National Historian and official "Harmonizer" Art Editor Dick Sturges, of Atlanta, drew a cover design for this issue. He then reduced it in size to become the pattern of our new official SPEBSQSA lapel emblem, which is available to all members through their chapter secretaries at \$1.25.

You'll like the new pin . . . It's a honey! . . . Sterling silver, gold plated. Dick describes the genesis of the new design this way. "In the Spring of 1942, Charles Cimerro, Atlanta Chapter member, suggested to me a design for a Society emblem, based on a barber pole, with a lyre in the background, and the Society's initials in a ribbon across both. In the Fall of 1943, Joe Wolff, National Board member and past president of Detroit Chapter, submitted a design showing a barber pole, superimposed on a lyre, all contained in a circle.

"Then I, Dick Sturges, who never had an original idea in my life, in my best kleptomaniac manner, stole both ideas, combined them, and hornswoggled the National Board into accepting my design as a new lapel emblem. Brother members I hope you like it. If you don't, just send a written complaint to Mr. Anthony's 'Court of Human Relations.' I assure you in advance, you'll get no place fast—because I have the National Board, and my Emblem Committee, (Wolff, Adams, and myself), solidly on my side."

## WHEN PRESIDENTS GET TOGETHER

When Presidents get together (with a Secretary thrown in), not one good head of hair is visible, showing how hard these hoys work for their Chapters. These gentlemen were snapped at the last monthly meeting of the Detroit Chapter (Michigan No. 1) in the Hotel Book-Cadillac.



L. to R.—Joseph P. Wolff, past President of Detroit; W. Welsh Pierce, President, Chicago; Marvin Brower, President, Grand Rapids; Joseph M. Jones (with shaving mug gavel), President, Detroit; Carroll P. Adams, National Secretary; W. Carleton Scott, President, Oakland County.

## **WOLFF, NOMINATED SINGIN'EST BASS**

With Don Gilbert, lead, of Saginaw and Phil Embury, baritone, of Warsaw holding undisputed (as yet) positions in the "Singin'est Quartet" that could be put together in the Society, excluding the Founder from competition, the other two places must be filled in advance of the June Conference; and Detroit, Joseph P. Wolff's name has been placed in nomination.

According to quick slide rule estimates, Joe has travelled the equivalent of twice around the earth, with enough additional miles to reach from Northampton, Mass., to Wichita, all for the purpose of lifting that mellow bass in song at SPEBSQSA functions.

The statistician compiling these figures did not have access to the complete Wolff mileage records. But cities visited for barbershopping purposes and number of visits include: Muskegon-3, Grand Rapids-4, Saginaw-3, Flint-4, Chicago-2, Pt. Huron-2, Jackson-5, Pontiac-3, Lansing-5, Rosedale Gardens-2, Kalamazoo-2, St. Louis-2, Caro, Tecumseh, Albion, Traverse City, Peoria, Ill., Battle Creek and twice to Chicago.

The mileage includes also 9,348 miles travelled by foot, taxi, horseback, private auto and sedan chair to attend meetings of the Oakland County and Detroit chapters.

During meetings covered by existing records, Wolff has sung with 189 organized quartets—and just double that number of catch-as-catch-cans in rooms whose scenery has ranged from flag draped stages to undraped shower baths.

Unless the august committee, self-appointed to pass upon entrants in this competition, receives a competitive nomination for the bass section of the Singin'est, Wolff will be nominated by acclamation. Send your nominations—and why—to Sec. Adams who clears all such important matters.

### **THE VARIETY FOUR (Oakland County, Mich., Chapter)**



A veteran quartet that probably fills as many civic, fraternal, patriotic and community engagements as any foursome in SPEBSQSA. And do these boys love to harmonize. L. to R.—Les Langlois, bass, Chief Inspector of a Detroit manufacturing concern; Tom Carruthers, tenor, service station owner; Leo Stiers, lead, Birmingham Police Force; Archie Livingston, bari, barber (believe it or not).

