

# THE HARMONIZER

DEVOTED TO THE INTERESTS OF  
BARBER SHOP QUARTET HARMONY

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return to the United

YOU CAN of wild came do off in "See and di "You ca king, not you had no "See who and set lution in a "You ca us in."

making their fourth appearance this week in the war loan drive, quartets from the local chapter of SPEBSQSA gave a half-hour concert last night in the Municipal Hall. The War Loan Committee reports \$18,300 sales at the meeting. It was necessary to buy at least one \$50 bond to obtain admission to an entertainment that had the audience begging for more. The singers are all local business and professional men who, as they say, "get a big lift from being part of a chord." There were no solos.

The singing group is scheduled to appear at Veterans' Hospital next Friday night for a concert in the new auditorium. They will also tour the wards where 128 veterans from the Pacific arrived last week.

Two quartets are also to appear on the SPAR minstrel show to be given by the Coast Guard enlisted personnel at Elk's Hall, January 30. Other local entertainers on this program will include the Stickney Sisters, both SPARS, and Seaman 1/c John R. Day, recently returned to the local headquarters after two years of service in the Pacific.

SPARS BATTLE IN LUZON HILLS

ness of n working the fight It must married around meet at w bands are Is tha ing for? conscienc cent love days? "I am 24 a 4-F. We h months old.

DICK STURGES

PUBLISHED BY

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

FEBRUARY 1945

35c per Copy  
VOL. IV, No. 3

*You are cordially invited*

TO ATTEND THE 6th ANNUAL MICHIGAN STATE  
BARBER SHOP QUARTET CONTEST

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**FLINT, MICHIGAN**

*Saturday, Feb. 24th, 8:00 P. M., E. W. T.*

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All Michigan Quartets whose members are in good standing in their Chapter are invited to participate. Registrations close Feb. 10th, 1945.

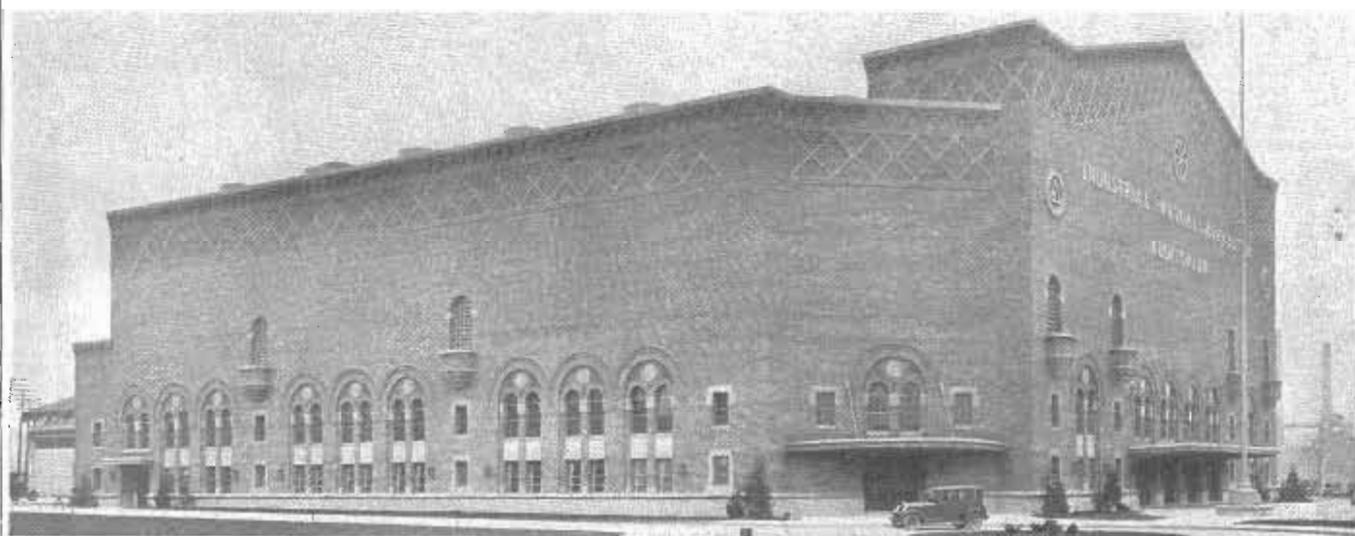
Tickets may be reserved from T. Pat Hall, 2823 Begole St., Flint, Michigan. Main floor, \$1.20, incl. tax. Balcony, \$ .90, inc. tax.

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**FLINT CHAPTER (MICHIGAN No. 3) SPEBSQSA**

**I. M. A. AUDITORIUM**

HOME OF THE 6th ANNUAL MICHIGAN SPEBSQSA CONTEST  
(6500 Seating Capacity)



## *Society in Detroit Area Works Closely with U. S. O.*

### U. S. O. DIRECTOR TELLS HOW TO DO IT



MRS. FRANK WELLINGTON COOLIDGE

Late in the month of February, 1942, I was asked to join the central downtown Entertainment Committee of the Detroit U. S. O. I had been acquainted and had done other work in the city with your international executive secretary, Carroll Adams, and I had learned during that experience that he knows many of the "answers." I called him to discuss with him my idea for my own unit shows in each of which I proposed to place a barbershop quartet. I recognized that the spot in the show must be arranged so that different quartets could be used. In an industrial area like Detroit, many men work in shifts and to find four men available at the same time and also at the time of a specific performance would be practically impossible to achieve with the same quartet. Mr. Adams put me in touch with "Al" Frank, contact man for "The Strollers" quartet. This quartet had a fine background of many years standing in the professional theatre and was an excellent choice to begin the U. S. O. work. "The Strollers" no longer exist due to the death of "Al" Frank, who did so much for barbershop quartet singing in his life-time.

Three types of service men were to be reached by our shows, namely—the men on furloughs who patronize the local U. S. O., on leave, or in travel transit; the men in hospitals in and near Detroit, both bedridden and convalescent; and the men in training camps through the camp theatres and service clubs. Each show must be adapted to the purpose and time allotted and from one large unit several smaller shows could be chosen. In every one of my shows of every size, there has always been a place for a barbershop quartet as this type of entertainment fits any and all of the above-mentioned classifications of entertainment for service men.

The matter of transportation for the men in the quartets was planned as follows: They had to come to the centrally located U. S. O. center in downtown Detroit, where they met the other entertainers participating in the same show. Smaller units are usually driven to and from the camp assignments in Red Cross Motor Corps station wagons, while larger units more often travel in army and navy trucks and buses. The downtown U. S. O. center

has always been the meeting place for the donated transportation and all station wagons and buses return there. In this area most shows are set for evening performance and the units leave about 6:00 P. M. as the camps wish to start the shows around 7:00 to 7:30. This early hour helps the men in the quartets as they are back in downtown Detroit at a reasonable hour. Late Sunday afternoon has been found to be a favorable time for a show, both for the entertainers as well as the camps and such performances are often preceded or followed by a meal at the camp. These are pleasant times of relaxation and bring to all present the realization of what goes on in our nearby camps.

I have tried whenever feasible to have the barbershop quartet work more than once in a camp on the same trip. Many times it has been possible for the quartet to sing in the convalescent recreation room of the hospital either before or after doing its spot in the camp theatre on the regular unit program. "Special Service" men at the camps are always ready to cooperate in any need of extra transportation to bring the quartet singers back and forth. A third performance before men bedridden at the time in the wards has occasionally been managed particularly during the Christmas Holiday Season.

An important feature of successful management of barbershop quartets in U. S. O. entertainments is the establishment of a date for the quartet well in advance. I have, however, experienced countless instances of last minute cooperation when the need arose which often entailed sacrifices by the wives and children of the families of quartet members. It has been revealing and heartening to see the cooperation of large companies in the Detroit area to place the singers in a quartet on the same shift so that the four men can be available for the customary early evening hour meeting time in downtown Detroit. I have called numerous superintendents and public relation offices when the change of the time of work of one man was involved, and when the "U. S. O." situation has been explained and the need of a barbershop

[Continued on Page 34]



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Carroll P. Adams—Editor and Business Manager  
19311 Grand River Avenue, Detroit 23, Michigan  
Phone: GARfield 7260

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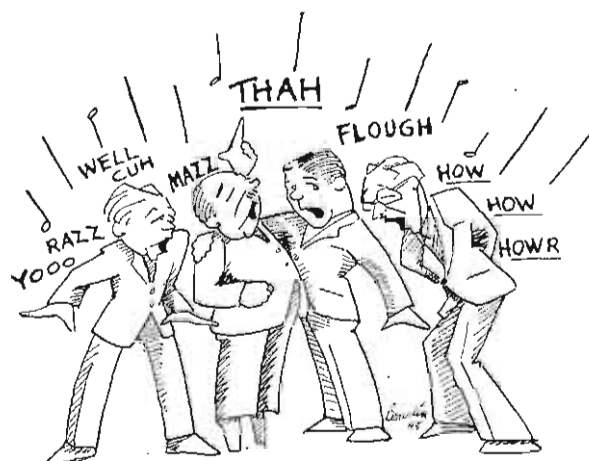
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— ZINN MAYEE —

Enunciation is SO important!

#### THE VALUE OF AN EFFICIENT SECRETARY

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

In May, all chapters will be having their annual election of officers, to take office on July 1st. The International Constitution requires this. If your Chapter has a good secretary now, be darned sure you re-elect him. If your present secretary feels that he is too busy to give the necessary time to the job, by all means replace him. If you have an inefficient secretary and he doesn't realize the injustice he is doing the chapter by continuing in the job, it is your duty to make sure that he isn't re-elected. Our Society will prosper in direct proportion to the number of efficient Chapter Secretaries we have in office.

#### MANUAL FOR CHAPTER OFFICERS

The much needed and long awaited manual for Chapter Officers is now available. It is a joint project of the International Committee on Chapter Methods, made up of E. V. "Cy" Perkins, of Chicago, Chairman; Otto Beich, of Bloomington; Ray Campau, of Saginaw; Thurlo "Red" Masters, of Detroit; Dean Palmer, of Wichita; Virgil Pilliod, St. Louis; and Henry "Hank" Stanley, of Chicago; and the International Secretary's Office. Copies have already been mailed to the Presidents and Secretaries of all Chapters. Other Chapter Officers who wish may secure a copy by writing to the International Secretary's Office. The booklet is designed to make for "smooth-running" of the business affairs of all of our chapters. The compilers will appreciate your comments—and your suggestions for possible future revised editions of the pamphlet.



## Board Holds Mid-Winter Meeting In Cleveland

The Hotel Carter was the scene of the regular Mid-Winter meeting of the International Board of Directors on Saturday, January 13th. Board Members in attendance were President Embury, 1st Vice-President Thorne, Immediate Past President Staab, Founder Cash, Treasurer Stern, Secretary Adams, Vice-Presidents Knipe, Reagan and Rice, Historian Sturges, Master of Ceremonies Scott, and Board Members Holcombe, Merrill, Pilliod, Rackham, Sperry, Brown, Buitendorp, Campau, Marlowe, McFarren, Abbott, Masters, Morgan, Perkins and Stanley. Directors unable to attend the meeting were Baston of Tulsa, Beich of Bloomington, Godlove of St. Louis, Laing and Palmer of Wichita, and Pierce of Chicago.

President Embury called the meeting to order in the Nautilus Room promptly at 9:00 a. m. A recess of 1½ hours for lunch was taken from 12 to 1:30. Deliberations were resumed at 1:30 and they continued throughout the afternoon, until 4:45. An almost unbelievable amount of important business was taken care of. Scores of reports and recommendations were presented, discussed and acted upon. Accomplishments of the current fiscal year were talked over and the formulation of plans for the balance of the year was completed. Mimeographed copies of all of the reports presented at the meeting are available at the office of the International Secretary, and Chapter Officers can obtain any in which they are particularly interested by writing to Secretary Adams.

Among the high lights of the day's business were these:—

a.—A slightly revised Code of Ethics was presented by the Ethics Committee and adopted as official by the Board.

b.—Changes in the official rules for contests and judging were voted. Two of them are major—the others minor, but important.

(The new Code and the revisions in the Contest Rules appear elsewhere in this issue of the Harmonizer.)

c.—The resignation from the Board of Les Baston of Tulsa, due to extreme pressure of business, was accepted with regret, and J. D. "Jerry" Beeler, President of our Evansville, Indiana Chapter was elected to complete the term, which expires in June, 1947. Jerry is Vice-President and General Manager of Mead Johnson Terminal Corporation—also Vice-President and General Manager of Commercial Barge Lines, Inc.

d.—Certain revisions and clarifications of the Society's Constitution were considered and adopted. They included (effective in June, 1945) the addition, as a special Member of the Board, for a one year term, of a member of the SPERSQSA championship quartet of the preceding year, the stipulation that the International Secretary not hold Board Membership because of the fact that he is now an employe on a full time basis, and a provision permitting incorporation of local chapters, if they so desire.

e.—The appointment of Robert McFarren, President of the Buffalo Chapter as Chairman of the Society's

Publicity Committee to complete the term of James Knipe, of Cleveland, who asked to be relieved because of his heavy duties as a member of the Harmonizer Committee.

f.—In the absence of any proposals from chapters to sponsor and to hold in their respective cities the 1945 International Conference and Quartet Contest, it was unanimously voted to accept with thanks a written offer from the Presidents and Secretaries of the 10 chapters in the Detroit area to again sponsor the June, 1945 series of events in the city, providing the Board received no other feasible or acceptable proposals at or before the January 13th meeting. This means that the annual business meeting of the International Board of Directors will be held in the Book Cadillac Hotel, Detroit, on Thursday, Friday, Saturday and Sunday, June 14, 15, 16 and 17th, and that the Finals in the 1945 Quartet Contest will be held in Masonic Temple, Detroit, on Saturday

*[Continued on page 8]*

### HE DIDN'T KNOW . . . .

Once upon a time a wise and prudent Barbershopper, realizing that his income (from whence all blessings flow) might be snuffed out instantly by either accident or disease, and in order that he and his family might continue to eat and live decently though disaster befall, gathered unto himself an Accident and Health policy.

### But - - - -

He didn't know that in the average policy there are over twenty clauses where the language can be, and usually is, unfavorable to the buyer. Do you know what these are? Can you be certain that your plan of protection (every smart man has one) will do for you what you THINK it will do?

We have a comprehensive Evaluation Plan that brings all the facts out into the light where you can see and understand them in your own way.

Write today for details. You may be glad some day that you did.

---

THE WELSH PIERCE AGENCY  
10 South La Salle St.  
Chicago 3, Ill.

## "STUB" HAS A FIELD DAY AT CLEVELAND

"A purposeful Board meeting with complete harmony of fellowship as well as music . . ." is the post-13th summation of President Phil Embury. And echo answers "ditto that opinion" from Board members and a large contingent from out-of-Cleveland. As to Cleveland and West Shore which jointly sponsored the meeting, "tickled pink" at the opportunity to meet old-timers who made the Society possible and newer Directors. Add to that the fact that Cleveland-West Shore had a chance to rub elbows and share swipes with all the out-of-towners, and it adds up to an event that the Greater Cleveland group will always remember with pleasure.

