

may 1944



*A*dvance *B*ulletin
1944 Conference of
International Officers
Board Members and
Chapter Officers

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



SAGINAW CHAPTER

(MICHIGAN No. 6)

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

"In the Heart of the Southern Peninsula"

ALL PLANS COMPLETED FOR 1944 INTERNATIONAL CONFERENCE

Detroit Awaits Chapter Officers and International Board Members

When the members of the International Board voted unanimously on January 15th that, in view of the continuing crowded condition of the railroads and the impossibility of motor transportation, the 1944 Convention, as such, should be dispensed with, the question to be met was "What to do?" The Board decided to substitute for the usual Convention a Conference of Chapter Officers and a series of meetings of the International Officers and other members of the Board, with the Sixth Annual Quartet Contest "spotted" in between business sessions.

As we stated in the March Harmonizer, realizing that all Society members have more than enough to do these days without being saddled with the responsibility of staging even such a comparatively simple affair as the 1944 event will be, the Board members themselves will supervise the affair with many of the details delegated to Michigan's 27 Chapters. The major portion of the work has, of course, fallen on the Detroit and Oakland County Chapters, because of their proximity to the scene of the Conference. The General Committee in Charge consists of International President Hal Staab, Supervising General Chairman; International Secretary Carroll P. Adams, General Chairman; International Board Members Joseph P. Wolff, Associate General Chairman; Carleton Scott, Associate General Chairman; Ray Campau, Frank C. Morse, Burnett J. Abbott, John R. Buitendorp.

Harold D. Wright, Secretary of the Detroit Chapter, is acting as Conference Treasurer and Thurlo G. "Red" Masters of the Detroit and Oakland County Chapters heads the all-important Quartet Registration Committee. Other details of the Conference and Contest will be found in other pages of this Bulletin.

Business Sessions During Conference

The 1943-44 International Board will finish its year's labors with an all-afternoon session on Thursday, June 15th, and a two-hour Breakfast Meeting on Friday. New Board Members and the 1944-45 International Officers will be elected at the latter session and they will be announced and introduced during the President's Program Friday evening.

On Sunday the new Board will meet for breakfast and a discussion of general plans for the ensuing year. The 1944-45 Standing Committees will be announced.

On Friday evening all Chapter Presidents and Secretaries in attendance at the Conference will gather for a dinner meeting and a discussion of Chapter problems and plans.

The predominant note of the entire Conference will be 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.

Complete Schedule International Conference

Opening Sessions, Thursday, June 15

All Sessions Except Finals in Book-Cadillac Hotel

- Thursday— 9:00 A.M. Conference Registration opens
10:30 A.M. Annual Business Meeting—
Board of Directors of
Michigan Association of Chapters
1:30 P.M.- 5:00 P.M. — Meeting of International
Board of Directors
7:00 P.M.- 8:00 P.M. — Meeting of Contest Judges
8:00 P.M. — Preliminary No. 1
- Friday 8:00 A.M.-10:00 A.M. — Breakfast Meeting of In-
ternational Board
10:00 A.M.-10:30 A.M. — Meeting of Contest Judges
10:30 A.M. — Preliminary No. 2
2:30 P.M. — Preliminary No. 3
5:00 P.M.- 7:30 P.M. — Dinner Meeting—Chap-
ter Presidents and
Secretaries
8:00 P.M. — President's Program and
SPEBSQSA Variety
Show
11:30 P.M. — Reunion of Okies Alumni
Association
- Saturday—10:00 A.M.-10:30 A.M. — Meeting of Contest Judges
10:30 A.M. — Preliminary No. 4
12:30 P.M. — Luncheon Meeting of Club
of Former National
Champions
2:30 P.M. — Preliminary No. 5
6:00 P.M. — Official Announcement
(by Judges) of 15
Finalist Quartets
7:30 P.M.- 8:00 P.M. — Meeting of Contest Judges
8:00 P.M. — Finals — Masonic Temple
Main Auditorium
- Sunday — 9:00 A.M.-11:00 A.M. — Breakfast Meeting 1944-
45 International Board
of Directors

Sound System in Capable Hands

International Board Member, Joseph P. Wolff, and Dal Metcalf and Ernie Orling of the Detroit Chapter have worked long and hard as the Committee on Stage Arrangements and Sound System for the Finals in Masonic Temple. A "shell" will be a part of the stage setup. That plan has been used most successfully this year at several Michigan Parades of Quartets.

International Board Member, W. Carleton Scott and Dick Rowley and Butch Baum of the Oakland County Chapter, are handling the same features for the five Preliminary Sessions at the Book-Cadillac.

1944 INTERNATIONAL CONTEST RULES

For the information of the members of all quartets competing in the 1944 International Contest at Detroit, June 15, 16, 17, we are again printing the official rules drawn up by the Board of Directors of the Society. To the 12 governing rules originally stipulated, there has been added one which requires that all members of competing quartets be members in good standing of their home Chapter, that the Chapter be in good standing, and that the quartet members be duly registered as attendants at the Conference. The last has been in effect in past Contests.

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.
6. Religious and patriotic numbers shall be barred from competition.
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.

FINALS

The 4500 seat Main Auditorium of the Detroit Masonic Temple is to be the scene of the Finals on Saturday evening of the Conference weekend. Indications are that all seats will be sold before June 10th, so if you haven't registered for the Conference and thereby obtained your reserved seat for the Finals, we suggest that you air mail or wire immediately International Secretary Carroll P. Adams at his home, 19220 Gainsborough Road, Detroit 23 (phone Evergreen 0606) or at the Conference office—Parlor K, Book-Cadillac Hotel, Detroit, (phone Randolph 8875).

Besides the 15 competing quartets, the program will include a talk by a representative of the American Red Cross, and community singing led by Capt. George W. Campbell, Music Officer of the Sixth Army Corps Area. The audience will also have the opportunity of hearing last year's National Champions, The 4 Harmonizers, and the 1942 Champs, The Elastic 4.

WELCOME CANADA



Executive Committee of the Windsor, Ontario, Chapter—L. to R.—Top row—R. F. (Bob) Jones, Pres.; Val Clare, W. A. (Har) Baxter, Vice-Pres.; Frank Williamson; Bottom row—Harold Deadman, Giles A. McMahon, Sec.; John Mason, Treas.

With the chartering of Windsor, Ontario, Canada Chapter, SPEBSQSA becomes an international organization. Detroit and Oakland County Chapters share equally the credit for this latest, and important, addition to our roster of Chapters. With plans under way for several other Canadian Chapters, it begins to look as though Owen Cash's brainchild knows no limits.

Thanks and a bow go to Lt. Col. Wilkinson for an assist in the formation of Windsor. His is much of the spade work preliminary to the formation of every successful Chapter. We expect much from Canada and from Windsor particularly.



Lt. Col. Geo. H. Wilkinson.
Honorary President

CONGRATULATIONS

to the new

INTERNATIONAL CHAMPIONS

and OTHER FINALISTS

Yours is the just reward of the right combination of merit and hard work...Chicago (The City of Champions) is proud to pay tribute.



May we extend a most cordial invitation to the First, Second, and Third place winners of the Detroit Contest to appear on our Fall Festival of Fun and "Tonetics" to be held, Sunday Afternoon, October 29th in the beautiful Civic Opera House in Chicago.



THE CHICAGO CHAPTER

ILLINOIS NUMBER 1

HEADQUARTERS . . . MORRISON HOTEL

COMPETING QUARTETS ATTENTION

If you haven't filed your official quartet entry for the Sixth Annual International Contest, better get it in immediately to Thurlo G. "Red" Masters, 14861 Ferguson, Detroit 27, Mich. "Red" is the Chairman of the "Quartet Registration" Committee, which will function throughout the three-day Conference also, as the "Contest" Committee. Quartets already entered have been notified as to which of the five Preliminaries they have been assigned to.

Quartets must report to the Committee, in the Italian Garden of the Book-Cadillac Hotel, 15 minutes before the opening of the Session in which the quartet is to compete. Credentials in the form of paid up Chapter Membership Cards and 1944 International Conference registration books must be presented to a member of "Red's" Committee before the quartet sings. Immediately following their appearance in the Preliminary, the quartet will return to the Italian Garden to be photographed, and to pose for the official Conference movie—then go to the recording room on the 5th floor for the making of records.

At 6:00 P. M. on Saturday, the decision of the Judges will be announced from the stage of the Grand Ball Room, and the members of the 15 quartets chosen for the Finals will scurry around to get "prettied" up and ready for the chartered busses which will convey them to and from the Masonic Temple, where an audience of 4500 will see and hear them go through their paces.

CAPTAIN CAMPBELL WILL BE THERE

Remember Captain George W. Campbell, song leader extraordinary, at Chicago last June? He was a Lieutenant then. The Army has arranged his official duties so that he will be in the Detroit Area (Selfridge Field, Fort Custer, etc.) during the days of our Conference in Detroit and will be on hand to lead the gang singing at several of the sessions. Captain Campbell is Music Officer of the Sixth Army Corps, with headquarters in Chicago.

Conference Registration

Everyone who plans to attend the Conference and Quartet Contest is urged to register immediately by mailing in the blank for that purpose enclosed in the March Harmonizer. The fee for all events, including the five Preliminaries, the Friday Night Variety Show, President's Party, Souvenir Program, and a reserved seat at the Finals, is \$3.60 (including tax). Checks should be made payable to Harold D. Wright, Treasurer and mailed to International Secretary Carroll P. Adams at 19220 Gainsborough Road, Detroit 23. If you have mislaid the registration blank, a letter will suffice—but get it started on its way at once. Seats at the Finals are being snapped up rapidly. Conference registrations are necessarily being limited to 1500, because that is the capacity of the Grand Ball Room of the Book-Cadillac Hotel, where all Preliminaries are to be held. Don't procrastinate. If you do "You'll be sorry!"

Kalamazoo Chapter Aids Vets



Ted Kornmann, right, Pres., Kalamazoo Chapter, presents \$1,000 check to Fred Newman, left, and Frank Hawkins, center, officers of the Military Order of Cooties, an organization devoted to the aid of wounded vets. It represented the profit from the Chapter's annual minstrel show.

THE FUTURE

With the passing of each year, our Society has become better and more favorably known. Publicity now in process of formulation is bound to give us an impetus in growth that may even double our membership during the coming year.

The Board of Directors are engaged in the planning of long range policies that will take care of any eventualities. Among the things now being thoroughly considered, are the establishment of a suitable headquarters office, the engagement of a full-time Executive Secretary, the publication of a song book of Society arrangements in conjunction with a well-known music publisher, the establishment of a streamlined House of Delegates, the promotion of a series of radio programs by our top-flight quartets, the publication of an even better and larger magazine, the establishment of an International Committee on Society ethics, the formation of a "Champions Club" composed of members of past championship quartets. We are even giving consideration to future changes in convention management that may be necessitated by ever increasing attendance, a system of district elimination contests because of the large number of quartets that may be entered in years to come, the possibilities of sound movies of the winning quartets, and methods for getting more records of our top-flight quartets into the hands of our members.

The problems confronting our International Board of Directors are diverse, intricate and challenging, and they will be solved in a manner that will be for the best interests of the members of the Society.

HAL STAAB,
International President

IN THE BIGGEST
TYPE WE CAN USE
WE EXTEND OUR
WELCOME TO BE
WITH US IN DETROIT
ON JUNE 15-16-17

THE DETROIT CHAPTER

MICHIGAN'S FIRST CHAPTER

**MICHIGAN'S INTERNATIONAL BOARD
MEMBERS ARE PLANNING THE BIGGEST AND
BEST OF ALL INTERNATIONAL CONTESTS.
WE URGE YOU TO PLAN NOW TO COME.
YOU CAN'T MISS IT.**

THE FOUNDER, O. C. CASH, SPEAKS HIS MIND ON BLIND "EMPIRES" AND "DEEF" JUDGES



I don't know why I keep thinking of the Grand Rapids Convention unless the lousy deal the "Okies" got in that city reminds me of a similar streak of bad luck that overtook my ball team, the "Bluejacket Boosters," during my boyhood days at Bluejacket, Indian Territory.

Back around 1910 I got me up a ball nine that was a steamwinder—beat every team in the country until we began to run into a bunch of blind empires. Of course, I was captain of the team, played first base, batted in the clean-up position and drove in practically all the runs just like Lou Gehrig. I was also conceded to be the world's greatest barbershop baritone even in those days of good barbershop quartets and splendid baritones. Well it was my custom just before the beginning of each home game, after the Bluejacket Silver Cornet Band had wound up its concert (I was director of the Band, too) to get three other stars of our ball nine who, with me, made up our quartet and gather around home base and rip off three or four numbers. We always wound up with "When It's Apple Blossom Time in Normandy" and "Cuddle up a Little Closer." We made it a practice to throw our arms around the empire sort of friendly-like while singing.

After these preliminaries it was a foregone conclusion that the "Bluejacket Boosters" would likely win the ball game. And by giving the fans a Band Concert, some good quartet singing, and winning the ball game (and incidentally I usually knocked one or two home runs during the game) very few ever asked for their 25c back. But we ran into trouble when we started going away from home to play Welch, Narcissa, Fairland, Vinita and other teams. The empires in these towns were just as blind as bats and had absolutely no appreciation or un-

derstanding of good music, whatever. All of which brings me to the subject of the deaf quartet judges that were on duty when the Okies performed at Grand Rapids.

The Okies sang in the first preliminary and from all unbiased reports went over big with the audience. But just to show you how incompetent and prejudiced the judges were, one of them came rushing over to me after the quarter had finished and said: "The Okies have certainly won one distinction. They have the honor of being the first quartet eliminated in the contest."