## **Our New Chapters**

Since the December issue of the Harmonizer went to press, our Society has been augmented by the addition of the following new Chapters. We welcome them into this great fraternity of harmony, and we pass on to our readers an invitation from each of the new Chapters to visit their meetings when in or near the respective cities. The new Chapters are listed in the order in which they were chartered.

### **PASSAIC COUNTY, NEW JERSEY**

41 Charter Members; meetings held in Paterson; James E. Matthews, President, 65 Jackson St., Paterson, N. J.; Richard Caples, Secretary, 603 Main St.; William Holcombe, Chairman Membership Committee, 869 Broadway.

### **GARY, INDIANA**

37 Charter Members; Gilbert B. Carpenter, President, 614 Tennessee St.; Harold R. Ebert, Secretary, 776 Ohio St.

### **MASSILLON, OHIO**

74 Charter Members; L. V. Beamer, President, 823 Main St. W.; Robert E. Smith, Secretary, 34 Fifth St., S. E.; George "Red" Bird, Music Director.

### **CINCINNATI, OHIO**

25 Charter Members; C. M. "Curt" Harsh, President, 2507 Carew Tower; J. J. Moore, Secretary, 304 Highland Ave., Fort Thomas, Ky.

### **NEW YORK CITY**

30 Charter Members; Walter F. Morris, President (also President of "Club Harmony"), 98 W. 183rd St., Bronx, N. Y.; T. J. Hanlon, Secretary, 589 Walton St., Bronx, N. Y.

### **OAK PARK-RIVER FOREST, ILLINOIS**

27 Charter Members; A. L. Steinhauer, President, 158 N. Ridgeland, Oak Park, Ill.; R. L. Irvine, Secretary, 914 Jackson Ave., River Forest, Ill.

### **HARTFORD, CONNECTICUT**

40 Charter Members; Glenn Rowell, Acting-Secretary, c/o Veedor-Root, Inc., 20 Sargent St.

### **FT. BENNING, GEORGIA**

(Spirit of 176th Infantry Chapter). Our first chartered Chapter among the Armed Forces; 18 Charter Members; Cpl. Don A. Hasse, President, Service Co. 176th Infantry; Pfc. John H. Ostertag, Secretary, 176th Infantry Band.

### **LORAIN, OHIO**

36 Charter Members; Mayor Harry G. Van Wagnen, President, City Hall; Thomas J. Wood, Secretary, 1977 E. 31st St.

### **MINNEAPOLIS, MINNESOTA**

11 Charter Members; Kenneth E. Goir, President, 1932 Penn Ave. S.; J. W. Keaster, Secretary, 4010 E. Lake St.

### **WHEATON, ILLINOIS**

18 Charter Members; Dr. Wayne Chilcote, President, 834 S. Wheaton Ave.; W. E. Callarman, Secretary, 226 E. Roosevelt Road.

# THE OLD SONGS

## THE SONGS THEY SANG IN THE NINETIES

There can be no better source of information about the Old Songs than the members of this Society. This fifth group increases the total of song titles listed so far to 128. There are many more good old harmony songs but your help is needed to remind us of them. Even if you can recollect just one old timer that brought delight to the harmony addicts of days gone by, tell us about it. Send along your song suggestions, together with any information you may have on dates, authors, composers and publishers, to National Secretary, Carroll P. Adams, 19220 Gainsborough Road, Detroit 23, Mich. Thanks for your cooperation!