\* \* \*

At the top of everybody's mind "What about June?" Decision was left in the hopper until more definite information is available from O. D. T. Whatever the government decides will be accepted graciously by the Society. If the answer is no, it looks as if '45 will be a year of state and regional meetings. Any one of 'em will be bigger and better by far than the early national meetings. So . . . !

\* \* \*

Naturally, the House of Delegates came in for its usual heavy discussion at the Board meeting. Those who have not studied the problem, weighed the advantages and hazards of such a move can be assured that the matter is constantly under the eyes of a Board that is anxious to bring it about as soon as practical. If for no other reason, some of the older men will welcome the day when they can step from duties into the fun which the average member gets at meetings. But Mr. Average doesn't want a new House of Delegates or any other major move to throw a monkey wrench into a machine that had ground out as much wholesome fun as has the Society in its formative years. When the time's ripe for the good of the Society as a whole, the House will be built . . . on solid foundations of planning based on experience to that date.

\* \* \*

For protection of everybody in the Society, the Board unanimously voted for a new clause in the constitution restricting use of the Society name or emblems until clearance is secured from the International office. Good sense! Just a little move in the wrong direction by a local chapter, such as allowing the Society name to get mixed up with some doubtful promotion, and *everybody's* name is mud in every chapter. More evidence of brains on the Board.

\* \* \*

Because of the Oklahoma laws which make it awkward for a national body to operate under an Okla-charter (11 directors must live in the state to make it strictly legal) a move was made to re-incorporate in Illinois under the broad model law sponsored by the State Bar Ass'n making it easy for national, non-profit bodies to operate under Illinois statutes. But "Founded in Oklahoma" will be retained of course.

\* \* \*

Only six Directors missing when President Embury called the Board meeting to order! . . .

Jerry Beeler of Evansville, Indiana elected to succeed L. C. Baston, resigned.

### FRIDAY NIGHT FELLOWSHIP

Visitors arrived at the Carter as early as Thursday night. At any rate Dick Sturges did. Cleveland and West Shore pooled their meeting night in the English room for a get-together, especially for visitors. Charlie Dickinson, President of Cleveland Chapter, presided. The Society movie, which practically all saw for the first time, revived memories of Detroit in June. Silent though it is, practically every quartet was greeted by part of the audience with the number the 4 sang when photoed. The Board is figuring ways and necessary means for a sound movie of the next national.

Add the Champs, the Elastics, and plenty of impromptu 4's (mostly with Cy Perkins in them) to practically every quarter scheduled for the Ohio Contest next day . . . and . . . it was that kind of a memorable evening. O. C. Cash, National M. C. Carleton Scott, Vice President Maurice Regan, and Deac Martin gave the first of 71 versions of the Okies which continued over two days.

### OHIO STATE CONTEST

The Ohio State Contest, held in the afternoon at Hotel Carter, drew 12 entries. The Lamp-lighters from Nela Park, Cleveland, got the nod from judges "Doc" Nelson, Ray Hall, Gordon Hall, Ed Gaikema, Bob Hazenberg, Joe Wolff, Monty Marsden and Chad Coye. Jim Doyle was chairman of judges.

Second came the Four Flats, Cleveland, runnersup at Chicago in '43. Third: The Lions from Alliance. Fourth: The Forest City Four, Cleveland, runnersup in '43 and '44 national championships. (And what good sports they were to stake their rep as the longest organized and hardest working Cleveland 4. They didn't get top honors, but soar in esteem and affection of Cleveland by their actions . . . then and since.) The Opportuners, also from Alliance which is making a strong bid for the Singinest City in Ohio, came in 5th.

Not in the order of their finishing, the other 7: The Ramblers, Cleveland; Tom Cats, Massillon; West Shore Yachtsmen; Note-wits from Alliance; the Jolly Fellows and Four Sleepless Knights from Dayton; and the Sunsetters, Alliance.

### PRE-PARADE FESTIVITIES

Between the afternoon contest and evening Parade at Cleveland Music Hall, the Cleveland Chapter gave a 5 o'clock tea for wives and lady friends of Board members and Ohio chapter officers. This was followed at 6 by Cleveland's dinner to Board members and the Pres-Sec. of all Ohio chapters. The new champs and the Dehonaires, a five-girl Cleveland quartet sang for the ladies at the Tea. Those who question the arithmetic should be told that only 4 sing at any one time, Edith (Dusenbury) McKay, Edith Duncan and Virginia (Martin) Patterson swapping lead-tenor around in a way

## WITH SO MANY EVENTS TO COVER

that makes the audience ask "Who's singing which?" Lou Dusenbury, bass of The Ramblers, arranges for and trains them. Mrs. Pattison is Deac Martin's daughter, "a pip off the old stock," he says.

### OHIO PARADE

Music Hall of the big Public Auditorium, where a couple of Republican Conventions have been held, was almost filled to its 2,900 capacity. Clevelanders, and the Society's visiting firemen for that matter, saw something different in staging a Parade. A brilliantly lighted shell was at center-stage, with black curtains each side. On audience right, a lectern with a snap-on-and-off light. Dick O'Heren, tenor of the Four Flats, and brother of bass Tommy O'Heren of Harmony Kings fame, MC'd, mostly from the lectern where only his bust and face were illuminated. Compliments on the stage setting and handling showered down on General Chairman Jim Knipe, and his co-workers, Carroll Pallerin and Walter Karl, not only from members but public.

\* \* \*

The printed programs leaned heavily to the conservative side, and might well have been mistaken for Symphony programs. Inner front cover was devoted to a brief sketch of founding and progress of the Society. Back page answered the question so often asked "What is 'barbershop' harmony?" and outlined progress of the Society in Ohio. No advertising. It had been decided to make the entire affair an Educational as well as joyful one. Proof of the education is in the newspaper reports. Even music critics handled it seriously as a worthwhile contribution to civic musical progress. Clevelanders, most of whom heard a Society parade for the first time, are already asking "when's the next one?"

\* \* \*

MC O'Heren utilized his 4 Flats in an interesting demonstration of how 4 parts are meshed together in typical barbershop harmony. "I Waot a Girl" was the guinea pig selection.

\* \* \*

Four Cleveland quartets, the Halls, the Elastics and the four quartets, outside Cleveland, which rated highest in the Ohio Contest, and the All-Ohio chorus constituted the show . . . with an insert of community singing led by Al Vredevel, from Muskegon, in which he divided the audience into four full-throated notes. To their amazement, when they put 'em together in Al's sequence they were singing "How Dry I Am." An excellent stunt addition to the audience participation which everybody loved!

### NOTES OF ALL VALUES

After the Music Hall show the midnight breakfast, for members only, at the Carter was an innovation. According to all reports it will be repeated elsewhere. It centered activities in one spot, gave members an opportunity for additional

entertainment, and was strictly under control at all times, compared to the Afterglow type of meeting. It was strictly a dry breakfast, and we don't mean cereal.

\* \* \*

Dick Sturges reports, "All the visiting firemen called the Cleveland meeting the best ever attended." He wants to elect Helen Larsen, bass of the Debonnaires, to the title of World's Most Animated Bass. These girls were literally fenced in a corner at the breakfast and forced to give out every song they knew. And how they loved it! Dick also reports the embarrassment of a lanky gentleman from Gawgia trying to get a pick-up quartet with three Lamplighters within an hour before they were declared Ohio champs.

Observing Charlie Merrill's enjoyment at his first Board meeting, Dick wishes that he himself could again attend his first. And finally, he proposes young Dickie O'Heren, who sang a trio with poppa and momma, as the World's Youngest Baritone.

\* \* \*

Hal Staab writes, "The spontaneous enthusiasm of Charlie Merrill, new Board member and president of Reno, was really worth watching." Hal also pays tribute to Dick O'Heren's emceeing. "That smile and personality went over big." From Hal's report and many others, it's going to be necessary to put Stanley and Kraft, the Chicago knockabout team, at the center of the stage in some stunt night which we hope will be attended by the entire membership.

Hal and others present orchids to the Carter Hotel employees for service from dining rooms to elevators. Ditto to Charlie Dickinson for his impromptu comebacks and wisecracks at the Friday night meeting.

\* \* \*

Graft and Byrne came all the way from Louisville to get the feeling of a Society meeting before doing some thorough organizing in the home town.

\* \* \*

Carroll Adams reports, "Things which impressed me most—caliber of the people in the audience; the professional way in which staging of the Parade was handled; and the outstanding fact, thanks to Cleveland, that a successful Afterglow can be staged without any drinking."

\* \* \*

Hal Staab got a sore eye from looking at Dick Sturges' necktie. Had a minor operation. Couldn't see much, but heard plenty.

\* \* \*

Frank Rice and O. C. Cash left Music Hall at 10 to catch an 11 o'clock train which had already departed at 9. This time business had non-Clevelanders dizzy, including President Phil who missed one after staying up all night to catch it (he says). Monty Marsden, Scotty and Cy Perk, the three other members of the foursome, say different.

[Continued on Next Page]

## STUB PENCIL (Continued)

Modestly Walter Karl, bass of the Lamplighters, says, "Not a solo voice in the lot." He may be right but the Lamplighters might be taken as a symbol of the combination that brings quartets to the top—good arrangements, good blend, congeniality among themselves, and willingness to work and work and work. From the very first time they sang, Clevelanders have called them "a natural," needing only the above elements to make them outstanding.

\* \* \*

Dick Sturges stayed in Cleveland to do the cover on this issue. Cleveland wishes the Harmonizer was a monthly so he would stay permanently.

\* \* \*

Widespread opinion and comment that the Opportuners of Alliance are comers. Ditto for the new Jolly Fellows quartet from Dayton when they cease to be individual voices and melt together, as they will with practice.

\* \* \*

An especially large bunch of orchids to Maynard Graft, secretary, Cleveland Chapter, for successful work on the difficult business office side—tickets particularly.

\* \* \*

Mel Lathrop, director of West Shore chorus, handled the all-Ohio as deftly and effectively as if it were a single quartet.

\* \* \*

We're growing up. We no longer hear post-contest cracks about "it was in the bag;" that's because there have been enough contests and enough participating judges from different chapters so that everybody knows the judges call them the way they hear them. Of course, there will always be gripes as to whether they heard them right or not.

\* \* \*

Hal Staab's takeoff on the Elastics' chin whiskers and Frank Thorne's rolled up pants was done with the ease and finish of a professional when he, the Founder, the current President, and Int'l Emcee did their impromptu number. The crowd loved it. Best of all to those who know Hal was the indication that he's out from under the terrific pressure that, at times, almost had him down in his two years as president. It's a real sacrifice of physical energy to work in the top spots, as President Embury can testify from grueling experience.

\* \* \*

From Bob McFarren—"Keenly delighted with every detail. Emcee Dick O'Heren came in for his share of the honors from the ladies, and several men spoke about the Chorus. The Conference was my first and it is needless to say that I enjoyed every minute of it. Being partial to Phil, I would say that he did himself proud 'all along the line.'"

\* \* \*

*Last Note* comes in after the meeting. Lou Dusenbury reports a new quartet of high school boys, including son, Warren, which got a real impetus at the Saturday night Parade, and is now going to make some of the oldsters step fast to keep ahead of them, according to Lou.

## BOARD MEETS IN CLEVELAND

[Continued from Page 5]

evening, June 17th. The scope of the Conference, and the details of the Quartet Contest, especially the preliminaries, will depend entirely upon the wishes of all interested Government agencies and upon developments in the progress of the war. It is definite that much streamlining in the schedule of events should be done and that attendance at the Finals should be limited to members and friends from a relatively small area, in and around the Contest City. The Membership of the Society can place full confidence in the Board, and can feel sure that all plans will be guided and determined by a rational spirit of good taste and a full realization of the "fitness of things," both national and international.

The Members of the Board who arrived in Cleveland in time attended the regular meeting of the Cleveland Chapter, Friday evening. On Saturday morning the Officers and Directors of the Ohio Association met in business session and in the afternoon came the first Annual Ohio State Quartet Contest in the Ball Room of the Carter. First prize was grabbed off by the Lamplighters of Cleveland, with the Four Flats of Cleveland second, the Lions Club Quartet of Alliance, third, Forest City 4 of Cleveland fourth, and The Opportuners of Alliance fifth. In the evening came the Parade of Quartets in the Music Hall of Cleveland's Public Auditorium, sponsored by the Cleveland and the West Shore Chapters. Board Members were entertained at both lunch and dinner Saturday by the two Cleveland Chapters. Sunday was spent saying good-bye and carrying out the always unpleasant task of tearing ourselves away from the gang. That ain't easy, brother, in SPEBSQSA. (Charlie Merrill, of Reno, now knows we have been telling him the truth all these years.)

WHIZ

5<sup>c</sup>

EVERYWHERE

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## CHICAGO NIGHT IN EVANSVILLE

The Evansville Red Cross Canteen and the U. S. O. Information Center each received more than \$1000.00 as a result of the SPEBSQSA Show at the Coliseum in that City on Saturday evening, December 2nd. The program sparked the Sixth War Bond Drive in Vanderburgh County and was sponsored by the Evansville Council of Clubs. The Chicago Chapter sent the Elastics, the Misfits and 24 members of its Chorus, with Frank Thorne, directing; also loaned its elaborate "shell" which proved so successful at the Parade of Champions in October.

One Evansville paper reported "The Show itself was a knock-out—nothing else could possibly describe it. The



BARBERSHOP CHORUS OF THE  
EVANSVILLE CHAPTER

audience was utterly amazed at the Elastics, the Misfits, the (Evansville) Sunbeam Quartet, the Chicago Chapter Chorus and the Evansville Chapter Chorus, with Chapter President 'Jerry' Beeler conducting."

As for Evansville hospitality and efficiency in planning and carrying out a week-end of harmony, entertainment and fun—the Chicago contingent can't say enough. If even half they write us is true—we may be very proud of our Evansville Chapter.

## A TIP TO QUARTETS MAKING PUBLIC APPEARANCES

We pass on this recently voiced suggestion to all quartets making regular public appearances.

Immediately on accepting an engagement, furnish the chairman of the affair, in writing, the correct name of your quartet, its members, the parts they sing, the full name of our Society and of your chapter, the dates and location of your chapter meetings, *and a glossy print* of your latest quartet picture, showing how your members stand "L. to R." in the picture. This will insure absolute accuracy in the advance publicity and in the printed program (if any) of the affair, and will give the Society its proper share of the credit.

It would be well to go even a step further, and furnish the Committee Chairman a typewritten copy of the pattern for "Proper Way to introduce an SPEBSQSA quartet." You will find it in the November Harmonizer and in the new Manual for chapter officers.