* * *

Well, I couldn't understand it all until I made some inquiries about the judges and their background. I found out one was a lantern maker from somewhere upstate New York. The continual hammering and picking away on them tin lanterns, they say, has simply made him as deaf as a board. Then there was an Irishman—Reagan I think was his name—from Philadelphia or somewhere, (wonder whatever became of that guy), who was an electrician by trade. I found out a fuse blew out ten or fifteen years ago and busted both his ear drums and he had not heard a sound since. Another Judge they told me was a doctor of some kind from Illinois. Now this Doc person wasn't stone deaf, he was just terrible hard of hearing. But he might as well have been deaf. The Okies popped up a few little simple chords to him and he just booted them all over the infield. We figures we might as well been singing at some old ladies' home.

So I keep thinking which is worse, blind empires or deaf quartet judges. I don't know, but I'm disgusted with both.

Hoping you are the same, I am

—O. C.

Another "Wife" Sings Praises

(The item in a recent issue of the Society's magazine, "An SPEBSQSA Wife," inspired another wife to put her reactions on paper.—Ed.)

"I find that one of the nicest things about 'barbershop' is that it isn't absolutely necessary to be a 'barbershop widow.' Like many others, I suppose, I became such at first through what I considered choice, but found later to be ignorance. My only acquaintance with gentlemen amateurs' singing had consisted of undesired kitchen auditions by, I fear, rather less skillful exponents of the art of the male quartet.

"More for the ride than anything, I went to Chicago last June and experienced my biggest surprise since I learned there was no Santa. My mental reservations on

the suitability of grown men spending so much effort merely to blend their voices were swept away. The unexpected seriousness of the majority of the participants came as a complete surprise though I'd been warned this was no Legion Convention. The real beauty of so much of the music was no less a revelation. The evident enjoyment of the spectators was interesting and their enthusiastic approval of even the less successful efforts was moving in the extreme. It was entirely obvious that the audience, at least in the Preliminary Contests, was keenly critical.

"However, it was also evident that the majority knew just how difficult it is to put together a really good quartet and the applause accorded every effort was most generous and considerate.

"I think I can say, in all honesty, that I've never enjoyed myself more, anywhere, anytime. See you in Detroit."

Another SPEBSQSA Wife.

HOTEL ACCOMMODATIONS FOR CONFERENCE

No Detroit hotels can guarantee forenoon assignment of rooms. No Detroit hotels can guarantee to assign rooms of the exact type specified in your reservation. All that any hotel can do for the duration is to assign you to your room as early in the day as the previous night's occupants check out, (and don't forget that they are entitled to keep the room until 7 P. M. if they wish, although that rarely happens) and to assign you to a room that corresponds as nearly as possible to what you stipulated in your request. All we ask and all that Detroit hotel managers ask, is that you be *reasonable* in your demands, and that you realize the handicap under which all city hotels are operating. By the time you read this, our entire quota of rooms at the Book-Cadillac Hotel will have been filled, (we were most fortunate to be given as large a quota as we were) but Mr. C. B. Loftis, Office Manager of the Book-Cadillac is going to be able to place all those reserving rooms prior to June 10th, in other, nearby, Detroit hotels.

You will be taken care of—but don't make it any harder for us than necessary. Write the Book-Cadillac or the International Secretary today.

HARMONY IN HIGH PLACES



This all-Congressional barbershop quartet sang March 8th at the Press Club Show, an annual Washington, D. C. affair. L. to R., the singers are—Representatives Towe, New Jersey; L. C. Arends, an active member of our Bloomington, Ill., Chapter; Tibbott, of Pennsylvania; and Fellows of Maine.

WANT AN EMBLEM?

Bud Litteer of the Warsaw, New York, Chapter conceived the idea of having felt reproductions of our new Society emblem made up for stitching on shirt pockets, and they are available at a price of \$1.00 each. The reproduction is very accurate and is 5" in diameter. Write Bud Litteer, Warsaw, New York, or the International Secretary, for further details.

Saint Louis

salutes

The International Body

St. Louis Chapter
SPEBSQSA

Barbershop Harmony Defined

*The fourth article in the second series co-authored by
Maurice Reagan and Deac Martin*

The name "barbershop" harmony traces back to the days before the razor was made safe for democracy, and certainly before it was wired for sound as it is today. In earlier America the barbershop, particularly in small towns, was a gathering place where males swapped comment, spun yarns and frequently sang, often with assistance from the barber who welcomed their presence, whether a 25-cent haircut or 10-cent shave developed immediately or not. The barbershop was clubby in its characteristics. Thus the informal, four-part singing that is indigenous to American soil gradually took on the name of the institution where it was heard most, the barbershop.

And this type of singing has contributed a definite musical *form* to music. It is unlikely that everyone in the Society will immediately agree with the definitions set down here. The authors and Frank Thorne who worked with them expect every true barbershopper to start picking flaws. That's fine! If there are errors, point them out. Thought and study have gone into the following already. More will be welcomed, on the constructive side.

A definition of barbershop harmony would mean little unless it was preceded by comment and explanation. We know that music in general consists of a melody with suitable accompanying harmony. It follows a certain time pattern with appropriate expression. Because of the difference in the tones produced by the voice or an instrument, a quartet singing unaccompanied as true barbershoppers prefer could hardly be confused with four instruments playing together. But, how does the barbershop 4 differ from other a capella group singing?

With barbershoppers *harmony* comes first, last and always. It relegates melody, timing and expression to the background. More formal musicians work on word-expression. The barbershopper pays little attention to words. But he will prolong a sweet-blending *chord* long enough to enjoy it to the full, before passing on.

In songs of the echo type such as "Sweet Adeline" or "Evaline" solo parts are permissible—or even a Lead-Tenor duet—but in general four-voice chords are used wherever possible.

Then as to voice arrangement—a barbershop quartet arrangement usually consists, from high to low, of Tenor. Lead (usually the melody), Baritone and Bass. There may be variation occasionally as in "Oh Joe" where the Bass may take much of the melody commonly carried by the Lead. So, let's say that in barbershopping the melody is consistently sung *below* the Tenor part, whether the Lead, Baritone or Bass is carrying the melody.

Tenor is the equivalent of an "alto" part, but it is sung above, rather than below the melody. In a song

where the tone range of the melody might dictate, the Baritone may carry this "alto" harmony while the Tenor sings (above the melody) the baritone harmony an octave higher than the Baritone voice would naturally sing it. A good example is in "Memories." On some passing tone the range of the melody may briefly place the melody above the Tenor, but it is the exception.

Another difference from other types of a capella singing: not only is a harmonizing chord used on all possible melody tones, but the barbershopper introduces "swipes," a series of harmonizing chords where the original music may indicate but one melody tone. In barbershopdom we have many chord-changes on a given melody note. On the word "bride" in Bright Was the Night, for example, there are three complete changes of harmony as usually sung in the Society. And on the last "sweet" in When You Were Sweet 16, many 4s make five complete harmony changes—and do they love it.

While simultaneous attack and release are part of the barbershopper's technique as in other types of singing, the barbershopper frequently utilizes the slur (we call it a "slide") to gradually blend into a chord. It is one of the most satisfying devices in our bag of tricks.

The age of a song or the manner in which the quartet has learned it have no bearing on "whether it's barbershop." For example Hal Staab's "Violets Sweet" as sung by the Four Flats and others attains harmony heights that are hard to surpass. But it's a baby in age as compared to "the Lee Sisters, Mandy and Aura" as Phil Embury calls them. Ditto for the Hoagy Carmichael opus "Lazy River" as sung by the Elastics. So age doesn't count. The musical *form* does. And it doesn't matter whether another quartet learns the Elastic arrangement from hearing them, hearing a record, borrowing the written arrangement, or works out its own arrangement by catch-as-catch-can or by writing its own. The result is barbershop harmony, regardless of *how* a quartet learned it.

Summary

Most any kind of song can be arranged in barbershop style as defined below. The type, or kind, of song does not determine whether it's barbershop. *It's how you do it!*

Considering the elements which in combination constitute the "barbershop" type of harmony, it is obvious that no epigrammatic definition can be given, such as the Dick Sturges "It's the kind of music I like." In this case, a definition is really a summary:

Barbershop harmony is produced by four voices, unaccompanied; when the melody is consistently sung below the tenor; when rules of time, expression and word theme are sacrificed to obtain blending harmony satisfaction; and usually with at least one harmonizing chord on each melody note.

And then there's the Frank Rice definition "It's god darned sweet music."

This American is not expected to buy an extra War Bond in the 5TH WAR LOAN



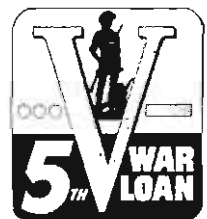
But we are.

For each of us here at home, the job now is to buy extra Bonds—100, 200, even 500 dollars worth if possible.

Many of us can do much more than we ever have before.

When the Victory Volunteer comes to you and asks you to buy extra Bonds, think how much you'd give to have this War over and done.

Then remember that you're not *giving* anything. You're simply *lending* money—putting it in the best investment in the world.



Let's Go...for the Knockout Blow!

THIS AD SPONSORED BY

THE ILLINOIS ASSOCIATION OF CHAPTERS SPEBSQSA

This is an official U. S. Treasury advertisement—prepared under auspices of Treasury Department and War Advertising Council

THE MAINSTREETERS, Tulsa, Okla.

3rd PLACE, CHICAGO, 1943

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

Would that every Chapter in the Society had a pool of talent that could be dragged as profitably as does Tulsa. A year ago, Wichita paged Tulsa for a quartet to appear for "Ladies' Night." What with the war, and this and that, the Barflies were no more and no other complete quartet could make it. Unwilling to let the Wichitawns down, Bill Palmer, then bari of the Kitchenaires, lined up McCaslin and Hall, tenor and lead, of the Barflies, and Fred Graves, the Okies' bass.

With Frank Rice as public relations and business manager, this aggregation journeyed to Wichita and found themselves very aptly listed as the Mystic Four. Thus heavily handicapped, the four still managed to finish in a mythical fourth place, behind the Elastics, the Chord Busters and the Seven Up's. (Only four quartets were present.—Ed.)

On the strength of such a splendid performance, the four decided to enter the Chicago Contest. All, having been present at several national competitions, either as observers or competitors, knew the game was for keeps . . . no foolin'. So, with but one month in which to prepare some stuff, strenuous work was in order.

En route to Chicago, between trying to decide on a name and smooth up the "For Me and My Gal" medley, the boys very nearly hoarsed themselves right out of the contest. At Kansas City, someone suggested the name Mainstreeters, and after a long executive session, it was decided that, nothing better coming to light, prior to Joplin, Mainstreeters 'twould be.

At the Morrison, the boys were practically out of sight for the several days of the Contest, practicing in their rooms. Finishing third to the Harmonizers' first

and the Barber Pole Cats' second, against the kind of competition that was on deck at Chicago is a feat of which any quartet would be proud.



Reading clockwise from George McCaslin, tenor, sitting on the bottom step, we have—Bill Palmer, bari; Fred Graves, bass, and Harry Hall, lead.

BILL BAYLOR IN SAN DIEGO

Hugh Henry of the Bloomington Chapter recently received the following message from Pfc. Bill Baylor, a member of that Chapter now stationed in San Diego:

"How you all? Gee how I miss you guys. Sing one for me—I'll join in. Have been flying lately to different camps, putting on shows. Boy, is this fun. Have been flying in that big Curtis Commando. It holds 30 men plus band instruments. Sails at 12000 feet, 240 MPH. Wish you guys could come along. I'd give you all a good parachute. If it didn't work after you tried it out on a jump you could take it back. I'm sure you'd get your money back.

How about a line? Keep singing and praying for that day when we'll all sing our hearts out for each other."

BUSINESS OFFICE

NOW OPEN DAILY

The business office of the 1944 International Conference and Quartet Contest is now open daily from 9:30 A. M. to 5 P. M., E. W. T., and I will be "on the job" there from now through June 18th, as I have taken a 60-day leave of absence from my business. The office is in Parlor "K," 5th floor, Book-Cadillac Hotel, and the direct line phone number is Randolph 8875. Please make use of that address for phones, wires, and special delivery letters. Regular mail should still be addressed to me at 19220 Gainsborough Road, Detroit 23. My home phone is Evergreen 0606.

CARROLL P. ADAMS,
International Secretary.

A Voice From Far-Away India

Dear Joe: (Stern)

The wife sent me the clippings from the papers about barbershop singing and you know I got a big kick out of it. I haven't done much singing since being in the army until the last couple of months. Just never ran into anyone who wanted to sing anything but straight harmony. I ran into a boy at Christmas time who reminds me of Huck Sinclair. Boy, is he a sweet baritone; and loves to work on those tough chords. Every once in a while we find a lead and tenor that we can teach the parts to, and we sing one song all evening. We are trying to find a couple that won't be transferred or moved every time the wind blows and if we do, when we get back to the States we will enter one of your contests as the Four Maharajahs.

This India is quite the country, but I'll take Kansas City.

Joe, I would love to have the magazines and especially the tunes that have had written arrangements by the society. Would like to hear from some of the old gang; but better still, at the same time, sing "After Dark" or "Mandy Lee."

Thanks.

Lt. Col. Phillip F. Piper DC 0333939

C. A. O. T. U. APO 883

Care of Post Master

New York City, New York

Keep the Wheels Rolling



Thurlo G. (Red) Masters, member of the Detroit and Oakland County Chapters, lead singer, advertising and insurance salesman unexcelled, International Chairman of Quartet Registration without par; swell guy, without question; shown with his secretaries, and right and left hand men.—daughter Betty and wife Nellie.

HOW TO GET THAT 50 POINTS

Walt Karl, of Cleveland Chapter, says his Lamplighters practice before large mirrors to develop their Stage Presence. Try it.