TITLE	YEAR	AUTHOR-COMPOSER	PUBLISHER
Annie Rooney	1890	Michael Nolan	M. Witmark & Sons
As Your Hair Grows Whiter	1897	Harry Dacre	Edw. B. Marks Music Corp.
Daisy Bell (Bicycle Built for Two)	1892	Harry Dacre	Edw. B. Marks Music Corp.
Fatal Wedding	1893	Gussie L. Davis	Edw. B. Marks Music Corp.
Girl I Loved in Sunny Tennessee	1899	Braisted-Carter	Edw. B. Marks Music Corp.
Hello! My Baby	1899	Joe Howard	Robbins Music Corp.
Hot Time in the Old Town Tonight	1896	Metz-Hayden	Edw. B. Marks Music Corp.
I Love You in the Same Old Way	1896	Ford-Bratton	M. Witmark & Sons
In Good Old New York Town	1899	Paul Dresser	Paul-Pioneer Music Corp.
Just As the Sun Went Down	1898	Kennett-Udall	M. Witmark & Sons
Just One Girl	1898	Kennett-Udall	M. Witmark & Sons
Just Tell Them That You Saw Me	1895	Paul Dresser	Paul-Pioneer Music Corp.
Kathleen (So Fair and Bright)	1894	Helene Mora	Edw. B. Marks Music Corp.
Mammy's Little Pumpkin Colored Coons	1897	Hillman-Perrin	M. Witmark & Sons
My Best Girl's a Corker	1895	John Stromberg	Edw. B. Marks Music Corp.
On the Benches in the Park	1896	Jim Thornton	Edw. B. Marks Music Corp.
She Is More to Be Pitied Than Censored	1898	Wm. B. Gray	Edw. B. Marks Music Corp.
She May Have Seen Better Days	1894	Jim Thornton	T. B. Harms & Co.
Somebody Loves Me	1893	Hattie Starr	Edw. B. Marks Music Corp.
Say Au Revoir But Not Goodbye	1893	Harry Kennedy	Robbins Music Corp.
Sunshine of Paradise Alley	1895	Ford-Bratton	Edw. B. Marks Music Corp.
Sweet Rosie O'Grady	1896	Maud Nugent	Mills Music, Inc.
Where the Sweet Magnolias Bloom	1899	Sterling-Von Tilzer	Chapiro, Bernstein & Co.
While Strolling Thru the Park One Day	1880	Ed Haley	Robbins Music Corp.
White Wings	1884	Banks Winter	Edw. B. Marks Music Corp.

### BARBER POLECATS REMAIN TRUE TO FORM

Advices from Kansas City reaching us reveal that the Barber Polecats have added another to their alumni association. Ed Bowlen, tenor, is the latest to join this ever growing group. Ed is a salesman and found that he had to spend so much time traveling he couldn't keep up with the boys in rehearsals.

Henry (Red) Davenport, a quarteter from way back, has taken over the top spot in the quarter. Red sang with John Hanson of Peoria way back in 1919 when they were both holding down hunks of German soil with the Army of Occupation. (Trouble with that Army was they didn't occupy enough.)

### PLAN ACHIEVEMENT AWARDS

The National Committee on Achievement Awards, headed by Frank C. Morse of Muskegon, announces that this year there will be awarded a first and second prize in each of four population groups. The first in cities of twenty-five thousand and less; next, in cities of twenty-five thousand to one hundred thousand; one hundred thousand to five hundred thousand, and over five hundred thousand. This means that eight Chapters will receive awards this year instead of six, as was the case last year. The Committee will make its decisions on the information given in the quarterly Achievement Award Reports sent in by Chapter Secretaries to the National Office. This item should serve as a reminder to Chapter Secretaries that the April 1st Activities Report should be a summary of the Chapter's activities and accomplishments since July 1st of last year.

### Is This the First Beard?

As far as we have been able to determine in the editorial office of The Harmonizer, L. C. Baston, recently elected President of Tulsa Chapter, is the Society's first bearded member.

The Tulsa Tribune, commenting on Brother Baston's election, said in part: "... Mustaches, of course, have long been recognized as aiding materially in producing close harmony. They vibrate gently on the intake, lending a reedy note to whatever is being sung. This is the first time, however, that a man with a beard has been named to such an exalted office with the SPEBetc. ... a noble experiment ... to determine if close harmony, after being strained through a beard, can still be identified as music."