People who get results agree that there is no substitute for hard work; also that regular recreation and relaxation are essential to accomplishment. In your well-earned leisure, select a beverage of moderation. A tall, stately glass of Budweiser is a standing invitation to make your moments of relaxation complete.



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A N H E U S E R - B U S C H . . . S A I N T L O U I S



## FOUNDER'S COLUMN

by O. C. CASH

Dear Gang:

I ain't had time to get down to serious writin' for this issue of the Harmonizer. I thought some about writing a piece on the hangin' of Ike Sellers, near Catale, Coowee-Scoo-Wee District, Cherokee Nation, Indian Territory, in the fall of 1897. Maybe I'll have a chance to do that one for the May issue.

Then there was the bum who dropped into Catale off the freight train one afternoon, just as my dad was talking to the Postmaster about finding a school teacher. The bum got the job and turned out to be one of the finest guys I ever knew. He was my first school teacher and conducted a singing class at night. He knew a lot about harmony, too. Perhaps, I can whip that yarn into shape for the August issue.

Oh yes, almost forgot to tell you about W. T. Wright, a bank president in Concordia, Kansas who wrote me the other day inquiring about our Society. I up and wrote him back in a hurry, something like this—

"This replies to your delightful letter of September 25.

You have finally gotten on the right track. There is nothing that so quickly and effectively restores the respectability of a banker as joining up with the SPEBSQSA. No other action will more certainly regain for him the esteem and confidence of the community than his association with a group of barbershop quartet singers. Out of consideration of these facts and because of the warm hearts and generous souls of our group, the rules, sometime ago, were amended to permit bankers to join our Society just the same as white folks.

I have often contemplated the sad plight of the unregenerated banker and have pitied him in his lost condition. There he sits from ten until two every day, his feet in a tub of ice water, a callous expression on his face, a frigid gleam in his eye, monotonously uttering all day long, with irritating regularity the one word, "No, No, No." Of course his program is varied occasionally when he repossesses some poor devil's Model T and forces that unfortunate thereafter to walk downtown for his relief check. After such a day, is it any wonder the banker closes his desk, pulls his hat down over his eyes, slips out the back door, enters his luxuriously appointed Cadillac, dashes home, pulls down the shades, locks the doors and, without hope, dejectedly awaits the dawning of a new day. I have concluded that it is not because they are guilty that so many bankers languish in 'durance vile' but simply that they just don't give a dam. What's the use? What difference does it make? Undoubtedly that is the pattern of their thinking.

But, ah, what joy and happiness is in store for that banker who turns his back upon the evil of the world and enters into the saving grace and fellowship of the Society. Take Foss Farrar and Brother Hall of the Home Bank, Arkansas City, Brother Durand of Junction City and Dale Wells of the First National, Parsons. There you observe redeemed men. They have recaptured the love and affection of their fellows. They have joined the Society. They now leave their banks by the front door and with heads held high, shoulders erect and a confident smile, greet their neighbors with the calm assurance of men who have 'beaten back.' (But, confidentially, you may be interested to know these men sing a rather lousy type of barbershop harmony.)

Another thing about our Society that has a special appeal to bankers is the matter of cost. At the annual falsification of the bank records, it is a pretty dumb sort of banker that cannot embezzle an extra two bucks to pay his annual International per capita tax.

Hoping you are the same, I am

O. C."

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One of Our Newest Chapters—  
THE INLAND STEELERS

L. to R.—Mickey Patrick, tenor; Ed. Simborg, lead; Jack Evans, baritone; Ted Plimpton, bass.  
This foursome from our East Chicago Indiana Chapter made its SPEBSQSA bow at a Xmas party at the Roosevelt High School (made famous also by Richard Williams, of the "Quiz Kids").

*G*rand Rapids Chapter, home of the International Champions, the Harmony Halls, presents with pride and pleasure for the 2nd year in Civic Auditorium, 5000 capacity, its annual classic,

## **THE GREAT LAKES INVITATIONAL, APRIL 7, 1945**

Streamlined to satisfy, and co-operate with, all war-time emergency measures, yet meeting to the fullest the fondest hopes and dreams of every true member of our Society—we urge all who can to join with us.

G. MARVIN BROWER  
*President, Grand Rapids Chapter*

## PITCH PIPES!

Dear Carroll:

I was deeply impressed with J. George O'Brien's scholarly and classical epic of the pitch pipe in the last issue of *The Harmonizer* and, in particular, its convincing implication that it is far more important to have a pitch pipe than a quartet. Although he made no positive statement in the affirmative, "Obie" inadvertently intimated to his absorbed readers that you can have a pitch pipe without having a quartet but not vice versa. His thought-provoking and academic treatise is typical of the studious approach of *The Slap Happy Chappies* to every problem which confronts them and some that do not.

To my way of thinking, Carroll, George didn't go far enough in his analysis, which is also true of the Chappies in regard to chords. He got off on several tangents after blondes, pari-mutuel betting, social security, etc.; the same kind of tangent that sometimes creeps into his tenor, much to the dismay of the other three Slap Happies. Basically, however, his arguments are sound and factual.

I disagree with "Obie" in but one respect, and nod approval to his other assorted statements. My contention is that the size, contour, mechanical construction and finish of a pitch pipe are all inconsequential to what I would like to designate "pitch pipe technique," which is what George aimed at in a couple of paragraphs but never quite hit the mark.

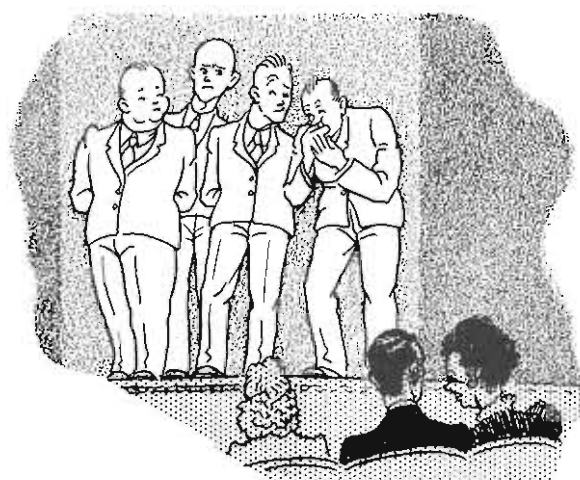
With or without intent, he overlooked the pitch pipe's most interesting contribution to the appeal of our quartets; because it is primarily the technique of pipe manipulation which expresses the collective personality of each foursome. In the expressive hands of a manipulating artiste the pitch pipe becomes a thing of beauty rather than a mere object of curiosity.

Take for instance some of our better known B flat pitchers—Leo Ives, Gordon Hall, Joe Murrin and Frank Thorne. That's about enough examples of what I'm driving at, hoping not to turn up a mental detour. Each of these whistle manipulators has developed a distinct technique which sets the pace for their particular type of "giving out."

No "holds" are barred. Some pipe handlers like Leo Ives use what is known as the "hors d'oeuvre" technique. Leo presses the little gadget delicately between thumb and forefinger, permitting the fourth and little fingers of his right hand to curve upward and outward with all the daintiness of a dieting dowager eating a lady-finger or a chocolate covered tidbit. This method adds an aura of social distinction and prestige to the Harmonizers and provides an atmosphere of grandeur for "Oh, Suzanna" which makes her old piano sound like a concert grand instead of a barroom upright. Leo's meticulous use of the pipe reflects *The Harmonizer's* close attention to chordal detail and is mute testimony of their collective ability to add a flourish at precisely the right moment. Watch Leo sometime and you'll agree.

So, Carroll, it is my deep conviction that the technique of pipe manipulation is all important.

Moose, The Murrin, is the chief exponent of what I would call the "cookie" technique; recommended only for pitchers endowed with a capacious Joe E. Brown type of orifice, guys who clutch the round pipe with the



Is he chewing tobacco?

KARL '45

same finger power and ferocity as a poultry farmer wringing the feathered neck of a fat hen. This vice-like grip permits about half of the melodic disc to penetrate far beyond the lips to a point 18 degrees this side of the larynx and entrance is gained with the same reckless abandon as a hungry urchin attacking a raisin-embellished ginger snap. Thus the derivation of the term "cookie." The Moose gesture—an uncertain spin of the disc in a frantic search for the B flat hole, a vigorous jab in the mouth, and the robust Misfits are off to a secluded spot in Hawaii. Joe's lusty poke in the mouth is in tune with the powerful gusto emitted by the second spot occupants.

Some pipe manipulators blow into what looks to the audience like an empty hand and out comes a C sharp or an A flat. This clutch is known to the trade as the "boxing glove" technique and its development has been widely attributed to Gordon Hall. Basically, it's a blow in the hand instead of a blow in the mouth. Gordy palms the pipe as a prestidigitator would a dime. In his big mitt, however, even a piccolo would take on the insignificance of a soda straw. His manipulation is so concealing and mystifying that the audience often remains in a coma of wonderment until the cold reviving splash of a wave from "Rock and Roll" hits them slap dab in the collective puss. Given the pitch and *The Harmony Halls* jab at you with a melodic strain from "Memories," criss-cross with a dreamy phrase from "You're Not The Same Old Girl You Used To Be," and then hand you the knockout punch with a high crescendo finish on "Mandy 'N Me."

Now, Carroll, let's take Frank Thorne. (And what quartet wouldn't take his bass and arrangements). Frank's pipe manipulation is what is commonly known as the "Jew's harp" technique, a method of holding the cylindrical type between the teeth which, of course, is something that would be quite difficult to do with one of Mirandy's biscuits.

Frank is probably the only pitcher in our Society who can hit all four opening chord notes in one blow or one suck. Webster defines the "Jew's harp" as a "lyre-shaped instrument, struck by the finger" which is highly descriptive of Frank's technique. One or all of his fingers twitch

(Continued on next Page)

## PITCH PIPES

*[Continued from previous page]*

and wiggle as he cups the pipe for a puff or a suck. Webster goes on to say that the Jew's harp produces "modulation of tone by changing the size and shape of the mouth cavity (watch Frank's face for these movements) so as to reinforce the harmonics of the fundamental tone." If you watch the 1942 champs closely as they go through their vocal gymnastics you'll appreciate their elasticity in oral cavity and, goodness knows, they consistently reinforce the harmonics of the fundamental tone. Herman opens wide on a high one, puckers on a low one. Frisby throws his noble head far back and his orifice opens up like a quick opening play between guard and tackle. Like all baris, Doyle just opens.

Lately, Carroll, there has come into being what is known as the "huddle" technique, best exemplified, I think, by The Four Shorties of the Detroit Chapter. They go into a Notre Dame huddle, broad beams to the audience, sound the pitch and Larry Christian, the lead, trots out and lets go. No one knows who has done the blowing for the Shorties and the audience begins to play a game called, "Who's got the pitch pipe?" This technique should be more widely copied in view of its commercial possibilities of a quiz contest to supplement our parades. "Who's got the pitch pipe?", if well advertised, might become an even greater attraction than free dishes for the ladies at the Wednesday matinee.

Why not establish a correspondence course in the Society to train a pitch setter for each quartet and give the crows something to do? Ten easy lessons, or something like that. Let each pitcher be responsible for obtaining a suitable type of whistle, shopping as O'Brien suggests while the quartet practices a couple of new numbers. This would enable our foursomes to extend their repertoires instead of wasting time shopping for pitch pipes which was one of the most pertinent points "Obie" got across. Hang a six-foot bird cage from the ceiling at each parade, put the official pitcher inside and let him toot to his heart's content.

Well, Carroll, I hope I've made myself clear, which is more than I can say for George's contribution.

Yours in any flat,

Joe Jones (Detroit Chapter).

P. S. Key-setting technique like that used by Cy Perkins should be barred because of its Bronx taint. The audience individually could not hit all the key notes Cy can produce at one time.

### A FRIENDLY REMINDER

It might be well to call the attention of all chapters to the fact that the name of the Society, its initials or emblems, should never be used for purposes not properly authorized. This ruling is necessary to protect us from improper use of our name, initials or emblem, that might easily be injurious to the well being of our Society and its members. In this category would come, for example, the publication and distribution of song arrangements under the Society name, without authorization of our Song Arrangements Committee. That particular item alone would be a protection to our chapters against a deluge of unofficial barbershop quartet arrangements.

The Executive Committee.

## SPEBSQSA Code of Ethics

The Society aspires to preserve for its members and for all future generations of prospective members the sacred right of men to seek haven from the burden of their daily cares through indulgence in old fashioned vocal quartet harmony, and to that end we do hereby solemnly pledge ourselves to abide by the precepts of this Code of Ethics:

1. We shall do everything in our power to perpetuate the Society.
2. We shall deport ourselves and conduct the Society's functions in such manner as to reflect credit upon the Society and its membership.
3. We shall conform in all respects to the Constitution of the Society and the rules from time to time promulgated by its International Board of Directors.
4. We shall accept for membership only congenial men of good character who love harmony in music or have a desire to harmonize.
5. We shall exhibit a spirit of good fellowship toward all members.
6. We shall refrain from forcing our songs upon unsympathetic ears.
7. We shall not use our membership in the Society for personal gain.
8. We shall not permit the introduction of political, religious or other similar controversial issues into the affairs of the Society.
9. We shall by our stimulus to good music and vocal harmony endeavor to spread the Spirit of Harmony throughout the world.
10. We shall render all possible altruistic service through the medium of barbershop harmony.
11. We shall in our daily tasks devote our best energies to "Win the War" and the "Peace."

## IONIA CHAPTER, MICHIGAN 22

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# CHANGES IN CONTEST RULES FOR 1945

The International Board unanimously adopted the following changes in Contest rules at its meeting in Cleveland. Of greatest importance to competitors are the new "Over and Under Time Penalty" and the adoption of the Martin-Reagan definition of barbershop harmony which to some extent limits the type of arrangement that will obtain full credit. Frank Thorne's Committee worked long and hard to arrive at these refinements of the rules.