**IF YOU
CAN SING—
PROVE IT!**

BARBERSHOP QUARTET CONTEST!

Inquiries regarding contest rules and prizes should be addressed to Minneapolis Aquatennial Association, 612 Builders Exchange, Minneapolis, Minn.



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MINNEAPOLIS CHAPTER, SPEBSQSA

July 22-23-24-26

HISTORY OF BARBER SHOP HARMONY

By JOE STERN, International Treasurer

(Member Kansas City, Mo. Chapter)

The four men who first discovered the delight of "hitting" a barbershop chord are lost in the dim past. Nevertheless, their find was a discovery of the first rank, one which has given happiness and pleasure to thousands of performers and listeners.

The barbershop quartet was actually born in the Barber Shop. Earliest references are to the 16th and 17th centuries. Percy A. Sholes, in "The Oxford Companion to Music," published in New York by the Oxford University Press in 1938, writes, "One of the regular haunts of music in the 16th, 17th, and early 18th centuries was the barber's shop. Here, customers, awaiting their turn, found simple instruments, (apparently almost always the Cittern), on which they could strum. The barbers, themselves, in their waiting time between customers, took up the instrument and thus acquired some skill as performers."

The distinctive style of barbershop harmony, with its improvisation, swipes, and spontaneity — its deviation from orthodox musical arrangement, is a heritage from these early days. Proof of this is reflected by Sholes in his comment, "Morley in his 'Plain and Easy Introduction to Music' (1597), reflects on the standard of the barbers' performance, making one of the characters in his dialogue say, 'You keep not time in your proportions; you sing them false; nay, you sing you know not what; it should seem you came lately from a barber's shop'."

The tradition was long maintained in America. Steinert, the great Boston musical instrument dealer, speaks of a man with whom he lodged in Georgia about 1860, "As once upon a time he had been a barber, he knew how to play a guitar." The impresario Hammerstein in 1908 cancelled his promise to put on a certain Spanish opera because the score called for a large number of guitar players . . . "More than I could get together readily; I should have been obliged to engage all the barbers in New York" (reported by Van Vechten in "The Music of Spain").

The following has been taken from "The Origin of the Barber Chord," by James Weldon Johnson, published in *The Mentor*, in 1929.

"What about the traditional reputation of Negroes as singers; upon what is it really founded? The common idea is that it is founded on the quality of their voices. It is not. The voices of Negroes, when untrained, are often overloud, perhaps rather blatant, sometimes even a bit strident; but they are never

discordant. In harmony they take on an orchestra-like timbre. When folks at the 'big house' sat on the veranda and heard the singing floating up through the summer night from the 'quarters' they were enchanted; and it is likely that they did not realize that the enchantment was wrought chiefly through the effect produced by harmonizing and not by the voices as voices."

During the "Gay Nineties," and early part of this century, barbershop quartets were very much in vogue. The barber shop was a "hangout" and gathering place for the gay blades. Often as not, the Negro porter filled in the baritone or some other part. Incidentally, the baritone part was often called "fill in" in those days. Nor was the barber shop the only abode of barbershop harmony. It flowered also in pool halls, yes, in saloons too. When the fraternal lodge gave a dance, the anteroom or men's room of the dance hall was a formation point for a quartet, later winding up on a street corner or in a restaurant over cups of coffee.

The years of and prior to World War I marked the heyday of the barbershop quartet. It seemed to disappear from the American scene with the war, the radio and talking movies. At the height of its popularity, no minstrel or burlesque show was complete without a barbershop quartet. The dozens of Musical Tabloid shows which toured the country all had them.

Barbershop harmony, as it developed in this country, contains the elements of folk music, particularly in its improvisational character. Differing from the ancient English style in that there is no accompaniment, the American barbershop quartet depends on sheer ability to achieve effects. This dispensing with accompaniment necessitates that a quartet be good, for if it isn't, the listener very soon finds it out.

Musical literature contains almost no references to barbershop harmony. This may be due to the fact that, while barbershop is extremely popular with the public at large, more conventional musicians have refused to allow it a place in serious music.

Between 1918 and 1938, the barbershop quartet nearly passed out of existence altogether. O. C. Cash remedied that situation when he started our Society and, judging by the phenomenal growth of SPEBSQSA, the barbershop quartet is here to stay this time.



BARBER SHOP CHORUS, Kansas City, Mo. Chapter

WELCOME CANADA

The phenomenal growth of our Society should be a matter of pride to every member. In less than two years the number of Chapters has nearly tripled, and the membership has increased fourfold. The chartering of a Chapter in Windsor, Canada, has made us International. With the formation of more Chapters by our friends across the border, they will have representation among our Officers and on our Board of Directors. They will mingle with us at our inter-chapter meetings and parades of quartets. They will enter into friendly competition with us in our international contests. As our groups in the United States have taken part in the promotion of patriotism and the building of morale, so will the Canadian Chapters participate in these activities in the Dominion.

Barbershop harmony knows no boundaries. Typically American, it has universal appeal. We are happy to welcome our Canadian brothers. Together we will "sing to victory," and will strive to promote harmony between our two great nations.

HAL STAAB,
International President

DOUGHBOYS MEET

He was an average sort of boy with little to say, unless called upon to say it—carried his pack, rifle, and gas mask no different than millions of other doughboys. In fact there wasn't much of anything about him outstanding or different except one thing. But that one thing was what all barbershoppers pray for—a high tenor who can sing the part on one application.

In addition, he had one other quality that would make him stand "aces" with all true barbershoppers. No matter how thick the shells, no matter how bad the lice and rats, he was always ready to sing. He went through the first all-American offensive in France in 1918 without a scratch, followed the retreating Germans and became a member of the Army of Occupation. That was where I came in, having gone through the same battles, etc., always on the hunt for a good top tenor. When I found him, it was just about as exciting to me as when the bustup came on November 11th. We immediately found a lead and bari and formed a quartet that toured Germany until we all came home.

Just last fall, on a visit to Joe Stern, in Kansas City, Joe told me he had acquired a new top for the KC Barber Pole Cats, perennial 2nd placers in our International Contests. Lo and Behold! When Joe took me to the quartet's rehearsal, that new tenor was that same doughboy—Red Davenport.

All I have to say is that you barbershop fiends, who like a real job of tenoring, are in for a wallop when you hear the Barber Pole Cats with Red Davenport on top.

Ex-private John H. Hanson,
International Master of Ceremonies

Not a

"NEW DEAL"

...but a

"GREAT DEAL"

Yes! A great deal has been accomplished in the last couple of years. As a Society, we've come out of the swaddling clothes. How much credit for this accomplishment is due to the unceasing efforts of our International officers, none can adequately gauge. That it's plenty, we all know.

MUSKEGON... where barbershopping per square inch is the world's thickest.

Salutes the World's Greatest Foursome

HAL

PHIL

CARROLL

JOE

MUSKEGON

"Home of Some Swell Quartets"

Sawdust Four 1941 National Finalists
Port City Four 1942 National Finalists
Unheard-of-Four 1943 National Finalists
and 1943 Michigan Winners
Harmony Weavers 1943 National Finalists
Continental 1944 5th Mich. Contest

Deluxe Foursome The Old Timers
The Musichords The Blendettes (GALS!)



MUSKEGON CHAPTER

Meeting ... 3rd Thursday ... Each Month
OCCIDENTAL HOTEL

TONE CHARACTER

By RALPH O. SEAMAN

(Ralph Seaman is a tenor soloist, voice teacher and member of the Massillon, Ohio chapter. His splendid article can be read—then studied—with profit by every quartet in the Society. We are grateful to him for this sharing of specialized knowledge, interestingly presented.)

One phase of barbershop quartet work has been too greatly neglected. I refer to *Tone Character*, as governed by vowel sounds.

Tone "Quality" doesn't quite describe what is sought. You have listened to many quartets and have said: "They're O.K. but the blend is not too good." Too often nothing further is done, it being assumed, sometimes rightly, that "either you have a good blend or you don't have it." But in many cases the blend can be improved by a study of each voice *separately*, in order to make an attempt to bring all four voices to a closer sameness of character.

Bear in mind that the soloist need not have so great a concern over the exact character of his vowel sounds as the singer in the quartet. As long as the soloist produces a pleasing tone and the listeners can halfway understand his words, few people will quarrel with him. Singing in a quartet is something else again.

Character of tone depends largely upon the nature of the vowel itself. Aside from the limited singing value of the consonants *M* and *N*, the consonants have no tone value, being used only to create words out of the vowel sounds. Obviously, then, the vowels are our real singing vehicle. All of which sounds simple enough. *A-E-I-O-U*.

E and *O* are simple vowels. *A* is complex, being, when sung, *A-EE* (*E* becoming a consonant.) *I* is complex, being, when sung, *Ah-EE* (*E* becoming a consonant.) *U* is complex, being, when sung, *EE-OO* (*E* becoming a consonant at the beginning.)

Other sounds can be designated as vowels: *OO*, as in Moon—Boot.—*O*, as in Should—Wood.—*EH*, as in Lend—Met.—*AH*, as in Naught—Law.—*A*, as in Fat—Catch.—*III*, as in Live—Fish.—*UH*, as in Love—tough.—*AH*, as in Watch—Not.—

Say each vowel sound listed, then immediately follow by singing the same vowel sound, matching carefully the character as indicated in the words listed, carrying the designated vowel through to the conclusion of a sustained tone without changing the vowel's character. Note then how an attempt of the tenor, lead, bari and bass to sing any designated vowel sound may result in vowels of four different "characters." (We are not discussing resonance, pitch or power.)

Here then comes the opportunity for the listener, not in the quartet, to make comparisons between the various

tones produced. Many things may be happening. The tenor may, when singing *AH*, color it with a leaning toward *AH'*, whereas the lead may color the same *AH* by leaning toward *UH*. A critical ear may find the bass singing the same *AH* and leaning toward *OH*, while the bari may sing *AH* with a tendency toward *EH*. Consider the quartet's immediate improvement once all four voices come somewhere near *AH* (Watch—Not—Cod) when singing *AH*, instead of *AH'* (Naught—Fawn—Law) or *UH* (Love—Shut—Tough) or *OH* (Moan—Foam—Load) or *EH* (Fed—Lend—Met.)

After the four singers reach a common understanding of vowels and can at will produce a sameness of character on any specified vowel sound, the quartet's blend will improve tremendously. The amazing thing about this checkup is that it can often be accomplished in one session. Improvement takes practice.

Then to the next step: Producing words from the combination of vowels and consonants. Since consonants have no singing value (excepting *M* and *N*), they are used solely for the purpose of creating words from vowel sounds. Word creation is a matter of a light sprinkling in of the consonants amongst the vowel sounds, at just the right spots, without distorting too greatly the character of the vowel sounds.

Easier said than sung! Most singers strive throughout a lifetime to do this little trick deftly. But those consonants are really tough babies to hurdle. They shove themselves in and often clog up the vowels into a beautiful mess. Let's grab a word at random. *Straight*. Here is a word of eight letters, yet only the vowel *A* means anything from a tonal standpoint. It alone carries the word from a very quick *STR* on through to a very quick finish of *EET*.

But the real stumbling blocks are those words with more than one syllable, "brother" for example. Two syllables. Two vowel sounds. Five consonants of no tonal value. And ending with a consonant which is really a vocal pitfall—in the same class as *Never—Another—Cover—Farther* and similar to such words as *Heart—Earth—Bird—Dear—Girl* or *Depart*.

The solution of these bafflers is the recognition or identification of the correct basic vowel character for each separate syllable, the rest becomes much simpler. As sung, the word *Brother*, when sustained in both syllables, starts with a quick *BR*, carried on with an *UH* sound sustained through a very quick *TH* and without distortion carried right along on the *UH* character right up to the end, with just a touch of the final consonant *R* to identify the word. Any attempt to prolong the final

(Continued on Next Page)

President's Program and Variety Show

In place of the customary Preliminary on Friday night, the President's Program, and SPEBSQSA Variety Show will take up the entire evening. A brief address by International President Hal Staab, introduction of the 1944-45 Officers and Board Members, presentation of Achievement Awards, announcement of the winner of the Chicago-Oakland County membership contest and a few surprise presentations will consume the first 45 minutes. There will follow a 1½ hour show, talent to be drawn from the ranks of the Society's members, plus 4 of the outstanding women's Barbershop Quartets of the Middle West. Chairmen Johnny Buitendorp and Ray Campau have "signed up" thus far the Elastic 4, 4 Harmonizers, Okies, Slap Happy Chappies, Antiques, 3 Notes (Moline), Food City Four, Johnson Sisters, Barberettes, Charmerettes, Blendettes, Stein and Kennedy, "Jacksonville Auctioneer," The Murray Hall Boys, "Red" Davenport and Joe Stern, Joe "Moose" Murrin, St. Louis Police Quartet, Oakland County Chapter Chorus, and J. George O'Brien as M. C.

Tone Character

(Continued)

R to color the last syllable results in a very painful sound.

However, the basic purpose here is not to try to go into detail as to how to sing various words. It is to get the four singers in a quartet to attempt to obtain a *sameness* in the character of their vowel sounds. Once they recognize this necessity they will begin to make some interesting progress.

Here are a few basic exercises:

Sing Moan, as in Load—Foam—Flowed.

Moon, as in Food—Boot—Soon.

Mahn, as in Watch—Not—Cod.

Mawn, as in Naught—Fawn—Law.

Man, as in Man—Had—Fat—Catch.

Men, as in Men—Fed—Lend—Met.

Min, as in Hit—Live—Fit—Sift.

Mun, as in Should—Could—Wood—Stood.

Mun, as in Love—Shut—Tough—Fun—Hut.