LET'S HAVE A QUARTET  
FROM EVERY CHAPTER  
IN THE '44 CONTEST

## LETTERS TO THE EDITOR

*[ We have only limited space, so don't  
be offended if YOUR letter isn't here ]*

### OBIE IS WORRIED

To the Editor:

I'm worried.

The reputation of the "Slap Happy Chappies" is at stake. Our claim to fame as the "world's worst" has been challenged. Our position as the "cellar champions" has been disputed. Our throne is tottering . . . we're slipping . . . frankly, Carroll, I'm deeply concerned.

Oh, sure, I heard all about Dick Sturges popping off at the Detroit meeting in January about his "Georgia Peach Pickers" and what they are going to do to us at the National Contest in June, all of which doesn't even give me the slightest concern. My trouble is far more deep-seated than that. I have every confidence in the good old "Slap Happies." When it comes to competition . . . when the going really gets tough . . . we'll take care of the "Peach Pickers." I'm not the least disturbed about that.

The real trouble is that the "Slap Happies" are going "high bicycle" and thereon hangs the tale.

It all started when Don Gilbert, who has a habit of jumping into his plane every time he feels a song coming on and flying down to Texas, Tulsa, or points east, west, north or south to dig up a few harmonizers; it all happened when Don got hobnobbing with some of the boys who can really sing.

Back he came from one of these flying song fests with a pitch pipe and the startling information that practically all of the better foursones throughout the length and breadth of these good old United States before they start to sing a song . . . pick out a key.

That was news to us. Heretofore, we just lined up four abreast, unwound and took off. From there on in it was every man for himself. This key business, however, was something new, strange and startling, and we started kicking it around like a kid with a new toy.

At first we didn't take it seriously. We thought that our songs sounded better when we were all singing in the same key but 'lowed as how we might be just a little bit prejudiced. Then we noticed that folks didn't hold their ears when we sang . . . in fact, some of them didn't even hold their noses when we finished.

Well, sir, before we realized what was happening, Carroll, the darn thing had us. We started tackling things like "You're As Welcome As the Flowers in May," "I Love the Silver in Your Hair," "Sweet Sixteen" with five changes, and the nuts were off the buggy completely.

Junior Joyner, our baritone, began to get interested in arrangements, and now has two or three numbers where he sings baritone all the way thru. Next, he's going to start learning the words.

"Bloomie," the bass, has gone in for Joe Wolff and Johnnie Buitendorp basso swipes and Don Gilhert has be-

gun to worry about whether they're "too high or too low." Even I have discovered that the tenor isn't always just two notes above the lead, but there isn't a lot I can do about that.

Do you wonder that I'm worried, Carroll? Can it be that the "world's worst" has gone "white tie and tails," and all on account of that god darned pitch pipe?

But that's not the half of it. The other night at Battle Creek I caught the boys with funny little gleams in their eyes listening with more than passing interest to the "Elastic Four's" rendition of the Lord's Prayer.

Do you wonder that I'm worried? Wouldn't it be awful, Carroll, if we just up and pulled out of the contest and left the "Peach Pickers" in undisputed possession of our cherished championship as the worst in the world? Wouldn't it be awful if we suddenly did a flip flop and went in for "higher art" and won the National Championship?

Brother, you said it . . . wouldn't it be awful?

Obie.

(J. George O'Brien—Tenor of the Slap Happy Chapter of the Saginaw, Michigan Chapter.)

### DICK REGISTERS A PROTEST

To the Editor of the Harmonizer:

Your September, 1943, issue carried an article entitled "The World's Worst Quartet." Whether or not the writer of that article is mis-informed about the world's competitors for that title, or whether he is just trying to steal the title from the quartet to whom it rightfully belongs, I don't know. But I do know that you, yourself, knew very well to whom the title belongs, having not only heard them, but having had a written history of them, and your publication of the above named article leaves you wide open for a libel suit, or a kick in the pants, and preferably both! How much did he pay you?