## TIME PENALTY

In Society contests a quartet shall sing not less than 4 minutes nor more than 6 minutes. Penalty for each second under or over time shall be as noted in the following table:

Over or under time—seconds	Penalty	Over or under time—seconds	Penalty
1	1	14	105
2	3	15	120
3	6	16	136
4	10	17	153
5	15	18	171
6	21	19	190
7	28	20	210
8	36	21	231
9	45	22	253
10	55	23	276
11	66	24	300
12	78	25	325
13	91	26	351

## TO SECURE MORE UNIFORM SCORING

Scoring sheets shall be designed so that judges may conveniently follow a breakdown of point score and contest judges shall be instructed to follow the following scoring system:

VOICE EXPRESSION	Score Points
(a) Lack of Blend	100
(b) Attacks and Releases	50
(c) Shading	50
(d) Enunciation	50
(e) Time and Rhythm	50

Total ..... 300

- (a) Lack of Blend. Sometimes a quartet either has blend or does not have it, or perhaps has a good blend in a portion of their voice range and completely lose it in another portion. One voice may be considerably more harsh in one quartet than in another so that there can be degrees of blend for which this 100 points will be contested. A good blend throughout all singing parts should receive the proportion of 100 points which may be earned in this feature. Complete lack of blend throughout shall lose the full 100 points.
- (b) Attacks and Releases. Carelessness in the manner of solid and uniform attacks, and uniform releases, will be penalized. Each judge shall deduct 5 points for each such offense, up to a maximum of 50 points.
- (c) Shading. Shading of tone in a presentation is desirable and should be encouraged. The judges shall start with a level of 40 points, adding 5 points for each good shading effect and deducting 5 points where serious omission of shading occurs. Maximum 50 points per judge.
- (d) Enunciation. This phase of presentation is very important and, barring interference of noise, the judge should be able to hear every word and recognize it. A penalty of 1 point should be deducted for each word that is not enunciated properly. Failure to put the final syllable on a word should also call for a one point penalty unless the song particularly calls for it by dialect or other similar circumstance. Maximum 50 points per judge.
- (e) Time and Rhythm. A tendency to progressively speed up a number or slow one down (unless in harmony with the theme) shall be penalized. The judges shall also penalize numbers sung in too fast or too slow a rhythm. Change of pace for expressive effect or to permit full enjoyment of swipes shall not be penalized unless, in the opinion of the judge, it is grossly over exaggerated. Total penalty not to exceed 50 points.

SONG ARRANGEMENT	Score Points
(a) Song Arrangement	150
(b) Voice Arrangement	50
	200
Plus Possible Credits	100
Total	300

Comments on Song Arrangement:

- (a) Song Arrangement. The judge shall start with a point level of 150 and add 10 points for each clever or unusually good use of a chord or harmony progression and deduct 10 points where a wrong chord or sequence is used. Deduct 5 points where the quartet fails to use an obviously good chord or sequence where they should. Chord changes should always be pleasant to the ear. The maximum score for this portion is 250 points.

- (b) Voice Arrangement. In judging this feature each judge will penalize that portion of voice arrangement which does not adhere to the following definition:

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.

The judges will give due significance to the word "usually" in regard to the harmonizing chord on each melody note so that very short solo parts will not be penalized if not too frequently used. Each arrangement judge shall penalize up to 50 points for violation of this definition.

## HARMONY ACCURACY 300 POINTS

This division deals principally with tone accuracy where each of the four individual voices is judged. Should an individual voice stay sharp or flat on a chord, each of the two judges shall deduct 5 to 10 points, depending upon the degree of error. Should the judges detect more than one voice not in harmony with the rest, the penalty shall not be increased because of the fact that the first voice being off may be the cause of the other voices trying to shift to a compensating tone.

Should the one or more voices slide into a chord, deduct two points for each offense unless the spirit of the song is definitely such that this effect is in keeping with it. If a voice starts a chord flat or sharp and immediately adjusts into a good blend and true pitch, deduct one or two points depending on length of time taken for the adjustment.

No penalties shall be assessed for change of pitch from the start to the end of the song.

## STAGE PRESENCE and COSTUME

- (a) Stage Presence ..... 50 points  
(b) Costume ..... 50 points  
Comments:

- (a) Stage Presence. Grading shall be done on poise and natural presentation with deductions made for awkwardness and gawky presentation. Each judge shall start with 40 points, deducting points for violation and adding points for successful poise and presentation. Total points possible—50 for each judge.

- (b) Costume. 50 points will be allowed for each judge for this feature and no deductions will be made for costumes which represent uniformity of dress or period. Quartets appearing in ordinary modern street clothes will be penalized the full 50 points by each judge.

## STOP WATCHES

Stop watches shall be provided for use of the timekeeper judges.

## COPIES OF RULES TO QUARTETS

Competing quartets, immediately upon registration, shall receive four copies of the rules as well as the breakdown features of the instructions to the judges as noted herein.

Immediately following the January Board meeting, the Harmonizer shall give full publicity to the new features of the time penalty and instructions to judges and again just prior to the National Contest, print the complete set of rules and the breakdown of instructions to the judges.

While this is a preliminary report, the committee does not plan to recommend further changes in the rules prior to the Int'l Contest.

## DOWN OKLAHOMA WAY



L. to R.—Betty Anne, daughter of our illustrious Founder; O. C. Cash, our Founder and Permanent Third Assistant Temporary Vice-Chairman; J. Frank Rice, of Bartlesville, International Vice-President.

This trio spent an afternoon in the saddle at O. C.'s farm near Tulsa recently. Note the tired look on the face of Frank's horse.

## Tulsa Has Its "Three Dots and a Dash"

From singing together at lunch time, for recreational pleasure, four employees of the Walter O'Bannon Co., of Tulsa, discovered that their voices were well blended for quartet work. As a result, this foursome was formed 2 years ago and its members belong to the Tulsa Chapter.



L. to R.—Albert Dale, tenor; V. R. Yeager, lead; M. A. Bishop, baritone; O. B. Asher, bass.

The men have sung for War Bond Sales; Red Cross Drives; Veterans' Hospitals; U. S. O. Shows; Tulsa Radio Station; War Chest Drives; and the War Show, presented before an audience of 25,000 at Skelly Stadium. Some invitations from out-of-Tulsa communities have had to be refused due to transportation difficulties.

Recently, the Three Dots and a Dash were voted the Official Quartet of the Tulsa City-County War Council.

## ARMY OFFICIALLY RECOGNIZES BARBERSHOP QUARTET SINGING

The Seventh Service Command, U. S. Army, staged a music contest for army men and women in Joslyn Memorial Hall, Omaha, on December 1st, 2nd and 3rd. It embraced the following classifications—Soprano, Tenor, Baritone and Bass Solos, String Quartet, Piano, Violin and Cello solo numbers, and barbershop quartets. The Seventh Service Command comprises 9 states. All army posts in that area had held elimination contests prior to the finals at Omaha, in which barbershop quartets were entered from Fort Leonard Wood, Missouri; Fort Des Moines, Iowa; Fort Riley, Kansas; Fort Leavenworth, Kansas; Dodge City A. A. F., Kansas; Lowry Field, Colorado; and Fort Warren, Wyoming. Pictured elsewhere in this issue, the Fort Warren SPEBSQSA Four were the winners.

## EAST AURORA STARTS WITH 53 MEMBERS

"Our Chapter Night Program on January 10th was made memorable by our having President Phil Embury here to do the honors. He brought with him the 'Western New Yorkers' his own quartet from Warsaw and we had also a quartet and a sizeable delegation from the Buffalo Chapter. We of East Aurora will always be grateful for Buffalo President Bob McFarren's loyal work in sponsoring and "mothering" us along. Our charter membership is 53. We will meet on the 2nd Wednesday of each month at the American Legion Hall."

Ray Moore,  
Secretary, East Aurora, New York Chapter.

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## THE WAY I SEE IT

By DEAC MARTIN

"I disagree with what you say,  
but I shall defend to the death  
your right to say it."

*Attributed to Voltaire, 1694-1778*

The Board meeting at Cleveland gave opportunity to pow-wow with many vets who worked to push the Society up the tough grades of its earlier years. Then, it was Cash's idea known to a tiny decimal of the population. Such chapters as existed were loosely connected by a thin thread of fellowship and hope; but now, the methods and ideas that prove good for one chapter are common property of all, promptly. For example: Carroll Adams' bulletin suggesting that others may want to use the Cleveland printed program in whole or part was out within a week after the Cleveland event. That's just a little example of many bigger pieces of information, the constant flow of committee recommendations for instance, made constantly available.

This Board meeting brought up a lot of memories of meets that I'd attended as a working member while wishing I could get outside with the gang, and play. While they were in session here, and I was playing *this* time, I couldn't avoid a mental picture of them at work, and I wondered how many members realize the amount of hard labor poured-in by the Directors to bring us to where we are. It was trial and error, because no precedent existed. But, ours is probably the healthiest youngster just out of diapers that exists today. I don't discount the work that has put our local chapters over. It's been terrific in many cases. But I want to direct everybody's thought to the amount of time required of our Directors (most of them active in their chapters too) to carry on the work that goes straight through the year. Take it from one who's been there, it cost plenty out-of-pocket too. My Society postage, tele. and telg. bills from '39 to '44 would finance a '45 vacation nicely.

Knowing these things, and knowing my contributions to be minor compared to many others', I am burned-to-a-crisp by the remark that "our Directors have a pretty good thing—expenses paid—best hotels—and they probably cut a melon out of dues collected." Because I can't

imagine anyone who knows even one Director being so maliciously unfactual, the speaker must have been grossly ignorant.

Unless some local chapter was generous enough to send their Board member, you can bet-and-win that every Director at Cleveland or any other meeting paid his way. And as to "melons" that's an insult to the intelligence of us in the ranks who know our Board members even casually.

But, the comment which deals with finance, even though sourly, brings this point to mind. A full-time International Sec. is as necessary to us today as is a dynamo to a powerhouse that keeps lights glowing and power pulsing throughout an area. What are we going to do for income beyond our dues to the International office, the powerhouse that keeps us going as something more than "slightly daffy" local groups, if we don't hold a '45 International contest? Contests have helped the treasury to do the many things necessary to this youthful, growing Society. No contest—no audience—no income.

I suggest that chapters making money out of Parades or other events automatically set aside a kitty for HARMONIZER ads. That way, we'll get a run for our money while supporting the Society through income to the national publication. (And if anybody wants my job or connection with it, take it, brother, with love and kisses to express my gratitude).

On the other hand, maybe we don't need an int'l organization. Maybe you're tired of the HARMONIZER; perhaps our Society song arrangements aren't worthwhile; maybe we shouldn't have Satevepost stories about the Society, or a Society film, or permission from ASCAP to use their properties (the songs we sing most *belong to them*). Maybe we shouldn't have means of sharing experience and methods among chapters. Maybe we shouldn't have any related chapters at all. It's a terrible bore when I land in Muskegon, or Chicago or wherever usually on meeting night (by accident of course) to waste an evening just barbershopping among friends.

Add a dozen items of your own to the above brief list of benefits possible only because of int'l organization, the work of the central office, and the work of those willing to be the goats, our Directors who continue to bear the heaviest side of the Society load. That's the way I see it.

### BARBERSHOP CONTESTS IN SCHOOLS

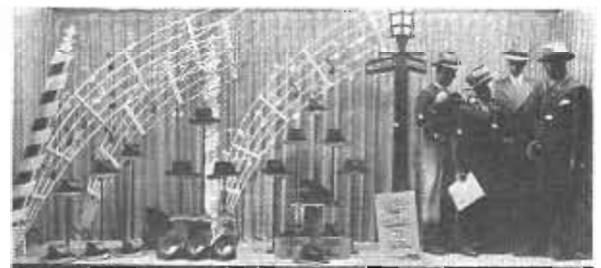
Bob Gray (Grand Rapids Chapter) sends in a clipping from the Herald which contains a suggestion worthy of adoption by other chapters interested in the youngsters of today, who will be the leaders of our Society 15 to 20 years from now—maybe sooner. Here it is.

"Barbershop Harmony Contests in Schools.

Barbershop harmony will be one of the extra-curricular subjects in Grand Rapids high schools this winter if an inspiration President John M. Brower, of the Board of Education, has is realized.

He suggested to Donald D. Armstrong, supervisor of music, that the schools hold barbershop quartet contests this winter and that the Harmony Halls, Grand Rapids' World's Champion barbershop quartet, act as judges at the finals. The school music department is considering the project."

### KLEINHANS CO. PLUGS SPEBSQSA



Each Sunday afternoon the Kleinbans Co., well known Buffalo men's clothing store, sponsors a local radio program of recorded barbershop quartet numbers. The announcer takes occasion to tell the listening audience about our Buffalo Chapter, where and when it meets, and its aims and civic contributions. Yes, you guessed it. The owners of the Kleinbans Co. are "addicts" and loyal members of our Buffalo Chapter, as evidenced also by one of their recent window displays, pictured above.

## Good Morning

By Malcolm W. Bingay

### FROM THE FRONT

\* \* \*

I talked the other day to an Army officer who has just come back from France.

He is no inexperienced youth who might have distorted views because it was all a new experience for him. Gray touches his temples. He saw the other war. He is a matured observer of men and motives, a scholarly fellow of disciplined mind, with a cold, dispassionate analytical sense and—this above all—a man with an understanding heart.

So, what he said has haunted me since I heard him say it.

\* \* \*

"THE SOLDIERS," he told a little group of us, "want to get away from it. It's cold and wet over there and the mud gets you. And, unless you have lived through it, you cannot understand the nerve wracking horror of it: the blood, the filth, the agony, the death.

"Yes, they want to get away from it and that is why they want to come back, that and the desire to see their families. But do not get the idea that they want to come back to the United States for any other reason.

"These men who have lived through this war have a disgust for the United States."

\* \* \*

We asked him to explain.

"I CANT," he said wearily, "I've been over there; you have been here. You ought to know, not these boys. They cannot explain their own attitude; it is not just one thing; it grows out of many things.

"When they contemplate the American scene they prefer to stay over there with their buddies. There they

are at least understood. They are with other men who know what they are up against."

"Is it the strikes?" someone asked.

"That is only a part of it," he answered. "They cannot analyze their own mood. All I know is that it does not look very pleasant for the people who are still here when they return—those of them that do.

"They will look with disgust and contempt on those who will try to make heroes of them and fawn on them when the job is done.

\* \* \*

"FROM the newspapers, the magazines, the books, the radio, the public orations, the stage and the screen—every outward manifestation of the inner spirit of America—they get the idea that the folks back home think this war is a holiday, a pageant, a melo-drama with everything coming out all right in the third act.

\* \* \*

"ADVERTISEMENTS dwell upon this or that piece of mechanism 'winning the war'—as though some new type of can-opener were being exploited. That makes them curse with rage.

\* \* \*

"THEY SEE bond drives lagging and being pepped up by empty-headed Hollywood cuties who talk of their own great sacrifices in traveling around the Country in de luxe Pullman cars—getting priceless advertising for their over-advertised bodies and the cheap gags of the male of the species.

\* \* \*

"THEY SEE tearful pleadings for men and women to give a few drops of their blood at Red Cross stations—and the daily failure of any adequate response.

\* \* \*

"THEY READ of the wild orgies called parties by the society reporters, the packed theaters and night clubs;

## If this is true—and it probably is——

## Let's do something about it!!

the worries over whether there will be enough booze to go around for the Christmas and New Year celebrations, the bitter complaints about the prices of foods and the inability to get just the right brand of cigarets.

\* \* \*

"AND THE STRIKES! Men overpaid and underworked who quarrel about 'over-time' when these soldiers have long since lost all sense of time.

"But they also read and hear of the controversies about getting ready for the postwar business boom. They feel that the American people are thinking of profits 'as soon as this thing is over.'

"But they know it is not over. They know they may never come back when it is over.

"So their contempt and disgust increases.