Meen, as in Mean—Lean—Clean—Seen—Fleet.

Mane, as in Mane—Play—Flame—Claim—Day.

Then sing them in a single sustained tone, without a break or breath: Moan—Moon—Mahn—Mawn—Man—Men—Min—Mun—Mun—Meen—Mane. Sounds silly, doesn't it? But try it the next time you get your quartet together. It will give you a better idea of vowel sounds—and will improve your general blend . . . if you'll *work* at it just reasonably.

OUR NEW CHAPTERS

Since the March issue of the Harmonizer went to press, our Society has been enlarged 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.

IONIA, MICHIGAN

37 Charter Members; Stanley M. Knoll, President; E. Leon DeLano, Secretary, 532 N. Jackson.

CLEVELAND (OHIO) WEST SHORE

23 Charter Members; Arthur D. Johnson, President; Louis H. Dusenbury, Sec., 1060 Lakeland Ave., Lakewood, Ohio.

WINDSOR, ONTARIO, CANADA

20 Charter Members; Robert F. Jones, President; Harold W. Deadman, Sec., 172 Ford Blvd., Riverside, Ont.

KEWANEE, ILLINOIS

23 Charter Members; Robert J. Pierce, President; I. D. McDowell, Sec., 108 W. 1st St.

ALBANY, NEW YORK

13 Charter Members; H. B. Eccleston, President; Frank B. Bailey, Sec., 657 Washington Ave.

MACOMB, ILLINOIS

30 Charter Members; Silver C. Burnham, President; William B. Martin, Sec., 330 E. Washington.

INDIANAPOLIS, INDIANA

72 Charter Members; Holman E. Weeks, President; Joseph B. McCurdy, Sec., 400 Fletcher Trust Bldg.

BOYNE CITY, MICHIGAN

22 Charter Members; Loton V. Willson, President; Alfred C. Sarasin, Sec.

ATTICA, NEW YORK

10 Charter Members; Edwin F. Rorh, President; William T. Hassett, Sec.

WHITEHALL-MONTAGUE, MICHIGAN

8 Charter Members; E. J. King, Jr., President; Lyle R. Deneau, Sec., Montague.

BAY CITY, MICHIGAN

19 Charter Members; H. W. O'Brien, President; Linal J. Bailey, Sec., 417 Adams St.

GREENVILLE, MICHIGAN

30 Charter Members; permanent officers not elected.

RICE BROTHERS (LAZY R RANCH), OKLAHOMA

8 Charter Members; J. M. Rice, President; J. Frank Rice, Sec., Bartlesville.

SALT LAKE CITY, UTAH

8 Charter Members; Ralf R. Woolley, President; Milton E. James, Sec., 1871 Yalecrest.

BALTIMORE, MARYLAND

8 Charter Members; S. B. Kilduff, President; Bernard Kernan, Sec., 531 N. Patterson Park Ave.

Preliminary meetings have been held, and plans are being formulated for Chapters, in Pullman, Ill., Niagara Falls, N. Y., Edgewater, N. J., and Anderson, Brazil, Goshen and Evansville, Indiana.

MEET THE ARISTOCRATS, St. Louis, Mo.

FOURTH PLACE, CHICAGO, ILL.

This is the twelfth of a series of sketches of well known SPEBSQSA quartets

(With Apologies to Damon Runyon)

I'm sitting at the end of the bar one night, the only customer in Joe's Garden Spot of St. Louis, waiting for just anything at all to happen when in walk four guys dressed in soup and fish.

They park at the other end, order up and one gets out a harmonica but he only plays one note on it. Just the one note must be a signal of some sort, because these four guys start letting go at the same time and pretty soon you hear some of the sweetest music you ever hear in your life. Songs like "By the Light of the Silvery Moon," "Mandy Lee," "Cuddle Up a Little Closer" and others too numerous to mention but just as welcome to the ear.

Joe and I are very receptive and try to see who can keep the most silence while those voices blend, criss-cross and re-blend into soft, soothing, satisfying chords.



L. to R.—Dr. Norm Rathert, lead; Victor Scholz, tenor; Fred Wayman, bar; Harold Bugg, bass.

Come to find out, these fellows are on their way to entertain at a U. S. O. event and stop in at Joe's Garden

Spot of St. Louis looking for a place to warm up. They see I have an interest for things music in general, and for their idea of singing in particular, so invite me to the next meeting of the local unit of a long-named organization with the words barbershop in it.

Before they leave I learn that the lead is Dr. Norman F. Rathert, a dentist. He is national president of the outfit in 1940-41 and president twice of the local group. He promotes, trains and directs the St. Louis Civic Choir, some 80-odd men, which sings at the Navy Day Memorial Concert, December 7, 1942, at the Municipal Auditorium—a task of no small proportions considering that the manpower situation is just about as acute then as it is now.

The tenor is Victor Scholz, a bread salesman. He supplements his barbershopping as tenor soloist at St. Luke's Church. Fred Wayman, the baritone, is a department manager. He sings with an A. E. F. quartet in World War I and with the Cannoneers, a local American Legion Club. The bass is Harold Bugg, foreman for a fixture firm, who sings some solos at several minstrel shows that this St. Louis Chapter produces. The Aristocrats, they call themselves, fourth placers in the 1943 national competition.

Although they sing together for two years, it is never definitely decided whether the Aristocrats perform in full dress because of their name, or whether they use that moniker since they wear full dress . . . complete to top hat and stick.

Joe and I wait till they go out the door. Then we see what we can do with "By the Light of the Silvery Moon," duet like. But just as you expect, it ain't so good.

RED POINTS MUST BE PLENTIFUL



On April 24th, a group of members of the New York City Chapter (Club Harmony) entertained International Pres. Hal Staab and Detroit Chapter Pres. Joe Jones at an old fashioned steak dinner in the Chapter headquarters. The two guests and Pres. Walter Morris of

the host Chapter are standing in the center of back row. The Chapter's headquarters are at 411 E. Tremont Ave., Bronx. Secretary is Frank Egan, 2764 Latting St., Bronx. The N. Y. City Police Quartet belong to the Chapter.

TO THE FORE- IN '44

KEEP your eye on Moses Cleaveland's home town! Our seasoned quartets are putting the finishing touches on some licks that will come darn close to setting the pace June 15th to 17th at the Detroit Contest.

Keep your eye on Ohio too. It's the newest barbershop horbed in the U.S. Six new Cleveland-sponsored Chapters have received Charters since the last Contest.

CINCINNATI	CLEVE.-WEST SHORE
WILLOUGHBY	MASSILLON
DAYTON	LORAIN

Keep your eye on SPEBSQSA. As a Society, we've only begun to scratch the surface.

CLEVELAND CHAPTER

OHIO Number 1

Charlie Dickinson
President

Maynard Graft
Secretary

A BIG NIGHT IN CLEVELAND

September 30th, 1944

THE ELASTIC FOUR

THE HARMONY HALLS

*Quartets from Cleveland and the other
Ohio Chapters*

MUSIC HALL of PUBLIC AUDITORIUM
(Capacity 2700)

Plan to Come

THE FOUR FLATS



L. to R.—Howard Parks, lead; Don Webster, bar; and arranger; Dick O'Haven, tenor; Charlie Dickinson, bass.

THE FOREST CITY FOUR



L. to R.—Carroll Patterson, tenor; Syd Hesse, lead; Maynard Graft, bar; and arranger; Ed Crockett, bass.

THE LAMPLIGHTERS



L. to R.—Tom Brown, tenor; Murray Howercott, lead; J. Cecil Brown, bar; and arranger; Walt Earl, bass.



The "Flats" and the "Forest City's" were Finalists at Chicago last year and are hotter than ever. The "Lamps" have put the mazda into the "Gaslight Era." WAIT TILL YOU HEAR THESE BOYS BEFORE YOU HAND OUT ANY CHAMPIONSHIPS.

Maybe they do

"THE ADMINIS

But

These men have kept
thousands singing—after
O. C. Cash set the tune
and the tempo. Behind
Society scenes, local and
international, their con-
stant work makes good
times possible beyond
each city's limits.



And we, your fellow Dir

Dean Palmer.
Curlton Scott
R. J. "Rudy" Nimmis
Mike Reagan
Henry M. Stanley

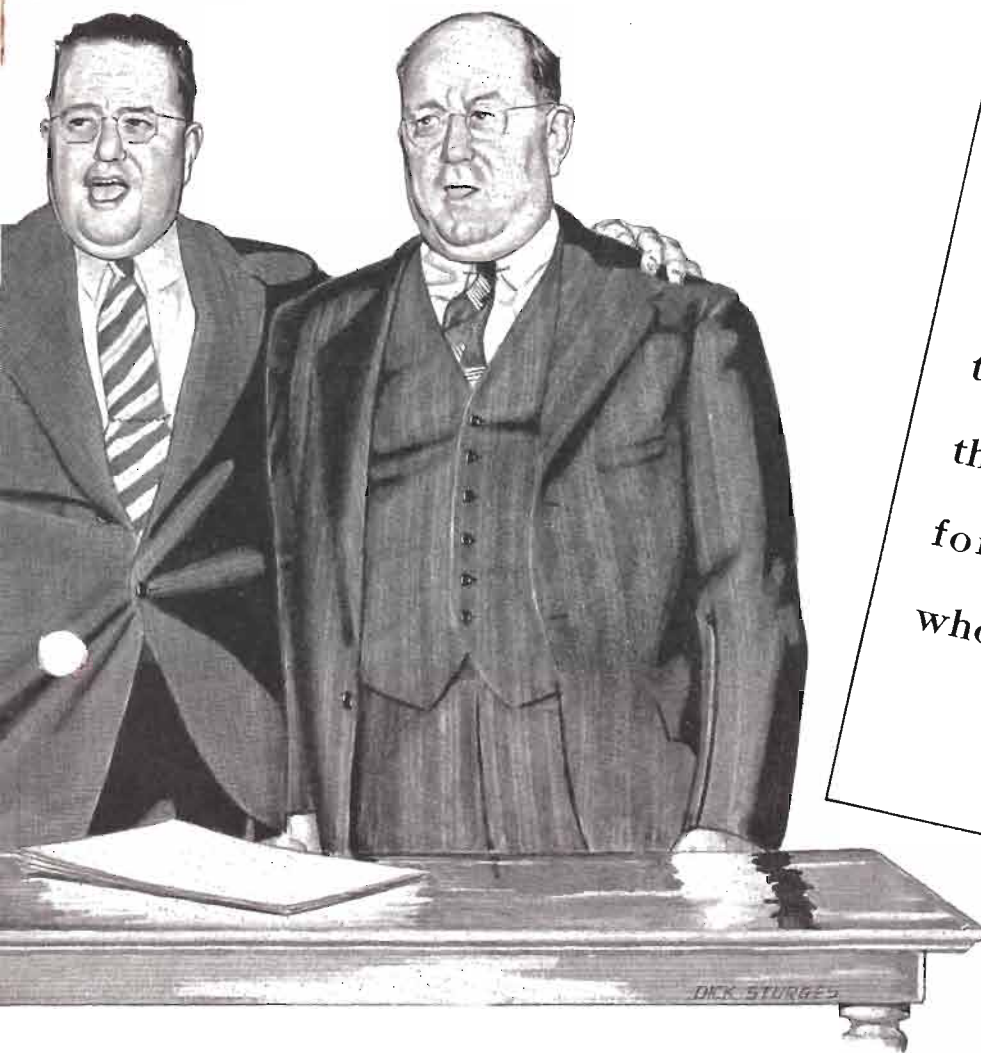
Gene McLaughlin
Edm Hanson
Dr. M. Nelson
Dempster Godlove
Harvey Brown

A. C. C.
J. Fra
Cy C
Fran
"Deac. 1

Don't sing much!

TRATIVE FOUR"

And



When there's something
to be done "yesterday",
or when it's necessary
to build for the future
through action or policy
for the good of the
whole, these four do it

NOW!

ectors love and salute you

Lash
mk Rice
e-kins
& Thorne
Martin

Bruce Abbott
Welsh Pierce
Frank L. Mass
Denver A. Davison
Jim Kripe

John R. Buitendorp
John W. Garrett
Dick Sturges
Joe Wolff
Clarence Marlouise
Tray Campau

HOW TO WIN A GOLD MEDAL

By FRANK H. THORNE, International Vice President and Director

(Past and arranger of The Elusive Four, Chicago, 1942-43 Champions)

How? In its simplest form the answer is easy. Get the highest point vote of the judges in the final contest. But just how can one go about doing that? Now the answer is not so easy, but perhaps I can supply a few helpful ideas:

Let us first consider what a championship quartet should be able to do, or should we say, what a championship quartet *convinces the judges* they can do, for after all that coveted gold medal is dependent, not on what you *can* do, but what you *do* do on the night of the final contest. If you "bust" one on that night, don't blame the judges if you fail.

But aside from all that, a champion should have considerable flexibility and variation. A champion should be able to sing any style of proper song.

Thus, it is my opinion that a champion quartet should demonstrate to the judges that they can:

1. Sing fast
2. Sing slow
3. Sing loud
4. Sing soft
5. Sing rhythmic time
6. Sing syncopated time
7. Sing harmoniously
8. Sing accurately
9. Blend all the time, featuring certain voices in the proper manner in the proper spots, and attack and release in unison
10. Use original, pleasing, and interesting arrangements

Perhaps you will agree with the logic that the quartet demonstrating best their ability to do all of the above should win the medal over any other first class quartet that may be able to accomplish these things but *does not do so* in the finals contest.

I was almost tempted to put in another requirement—that the champions' singing must be audible to the judges. However, the statement that the winners must "demonstrate" to the judges that they can comply with the ten items, covers the situation. Just bear in mind that you have made no demonstration at all if the judges cannot hear you sing.