On what possible grounds does this O'Brien person base his claim that his quartet is the worst? Did they prove it before a critical preliminary audience? Did they make O. C. Cash hold his head and mutter, "I should never have started it"? Did they run every passenger out of the club car when they tried to sing a number en-route? Did they ever have the recording machine operator faint when they tried to make a record? Did they cause their sponsor to be hospitalized after hearing them? (and after he had already given them their expense check, thank goodness.) NO—he just simply states that they are the World's Worst. Piffle, Bosh and likewise apoplexiae.

Please be advised that there is only one genuine, authentic and bonafide "World's Worst Quartet" and that

*Continued on Next Page*



## LETTERS TO THE EDITOR, Continued

they are the "Peach Pickers." Their title was rightfully earned and they will defend it against any and all usurpers!

I request, demand and insist that both you and the gentlemen from Saginaw, publicly retract your statements, or else do so through the medium of the Harmonizer, and you better make it snappy before I get real angry.

Dick Sturges,

Undisputed World Champion Organizer and Director of  
Weird Sounding Barbershop Quartets, Not Incorporated.

## REAL ORIGIN OF SOCIETY, AT LAST!

To the Editor:

Had I known the last issue of "The Harmonizer" was to be a founder's number I would have sent along the story of the actual origin of SPEBSQSA.

One night in 1938, Owen Cash was at the Brown Palace Hotel in Denver. In need of companionship, he sought a few congenial souls to sing with him. He canvassed the lobby but was only thought slightly odd by those whom he approached. By this time the urge to sing had become a determination. Taking the telephone directory he began calling numbers at random. If a female voice answered, he hung up, but if a man answered he was asked if he could sing barbershop harmony. For a half hour, all answers were negatively brief, profane, or pettishly inquisitive until one chap said, "Where are you?" In short order a quartet was under way.

Owen went through the same routine in St. Louis and returned to Tulsa convinced that something should be done about it. He did. He invited a number of friends to a meeting and told them of his experiences. He suggested that there ought to be a national directory of barbershoppers so anyone could indulge in some close harmony in a strange town whenever he felt the need. A petition for a WPA project, authorized to spend \$1,100,000.00 in compiling such a directory, was framed.

To start the ball rolling, it was decided to compile such a directory locally. And that is how SPEBSQSA started, believe it or not.

One night last November, I met Cash in the Rice Hotel, Houston, and he suggested we pick up a lead and bass somewhere. We tried all the negro bellboys, but the new war crop aren't up on their duties, so Cash thought we ought to try the snooty Empire Room just off the lobby. In less than ten minutes we had a fair quartet going and one of the birds turned out to be a lead Cash had found by phone in Baton Rouge, La., a year before.

This true birth account belongs in the archives somewhere, so the Brothers may have a true conception of the Founder's early struggles. I'm sure such No. 1 Chap-

ter organizers as Fred Graves, Ray Granger, Bill Downing, "Puny" Blevens, Rupert Hall, Roscoe Adams, et al., will gladly vouch for the authenticity of the foregoing.\*

Best regards,

Bill Lowe, Tulsa.

*\*The Editor wants it clearly understood that HE does not, and hesitates to run any chances of spoiling a good story by quizzing any of the gentlemen referred to.*

## RAY GRANGER STILL FIGHTING THE WAR

Dear Friend Carroll:

Is my face red? Never was I so ashamed of myself for failing to write to a friend. But honest: (now you know the old ALIBI is coming) I have been one of the most busy birds you ever heard of. What with Hospitals, Sick-bays, Fire Fighting Schools, Damage Control Schools, Teacher Training Schools, and sundry other duties attached to the General Rank of FLUNKY, in this Man's Navy.

At one time in my past life I had the crazy idea that eight hours constituted a man's work day; you remember the old program, eight hours sleep, eight hours work and eight hours play. Well, now I work eight, then work eight, then try and sleep the balance and play during the Annual Convention of the SPEBSQSA. (And just my luck pass out like Lotties Eye the very first day.)