\* \* \*

"THEY CANNOT understand why the people of a nation at war should be as interested in the drunken brawl or Tommy Dorsey's jazz band outfit as they are in the never ending roar of guns and hail of bullets they have to face.

\* \* \*

"THEY CANNOT understand why some dying child of three attracts national attention when millions of them face death 24 hours a day and their sacrifices are looked upon as some interesting game or, at best, as a good novel.

\* \* \*

"THEY CANNOT understand the mean, petty quarrels among the politicians. All they know is that to them their once beloved United States is a land of unreality.

"And God help a lot of you when they get back home—at least those who do."

—From the Detroit Free Press.

## Buy War Bonds! Then Buy More War Bonds!

THIS PAGE HAS BEEN DONATED BY

GALE M'FG. CO.  
ALBION, :: MICHIGAN  
BURNETT J. ABBOTT, President

## "Bar-Bar-Souse"

From time to time in public print, on radio and elsewhere we hear the term "barbershop" singing misused. Seeking an answer to the problem, Editor Adams asked one of our old-timers to comment. Has anyone a better answer than this one?:

"Knowing as we do that barbershop harmony has become associated in the minds of the younger generation with kitchen and bar room drunks (anything raucous, off-key, sour is 'barbershop' harmony to them, and to a lot of the untaught oldsters) what can we do about it? Particularly since the word is part of the name of our Society. Maybe we should start calling bar-room harmony 'bar-bar-souse.'

"My thought is—continue to educate such people as misuse the word barbershop within the range of our knowledge. Of course a good many millions will continue to use it in the wrong sense.

"But gradually—as all public education is accomplished—we shall be able to get across to large sections of the public the fact that 'barbershop' as sung by four men with reasonably fair voices and good sense of harmony is truly one of the higher forms of musical expression, one that has rather definite form:

1. Four voices, unaccompanied.
2. When rules of timing, expression and word theme are sacrificed to obtain blending harmony satisfaction.
3. Usually with at least one harmonizing chord on each melody note.
4. Usually with the melody sung below the tenor part.

"It is definitely American in origin and rightly named because in the less complex days the small town and neighborhood barbershop was a gathering place, clubby in its characteristics, where much of the community's best singing was heard . . . strictly informal but often approaching the sublime in the richness of the chords produced around simple melodies.

"I don't think we can substitute another word for 'barbershop.' We must keep on our constant public education as to why it's called that—what it is—and demonstrate that it is truly great music judged by strict musical standards. But nothing printed, regardless of how widely, can accomplish what a Parade of Quartets does by actual demonstration."

### ADVERTISING AGE GIVES US A TUMBLE

In a recent issue Advertising Age reproduced the now famous Eaton Mfg. Co. ad which appeared in Fortune, Business Week and several trade publications with this comment:

Fun with the SPEBSQSA—This Eaton Mfg. Co. page caused a tangle with the "powerful Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America" and a threatened "slander suit" for \$10,000,000.00. The case for the SPEBSQSA Secretary, and for Eaton Ad Manager Morgan Fenley, provided amusing reading in the Eaton News, company house organ.

Printer's Ink also picked up the story and had some fun with it.

## COMING EVENTS

(The Harmonizer will gladly schedule your Chapter's coming events, if you will tell us about them. Just as a beginner, here is a partial list.)

- February 10 — Kalamazoo, Michigan — Night of Harmony.
- February 17 — Chicago, Illinois—Ladies' Night.
- February 24 — Michigan State Contest at Flint.
- Late February — Joint Concert by combined choruses of Warsaw and Honeoye Falls, New York—60 voices—Ted Hollenbach conducting.
- March 2 — Alliance, Ohio — Quartet Parade.
- March 3 — Ionia, Michigan—Parade of Quartets.
- March — Tulsa, Oklahoma—Ladies' Night.
- March 16 — Louisville, Ky. — Quartet Parade.
- March 17 — Saginaw, Michigan—Parade of Quartets.
- March 24 — Muskegon, Michigan—Ladies' Night.
- April 17 — Grand Rapids, Great Lakes Invitational.
- April 21 — Wichita, Kansas — Ladies' Night.
- April 21 — Port Huron, Mich. — Quartet Parade.
- April 28 — Belding, Mich. — Quartet Parade.
- April 29 — Elkhart, Indiana — Parade.
- May 5 — Appleton, Wisconsin — Quartet Parade.

### Barbershop Baffler (No. 4)

Submitted by Charlie Merrill, President, Reno Chapter

To whom (or what, as the case may be) were the following requests (or orders, if you want to be tough about it) addressed?

1. "Won't you come and let me whisper in your ear?"
2. "Lay yo' kinky, woolly head on yo' mammy's breast."
3. "Blow your horn."
4. "Fill the flowing bowl until it doth run over."
5. "Come back to Erin."
6. "Won't you come home?"
7. "Wait 'til the sun shines."
8. "Come out in the sil'ry moonlight; of love we'll whisper so soft and low."
9. "Hide, hide your golden light."
10. "Wake unto me."
11. "Come and get someone to go my bail."
12. "Flow gently."
13. "Wait for the wagon."
14. "Bring the wagon home."
15. "Climb up to her window and in through her casement reach."
16. "Come home with me now."
17. "Come along among the Everglades."
18. "Put on your Sunday-go-to-meeting clothes and come along please."
19. "Give me your answer, do."
20. "Don't forget your promise to me."

Answers on Page 32.





## THE AVALON FOUR



Standing, left to right—Ernest Holder, tenor; Clive (Teddy) Tedford, lead; Albert Bohne, Jr., baritone; seated, Wallace Nash, bass and manager.  
(Picture taken in New York in 1924)

(This is the first in a planned series of yarns about old-time vaudeville quartets).

The Avalon Four was organized in 1920 in Dallas, Texas. The original members, all Dallas boys, were George Lowry, Top Tenor; Clive Tedford, Lead; Albert Bohne, Jr., Baritone; and Wallace Nash, Bass. Starting with a small tabloid musical show at the Cozy Theater in Houston, Texas, the boys worked for three years in tabloid stock shows in Houston, Texas; Shreveport, Louisiana; Memphis, Tennessee; Grand Rapids and Detroit, Michigan. In 1923 the first change in personnel of the act took place when Ernest Holder, also of Dallas, replaced George Lowry as Top Tenor.

The quartet next worked a full season with John W. Vogels' Honey Boy Evans minstrels, touring the middle-west, eastern states, and Canada, doing a feature act in the Olio as well as Tenor and Bass Solos by Ernie Holder and Wally Nash, respectively, in the first part.

Next came the John R. Van Arnam's Minstrels, touring the Eastern Keith Circuit playing week stands in all principal cities. This was an elaborate "flash" show doing the traditional Minstrel performance as a full evening's entertainment in big time vaudeville houses in the place of a standard vaudeville bill, and was a great attraction. From Van Arnam's, the boys signed on with "The Follies of the Day," starring Bozo Snyder, the Pantomime Artist; and played forty-eight consecutive weeks on the Columbia Wheel from Boston to Omaha. Contemporaries, with another show on the same Circuit, was the "Lyric Four" (from Oklahoma) comprised of Henry (Red) Davenport, Top; Britt Stegall, Lead; Al Kane, Baritone; and Harry Welch, Bass. With the Lyrics giving them "I Ain't Got No Body," and the Avalons pouring on "Jelly Roll," the good old blues numbers were widely heard by Columbia Wheel audiences that season.

After the Follies, the Avalon Four jumped to Chicago and, under the direction of Harry Rogers, worked the Orpheum and W. V. M. A. vaudeville time. Later, Danny Duncan, for whom the quartet had worked in Grand Rapids, organized a radically different type of show—in which dramatic Plays interspersed with musical specialties between acts was presented—and he persuaded the boys to come back home. Later the show was booked by Harry Rogers into the Palace (Orpheum Circuit vaudeville house) in New Orleans for two weeks—and ran for thirty-six weeks! The Act broke up in 1928.

The quartet was noted for its stage appearance, the men being sticklers for wardrobe, of which every minute detail of the many changes was always the same for each man; and most of all for action, novelty, and timing in the presentation of its numbers. It was identified with one particular number—"Jelly Roll Blues"—outstanding in weird harmony and novel delivery. The arrangements of novelty and comedy numbers were worked out by the boys themselves, while the music publishers were always anxious to provide their best arrangers to prepare harmony versions of current popular hits, complete with full orchestrations.

Radio programs, as such, were scarcely known in those days, so theatrical acts contributed most of the entertainment over the air-waves. Consequently, a microphone technique was acquired. On the whole, however, the Avalon Four was known as a powerfully voiced act, as theaters in those days had no microphones, were large and packed, and audiences expected to hear. They heard the Avalons and liked them! And when the boys switched to the soft, sweet stuff, and whispered "Bye Lo," they always wanted more!

As told by Wallace Nash

## IT HELPS TO KNOW ABOUT A SONG—

With each new arrangement released by our International Committee on Song Arrangements there is issued a brief bulletin telling something about the original song and its history. We plan to review those bulletins in the columns of the Harmonizer. In that way, the Committee can be sure that the background of the songs gets to the attention of each Society member. Here are the Committee's comments on—My Buddy, Violets Sweet, Sailing On A Moonbeam, Kentucky Babe and Way Down South.



Both My Buddy and Violets Sweet are of the ballad type with sweet melodies. They have been arranged for quartets that have made the Finals in our annual contests and therefore worthy of your attention and consideration. After you have tried them as written, you will enjoy working out some modifications of the harmony arrangements to suit your individual tastes.

MY BUDDY is published by the Remick Music Company and has lyrics by Gus Kahn and music by Walter Donaldson. It was arranged by Lem Childers of Tulsa, Oklahoma. He is a member of the Arrangements Committee. The Mainstreeters have used this number on several occasions.

VIOLETS SWEET is the brain child of our own Hal Staab, Immediate Past International President. He created not only the music, but the lyrics as well. The melody and harmony trends are good examples of a sweet barbershop song. It was used by the Four Flats of Cleveland, Ohio in the 1944 Contest. Their baritone, Don Webster, who is also a member of the Arrangements Committee, has set this number down for us. Let us hope that Brother Hal will produce more of this type of SWEET song.



ALL of us remember, with real pleasure, how the famous Kansas City Barber Pole Cats sang themselves into second place in several of our National Contests with DADDY GET YOUR BABY OUT OF JAIL. Although they have recently reorganized and are now known as the SERENADERS, they continue to entertain and thrill their audiences with it. Now we have another similar number, SAILING ON A MOONBEAM, which promises to be as popular. It, also, was arranged originally by Joe Stern and changed slightly through usage and some suggestions of members of your Committee. It is a delightful number which, we are sure, you will welcome to your collection of "good songs." We hear through the underground that they have, or are about to, record the song through DECCA.

SAILING ON A MOONBEAM is published by the Blasco Music Company of Kansas City, Mo. Mr. Louis Blasco of Blasco Artists Bureau, the owner of the Copyright, has kindly given us, through Bert Phelps, permission to reproduce this arrangement in printed form to our Society Membership.

KENTUCKY BABE should give most of our Society's quartets, as well as our many Chapter Choruses, a

real thrill. It is so arranged that, while simple in the individual voice parts, it has an excellent harmony pattern. Get your quartet together and try it out exactly as written and then experiment, if you are then in the mood, with the individual peculiarities that characterize your members.

Arranged by John Hanson, of Peoria, Illinois, and sung by the GIPPS AMBERLIN FOUR at Detroit last June, the melody was carried by the baritone throughout most of the number. While in Committee, the liberty was taken to shift the melody to the lead as it was felt that, in this way, it would be better for the average Society quartet. John also uses this number with his famous CORNBELT CHORUS and those of us who have been so fortunate as to hear them sing it, can vouch for the solidarity of the arrangement of harmony.

KENTUCKY BABE was written by Adam Geibel in 1896 and therefore has stood the test of time. It is a proven Barbershop number. It is published by Edwin H. Morris and Company.



Away back in 1942, a quartet by the name of the ELASTIC FOUR came out of Chicago to the national contest at Grand Rapids, Michigan, to capture not only the hearts of the audience but first place honors. They were different also in that they used four songs instead of repeating the same numbers in the Finals that they used in the preliminaries. WAY DOWN SOUTH was used by them to open their offerings in the Finals. The song was arranged by Frank Thorne, their genial bass, from the melody as recalled by Jim Doyle who has used it for over thirty years.

This good old number was published by Tell Taylor in 1912, so Jim probably learned it from a professional copy. The words and music were by George Fairman. It is an excellent number permitting of real showmanship because of the solo parts in the verse as well as the Bass introductions of the various phrases in the Chorus. We feel sure that you will get a big kick out of the extraordinary closing runs.

### WE WARN YOU—DON'T BOOK 'EM!

Taken from the business card of one of our quartets:—  
"PLAIN or FANCY SINGING . . . By note—By Instinct—or By Gosh . . . The GRUESOME DOUBLE TWOSOME. Four Fantastically Fastidious & Fancifully Forgetful Fellas. We sing longer and louder than any quartet in captivity—with or without gestures. Now booking engagements for Weddings, Baptisms, Funerals, Debuts, Clam Bakes, Fish Frys and other formal functions. In case you ain't got no functions you can hire us to haunt your house, frighten your children, intimidate your guests, discourage visiting relations or annoy the neighbors. Positive results guaranteed. Send no money. Pay the postman. Our terms are very reasonable. One fifth when you engage us. One fifth just before we sing. One fifth when you want us to stop—and you will. If you are fresh out of fifths we will settle for pints. If you cannot afford to pay us, we will consider paying you."

Not copyrighted 1945.

### THANKS TO CLEVELAND

At the close of the highly enjoyable week-end schedule at Cleveland in January, the 26 members of the International Board in attendance unanimously adopted this resolution of gratitude and appreciation:

WHEREAS the January, 1945 Midwinter Meeting of the Board of Directors of this Society has drawn to a close highly successful both in accomplishment of business matters and in furthering of good fellowship and harmony; and it is the unanimous view of the members of the Board that such success could not have been achieved in the absence of the splendid support and effort of many groups and individuals and that in gratitude proper recognition should be given and appreciation and thanks expressed;

NOW, THEREFORE, BE IT RESOLVED That the members of the Board and the officers of this Society acknowledge with deep appreciation their thanks and gratitude;

To the most hospitable Cleveland and Cleveland West Shore Chapters, their officers, members and committees for their time and effort unstintingly given, the organization they most thoughtfully and effectively provided and the consideration they showed to the Board in postponing their Parade of Quartets to coincide with this meeting;

To the management of the Hotel Carter for its consistent cooperation, consideration and all-around hospitality;

To the following quartets and individuals for their most delightful and entertaining contributions to the meeting: The Harmony Halls, The Elastic 4, The Forest City 4, The 4 Flats, The Ramblers, The Lamplighters and The Yachtsmen.