Our good friend, Deac Martin, gave an excellent interpretation of the new judging system in our last "Harmonizer." However, since repetition may be helpful in making a better understanding possible, I will attempt to elaborate on the various specialties which the judges will score:

STAGE PRESENCE—COSTUME—200 Points

Two judges (with 100 points each) handle this assignment. Regarding stage presence, keep one thing in mind. You have a far better chance of insuring audience enjoyment if you act like you enjoy singing for your audience, so your stage presence will be improved definitely if you will relax, are pleasant, and are having the good time you should be having. "Acting" should be natural. Artificial posing is sometimes too obvious and unless it is well done might cost you points, whereas a good, dignified, friendly presentation will cost you no worthwhile points. Sure, put on an act, but put it on well by living your part naturally. An apparent frozen grin is no good, so try and get yourself into the friendly, natural, pleasant mood that our beautiful music represents. If you are successful you will not have to worry about stage presence. You will have it.

Now about costume—a special prize is being awarded this year to the quartet wearing the Best Gay Nineties costume. It is not necessary that you wear such a costume, our rules providing no penalty if you do not. However, a good coat of paint can do wonders for an old ramshackle house, and so can a good outfit help a quartet answer the question, "Will we be proud of the appearance of our next champs?" Surely we want them to dress well and to represent our Society in outstanding manner always. Some serious thought to your costume will be well rewarded and those 100 points (50 from each judge) might be all that are needed to win those gold medals for your quartet.

HARMONY ACCURACY—600 Points

Two judges (each with 300 points) will separately judge this feature, listening only for errors made by one or more members of a quartet singing their parts. Anyone singing a shade or more above or below the accurate tone that is obviously intended will be penalized. Of course, the penalty should be greater if two members miss and if the whole quartet materially raises or lowers the pitch without obvious change of key, the penalty must be increased.

However, there can be degree of error—that is, one error may count more than another. For instance, supposing a member of a quartet hits a tone flat and almost instantly slides into the correct one. Surely it would be proper to not penalize that error as much as when a singer hits one flat and hangs on to it flat. In fact, this situation exists all through the judging as the judge's score sheet provides for him to assess a lower or higher penalty, depending on the extent or degree of the error.

So, be SURE you "hit them on the nose." Do not take it for granted that you do. Ask some good musician

(Continued on Next Page)

(WIN A GOLD MEDAL, Continued)

to listen for errors, or better yet, cut a record and listen to yourself sing. You may be shocked and surprised, but you will be hearing what the judges are almost sure to hear and the time to make that discovery is *BEFORE* the finals contest.

ARRANGEMENT—600 Points

Two judges (each with 300 points) will handle this tough assignment. Yes sir! a tough one, and the judges are really on the spot. Now, there is a definite, almost mathematical pattern to harmony progression (arrangement). However, the "original," "pleasing" and "interesting" requirements (Item No. 10 on our list) are provided by the manner in which we use this pattern—or shall we say, vary it.

As the judge listens to our numbers he knows, or if not trained in music, he senses the ordinary progression. The thing that makes it tough is that sometimes there should be no attempt to alter that ordinary progression and very bad effects are sometimes produced by trying to do so. Thus, we can get penalized for trying to do something different where the music does not lend itself well to such alteration.

On the other hand, our judge hears a quartet approach a spot for a dandy "swipe" and here is where the judge really has to be judicious. He will note whether your arrangement provides for no swipe at all, and whether such a plan is really justified by some earlier or later effect. However, he must also note whether the obvious (perhaps even "corny") progression is used, or if a whole flock of chords are inserted for no apparent good reason so that all semblance of rhythm is lost and—even worse—as Deac's "Harmonizer" article said, "They end up out on a limb," with no chance to *progress* back into the next movement. Compare the above to the quartet that hits this spot with perhaps even the ordinary *harmony* pattern, but with a different *voice* arrangement that is original, interesting and pleasing. How would you score them? Mind you, the arrangement may definitely not be the way the judge might have done it or be what he expected, but if such passages are not done well he must score you down so as to *retain* the high score of the new champions, and of course he must give you full credit for *good performance*, regardless of whether he anticipated what you did, or would do it that way himself.

Another good tip on arrangements—Read Deac Martin's and Maurice Reagan's joint story in this issue on "What is Barber Shop Harmony" and follow the suggestions therein.

VOICE EXPRESSION—600 Points

Two judges—each scoring 300 points. To say that this is just *BLEND* would not quite cover the subject, although the blending of the quartet's voices is probably the most important point of judging this assignment. However, we would not want our champs to be ragged in their attack and release of chords, nor would we want them to sing everything with the same force. We want them to

work in unison, to sing soft and smooth when the music so requires and with full volume when the type of song or passage so suggests.

Sure, there are times when the bass should stand out a bit; even when that practically lost soul—the baritone—can (with propriety) be allowed to sing loud enough so his part can actually be heard rather than, as is usual, be missed—if it is lacking. Such times are rare, but certain passages can be arranged where the baritone carries a counter-melody in which case his part should be loud enough to be identified, and then, bless his heart, he should relapse into oblivion again.

For example of baritone counter-melody, note the Elastic Four arrangement of the verse of "Wait for Me, Mary." The baritone is the unsung hero of all barbershop quartets. He usually has the hardest part, but if his voice predominantly stands out the effect of a good blend is impossible.

I think of blend as though there were four streams of oil meeting to join each other in one solid stream, smooth and fluid . . . a sort of organ chord. No matter how hard you press a key on an organ it does not increase its volume of sound. So with a quartet. Only the lead (or whoever may be singing the melody) should stand out, very lightly, from the other voices.

It is my humble opinion that the vibrating type of sound should not be used in quartet singing of any kind. One good reason to avoid it is that it almost always makes the singer sound flat, and it is next to impossible for the other singers to blend with it.

It is my suggestion that you learn your part so well that you can almost forget the music. Know the words so well that you sing them automatically, thinking only of their *meaning*, and then bend all your efforts on blend and accuracy of attack and release, and on the tone which is your assignment.

Do all this, my friends, and you will be well on the way to winning a gold medal. Go out on the stage at the finals and give your all. I hope you win, but if you do not I know you will be good sports and will be back next year to try again. That is the only way you can win one of our gold medals.

SPEAKER OF THE EVENING

The Editor of the Harmonizer recently, and rather reluctantly, accompanied his wife to the Annual Husband's Night of the Rosedale Park Women's Club in Detroit. Lo and behold, come intermission time, good old Hank Hedges, late of Tahiti and Boro-Boro, and Past President of the Chicago Chapter of SPEBSQSA, was introduced as the speaker of the evening. It happened that we had never before heard Hank's description of his two trips to the South Pacific, nor had we ever seen the fine pictures which he and Mrs. Hedges took on those two trips. So we were glad that we had decided to attend Husband's Night. Hank's movie included several shots of his now famous South Sea Islands Barbershop Quartet.

THE HARMONY HALLS... *Grand Rapids, Mich.*

FIFTH PLACE, Chicago, 1943
MICHIGAN STATE CHAMPIONS, 1944

This is the eleventh of a series of sketches of well known SPEBSQSA quartets

It's no wonder the Halls love to sing barbershop, for they have a background of quartet singing dating back two generations. Grandpa Hall sang bass in a quartet back in Lincoln's time. Pop Hall was a choir and quartet singer at the turn of the century. When O. C. Cash founded the Society, it was only to be expected that a number of the six Hall brothers would turn up as charter members of Michigan Chapter No. 4.

Three of the boys, Harold, Ray, and Gordon, singing lead, bari, and bass respectively, formed the Hall Brothers quartet with a ringer, John (Slim) Peterson, in the top spot. After the 1942 Contest in Grand Rapids, Ray and Gordon joined with Bob Hazenberg and Ed Gaikema to form the present quartet. At Chicago, last year, they hit the fifth place spot and at Muskegon, in March, they copped the Michigan Championship. Bob Hazenberg, lead, has sung both second and first tenor in various local choirs and quartets. At present, he is tenor soloist at Grace Episcopal. Atwood Brass Co. claims his services as cost accountant when he's not singing.

Ed Gaikema, tenor, likewise has sung in local choirs and quartets and has been a prominent member of the Grand Rapids Shubert Club, one of the nation's finest male choruses. Frank Goodwin, Director of the Club has helped the Halls on their arrangements. Ed is a partner in a wholesale auto parts company.

Ray Hall, bari, known to barbershoppers everywhere as "Curley," is without a doubt one of the most enthusiastic quarteters in the Society. He's probably the "sing-iest" bari in the whole organization, (excepting Owen C. Cash, of course), and his Super Service Station and Garage is a Mecca for enthusiasts, both local and out-of-town.

Gordon Hall, bass, has sung in choirs and quartets since his voice changed from soprano, to barbershop tenor and on to a very rich bass. He was a featured bass with the well known Harold Einecke A-capella Choir which

toured many of our larger cities some years ago. Gordon operates a heating engineering concern.



Standing — Bob Hazenberg, lead — leaning — Ed Gaikema, tenor; seated, L. to R.—Ray Hall, bari; Gordon Hall, bass.

The technique of the quartet has been described by experts as real "honest to Cash" barbershop. They've been accused of having one of the best repertoires in the Society. Recognition of their ability both within and outside the Society attest the qualities of the Harmony Halls. Last summer they were chosen to participate in Grand Rapids' first Municipal Opera. Recently, they've made a number of recordings for a Detroit advertiser and such members of the Society who can pull in WJR, Detroit, can hear them any weekday at 5:15 p. m., Eastern War Time.

A GREETING FROM CLAYTON W. OLD

You remember the old one about the father who, when a friend said "I hear your daughter has become a soloist" wearily replied, "Yes it's true. I ought to be thankful she isn't a quartet."

I don't feel that way about it at all. I'm in favor of quartets and I'll tell you why. Almost all glee clubs spring from quartets—and whenever I hear of a new glee club I get all het up and rush to the typewriter to welcome it into the great and only Associated Glee Clubs of America. We've gotten into the way of thinking that a glee club is only half a glee club until it is "Associated."

That may sound foolish but it really isn't. The fact is that when a glee club, breaking away from its regular routine of weekly rehearsals and concerts—which at the best become less exciting as time goes on—allies itself

with all the clubs of its state in a cooperative program of mass chorus concerts, smokers, outings and public service a totally new life opens up to it. As one club put it after a two-day meet of 3500 singers, "The comradeship of music took on a new meaning for all of us," and another. "Ideas were exchanged and mutual understanding promoted when thousands of male voices were blended in song."

I hope sometime to greet those of you who want good times and musical thrills—and who doesn't?—at one of the great Associated meets and afterward to have you write me as others have—"We are still living that glorious week-end"—"It was the greatest musical thrill of our club's existence"—"We had a helluva good time!"

Clayton W. Old, President
Associated Glee Clubs of America.

THE FOLLOWING PAGES CONTAIN PICTURES OF MANY OF THE QUARTETS WHICH EXPECT TO COMPETE AT DETROIT, THEY APPEAR IN NO PARTICULAR ORDER OR SUCCESSION

Your Album of Who Sings What



VARIETY FOUR, Oakland County, L. to R.—Les Langlois, bass; Tom Carruthers, tenor; Leo Stiers, lead; Archie Livingston, bari.



HARMONY WEAVERS, Muskegon, L. to R.—Earl Weaver, tenor; Rex Weaver, bari; Reba Weaver, bass; James Loraine, lead.



WHIZ CANDY MAKERS, Bloomington, Ill., L. to R.—Dwight Dragoo, tenor; Glenn Howard, lead; Floyd Mier, bari; George Wendt, bass.



LAMPLIGHTERS, Cleveland, L. to R.—Tom Brown, tenor; Murray Honeycutt, lead; J. Cecil Rowe, bari; Walter Karl, bass.



ARISTOCRATS, St. Louis, Mo., L. to R.—Dr. Norm Rathert, lead; Victor Scholz, tenor; Fred Wayman, bari; Harold Bugg, bass.



ST. LOUIS POLICE QUARTET, L. to R.—John Tudor, bass; Jack Lehr, bari; Fred Johannmeyer, lead; Sgt. Walter Imhof, tenor.



MISFITS, Chicago, L. to R.—Cy Perkins, bari; Moose Murrin, tenor; Art Biclan, lead; Pete Buckley, bass.



BELDING AIRS, Belding, Mich., L. to R.—Dick Rummler, lead; Floyd Heydenberg, tenor; Len Fitzjohn, bari; Al Lally, bass.



SAW DUST FOUR, Santa Monica, L. to R.—R. V. Reilly, tenor; Sox Kuhlmeier, lead; Ken Stowell, bari; Morris Lensky, bass.



FOUR FLATS, Cleveland, L. to R.—Howard Parks, lead; Don Webster, bari; Dick O'Heren, tenor; Charlie Dickinson, bass.



HARMONEERS, Clayton, L. to R.—Pat Harness, tenor; Harry DeBow, lead; Ralph Causey, bari; Corvin Henson, bass.



ACOUSTICAL PERSECUTING 4, Jackson, Mich., L. to R.—Francis Hodgeboom, tenor; Bob Breitmayer, lead; Neil Coelstock, bass; Arthur Farrand, bari.



HARMONY KINGS, Springfield, Ill., L. to R.—John McNecley, tenor; Fred Sahlender, lead; Frank Dragoo, bari; Tom O'Heren, bass.



MORGAN COUNTY FOUR, L. to R.—Alvin Lovekamp, bari; Alvin Mittendorf, lead; Harold D. Kamm, tenor; Ed Gory, bass.