No kidding, Carroll, I think you are doing the VERY FINEST job I have ever witnessed. I understand, better than you think, how much midnight oil you must burn to make the Society the success it is. Magazines don't just happen: they must be well planned. And the last one you put out was a HONEY. And by the by, it was a very splendid thing, the honoring of O. C. I talked to him a few days ago, and let me tell you he was thrilled. Of course, modest fellow he is, he tried to hide it. But he told me of sending copies to his KIN (Okie Talk). Let me add my two cents worth. It is a splendid job, being WELL done.

Well, I have been transferred down Deep in the Heart (or maybe it is the TIT) of Dixie. I left Mare Island on Jan. 14th, stopped off in Tulsa for four days, then reported here. This a Grand place to serve. Don't know how long I'll be here, but think it will be long enough to allow me to attend the Annual at Detroit. It is fully my intention to be there. Nothing short of a major disaster will keep me away.

Well, Carroll, I must shove-off. Thanks for keeping me posted, for your kind wishes and prayers. Express my regards to everyone and I'll see you in Detroit.

Yours for Peace and Harmony,

"Ray."

Lieut. R. W. Granger, USNR  
Naval Training School (Fire Fighters)  
New Orleans (Algiers), La.

## Michigan Happenings

Since the December Harmonizer was issued, Quartet Parades have followed one another in the State of Michigan in rapid succession. On January 15th the Detroit Chapter Parade, in the Book-Cadillac Hotel, was staged before 1200 people; two weeks later in Battle Creek the Chapter in that city staged its first Parade before 1600 people. Twenty quartets participated, including the Elastics and the Harmonizers. On February 10th the Belding-Greenville Chapter had its Annual Ladies Night in Greenville. On February 12th the Kalamazoo Chapter put on its annual Minstrel Show for the benefit of wounded soldiers recuperating in the Percy Jones Hospital, and the show was a grand success, both financially and musically. Over \$1,000 was cleared for welfare and recreational work among the hospital patients.

On February 19th the 5th Annual Michigan State Contest was held in Muskegon under the auspices of the Chapter in that city, which, incidentally, is the third largest Chapter in the United States. Seventeen quartets participated, and the judges were Phil Embury, Jim Doyle, Cy Perkins and Deac Martin. They used the rules which have been set up for use at the National Contest in June, and everyone agreed that they worked out excellently and should solve the problems which have arisen in past years over the question of what was the best method to follow in judging barbershop quartets. The Harmony Halls of Grand Rapids finished first; the Vets Four of Kalamazoo, second; Ambassadors of Detroit and Oakland County, third; Peter Pan Four of Kalamazoo, fourth and the Continentals of Muskegon, fifth.

On March 4th the Pontiac Chapter held its first Parade in the auditorium of the Pontiac High School before 1100 people. Outstanding quartets included the Four Harmonizers, National Champions, and Barberettes of Peoria. John Hanson accompanied the Barberettes on the trip and did his stuff as community song leader, to the great delight of the crowd. As we go to press, plans for the Saginaw Chapter Parade on March 18th have been completed, with the Elastic Four of Chicago and the Morgan County Four of Jacksonville, Ill., as two of the outstanding features. This Parade is scheduled for the Civic Auditorium, which seats 3,000. On April 15th the Grand Rapids Chapter will hold its Great Lakes Invitational Parade of Quartets in the Civic Auditorium, which, incidentally, seats 5,000 people. Two weeks later the Flint Chapter has its annual Jack and Jill party, and in May comes the annual Kalamazoo Parade. The boys up Michigan way sure do keep busy.

### AN APOLOGY AND AN EXPLANATION

If this issue contains no news items concerning your Chapter, blame that fact on one of two things: either that your Chapter Secretary neglected to send in the January 1st Chapter Activities Report (our only source of news items), or that the story of your Chapter was one of many omitted from this issue for lack of space.

### LT. MILLER WRITES FROM FORT KNOX

One of the first members of the Oakland County Chapter to go into service, Lt. Cecil G. Miller, A. & R. Officer at Fort Knox, Kentucky, recently wrote to his Chapter Secretary in this vein: "I just want to write you a few lines to thank you for the copies of the Harmonizer that I have been receiving so regularly. It brings back many pleasant memories to me, and keeps in mind a mighty pleasant thought to look forward to, when this fracas is over, and all of us can return to our homes.