Individually to Charlie Dickinson, Art Johnson, Maynard Graft, Hy Green, Deac Martin, and Jim Knipe of the Cleveland and Cleveland West Shore Chapters, to the officers and members of all Ohio chapters and to the many others, who have labored to make this meeting a notable and happy occasion and so contributed to its outstanding success, for their services so given and for their unfailing good fellowship, demonstrating to this gratified Board that the purposes of our Society are well, worthily and sympathetically practiced in the City of Cleveland and the State of Ohio.

Be it Further Resolved That copies of these resolutions be by the Secretary sent to the officers of the Cleveland and Cleveland West Shore Chapters.

### VAN BECKUM IS TREASURER

We inadvertently omitted the name of H. V. Van Beckum from the list of Officers of the Wauwatosa, Wisconsin Chapter in the November Harmonizer. Van is the Treasurer of this, our fastest growing Chapter, which incidentally had its roots in the Muskegon Chapter across Lake Michigan.

## FELLOW ADVERTISERS:

Last June, we contracted to purchase a half page in this publication . . . not because we felt that the message would sell any machinery, but as a tribute to a great organization.

\* \* \*

Lo and behold! We now boast of two sales in the amount of \$4556.00 and the amount in profit will have paid for our space for two years to come.

\* \* \*

Our only argument as we can see it, is the fact that the membership comprising this organization is so clannish in nature, that they will consider a "Harmonizer" advertiser in preference to any competitor.

\* \* \*

If we can sell machinery at \$2300.00 apiece, then I wonder if you who sell consumer merchandise wouldn't benefit to a much greater degree. Why not give it a try? It's very inexpensive and it may surprise you. In the meantime I shall continue to ask, "Does anybody else want to buy a KLING PUNCH; ROTARY BAR OR ANGLE SHEAR; COMBINATION SHEAR PUNCH AND COPER; PLATE BENDING ROLLS; ANGLE ROLLS; HIGH SPEED FRICTION SAWS AND GRINDERS?"

H. M. "Hank" Stanley  
KLING BROS. ENGINEERING WORKS  
1306 N. Kostner Ave. Chicago 51, Ill.

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**KLING BROTHERS**  
ENGINEERING WORKS  
Manufacturers of Peacetime Machinery  
Punches, Combination Shear, Punch & Copers, Rotary, Angle, Bar Shears; Plate Bending Rolls, High Speed Friction Saws and Grinders.  
1300 N. Kostner Ave. Chicago 51, Ill.

## Guide To Proper Behavior When Listening to Quartets

*W. Welsh Pierce,*

*Immediate Past President, Chicago Chapter*

*Notes on "Getting the Song you want."*

Sophisticates, Bon Vivants and others of like ilk (same as "Elk" in some localities) who have an understanding and a fine appreciation of barbershop harmony, seem to know instinctively that true enjoyment comes primarily from listening to the songs you yourself want to hear. Therefore, as a helpful pointer to newer converts to this pleasurable pastime, it is suggested that on occasions when a quartet is introduced and is approaching the rostrum you immediately state your song preference in stentorian tones. Louder even than that, if possible. It might be well to iterate several choices, alternating them with that of your preference so that the effect of repetition will be gained. Keep up this procedure to the very last minute and do not let any apparent look of bewilderment or confusion on the faces of the quartet members deter you in the least. They have merely recognized your dominant personality and in reality are afraid of not choosing the selection you prefer.

*Notes on "Not getting the Song you want."*

Occasionally through inherent stupidity, or other less obvious inadvertency, a quartet will begin singing a selection proposed by someone else. In this event it is quite proper and in order for you to express your disapproval in one or more manners as befitting a gentleman. For instance, you could continue to voice the name of your own song selection, thereby drowning out the first few measures of the opposing song and proving to everyone that the chosen selection was a poor one. Or, you could perhaps essay a certain sound that is associated with one of the Boroughs of New York which, if synchronized with the baritone part of the song, will have its effect on the entire quartet. Other measures of your own device—ment and originality will be splendid training for any career listener.

*Notes on "Bragging to your neighbors."*

One of the nicest pleasures in listening to any good quartet (and the better the quartet the greater the

pleasure) is to make certain that every one around you is aware of your close personal friendship and intimacy with the individual members of the quartet that is doing the singing. At every meeting there are always guests, so it behooves you to make sure that you are seated near some of them and be ready, when the song starts, to tell them how well you know the boys. Explain the democratic aspect of barbershopping by listing the variegated occupational pursuits of the several men. Where possible infer that the quartet is represented by a man each from Management, Labor, Capital and Surplus. The quieter passages of the song being rendered is a good time to perform this helpful and friendly service. If you do this in a stage whisper it will impress your listeners and you will be accorded no end of prestige and respect.

*Notes on "Greeting friends."*

Barbershopping being what it is—the perfect medium for enhancing sociability—a tried and true devotee of the art is never lacking in numerous friends. It is a quaint but persistent custom that Barbershoppers must greet each other effusively at every meeting no matter if it has been but a few days since they last met, and one of the best and most appropriate times to do this is, of course, while a quartet is in action. At such time there is a tendency on the part of most members to cease physical activity and at the same time to all face the singers performing. By placing yourself somewhat forward as to seat location, you can take advantage of this mob psychology and by looking away from the rostrum yourself it is a simple matter to spot, and wave to, numerous friends throughout the audience. Those more proficient in this technique can easily attract the attention of six or eight other members while awaiting recognition from the favored friend. Furthermore, most quartet numbers are sufficiently long to enable you to experience this enjoyment two or three times during one rendition.

*Notes on "Getting closer."*

A rare privilege—a dividend in pleasure, if you will—afforded the rabid quartet listener is the maneuver known as GUC. To the neophyte GUC is not recommended as it requires a most advanced technique and perfection comes only after months and sometimes years of practice. As a matter of fact most members never attempt it so when you see an exhibition of GUC you can be reasonably certain that you are witnessing a veteran in action. GUC is the undignified and somewhat vulgar abbreviation that modernists persist in using when referring to "Getting Up Closer." The maneuver seems simple in explanation, but it is harder to accomplish than many of the other steps to true listening enjoyment. One should start from the rear of the auditorium, if a true test is to result, and with the sound of the pitch pipe, or the manifestation of its being sounded if you are pretty far back, move to the nearest seat forward. Then with actions reminiscent of General McArthur and his South Pacific island hopping, chart your course zig-zag fashion down towards the front. Sportsmanship dictates that you must stop after each new resting spot and apologize to anyone whose toes you might have inadvertently (?) stepped on, you prankster you. An acute sense of time, the hardest technique to develop, is necessary to bring you up to the very front just in time to perform the last toe-tread as the final ascending chromatic is attempted by the quartet.

*(Continued on Next Page)*

*Keep Your Eye*

ON

**SAGINAW**

AND

**MARCH 17, 1945**

**Saginaw Valley Parade of Quartets**

Sponsored by Saginaw Chapter in Collaboration with  
Chapters of Bay City, Caro and Midland

**That Night Saginaw Auditorium**

•

**SAGINAW CHAPTER, Michigan No. 6**

Meets Gold Room — Bancroft Hotel  
Second Tuesday of each month

## GUIDE TO BEHAVIOR [Continued]

*Notes on "Helping out."*

Every barbershopper has heard of the so-called "Fifth Wheel;" that crass interloper who sidles up behind a quartet doing research work in the corner or out in the hall and adds a fifth tone to some familiar chord. Such forms of amateurism should be dealt with forthwith—preferably in the manner of the shoe salesman that Owen tells about in his *Blue Jacket Anthology*. With this childish display of inferiority complex we hold no brief, but there is a dignified, accepted and professional method of quartet assistance that can be classified among the "Guides to Better Listening," and one that is used by many and sundry of the listening intelligensia. The procedure promulgated for this purpose by Emile Post (Emily's husband) is performed in meetings. No skulking; no sidling, and no attempt at covering up. All you have to do is pick up the song after a quartet has started and hum one of the parts to yourself. Mind you, not a fifth note, but one of the four parts being blended by the quartet on the rostrum. It doesn't matter which part you choose, but common sense would tell you to pick the part that you know the least about since it is there that you obviously need practice. After a few softer hums you can then put on the power as there is no use limiting your contribution to the occasion to just the one or two people around you. An expert at this can entertain a circle around him of from eight to twelve chairs in diameter, and the thrill of thrills comes when the singer in the quartet and your treatment of the passage do not coincide. If at this juncture you should have happened to put forth sufficient volume you will have proven beyond peradventure to your circle of friends that the singer in the quartet has been wrong throughout. Success in this endeavor will undoubtedly result in your being invited outside by the quartet—no doubt to have you coach them on the arrangement. No doubt.

*Notes on "Proper applause."*

It is fitting that no quartet ever sang before an audience of barbershoppers without receiving some applause. This phenomenon is caused, no doubt, by the conviction to the congenital barbershopper that there are no bad quartets; some are merely better than others. But in the matter of applause there is again a commonplace method and a manner of artistic expression. To the tyro, perhaps, it is sufficient to hold his appreciation until the song is over and the quartet signifies this fact by walking off stage. Other times the fact that people around are applauding will indicate that a few hand claps are in order. However, the Old Timer is never caught performing such gaucheries. His knowledge of the song and of the quartet gives him ample opportunity to intersperse an assortment of "Zowies," "Boy, oh Boys" and other such expressivenesses throughout the number at appropriate spots, and likewise permits him to "beat" all the others in the final applause motif. Long before the end of the song has been reached you will hear the Old Timers, clapping, whistling, yelling "Whoopee" and expressing their joy at outguessing the quartet as to the end of the song in various vocal outbursts. It really is of no importance that they drown out the finish of the song as all of them have heard it before, and one reason why this technique is so hard to master is because sometimes it is years before the uninitiated get to hear the end of a song.

## What They'd Sing Now If They Had the Chance

Your editor thought it might be interesting to query certain members of our Champion quartets as to what songs they'd like their quartets to sing if they were planning to enter the 1945 Contest.

Frank Thorne, bass of the Elastic Four (1942), writes:

"We sang 'Way Down South' and 'Down by the Old Mill Stream' in the Finals and I'd be happy to use the same two numbers again except for one thing. The International Board's adoption of the Martin-Reagan definition of barbershop harmony excludes too extensive use of solo parts and I'm afraid 'Way Down South' is on the ragged edge in that regard.

"Boiling it all down, it seems to me a quartet that does not sing a rather fast spirited or lively number and then a soft, sweet type takes a chance on not impressing the Judges. I wrote an article for the Harmonizer some time ago giving my thoughts on how to win a Contest and my ideas have not changed at all."

Ray Hall, bari of the Harmony Halls, (1944), agrees with Frank, specifying that one song ought to be of the ballad type to show the quartet's blend and chord perfection, the other, a fast, rhythmic number. Ray points out one thing that should be of interest to many of our quartets, particularly newer ones, that haven't yet developed a style of their own. He says, "All songs are not suited to all quartets. What one group may go to town with, another may bog down terribly. Choose songs that fit the abilities of the men and are in tune with their personalities."

"Doc" Enmeier, tenor of the Chord Busters, (1941), notes that the "restrictions" on song types that prevailed in 1941 and before have been considerably eased. He says that at that time opinion seemed to hold that any song less than a quarter of a century old couldn't possibly be "barbershop." We gather that "Doc" thinks the change in this type of thinking has been for the better in allowing a greater variety of songs to be used.

Leo Ives, lead of the Harmonizers, (1943), reminds us that they used "Way Back When" and "I Told Them All About You" in the Prelims and substituted "Shanty in Old Shanty Town" for "Way Back When" in the Finals. In the main, their reason for these choices was "change of pace," according to Leo. His personal belief is that it is well to hit the judges with a surprise number they haven't had too much chance to hear and break down for criticism.

That last bit of advice hits a responsive chord in these ears and no doubt will in those of many who've judged or listened to many of our Contests. Each year some one or two songs have been worked to death. Along this line, it is interesting to note that in the Indiana State Contest quartets were forbidden to use the same songs in Prelims and Finals. We may be getting some repercussions on that Internationally.



## WHAT THE PRESS SAYS ABOUT US

A few sample items picked from recent newspaper comment:

*Fort Wayne, Indiana:—*

"Best entertainment ever had in Fort Wayne." "Flabbergasting Revelation." "Expected Tin-pan Alley and listened to breath-taking harmonies, many of which were symphonic." "Where the devil have I been." "I thought it was a fad, now I know why it has swept the country, it's solid—a superior kind of harmony exhibited through a better and perfected technique."

*Eaton News (Cleveland):—*

The SPEBSQSA has a surprising number of devoted members in various Eaton plants. Fortunately, these members keep their qualifications more or less secret from the rank and file of our organization and it is often difficult to tell a SPEBSQSA member from a normal person. However, we suggest that you suspect all fellow-employees and refrain from innocently suggesting a bit of harmonizing when in a group of four.

*The Town Crier (Tony Weitzel), Detroit Free Press:—*

Lester Langlois, Phil Pierce, Cletus Krass and Gilbert Schmidt have been singing in church choirs around Detroit for 15 years. Not long ago they got together one night, found they had four perfectly matched voices. They formed the Wanderers Quartet . . . joined the Barber Shop Quartet Society . . . and have been giving folks a lot of fine melody. . . . But the finest harmony they ever sang was Christmas Eve at old St. Mary's. . . . They sang the high mass . . . and did an a capella version of "Silent Night" that took folks right back to that Judean hillside.

*Alliance (Ohio) Review:—*

This delightful Christmas season the music furnished by local talent, and that which was broadcast over the radio, was especially pleasing, with a wide range, from

The Messiah and the sweet Christmas Carols to some of the more modern selections. None, however, had a greater appeal and was more enjoyable to us personally, than that which was given by "The Sunsetters" when the quartet called to sing a few choice selections. "The Sunsetters" did a nice piece of work as they visited the City Hospital and other places to sing Christmas music. The quartet is composed of Griff Williams, tenor; Jim Berry, lead; City Solicitor Martin, baritone; and "Doc" Riley, bass.

*Lorain, Ohio:—*

Those who braved the stormy weather to attend the Lorain Musical Art society entertainment last night at Masonic temple were amply rewarded. The program, given by Lorain artists, was outstanding.

The entertainment opened with quartet selections by the "Steel Blenders," from the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. Taking part were Sydney Lynn, first tenor; John Lambie, second tenor; Stanley Brobeck, baritone; and William Jahn, bass.

Because the quartet singers are unconcerned with the mechanics of music and listen only to the harmony, they get a very nice blend of voices and did exceptionally well in their presentation of "Kentucky Babe," "Coney Island Baby," "Way Down Home" and "Shine on Harvest Moon."

On their second appearance they sang "Jerusalem Morning," "The Plea" and "I Had A Dream, Dear." (The balance of the program included a concert pianist in Chopin, a lyric soprano doing numbers by Salter, Edwards and Kountz, a violinist specializing in Kreisler compositions, and a second pianist, in Beethoven numbers. Editorially speaking, we would say our Lorain Chapter has definitely "arrived.")