MAINSTREETERS, Tulsa, L. to R.—George McCaslin, tenor; Harry Hall, lead; Bill Palmer, bari; Fred Graves, bass.



GIPPS AMBERLIN, Peoria, L. to R.—Clyde Kitchen, bari; John Hanson, bass; LeVerne Blew, lead; Bob Place, tenor.



VETS FOUR, Kalamazoo, L. to R.—Don Vaughn, bari; Ernie Johnson, bass; Don Herrington, tenor; Tom Spicketts, lead.



HARMONY HALLS, Grand Rapids, L. to R.—Bob Hazenberg, lead; Ed Gaikema, tenor; Ray Hall, bari; Gordon Hall, bass.



UNHEARD-OF-4, Mnskegon, L. to R.—Len Horton, tenor; Henry Klooster, lead; Bill Griffith, bari; Johnny Buitendorp, bass.



AMBASSADORS, Detroit, L. to R.—Monty Marsden, lead; W. Carleton Scott, tenor; Joe Jones, bari; Joe Wolff, bass.



ACCIDENTAL 4, Battle Creek, L. to R.—Charles Van Dorn, tenor; Ted Horn, lead; DeWitt Kies, bari; Horace Conklin, bass.



TURNERS, Detroit, L. to R.—Jim Creed, tenor; Eddie Pazik, lead; Mark Roberts, bari; Wally Joure, bass.



CAVALIERS, Detroit and Oakland Co., L. to R.—Thad Wisheart, tenor; Bob McGrath, bari; Ira French, lead; Herman Smith, bass.



K. of P. 4, Tecumseh, Mich., L. to R.—Garth Hall, tenor; Duncan Oliphant, lead; Carl Thomas, bari; Al Williams, bass.



BALLAD BENDERS, Charlevoix, Mich., L. to R.—Nettleton, tenor; Hamlin, lead; Saltonstall, bari; Evans, bass.



VALLEY CITY 4, Saginaw, L. to R.—Perry Riddick, lead; Claude Bruce, bari; Howard Heath, bass; Herb Gase, tenor.



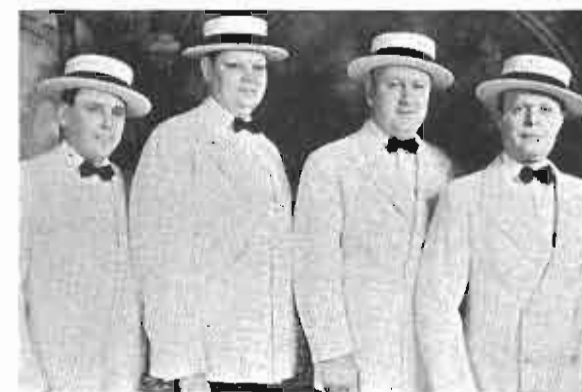
PETER PAN 4, Kalamazoo, L. to R.—Chas. Rushmore, tenor; Berny Leonard, lead; Floyd Deem, bari; Don Deem, bass.



TONSIL BENDERS, Jackson, Mich., L. to R.—Alan Becker, tenor; George Strickler, lead; Leonard Field, bari; Jack Cox, bass.



KEEP 'EM ROLLIN' 4, Pontiac, L. to R.—Merrill Deem, bass; Harry Storm, bari; Paul Sparrow, lead; Harold McDonnell, tenor.



SYNCPATORS, Clayton, Mo., L. to R.—Finis Jaynes, lead; Dick Bernhardt, tenor; Dave O'Leary, bari; Barney Beard, bass.



VICTORY CHORDMEN, Cicero-Berwyn, L. to R.—John Innocentini, tenor; Emil Cisar, lead; Wes. Peterson, bari; Hans Paulsen, bass.



SANGAMO ELECTRIC 4, Springfield, Ill., L. to R.—Newell Davis, bass; Roy L. Fox, lead; Pat Masterson, tenor; O. F. Leamon, bari.



WESTINGHOUSE 4, Pittsburgh, L. to R.—J. Paul Jordan, bass; Earl F. Elder, bari, (seated); R. Clifford Jones, tenor; Wm. P. McDowell, lead.



SLAP HAPPY CHAPPIES, Saginaw, L. to R.—Don Gilbert, J. George O'Brien, Nelson Joyner (Junior), Ed Blum—(Parts unknown, Ed.)



KANSAS CITY BARBER POLE CATS, L. to R.—Henry (Red) Davenport, tenor; Ben Franklin, lead; Bert Phelps, bari; Dick McVay, bass.



HARMONY HOUNDS, Detroit, L. to R.—Mark Roberts, bari; Mort Gittleman, lead; Jim Creed, tenor; LeRoy McKinney, bass.



FOOD CITY 4, Battle Creek, L. to R.—Keene Wolf, tenor; Lee Braund, lead; Harold Herrick, bass; Ed Brown, bari.



THE MUSICHORDS, Muskegon, L. to R.—Dr. Duplissis, tenor; Ray Johnson, lead; Harold Wibalda, bari; Gayle Churchill, bass.



THOMAS THREE-AND-A-HALF, Flint, L. to R.—Fred Zerbian, bass; George Murphy, tenor; Clarence Rydmark, lead; Lee Thomas, bari.



AMERICAN LEGION 4, Detroit, L. to R.—Glenn Shields, Art Wrobbel, Howard Tubbs, Monty Marsden.



CHORD-INATORS, Pontiac and Oakland, L. to R.—Walter Kadell, lead; Harold Wells, tenor; John Beaudin, bari; Wm. Otto, bass.



FOREST CITY FOUR, Cleveland, L. to R.—Carroll Pallerin, tenor; Syd Hesse, lead; Maynard Graft, bari; Ed Crockett, bass.



PROGRESSIVE INDUSTRIES, Detroit, L. to R.—
Glenn Bennett, tenor; Lyle McKerrell, bari; Carl
Restivo, lead; Mike Arnone, bass.



PORT CITY FOUR, Muskegon, L. to R.—G. Dick
Hendrick, bass; John Oldenburg, bari; Henry Poorl,
lead; Win. Hendrick, tenor.



THE PEACHPICKERS, Atlanta, L. to R.—Dick
Sturges, Henry Brock, Jim Walker, Al Ostuni.



3 BRASS HATS & A NON-COM, Ft. Benning, L. to R.
—2nd Lt. H. C. Iten, Maj. J. M. Baker, Tec. 5 D. A.
Hesse, Maj. J. B. Chesson.

OKIES ALUMNI REUNION SCHEDULED

At 11:30 P. M. Friday, the 100 members of the Alumni Association of the Okies—Tulsa's veteran quartet, currently made up of Bill Downing, J. Frank Rice, O. C. Cash and Fred Graves—will gather for their annual gabfest in the Washington Room of the Book-Cadillac Hotel. The main topic of conversation will be the early days of our Society during which the Okies were bent on swiping every new swipe they heard other quartets use. It has even been said that was the reason for the constant turn-over in members. Frank Rice would kick out a member, take in a new one, keep him long enough to steal all the "stuff" he had and out he'd go to make room for another victim.

Another group meeting of interest will be the Saturday luncheon of members of the 5 quartets which have been crowned "National Champions" since the founding of our Society. "Doc" Enmeier of Tulsa (Chordbusters) and Frank Thorne of Chicago (Elastic 4) are in charge of arrangements.

SIDE LIGHTS ON GRAND RAPIDS PARADE

By Walter Kadell of the Chordinators

Red Masters surrounded by a bevy of beauties at both afterglow and after-afterglow.

* * *

We soon learned that to find the after-afterglow "eatin' victuals," just follow Paul Sparrow, Pontiac's rotund sparkplug.

* * *

Lucky Al Eason—his sales itinerary always seems to include cities and towns holding Barbershop Quartet Parades.

* * *

Bill Otto doing the 100-yard dash down the corridor to Room 463 in his shorts, to get in on an impromptu quartet.

* * *

Schubert Club, under Frank Goodwin's baton, in three grand numbers.

* * *

Wonderful stage setting in completely filled Civic Auditorium.

NEW ENGLAND CHAPTERS CELEBRATE ANNIVERSARY

Northampton, Springfield, Terryville, and Hartford Chapters joined forces at the Northampton Country Club in April to celebrate the sixth anniversary of the Society. A delegation from Albany, N. Y., also attended.

The extension activity of Northampton requires study by all members of the Society. The Chapter has been directly responsible, either through individuals or cooperative effort, for the sponsoring of Springfield, Binghamton, New York City, and Albany. Hartford is in direct line of descent as it was brought into being by Springfield. Endicott is also a grandchild, or something, as it was sponsored by Binghamton. Paterson, N. J., also came under the influence of Northampton representatives.

CLEVELAND PLANS QUARTET SHOW

September 30th is the date set by Cleveland Chapter for its "big night." The show will be presented in the Music Hall of Public Auditorium, capacity 2700. The Elastic Four and Harmony Halls will highlight a program which will include the Cleveland 1943 Finalists, the Four Flats and the Forest City Four, the Lamp-lighters, Cleveland, quartets from Cleveland-West Shore, Lorain, Massillon, Dayton and Cincinnati Chapters.

WHAT VOICE IS HARDEST TO GET?

The Secretary of the Galesburg, Ill., Chapter wants to know which part other Chapters have the greatest difficulty filling . . . tenor, lead, baritone, or bass.

TULSA QUARTET ACTIVE

Somewhere between Detroit and Tulsa there's a picture of a quartet that ought to have been included in this Bulletin. This group has been doing a whale of a lot of singing.—USO's, PTA's, churches, civic organizations, etc. Baritone of this up and coming outfit is Bill Wortley, president of the Chapter in 1942-43.

Illinois Association Officers



New state officers were elected at Peoria, May 7th. L. to R.—Hank Stanley, Chicago, secretary; Walt Chambers, Rock Island, treasurer; Tom Berry, Galesburg, president; Royce Parker, Peoria, vice president; Carroll Adams, International Secretary, leads the quartet in a rendition of, apparently, "Violets Sweet," to judge by the expressions.

BINGHAMTON TRIES A NEW ONE

Binghamton Chapter is going to try what seems to be a new idea. Each meeting is to be completely run by one member. His will be the task of laying out a complete program of entertainment and seeing to it that it is run off properly.

ENDICOTT SHOWS HOW

Endicott, N. Y., Chapter gave a demonstration of Extension Activity recently that might well be copied by other Chapters of the Society. For three months in succession, practically the entire membership of the Chapter journeyed to towns within fair distance and put on a barbershop night for the benefit of local prospects. Without doubt, new Chapters will result.

ORIGINALITY OF NAMES

The East apparently gives nothing away to anyone when it comes to naming quartets. Such names as "Tri City Slickers" and "The Four Chords," both of First New Jersey Chapter, (Newark and Essex County), will look well on our International programs.

Chapter Chatter

MASSILLON TO ENTERTAIN 10,000

As we go to press, Massillon Chapter sends word of its initial effort in large scale entertainment of the general public. On May 24th, in Tiger Stadium, some 10,000 Ohioans will enjoy an event, the like of which has never been seen in Ohio, or probably, elsewhere. Combining forces with the Massillon High School band, coached by George "Red" Bird, vice president of Massillon Chapter, the Massillon SPEBSQSA chorus and quartets, plus others from Cleveland and Cleveland-West Shore Chapters, will thrill the immense audience with a program of music in true barbershop style. Feature of the night will be a torchlight parade with the entire band and chorus arrayed in Gay 90's costumes. "Such scouring of attics and old trunks hasn't hap-

pened in Massillon since the Civil War," according to Bob Smith, secretary of the Chapter and MC of the event. "We expect to put barbershop and SPEBSQSA across to our part of the world in a big way," says Bob.

RENO SETS A RECORD

At the March dinner meeting, held at the Gallery Hotel in Reno, 100% of the membership sat for four solid hours of gang singing, quartet singing, solo and duo renditions of old tear jerkers . . . the record being that this feat has never before been accomplished without benefit (?) of speech makers, professional entertainment, etc. Featured was the Chapter's top quartet, the Hard-Rock Harmony 4. Two more quartets are on the way.

SAGINAW HAS A REAL BUDGET

With profits materializing from various enterprises, Saginaw has set up a real budget for the coming year. \$50 goes to the Michigan State Association; \$250 for advertising in the Society's publication, starting with an announcement in three colors in this issue; \$100 for advertising in National Programs; and \$150 for expense at the National Conference in Detroit. The Chapter has been asked to furnish talent for part of a program to be broadcast over several radio stations and is considering the proposition. With attendance at various Michigan State Parades, our own Marathon Contest, appearances at over 20 civic enterprises, the Chapter has had for and away its busiest year.

Barbershop Bafflers

Compiled by CHARLES M. MERRILL

President, Reno Chapter

Being as how this is the first issue of a new department, we felt we should get off to a dramatic start. So here are ten songs theatrically described for you to decipher. True, this first puzzle is a very wordy one. You are assured that in the future we shall not be so verbose.

1. The curtain rises on a wintry scene. Much snow is in evidence. The sound of sleigh bells is heard and suddenly an open sleigh appears drawn by a single bob-tailed nag. The young couple is singing and laughing. As they dash by the horse gets into a snow drift and over goes the sleigh. Who was this snow-dunked damsel?

2. The curtain rises on the streets of a large city (NO; it is not Detroit). It is a very gay and lively scene, indeed, with children playing games and dancing on the sidewalks. You should know the name of one of the little girls.

3. The curtain rises on the bed-chamber of a young Irish lass. Dawn is breaking. From the hills the hunter's horn is heard. Outside the window we see the lark shaking the dew from her wing. We know that today this girl must part from her lover and for a good long time—maybe for years; maybe forever. But what do we observe? Is she readying herself for this unhappy leavetaking? She is not! She is sleeping! Who is this carefree slumberer?