I have been one of the boys who is fortunate enough to still be on this side, but one of these days it will be my lot to go across and help out, and I will say that I am ready. All of us hate to leave a country like this, but if it is necessary to preserve our freedom and way of living, no one will 'back out.' It is my lot to be in the Armored Command in a Medium Tank Division, and I feel that we have the best tanks in this war. Keep up the spirit at home, and organize as many Chapters as possible. If it will give the folks at home a 'lift' as it does us, maybe there will be a little less strife and less labor trouble. I assure you this is no time for such things.

The best of luck to all of you, and I am looking forward to the time when I can get back there and attend those pleasant meetings and do all I can to help enlarge the organization."

### ELASTIC RECORDS GO OVERSEAS

Recently Captain Enos E. Hook, member of the Wichita Chapter now stationed in Italy, ordered a complete set of the Elastic Four records to be sent to his family in Wichita to keep for him until his return. Here is Frank Thorne's reply to the Captain:

"You certainly win the honor for having sent in the order from the most distant point for our Elastic Four Records.

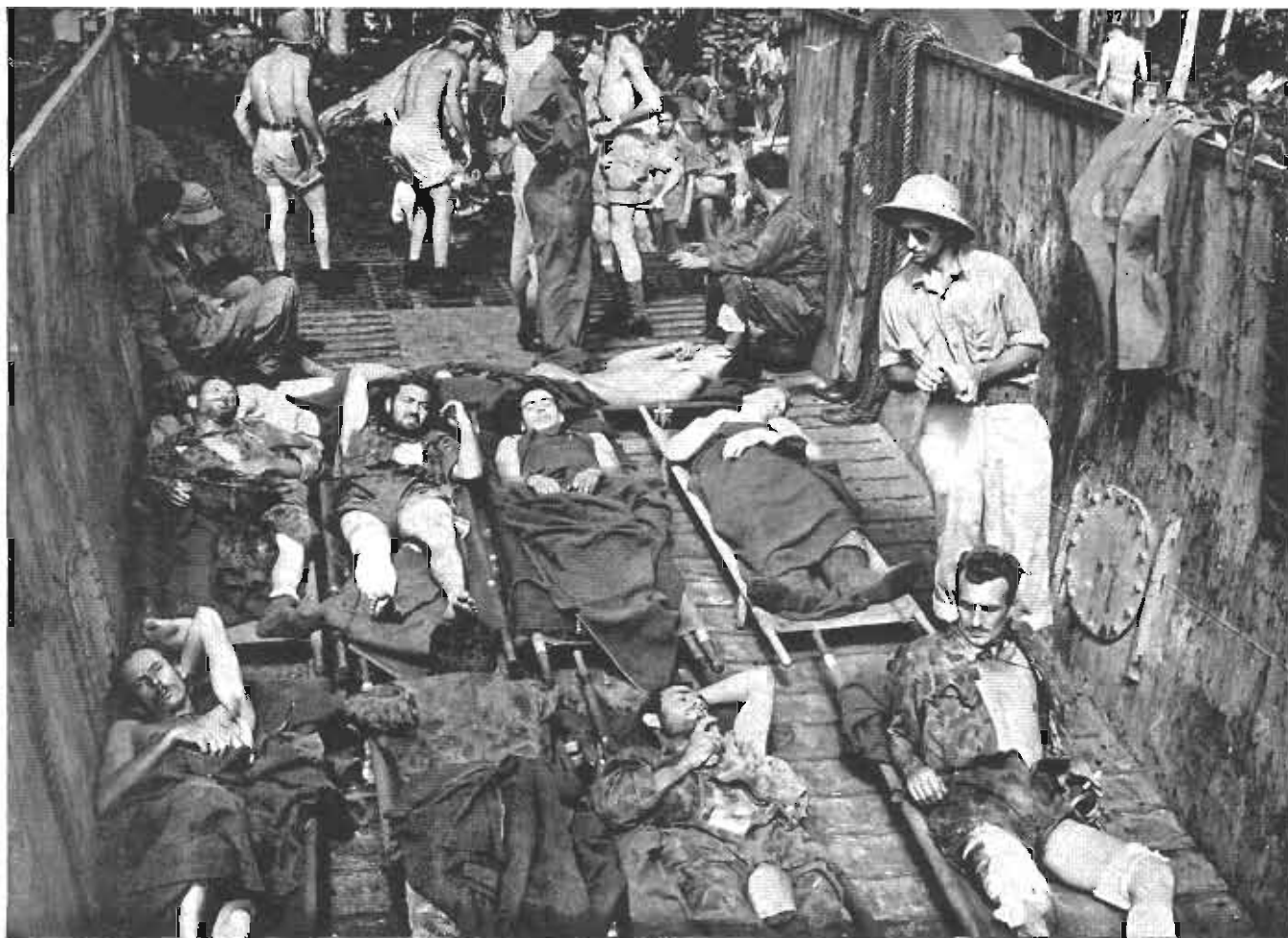
I am forwarding them in accordance with your instructions.