## LETTERS TO THE EDITOR

### STURGES VISITS, AND IS VISITED, IN GARY:

"An invitation from our International Historian 'Dick' Sturges to our Chapter President, Gil Carpenner, to visit with him in Hammond, Indiana, at the home of his friends Mr. and Mrs. A. J. Morrison, Sunday evening, January 7th, turned out to be something to write about. We of the Gary Chapter can well be proud of having the opportunity to spend the evening with him. The time was taken up by making records for the history of our chapter, gang singing, and quartet singing. Due to the short notice, time did not permit us to get our three quartets together, but we managed to round up "The Tumbleweeds" and one other "pick up" foursome. Nine of us sang our way to Hammond by trolley and bus and we hope we gave our Historian something to take back home with him.

"All in all, it was a swell evening. Our hostess, Mrs. Morrison, topped off the evening by serving lunch and coffee and I will say again 'We of the Gary Chapter are very grateful.'"

Harry A. Kirche  
Sec'y of the Gary Chapter

### LET'S GIVE CREDIT

Dean Palmer (Wichita Chapter Secretary) writes us—"Sometime back, a suggestion was made for quartets to give credit to other quartets when singing their arrangements. The thought strikes me that, inasmuch as most of the arrangements this year will be 'as sung by's'—it would not be amiss to reiterate this suggestion.

Let's all of us give credit where it is due—whenever possible. We should publicize and encourage originality."

### DALLAS—HERE WE COME

From a December 11 letter from Wallace Nash, Grand Rapids.

"Thank you for your letter of December 8th with the enclosure of copy sent to Al Bohnc. I was pleased to note the names of men in Dallas whom you mentioned. I am very well acquainted with two of them, particularly T. K. Johnson, who is really a beautiful lyric tenor. I would feel a peculiar, personal pleasure in seeing a chapter from Dallas come into the Society. I know of no other organization in which good-fellowship and real 'fraternity,' approximate the spirit of this group, and which over and above this feature, does a definite job in American music. I am glad to be a part of the movement."

## PREAMBLE

The first SPEBSQSA chapter to adopt an official preamble for its constitution was the 1182nd Military Police Company (Avn) Chapter, located somewhere in the European Theatre of Operations. We commend it to other chapters as being unique, full of meaning, and very much worthwhile. Thanks, Sgt. Geo. N. Sneath (Secretary) for sending us a copy.

We, the members of the 1182nd Military Police Company (Avn) Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, in order to create a means for enabling ourselves to promote the inalienable right and will of man to blend his voice in Barber Shop Song; in order to better administer to the union of the good will of America's Armed Forces and her people through the uplifting qualities of the school of Barber Shop Harmony; and in order to better harmonize America through singing, that the world and the people therein may elevate themselves through the institution which our illustrious Society has proven itself to be, do hereby ratify and adopt unto ourselves this constitution, and do solemnly and unselfishly pledge ourselves to the stringent upholding of its doctrines and provisions forever.

ADVICE TO ANDREW JACKSON . . .  
BY HIS MOTHER

Andrew, If I should not see you again I wish you to remember and treasure up some things I have already said to you: In this world you will have to make your own way. To do that you must have friends.

You can make friends by being honest, and you can keep them by being steadfast.

You must keep in mind that friends worth having will in the long run expect as much from you as they give to you.

To forget an obligation or be ungrateful for a kindness is a base crime.

Not merely a fault or a sin, but an actual crime.

Men guilty of it sooner or later must suffer the penalty.

In personal conduct be always polite but never obsequious. None will respect you more than you respect yourself.

Avoid quarrels as long as you can without yielding to imposition. But sustain your manhood always. Never bring a suit in law for assault and battery or for defamation.

The law affords no remedy for such outrages that can satisfy the feeling of a true man.

Never wound the feelings of others. Never brook wanton outrage upon your own feelings. If you ever have to vindicate your feelings or defend your honor, do it calmly. If angry at first, wait till your wrath cools before you proceed.

# PONTIAC CHAPTER

## MICHIGAN, No. 17

The officers and other members of the Pontiac Chapter feel deeply grateful to all who made their Second Annual Parade of Quartets on December 2nd the outstanding success that it was, both musically and socially.

To the participating quartets, to the members of the other chapters who attended, to the State and International Officers who co-operated—in fact—to everyone on the program, and in the audience—

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**Pontiac Thanks You :: And We DO Mean YOU**

## CHICAGO'S INITIATION

(Most of us have heard of the initiation ceremonies in the Chicago Chapter. Here's how it's done.)

First of all, we issue a certificate to every new member. When an application is received, the Secretary writes and sends a membership card and welcomes him into the Chapter, telling him that his certificate, suitable for framing and hanging in his office or den, is ready and will be delivered to him in person at the next meeting.

It usually works out that there are several new members to be initiated at a time, so, during the course of the meeting, the names are called out and each new member is brought up front and made to stand facing the audience. When they are all assembled, the President steps down from the platform and with a few well chosen words welcomes each man into the organization personally and hands him his certificate. The natural thing for each man to do is to start to walk off and they are told to remain where they are as they have to prove they are worthy of this honor. If there are four men being inducted, they are instructed to sing a song. If there are more than four, all are told to sing at one time, but if there are less than four, the President calls for enough of our old members to make up a quartet and then they sing.

Usually an old song is selected, as being the only one every one knows, but regardless, they are coaxed, urged and made to give out in some manner or other. When about half way through the number, and the laboring is usually terrific, the President signals with his hand and the entire Chapter joins in and "helps them out."

This may sound a little silly, but it really is lots of fun, and everybody seems to like it a lot. When the rendition is over and the President "thinks" maybe they have passed their test, we then come to the final ritual. We have a small barber pole, about eighteen inches high, and this is brought forth by one of the members and held out at arms length. The members are told that the final requirement asked of them in order to become full-fledged members is to osculate the technicolored totem pole, but to be not afraid of germs, etc., as the pole is dry-cleaned before every meeting.

As they pass off stage, the President shakes each by the hand and each, in turn, stops in front of the barber pole and gives it a big smack. Loud and lusty applause by the members present sends each new member to his seat feeling that he has just been "nominated for the Presidency of the United States."

W. W. P.

## WHAT THE MUSIC CRITICS SAY

Lead and Baritone of Tulsa's "Okie Four" again break into print:

DEEMS TAYLOR, outstanding musical critic, was utterly speechless after he heard Brother J. Frank Rice, lead of the Okie Four, sound off with "Don't Cry, Little Girl, Don't Cry." He managed to gasp: "It is like a voice from heaven; incorporeal, hyperstatic, transcendental and disembodied—which it should be."

"A heroic baritone of the first water," was DR. SIGMUND SPAETH'S verdict on O. C. Cash after he had heard Brother Cash soften up "Concy Island Baby," an original Okie composition and a number which they sing with such great success. "But I can't see how a man can do that on water alone."

## Poet's Corner

(Where studied scansion and rhyme sometimes play second fiddle to desire for expression.)

### "THE BARBERSHOP QUARTET"

(Dedicated to the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.)

The oil lamp shed a pleasant glow;  
The huge baseburner threw out heat.  
The shaving mugs, in a straight row,  
Revealed the names, ornate but neat,  
Of customers who patronized  
The Barber Shop upon the Square.  
Many a song we long have prized  
Was wafted on soap-scented air!  
It was the Barber Shop Quartet  
To which the barber lent his bass.  
They sang the old songs when they met  
At lodge, town-meeting—any place!  
"When You and I Were Young" was sweet;  
They liked "Ben Bolt" and "Nelly Bly."  
Ambition sometimes meant defeat,  
As when they tried Tosti's "Goodbye."  
Singing together wove a charm  
Of friendliness in every heart,  
And they would feel it, deep and warm,  
When from each other they would part.  
The custom spread. When woes beset  
Their lives, they learned new tunes and rhymes.  
They kept the Barber Shop Quartet  
To sing their way through troubled times.  
The Barber Shop, with its quaint mugs,  
Is gone, and these are modern days,  
When young folks meet to "cut the rugs"  
And in bright jazz, their voices raise.  
But still their fathers like to sing  
Old songs they never can forget,  
And find their best remembering  
Is through the Barber Shop Quartet!

Anne Campbell

## CLEVELAND VIEWS — ON THE NEXT PAGE

Starting, top left—some of the judges—Joe Wolff—in the background, Ray Hall and Doc Nelson. Next, l. to r., Maurice Reagan, Deac Martin, Virginia (Martin) Pattison, and Frank Rice, (Bald spot unidentified). The female foursome consists of Mrs. Tom Brown, Mrs. Dick Common, Dayton; Mrs. Maynard Graft, and Mrs. Dave Crockett. The four handsome gentlemen are the Jolly Fellows from Dayton. The Notewits from Alliance and their ladies were snapped as they were leaving the hotel for the Parade. Cleveland puts its President's wife and its Immediate Past President's wife to work at the tea Saturday afternoon. Mrs. Dickinson and Mrs. Pallerin (right) did a royal job. The tiger represents the spirit of Massillon. Inside, and impossible to recognize is Bob Smith, President of the Ohio Association. With the other three men, he makes up the Massillon's Tom Cats. Center of the page is one of those unusual things. The photographer forgot to turn the roll of film and got a double exposure which shows Red Masters, center, and barber-shoppers Knipe, of Cleveland, left, and Beigham, of Detroit. Again the Notewits of Alliance. The man in the fancy outfit is Syd Hesse, lead of the Forest City Four, explaining things to Mrs. Pallerin and Mrs. Hesse. Next we have—l. to r.—Mrs. L. J. Callinan; seated, Mrs. L. F. Knipe; rear, Ed Crockett, bass of the Forest City's, and Dr. Callinan. Peering into the Contest room are the Sleepless Knights, Dayton. Two more Peeping Toms appear below, one seems to be Maynard Graft, secretary, Cleveland Chapter. Front view of the Sleepless Knights. The Yachtsmen of West Shore Chapter, President Art Johnson on the right. Ed Crockett and Mrs. Common seem to be very serious about something. The Sunsetters, Alliance, (apparently everybody sings there). O. C. Cash, the Founder, addressed the gathering during the Contest. The Ramblers, Cleveland Chapter.



# The Old Songsters

By Sigmund Spaeth



ONE of the best places in the whole country to find old songs is the Grosvenor Library, in Buffalo, N. Y., not so far from the home base of our genial President, Phil Embury. The presiding genius of the Grosvenor's Music Department is Mrs. Margaret Mott, who knows plenty about the old songsters and their works, and has ways of looking up the answers if she can't give them off-hand. Anybody who wants to know something about an old song, or would like to get a copy of some rare number, can write directly to Mrs. Mott at the Library. She is generally willing to dispose of duplicates if she has them, or to make a photostat at cost. Among other treasures, the Grosvenor Library possesses a complete set of the Delaney song-books.

THE patron saint of the Grosvenor Library was Judge Louis B. Hart, who loved musical Americana of all kinds and asked nothing better than to have a group of congenial spirits around him, singing and reminiscing and partaking of his limitless hospitality. In the basement of the Grosvenor Library there is a room that was created by the Judge and is still known as his private Rathskeller. It contains wonderful murals, celebrating the conviviality of close harmony, with the complete words and music of that fine gang song, *In Bohemia Hall*, which was largely popularized by the Judge's efforts. (It may be found in Kenneth Clark's practical little book, *Bottoms Up*.) A piano and a phonograph were of course necessary parts of the furniture, and when I played on that little green upright the last time I was in Buffalo, I got the impression that it had not been opened since Judge Hart's death a few years ago. But the room still looks familiar, as in the days when every harmonizer and every songwriter of importance automatically paid it a visit. Today it is used by a stag luncheon club, with reverence for its traditions. Nice men, but they don't know much about barbershop quartet singing.

AMONG the vocal curiosities I found at the Grosvenor Library was an English version of *Jingle Belle*, which might have preceded the American, but is more probably an imitation. The verse is the same as ours, but the chorus has a different tune and spells "Jingle" with a capital G. The title is *Dashing through the Snow*.

One fairly unfamiliar song that I liked (with barbershop possibilities) was called *Father, Bring Home Your*

*Money Tonight*, and had this chorus, very plaintive:

Then bring home your money tonight,  
Oh, bring home your money tonight,  
For you know, Father dear, that we all must be fed,  
OH! (hold it!) Bring home your money tonight!

There is harmony also in the chorus of Paul Dresser's and Max Sturm's song of 1886, *The Letter that Never Came*.

HERE is the story of *Silver Threads Among the Gold*, in case you don't know it, or have forgotten. Hart Pease Danks, who wrote the music, had one of the finest sets of handle-bar mustaches in American history. Born in 1834 at New Haven, Connecticut, he studied music at Saratoga Springs, sang as a boy soprano, and later moved to Chicago, where he tried to make a living as a photographer, but eventually became a professional singer, conductor and composer. Meanwhile Eben E. Rexford, editor of a Wisconsin farm journal, was developing the habit of writing verses, which he used occasionally as space fillers. One of these came to the attention of Danks, who bought it for three dollars. Rexford was so elated at this unexpected way of making easy money that he promptly offered the buyer a whole batch of verses at the same price. This lot included the words of *Silver Threads Among the Gold*.

Danks had already had luck with the word "darling," and it probably caught his eye at the start of the poem. In arriving at the saccharine tune now famous all over the world, the composer had in mind his own wife, with whom he expected to spend his old age. It was dramatic irony that they should separate in 1873, the very year in which the song was published. H. P. Danks died in lonely poverty in a Philadelphia boarding-house in 1903. The last words he put on paper were "It is hard to die alone and"—.

*Silver Threads Among the Gold* had a sale of over two million copies during the past century, with another million or more added after its revival in 1907. The song's most successful promoter was Richard Jose, a tenor of enormous size and popularity, born in England, though claimed by California. He worked as a blacksmith in Reno, Nevada, later appeared with various minstrel troupes, and for eight years did the incidental singing in *The Old Homestead*, including that other heart-breaker, *Where is my Wandering Boy Tonight?*, written by the Reverend Robert P. Lowry.

IN the death of Alfred E. Smith, the former Governor of New York State, barbershop harmony lost a devoted fan. Al was not a particularly good harmonizer (in song), but he honestly admired this type of folk-music, and he knew when it was well done. He was perpetual Chairman of Judges in the New York City contests, and served also at the World's Fair, when the Flat Foot Four won the national title. Al's voice was strictly a beer bass, not too adaptable to ensemble work, but unique in solo numbers. He was of course identified primarily with *The Sidewalks of New York* ("East Side, West Side") but could also do a good job on *The Bowery* and *Baffin's Bay*, of which he knew all the words, along with many others. I last saw Al Smith when we sat together in Central Park, picking the St. Mary's Horse-shoers as New York City champions. He was a man who loved simple, homely things, and in was that human

[Continued on Next Page]



## Our New Chapters

Since the November 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 all of these new groups to visit their meetings when in, or near, the respective cities. The chapters are listed in the order in which they were chartered.