4. The curtain rises on a very seamy bedroom occupied by a loving couple. Through the transom appears a .44 pistol which discharges in the direction of the bed. The man is fatally hit. (Note for accuracy's sake: some versions have it that the shot came through the door, or through the floor, or out the back door. But wotthehell; it got him anyway.) We don't care about the pistol-packing man. But who was the gal in the room? Her name, please, and if you have it, her telephone number.

5. The curtain rises on a Scotch scene (as a matter of fact, braces—whatever they are). A very lovely Scotch lassie with snow-white brow and swan-like throat is plighting her troth to her lover who, we predict, will be singing her praises and offering to lay down his life for her for many years to come. Who is this exemplary female?

6. The curtain rises on a wooded hill. Below, by a creek, we observe a mill where sits a young couple. Scene 2: The curtain rises on the same scene but changes are observed. On the hill stands the man alone, but he has grown old. The hill is denuded of grove; the mill has grown rusty and is no longer in operation. I.e. time seems to have passed. A good guesser would venture that the old gent is thinking back on his fair companion of scene 1. By the way, what was her name?

7. The curtain rises on a stream (not an old mill stream—just a plain stream). On its shores a couple is seated, the man weaving garlands of flowers (presumably leis) for his bright eyed girl friend. Thereupon (presumably because he can't find anything better to do, although, frankly, we never have been able to figure out

why) he commences to count. He never gets up very high but demonstrates that he is something of a linguist. Personally we shall always regard him as something of an ass. But enough of him. Who was she?

8. The curtain rises on a mine located in a canyon where a 49er is hard at his labors. His daughter, light as a fairy but with big feet, drives her ducklings to the water, falls in, drowns. (Action fast enough for you?) Who was this most unfortunate clumsy?

9. The curtain rises on an Irish market scene. A lovely girl appears driving a low-backed car and seated upon a truss of hay. And does she get away with murder! The man at the turn-pike bar lets her through without even asking for the toll! Her name please.

10. The curtain rises on a lovely little seaweed bungalow at the bottom of the ocean. An unusual though attractive girl (unusual in that her lower extremities are definitely piscine) is entertaining her boy friend by the light of the star fish. The boy friend is obviously having the time of his life. He'll never stop bragging about it. But who was she?

(For Answers See Page 35)

PALMER, JR. WRITES NEW BOOK

Title: *Twenty-One Day's Rest in a Navy Dispensary*

A/C John R. Palmer recently wrote to his dad, Bill, of Tulsa. (Bari of the Mainstreeters):

"I got the copy of the Harmonizer and Stephens recognized it and asked if I was a member. I told him the history of SPEBSQSA in our house. He used to sing tenor in a quartet, so we set out to find a bari and bass in the ward, but all the other inmates are Mairzy Doats fans. Tonight we are going to sneak out and find a good bari and bass and breathe scarlet fever germs in their faces. I have agreed to sing the lead. I still claim to be the only Society member that wants to sing bass, has a baritone voice, only harmony instinct being tenor, and always wind up singing lead on account I know the words. A one man quartet, maybe. Steph. and I are content now with singing duets, but the true barbershop instinct is surging forward. We are going to stay with it until we are able to make a Boring Foursome out of the present Gruesome Twosome."

MINNEAPOLIS TO HAVE QUARTET CONTEST

The Minneapolis Aquatennial Association has announced the 1944 Minneapolis Aquatennial for the ten days starting July 21st. One of the features of this year's schedule is to be an open contest of barbershop quartets. The plan is to use the same rules of judging which our Society is to use at this year's International Contest, and the Minneapolis Chapter of our Society is collaborating with the Aquatennial Association in urging quartets in our Society to make the trip to Minneapolis and participate in the contest. Send all inquiries regarding contest rules and prizes to the Minneapolis Aquatennial Association, 612 Builders Exchange, Minneapolis, Minn.

Chapter Chatter

NEW JERSEY QUARTET TO COMPETE

The "Garden State Quartet," New Jersey State Champions, will be on hand at Detroit, ready and willing to show how it's done in the East. Growth of the Society in New Jersey has been slow but sure. Paterson and Newark also have thriving Chapters.

CHICAGO HAS PERMANENT QUARTERS

With the establishment of permanent paid quarters at the Hotel Morrison, Chicago Chapter marks up another "first." The "Complete Program per Meeting" idea has been extremely successful and will be continued. Chicago's financial setup has been revised somewhat—such innovations as a permanent "per capita tax sinking fund" and penalties of \$.50 per month on unpaid dues (which incidentally have been raised to \$5 per year), are expected to result in a steady improvement.

WHAT A CHAPTER . . . IF!

Warsaw, N. Y., the "biggest little Chapter in the Society" would be a tremendous affair if a few things could be changed. Sec. R. A. Simpson reports that Warsaw is so small that when a quartet starts a song in the ice cream parlor, 4000 people hear the noise. 2500 of these are women and children. When the chorus rings out, the remaining say, "Oh, Barbershop." Of these 1500, 1200 are either drafted or work nights. When the Sec. announces a rehearsal, only 300 are left to answer the call. Of these, 261 couldn't carry a tune in a bucket, so only 39 members are left.

The Chapter repeated its very successful 1943 "Smokes-for-Soldiers Minstrel" in late April, netting over \$1000 for this worthy cause.

ST. LOUIS PARADE—GREAT

A swell time was had by all at our "Parade of Quartets" held in the Gold Room of Hotel Jefferson here in St. Louis on Friday, April 21st. It was a complete sell-out. Things moved pretty fast under the able direction of "Fire-Department" Anderson who did the M. C. work.

The quartets that participated were, The Syncopators, The Aristocrats, who won fourth place at the Chicago Convention last June, and the new up and coming Harmony Harbor Four, the old reliable Mound City Four, the Masqueraders, the Variety Four, Tune Twisters, and last but not least, the St. Louis Police Quartet who did a number in operatic "Maizy-Doats" style that really got applause from the 1300 who attended this affair.

We also had two husband and wife quartets, one called the Mixed-Up Four and the other, the Bridge Table Four. Both will, we hope, be in Detroit in June. Victor Scholz, our German Irish Tenor sang "One Alone" beautifully.

Following our regular Parade of Quartets, we had a very delightful floor show, MCed by none other than the ex-cap Jack Lehr. You will remember Jack, one of the St. Louis Police Quartet singers, the bary, in the Chicago Finals in 1943.

GRAND RAPIDS "INVITATIONAL"

Over 5000 people jammed the Convention Hall at Grand Rapids April 15th to hear barbershop quartets from here and there in the first "Great Lakes Invitational." We simply haven't space to list all the quartets who took part. We only marvel that all were able to get on the stage and off in just one evening, plus the appearance of the Grand Rapids Schubert Club. At any rate, so successful was the affair that G. R. is already announcing a repeat performance next year.

PEORIA HAS VICTORY SING

Peoria Chapter presented its 2nd Annual "Victory Sing" on Sunday, May 7th. The Corn Belt Chorus occupied a featured spot on the program and did a beautiful job. Most of the Society's outstanding quartets were there, including the Harmonizers, Elastic Four, Kansas City Barber Pale Cats, Ambassadors, Harmony Kings, etc.

WICHITA IN FOURTH ANNUAL SHOW

Saturday, May 27, at the Arcadia Theatre, Wichita, the West's preview of the International will take place. Topping the program will be The Elastic Four, Chicago; the Kansas City Barber Pale Cats, and the Mainstreeters, of Tulsa. Heretofore, this event has been held in a hotel ballroom but the demand for tickets was so great last year that it was decided to move to a large theatre this year.

CALIFORNIA CHAPTERS INVITE VISITORS

Edison Thomas, 602 Jergins Trust Bldg., Long Beach, Secretary of the Chapter in that city, comes up with this one:

"No doubt there are many eastern boys in the service on this coast, and if the magazine could carry a note that we meet on the first Friday of each month at Elk's club, some one might drive in to see us.

"Staff Sergeant Tim Weber, USMC, Camp Pendleton, member of the Detroit and Oakland County Chapters, hitch-hiked 100 miles to be with us on two occasions. He is living at Oceanside, near San Diego."

Bob Reilly, 548 15th St., Santa Monica, Sec., and Tom Rawlings, 833 5th St., same city, Pres., write that their Chapter meets the first and third Mondays at the Vets Service League, 1447 16th St. Rawlings, also, is a former Oakland County Chapter member.

STURGES VISITS OUR ARMED CHAPTER

Dick Sturges, International Historian, song bird, sign pointer, patron of the arts, Red Rock Cola drinker, and what not, recently paid a visit to "Spirit of 176th Infantry" Chapter of SPEBSQSA, at Ft. Benning. Dick, according to J. H. Osterlag, Chapter Sec., pronounced progress so far made by the military as being, "splendid and thoroughly in line with the spirit of the Society." Being stationed in a somewhat isolated part of the post, the quartets of the Chapter have been much in demand.

CLEVELAND-WEST SHORE HAS DINNER

The newly chartered Cleveland-West Shore Chapter held a dinner at the Lake Shore Hotel, Saturday, May 6th. About 400 attended, including large delegations from Cleveland, Lorain, Massillon and Dayton Chapters.

CLAYTON GETS AROUND

Ray Campbell, Secretary, reports that Clayton, Mo., quartets have made appearances at bond sales, hospitals, civic clubs, churches, war plants and all the USO centers in the city. Programs of entertainment have been staged at Jefferson Barracks, Lambert and Scott Air Fields, the Veterans and Marine Hospitals, the Masonic and Old Peoples Homes.

ELKHART "NIGHT OF HARMONY"

In the opinion of one quartetter who has been around plenty, the Elkhart "Night of Harmony" was the most pleasing party his quartet has ever participated in from every standpoint. As he sees it, the fact that only six top notch quartets were scheduled and that each made several appearances, had much to do with the all-over good effect. The 450 capacity of the Hotel Elkhart ballroom was sold out a week before the event. The Indiana Chapters, in the immediate area—Gary, and South Bend, with Elkhart, have laid plans to hold quarterly meetings jointly.

BATTLE CREEK WAXES FAT

It must be the diet, or diets, for which B. C. is famed. At any rate, B. C. reports a growth from 12 to 73 members in less than a year. Our information is that most of the credit goes to Prexy. E. D. Sperry and publicity director Lee Braund. Lee has proved once again the efficacy of advertising. By mailing many hundreds of notices of meetings to B. C. citizen-prospects, Lee has enticed many of them to come around. Once they come, Pres. Sperry manages to see that they return.

High spot of the Spring season was the B. C. Parade of Quartets, for which Kellag Auditorium, capacity 2500, proved inadequate to accommodate the crowd. U. of Mich. Stadium, capacity 110,000, is under consideration for next year.

MUSKEGON DOUBLES MEMBERSHIP

With 206 paid members, Muskegon claims to be the third largest Chapter in the Society. The Chapter's quartets, the Unheard-of-4, Port City, Musichards, Harmony Weavers, Old-timers, and Continentals, plus the Blendettes (girls), have been on the job continually, appearing at every function at which they are asked to sing. The Chapter also considers it has established something of a mark to shoot at in that at least one Muskegon quartet has appeared at every Michigan function in the last twelve months except the Pontiac affair and there Selective Service was to blame. With five quartets entered in the International Contest at Detroit, Muskegon expects to make a smash hit at that event.

BARBERSHOPPE QUARTETTES

On the Night of June 16th!!!

AT THE VARIETY SHOW

You'll See 'Em! You'll Hear 'Em!

THE JOHNSON SISTERS, Chicago



THE JOHNSON SISTERS, Chicago. Top to Bottom—Ruby, tenor; Irene, lead; Stella, bari; Harriet, bass.

THE BARBERETTES, Peoria



THE BARBERETTES, Peoria, L. to R.—Dorothy Pierce, Gladys Benner, Kay Solich, Idelle Dykeman.

THE CHARMERETTES, Jackson



L. to R.—Virginia Fitch, bari; Beverly Farrand, lead; Mary Schoch, bass; Vera Fitch, tenor.

THE BLENDETTES, Muskegon



Standing—L. to R.—Virginia Cook, bass; Lola Hahn, tenor; Seated—Clarice Hanson, bari; Janet Acker, lead.

JUST 4 OF THE "ACTS"
YOU'LL SEE AND HEAR
THAT NIGHT!

O'BRIEN'S "SLAP HAPPIES" NEED ARTIFICIAL RESPIRATION

Dear Editor:

Junior's breathing! !

Maybe that doesn't mean anything to you, but to me that's double barreled trouble with a capital "T" and a bigger headache than the pitch-pipe which darn near threw the Slap Happy Chappies into a ground-loop and has had us hovering between a white tie and tails and a high bicycle ever since Don Gilbert bought us that tin whistle.

Yes, Carroll, Junior's breathing. As a matter of fact he's been breathing for nigh onto forty years, but the trouble is that he didn't realize it until about a week ago.

It all started with Don Gilbert again. Somebody's got to clip the wings of that flying jitney of his or the Slap Happies are going to end up cutting out paper dolls for certain.

Somewhere in his travels he got hobnobbin' with a quartet that sold him the idea that certain songs might sound better if just a little effort was devoted to phrasing. For instance, if everyone said the same words at the same time, if everyone took a breath at the same time . . . ah, Carroll, say no more, that breathing thing did it.

Next time we had a rehearsal Don popped it on us. We agreed to give it a whirl and got out the SPEBSQSA arrangement of "Flowers in May." We sing that one you know . . . just as it's written. It may sound different than anything you've heard before, but nevertheless we sing it like it's written.

Well, we dragged out May and the posies and with pencil in hand we went to work. Very carefully and very conscientiously we covered that score and whenever we came to a place where we just simply had to come up for air, we made a check mark. When we finally got it checked and double checked, we backed into the key of B flat and took off.