We have received many favorable letters, so it seems everyone enjoys the records a great deal. I told the quartet about your letter and we decided that — if they will just reach you in time—you should not have to wait until the end of the war to know what at least a couple of them sound like. Therefore, please be on the look-out for a carton of two records which we are sending with the compliments of the Elastic Four.

### THE LAMPLIGHTERS, Cleveland



L. to R.—Tom Brown, tenor; Murray Honeycutt, lead; J. Cecil Rowe, bari; Walt Karl, bass. All four are with the General Electric Co., Nela Park, Cleveland.



## Pin-up picture for the man who "can't afford" to buy an extra War Bond!

**Y**OU'VE heard people say: "I can't afford to buy an extra War Bond." Perhaps you've said it yourself... without realizing what a ridiculous thing it is to say to men who are dying.

Yet it *is* ridiculous, when you think about it. Because today, with national income at an all-time record high... with people making more money than ever before... with less and less of

things to spend money for... practically every one of us has extra dollars in his pocket.

The very *least* that *you* can do is to buy an *extra* \$100 War Bond... above and beyond the Bonds you are now buying or had planned to buy.

In fact, if you take stock of your resources, and check your expenditures, you will probably find that you can

buy an *extra* \$200... or \$300... or even \$500 worth of War Bonds.

Sounds like more than you "can afford?" Well, young soldiers can't afford to die, either... yet they do it when called upon. So is it too much to ask of us that we invest more of our money in War Bonds... the best investment in the world today? Is that too much to ask?

## Let's all **BACK THE ATTACK!**

*The Space for the Above WAR BOND AD Has Been Donated by...*

**THE CORN BELT CHORUS, and its Conductor, JOHN HANSON**

Members of Peoria, Canton, Bloomington, Rock Island, and Moline Chapters participating.

Through the Courtesy of Vincent Quinn, President, Gipps Brewery

**ATLANTA'S OWN**

*Since 1885*



Back in 1885, many a fine Barber Shop Quartette limbered up its vocal chords with sparkling, delicious RED ROCK beverages.

After nearly 60 years, RED ROCK still stands for the best in carbonated beverages and its great family of bottlers carries on in the RED ROCK tradition . . .

***"Refreshment at its Best"***



Today, thanks to SPEBSQSA, the good old Barber Shop harmony of the 1885 period has been preserved and brought up-to-date.

RED ROCK salutes SPEBSQSA and the spirit of comradeship and friendliness it engenders. May the next 60 years see you still "go in" and grow in" in YOUR tradition . . .

***"Fellowship in Harmony"***

# RED ROCK COLA

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RED ROCK BOTTLERS, INC. • RED ROCK BUILDING • ATLANTA, GA.