Then it happened. Junior Joyner . . . he's our baritone you know; well, Junior got so interested in his breathing that he forgot to bari so we had to back up and start over. Next time he got so involved with his bari that he forgot to breathe and by the time we got to the part where we were "loving her in the same old way" Junior fell flat on his face and it took us an hour and twenty minutes to bring him to.

That ended the rehearsal for that night and by the next time we got together things were in a terrible mess. Junior was having breath trouble. I don't mean the kind they talk about in the Listerine ads; he was just simply having trouble with his breathing. Here he'd been on this good earth for more than forty odd summers and it wasn't until this thing happened that he realized he's been breathing all these years . . . now he can't think of anything else.

Not only that, he now finds that he has to learn the words because if he doesn't know the words how the heck is he going to know when to breathe? You've really got to know Junior to appreciate how complicated

this situation is getting to be. He was great as a bari as long as he only had his two bari notes and da da de da to remember. Now with words, music, and breathing added to the responsibility of keeping in the right key it looks like Junior's about to give up and go back peddling fish.

Maybe you think I'm just worried about Dick Sturges and his Peach Pickers. Oh, sure, I read his article in the last Harmonizer. That's what happens when you make the thing so bloomin' good that everybody reads it from cover to cover.

But "phooey" sez I. What do I care what Sturges says. It's spring, ain't it? Well, let the "South Wind" blow, I should worry. As for our championship, it's safe as War Bonds and any time these Georgia orchard warblers think they can take it away from us they just better keep right on picking peaches.

Where does this guy Sturges get the idea that his aggregation is bad? I remember seeing a picture of them in one of the early issues of our publication. Way back in the days when it was called "Barber Shop Re-chordings" long before it even had a one cylinder name and three colors on the cover. I remember Dick in the background like an old mother chicken spreading his wings lovingly over four snappy looking young "gammy-hawkers" with mouths agape like they might be tearing the heart out of "Frisolous Sal" or rippin' the pantaloons off of "Nellie," and underneath the picture it said, ". . . Dick Sturges, The Mascot."

That, Carroll, is prima facie evidence that the Georgia Peach Pickers can't possibly be as bad as we are. Dick Sturges has never heard us and that of course is where ignorance is bliss. But you've heard us and you know darn well that we're so bad that we couldn't even get a mascot.

So much for Mr. Sturges, he'll find out when he comes to Detroit in June who the World's Worst Quartet is; and when the discords clear away it will still be the Slap Happy Chappies.

If Dick thinks he's got trouble, wait until his gang find out that they are breathing . . . or are they?

Sincerely yours,

J. GEORGE O'BRIEN,

Saginaw, Mich.

May 5, 1944

ANSWERS TO BAFFLERS (Page 32)

1. Fannie Bright
2. Mamie O'Rourke
3. Kathleen Mavourneen
4. Nelly Bly (sometimes Alice; sometimes Blye)
5. Annie Laurie
6. Maggie
7. Rebecca
8. Clementine
9. Peggy
10. Minnie the Mermaid

THE OLD SONGS

The storehouse of old songs is replete with tuneful melodies that harmonize in the manner we think of in terms of "barbershop." Their very age tends to make many of them elusive. Sometimes we remember an old tune by a beginning or ending phrase in the chorus that may not coincide with the actual title. For example, the song listed below as "Down In Dear Old New Orleans" is more familiarly known among barbershoppers as "Dancing In the Moonlight," the opening phrase of the chorus.

You can help the editor by searching your attics and storerooms for old sheet music, going through it and sending in the information that will round out our subsequent lists. Please, everyone, help us if you can. Address such information to Carroll P. Adams, International Secretary, 19220 Gainsborough Road, Detroit (23), Michigan.

TITLE	YEAR	AUTHOR-COMPOSER	PUBLISHER
After the Roses Have Faded Away	1914	Buchanan-Ball	M. Witmark & Sons
Alabama Jubilee	1915	Yellen-Cobb	Jerome H. Remick & Co.
All Through the Night	Old Welsh Air	Walter Maynard (English words)	G. Shirmer
Be My Little Baby Bumble Bee	1912	Murphy-Marshall	Jerome H. Remick & Co.
Come Back, Dixie	1905	Mahoney-Wenrich	Leo Feist, Inc.
Cuddle Up a Little Closer, Lovey Mine	1908	Hauerbach-Hoschina	M. Witmark & Sons
Daisies Won't Tell	1908	Anita Owen	Jerome H. Remick & Co.
Down Among the Sugar Cane	1908	Avery & Hart—Mack & Smith	Mills Music, Inc.
Down In Dear Old New Orleans	1912	Young-Conrad & Whidden	Jerome H. Remick & Co.
Dreaming	1906	Heiser-Dailey	Jerome H. Remick & Co.
Floating Down the River	1913	Lewis-White	Will Rossiter
Honey Man	1911	McCarthy-Piantadosi	Leo Feist, Inc.
I'm All Bound Round With the Mason Dixon Line	1907	Lewis & Young—Schwartz	Waterson Berlin & Snyder Co.
Indiana Moon	1923	Davis-Jones	Irving Berlin, Inc.
I Want To Be in Dixie	1912	Berlin & Snyder	Waterson, Berlin & Snyder Co.
My Pony Boy	1909	Hearth-O'Donnell	Jerome H. Remick & Co.
The Picture That is Turned Toward the Wall	1891	Arthur Graham	M. Witmark & Sons
School Days	1907	Cobb & Edwards	Mills Music, Inc.
Starlight	1905	Madden-Morse	F. B. Haviland Pub. Co.
Sunbonnet Sue	1908	Cobb-Edwards	Mills Music, Inc.
Sunshine of Paradise Alley	1895	Ford-Bratton	Robbins Music Corp.
There's a Little Spark of Love Still Burning	1914	McCarthy-Fischer	Leo Feist, Inc.
Wabash Moon	1931	Dreyer-Dwney	Irving Berlin, Inc.
When You're Away	1911	Brown & Young-Grant	Jerome H. Remick & Co.
You are the Ideal of My Dreams	1910	Herbert Ingraham	Shapiro, Bernstein & Co.

DESERT BARBERSHOPPERS

Phoenix-Saguaro Chapter reports great activity out there among the cacti, (cactuses). Two quarrets, Desert City Four and Thunder Bird Four are fast becoming popular around town as the result of appearances on a number of Red Cross and War Bond programs. Reg Manning's cartoon in this issue is slightly exaggerated, according to Billy Hallett, Secretary of the Chapter, but not too much.

HARMONY HALLS FETED

Grand Rapids Chapter, proud parents of that happy offspring The Harmony Halls, threw a party for the boys after they won the Michigan State Championship. Each member of the quartet was presented with a tie, lapel decoration, and handkerchief to match. Their wives were presented with corsages, possibly as a reward for all the nights they had to sit home alone while the Halls practiced or made one of their frequent appearances.

Here's the GRAND RAPIDS GANG, (Michigan No. 4)



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Those Guys Will Go to Any Length to Get a Tenor

RED MASTERS GATHERING MUGS

Thurlo G. "Red" Masters, Chairman of this year's Quarter Registration Committee, a nationally known member of the Detroit and Oakland County Chapters, is gathering together a large and interesting collection of shaving mugs which will be on display, together with his 107-year-old barber chair, throughout the Conference. Red already has scores of old mugs, on which have been inscribed the names of various of his friends in the Society and of many well-known quartets. If you have one, or can get your hands on an old shaving mug of the Gay 90's era, why not have your name put on and send it along to Red for his collection. His address is 14861 Ferguson, Detroit 27, Mich.

MORE ELASTIC 4 RECORDS

It will be good news to our readers to learn that there are 75 additional sets of the records recently made by the Elastic 4 now available. Orders should be sent to Frank H. Thorne, 6216 W. 66th Place, Chicago 38, Ill. Better hurry, because these will probably be the last and they are going rapidly.

SOMETHING NEW IN PUBLICITY

The picture shows a window of Houseman's, well known Grand Rapids department store, just before the "Great Lakes Invitational" held in G. R. in April. This represents as novel a piece of window display as it does an unusual bit of publicity for the Society. In addition to the figures, there was a large poster, (not shown), naming the time, place, quartets participating, etc.



DIRECTORY and ANNOUNCEMENTS

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

GEORGIA		CONTINENTAL SECURITIES CO.	CLEVELAND
ATLANTA		VERNON W. HALE Peoples National Bank Building	CLEVELAND CHAPTER Meets at Hotel Carter June 9th and every Second Friday thereafter. Charlie Dickinson, Pres. George MacPherson, Treas. Maynard Graft, Sec. 502 Electric Bldg. Main 9900
R. H. (Dick) STURGES Portraits - Landscapes - Designs Box 1228 Atlanta, Ga.		H. E. HALL & SON Heating Engineers Gordon Hall Grand Rapids	THE FOREST CITY FOUR (1943 Finalists) Plain or fancy harmonizin' at Sales Meetings, Prize Fights, Weddings, Baptizings, Dances, Crap Games, Po- litical Meetings, Bowling Alleys, etc. 1539 Guardian Bldg. CHerry 1203
ILLINOIS		PLASMAN & GAIKEMA Automotive Jobbers 586 Jefferson, S. E. Grand Rapids	THE LAMPLIGHTERS Brown, Honeycutt, Rowe and Karl Singing the Songs of Long Ago in true Gay '90's Barbershop Style. GLENNVILLE 6600
CHICAGO		FLINT	Deac Martin . . . Unique Services Editorial, Promotional Assignments 649 Union Commerce Bldg. CH 7230
THE ELASTIC FOUR RCA Victor 5 record set \$8.25 Order from F. H. THORNE 6216 West 66th Place CHICAGO 38, ILLINOIS		FLINT CHAPTER Meets 2nd Fri. of each month at the HOTEL DURANT "BIT & SPUR" We Welcome Visitors	CARROLL T. PALLERIN 1539 Guardian Bldg. CHERRY 1203 Insurance
THE FOUR HARMONIZERS National Champions 1943 Ives Lead Schwab Tenor Sinclair Bari Stein Bass		OAKLAND COUNTY	A. "MIKE KELLY" WOODS Champion Crow of Cleveland Collection Experts CHERRY 6328
WES GUNTZ "Society's Greatest Listener" SHIP'S CAPE — CHICAGO		OAKLAND COUNTY CHAPTER (MICHIGAN No. 9) Meets first Friday of each month Ferndale "Come up and see us some time"	WISCONSIN
THE MISFITS Number 1 entry in 1944 Contest JOE-ART-PERK and PETE "Easy to remember but so hard to forget"		PONTIAC	RACINE
W. WELSH PIERCE Accident and Health Insurance Exclusively 10 S. LaSalle St. Franklin 7822		THE CHORDINATORS Mike - Walt - Jack - Bill Just drop a hat	RACINE CHAPTER Meets the 2nd and 4th Monday Julius A. Krenzke, President Edwin J. Hahn, Vice President Victor Wollang, Treasurer Arthur C. Bowman, Secretary 1308 Center St. Pros. 6017-W
ROCK ISLAND		MISSOURI	RESERVE
AL GREGG'S "GREYHOUND" 221 20th Street Where Good Fellows and Song Fellows Meet		ST. LOUIS	SPACE IN THESE
MICHIGAN		St. Louis Chapter Meets 2nd and 4th Mondays ROOSEVELT HOTEL Virgil Pilliod, Pres. Russell J. Fanning, Vice-Pres. J. G. McFarridge, Sec. Rudy Albachten, Treas. Bob Shreves, Mus. Dir.	COLUMNS
GRAND RAPIDS		NEW JERSEY	FOR NEXT ISSUE
GRAND RAPIDS CHAPTER Meets at Parkland Hotel 2nd and 4th Friday of Each Month G. Marvin Brower, President Harold Hall, Vice-President R. G. Carpenter, Secretary Home of The HARMONY HALLS		JERSEY CITY	NOW!
BROWER MEMORIALS G. Marvin Brower, Prop. Grand Rapids Holland Allegan		BARBER SHOP QUARTET ROUND UP Garden State Glee Club Chapter Saturday Evening, June 3rd, 1944 Schutzen Park, Boulevard and Bergen Turnpike North Bergen, New Jersey Dancing? Yes—Singing? Double Yes	
		OHIO	
		CINCINNATI	
		CINCINNATI CHAPTER Meets at Hotel Metropole First and third Mondays each month Curtis M. Hahn, President Jack H. Price, Treasurer Jack J. Moore, Secretary HEADQUARTERS 2507 Carew Tower CHERRY 2211	

ANNOUNCING

Second

Annual



April 7, 1945

Grand Rapids, Mich.

The Best in Barber Shop Harmony—The Nation's Largest Audience, (5068 this year) Hospitality PLUS—An Entire Hotel at Your Command—Glows, After Glows, After-After Glows.

MAKE THIS A "MUST" IN 1945

THANKS FOR COMING THIS YEAR



A MESSAGE OF IMPORTANCE TO ALL BARBERSHOPPERS!

Dear Fellow Barbershoppers: . . . As a member of the Peach Pickers, one of the Society's outstanding quartets, it is incumbent on me to pass on our success formula. We drink nothing but RED ROCK COLA, (made in Atlanta, Ga., by Red Rock Bottlers, Inc.), for 24 hours prior to our appearance in the Society's Contests.



Those of you who have heard the Peach Pickers will know how to appreciate this bit of advice.

Of course, you understand that this recommendation is not in any way influenced by the fact that RED ROCK is one of my best customers.

DICK STURGES

International Historian and Director of SPEBSQSA; coach, mascot, be-all and end-all of the Atlanta Peach Pickers.