### BAYONNE, NEW JERSEY

15 Charter Members; Harry Usher, President; Ray Bartolette, 583 Avenue E, Secretary.

### 47th AIR DEPOT APO No. 690 c/o POSTMASTER, NEW YORK

13 Charter Members; 1st Lt. Kenneth J. Miller, Air Corps Officer's Mess, Secretary.

### MEXICO, MISSOURI

55 Charter Members; Dewey C. Henderson, President; E. R. Hannah, 620 E. Jackson, Secretary.

### NILES, MICHIGAN

33 Charter Members; George Fisher, President; Kenneth J. Stepanke, 33 River Street, Secretary.

### ALLEGAN, MICHIGAN

44 Charter Members; H. D. Tripp, President; A. H. Wheeler, 180 S. Main Street, Secretary.

### WAUWATOSA, WISCONSIN

80 Charter Members; Herb Nestle, President; J. E. Vaughan, 5910 W. Washington Blvd., Milwaukee 8, Wisconsin, Secretary.

### HOLYOKE, MASSACHUSETTS

11 Charter Members; Fred R. Connor, President; Wm. H. McDonald, 33 View Street, Secretary.

### MILWAUKEE, WISCONSIN

49 Charter Members; Win. W. Oestreich, President; Herman C. Enders, 4002 W. State Street, Secretary.

### GREEN BAY, WISCONSIN

20 Charter Members; R. A. MacPhail, President; Haydn R. Evans, c/o Radio Station WTAQ, Bellin Bldg., Secretary.

### BURLINGTON (I. O. P. AREA), IOWA

51 Charter Members; Chas. Wentworth, President; Morris D. Payne, I. O. P. Recreation Hall, Secretary.

### DULUTH, MINNESOTA

25 Charter Members; Wm. T. Butterfield, President; Arthur Josephson, 209 No. 29th Ave. W., Secretary.

### ELMIRA, NEW YORK

21 Charter Members; Kenneth W. Marks, President; Ivan A. Snyder, Perry Ins. Bldg., Secretary.

### HONEOYE FALLS, NEW YORK

21 Charter Members; David K. Maloney, President; Norman C. Dampier, Secretary.

### ANN ARBOR, MICHIGAN

83 Charter Members; Leo P. Meyers, President; Cliff W. Davis, 610 Wolverine Bldg., Secretary.

### TROY, NEW YORK

34 Charter Members; Howard Millington, President; Donald Young, 835 6th Avenue, Secretary.

### EAST CHICAGO, INDIANA

40 Charter Members; Nicholas Patrick, President; Victor C. Secviar, 3210 Watling Street, Secretary.

### IRONWOOD, MICHIGAN

13 Charter Members; J. W. Huss, President; Victor F. Lemmer, c/o Ironwood Times, Inc., Secretary.

### EAST AURORA, NEW YORK

53 Charter Members; Wm. B. Coddington, President; Raymond L. Moore, 206 Center Street, Secretary.

### HUTCHINSON, KANSAS

78 Charter Members; Herman P. Lorenz, President; Paul Goodman, 624 E. 6th Street, Secretary.

### OSHKOSH, WISCONSIN

25 Charter Members; Allan T. Kapitzke, President; Richard J. Burr, 54½ Dale Street, Secretary.

### ELMHURST, ILLINOIS

17 Charter Members; Louis P. Volpe, 289 Pick Ave., Act. Sec.

### MARCELLUS, MICHIGAN

8 Charter Members; Caryl Burlington, President; Carroll B. Jones, Secretary.

## A REAL FORWARD STEP IN INTER-CHAPTER COLLABORATION

Early in November, the Presidents and Secretaries of the 10 chapters in the Detroit area (Wayne and Oakland Counties and the Province of Ontario, Canada), in collaboration with the 4 State and International Officers living in that area, decided to form an inter-chapter council to hold monthly meetings for the purpose of discussing closer cooperation and the development of common plans for the future. The 24-man group rotates its meetings so that each month a dinner meeting is held in a different city at 6:00 p. m. on the night of the chapter meeting in that city. At 8:30 the meeting adjourns and the members of the council then attend the chapter meeting.

## SIGMUND SPAETH

[Continued from previous Page]

quality that made him a great political figure and brought him close to the Presidency of the United States.

\* \* \*

A NEW collection of folk-songs, for group singing, is the E. B. Marks *Git on Board*, edited by Beatrice Landeck, who runs the music of New York's Little Red School House. This book is rather off the beaten track, and contains some good material for barbershop harmony. It is another step on the way toward the discovery of America's own treasure of music.

\* \* \*

CHARLIE HAGEDORN of the Essex Big Four, 15 Prospect Ave., North Arlington, New Jersey, is anxious to get hold of some barbershop arrangements. Can anyone help him out? He particularly wants the following songs: *Carolina in the Morning*; *Gee, But It's Great to Meet a Friend from Your Home Town*; *Ma, I Miss Your Apple Pie*; *If You Knew Susie*; *The Old Swimming Hole*; *In a Little Red School House*; *Ragtime Cowboy Joe*; *Down in Honky Tonky Town*; *My Mother's Rosary*; and *Down in Jungle Town*. Several of these are well known among SPEBSQSA singers. The last named is a favorite of Damon Kerby, who is just back from South Africa, where he did a good job for OWI. Cy Perkins' arrangement of *My Mother's Rosary* will be in the next Mills folio of Barbershop Harmony. *Down in Honky Tonky Town* is part of the *Oh, Joe* arrangement sung and recorded by the Flat Foot Four of Oklahoma City. *Little Red School House* is in the E. B. Marks catalogue, probably in quartet form. The others should not be hard to supply.

# That Man Reagan



MAURICE E. REAGAN

that at that early age he insisted on the harmony being of the barbershop variety. The numbers they sang speak for themselves:

Washington Waddle  
 Brother Sylvest  
 When I Dream of Old Erin  
 Down Where the Big Bananas Grow  
 Where I First Met Kate by the Garden Gate  
 Pony Boy  
 Stearn Boat Bill

Boy, they sure bring back fond memories.

Sheehan went into full time vodvil, so a fellow named Ralph Moorehouse was drafted as tenor and Reagan switched to the baritone. About the same time another quartet, known as the Stair Step Four, was formed in which Doc Nelson sang the tenor and held down the position of the lowest step. Pete Buckley also sang in that quartet, and according to Doc Nelson they really put out the barbershop harmony, thanks to Reagan. During school vacations this group would rush back together to do a little heavy singing and brush off the old ones and try out a new one. Doc says that when he recently heard the Maple City Four sing "That Old Quartet" it made him choke—and it was not his laryngitis.

For five years just prior to entering the University of Illinois, Reagan studied the violin but in college took up the mandolin and later the guitar, both of which he played between barbershop quartet sessions until he was graduated in electrical engineering in 1917.

While out serenading one night he met Margaret Walkerly who he now admits is a "grand, understanding wife." Most of Reagan's business life has been with Westinghouse in the automatic switchboard division, of which he is now Chief Engineer.

In 1938 the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America Inc. came to his attention and he immediately joined. In 1940 he was elected to the national board, on which he now serves as one of our vice-presidents. Reagan's oldest boy is a member of the Society and Reagan insists that Bud was born during a rehearsal at his home, but considering the state of fathers at the time of first births,

Yes! He started early. In fact, in third grade he sang tenor in a quartet. You would probably never guess who sang bass, but it was none other than that bass of all basses, Pete Buckley, of the Chicago Misfits.

A one-armed fellow named Harry Roberts sang the lead and Earl Sheehan carried the baritone. Reagan was only nine years old, but we have it on good authority

your reporter questions the value of that particular rehearsal.

Bud is a Staff Sergeant in the Air Corps and hopes to be promoted some day to the Captain's bars his dad wore in that service in World War One. A younger son is a United States army private and a daughter is a Lieutenant J. G. in the Coast Guard.

Today Reagan is Chairman of the Arrangements Committee and has been on it since its inception. He has served on Contest and Judging, on Finance and on Nominations Committees. In fact, he has served the Society with that kindly, friendly feeling and attitude that stamps him as one rare individual. Never let that pleasant, friendly air fool you, however. When this man takes a stand he means it and when he thinks he is absolutely right he will not budge. Always the gentleman, he is never flustered but determined in that quiet way of his that makes real friends and should even influence his enemies, although it is extremely doubtful if any could possibly be found.

One of Reagan's greatest contributions to our Society has been his reluctant willingness to act as a judge in our quartet contests. Probably no one is better equipped for this task and that is no doubt why Reagan has been one of the judges in all of our national contests except the first one held. It is a treat to hear that soft, smooth voice giving instructions to the judges:

"Men, let us keep well in mind that our most important task is to pick the best quartet, as we hear them, to represent our Society as champion for the next 12 months."

Detailed instructions as to assignments will follow, with explanation of the rules and regulations and a continuous reminder of the tremendous importance of the job that each judge has to perform.

A young quartet member once asked Reagan how his quartet could improve. Reagan asked how often his quartet rehearsed, and because of the sketchy answer received, Reagan told the history of the time spent in rehearsal by our better quartets. No one has tried more successfully to develop better barbershop harmony. In most kindly manner Reagan will offer a suggestion, "Say, Bill, did you ever try a 5 o'clock seventh on that word, 'love' at the start of the chorus?" If Bill is wise he will try it pronto and it is sure to be plenty good. If Bill does not know about the Reagan clock system he will get detailed explanation.

Someone once asked Reagan what he thought the future of the clock system would be and Reagan replied, "I am biased. Ask Embury, Webster, Stern and Thorne, whom I developed it for." That is typical of This Man, Reagan. Modesty prevails in his nature. Some day that clock system is sure to be famous. The only trouble with it now is that it is so simple that it seems complicated, probably because it is new and different.

Yes! He started early and has probably lived as much barbershop as anyone. He has travelled far and wide but time and time again the word has invariably come back, always the same, "he is the nicest guy I know."

F. H. T.

---

## *Ohio Greet Its New Champions*



THE LAMPLIGHTERS, Cleveland

L. to R. Tom Brown, tenor; Murray Honeycutt, lead;  
Ces Rowe, baritone; Walt Karl, bass.

2nd PLACE



THE FOUR FLATS, Cleveland

3rd PLACE



THE LIONS, Alliance

4th PLACE



THE FOREST CITY FOUR, Cleveland

5th PLACE



THE OPPOR-TUNERS, Alliance

We want to take this opportunity to thank all who participated in the recent "Cleveland Weekend." We hope soon to have the pleasure of entertaining the same group once more. We'll be seeing you!

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**CLEVELAND AND WEST SHORE CHAPTERS**  
**SPEBSQSA**

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## Send Us Your Quartet's Name For Listing Here

We are beginning in this issue a compilation of the names of organized quartets within the membership of our Society. It will serve two purposes—first, it will serve as an informal “copyright” record of quartet names to avoid duplication—and second, it will be used as the basis for a contest, now being planned, to find in the Society the 3 cleverest, most appropriate and unusual quartet names. The judges assigned to the Contest are Founder O. C. Cash, Historian Dick Sturges, Deac Martin, Cy Perkins, and, just to show how democratic our Organization really is, the Chief Justice of the U. S. Supreme Court. The prizes—sorry we’re not allowed to divulge the nature of the 3 prizes beyond telling you that we have it on good authority (O. C. Cash himself) that the first prize is to be a vine-ripened Cuban pineapple.

Here’s the first instalment of quartet names—more will appear in the May issue:

### Appleton, Wis.:

The Keynotes  
The Hopeless Four  
The Gruesome Double  
Twosome

### Gary, Indiana:

The Harmoncers  
The Tumbleweeds  
The High Toners

### Rock Island, Ill.:

The Chordoliers

### Canton, Ill.:

The Plow City Four  
The Four Harmaniacs  
The Blenders

### Muskegon, Mich.:

Sawdust 4  
Unheard of 4  
Continental  
Musichords  
Harmony Weavers  
Old Timers  
Four Reminders  
Gas House Four  
Tennessee Hillbillies  
Port City Four  
The Marathoners

### Kalamazoo, Mich.:

The Vets Four  
The Gay Nineties  
The Curbstone Four  
The Dutch Treaters  
The Adaliners

### Newark, N. J.:

The Steelers  
Essex Big Four  
The Four Chords  
Tri-City Slickers

### Oak Park, Ill.:

The Uncertain Four  
The Villagers  
The Accidentals

### Jersey City, N. J.:

Bald Headed Four  
1-2-3-Four Quartet  
Catnip Four  
Garden State Quartet

### Northampton, Mass.:

Rambling Four  
Peerless Quartet  
Skiptown Four  
Hamptonians  
Williamsburg Warblers

### Grand Rapids, Mich.:

Harmony Halls  
Travelers  
Nite Hawks  
Nightingale Four  
Four Friends  
Shrine Quartette  
Round House Four  
San Francisco Bayou's  
Wooden Shoe Four  
Four F's

### Springfield, Mass.:

4 Tones  
4 M. P.'s  
4 Parkmen

### Wilmington, Dela.:

The Wildela Four  
The Chord Busters  
The Delawareans

### Jackson, Mich.:

Acoustical Persecutin'  
Four  
Nightie Four  
Tonsil Benders  
Harrigans

### Charlevoix, Mich.:

Minor Chords  
Corn Cutters  
Saturday Nighters

### Ionia, Michigan:

Aircrafters  
River Valley Four

### Cincinnati, Ohio:

Four-get-me-nots  
Kennedy Heights Four  
Queen City Four  
Coal Exchange Four

### O'Fallon, Ill.

Dischord Dodgers

### Racine, Wis.:

Belle City Four  
Gay 90's Four  
The What-Four

## BAYONNE NOW SPEBSQSA MINDED



L. to R.—Top Row—Joe Marrese, Bill Hess, both of Jersey City Chapter; Donald Beling, Bayonne; Bob Freeland, Ted Rau, both of Jersey City Chapter. Seated—Frank Ferguson, President, Jersey City Chapter; Ray Fertelette, Secretary; Harry Usher, President; Frank E. Mainhard, Treasurer; Arthur Grant, Vice-President; all of the Bayonne Chapter (New Jersey No. 5) Larry Alexander, Secretary Jersey City Chapter.

But you this is the first picture of the Garden State Quartet ever taken with one member missing. Put your minds at rest, for Jack Briody joined Joe Marrese, Bob Freeland, and Ted Rau later in the evening. Occasion—Executive session of the Officers of our newest New Jersey Chapter and a group of key men from our Jersey City Chapter (New Jersey No. 1), sponsors of the Bayonne Chapter. Watch New Jersey grow! There's a state that's quartet minded, if we ever saw one.

## Answers To Barbershop Bafflers

[Page 18]

1. Eveline
2. Kentucky Babe
3. Dinah (Lever Song)
4. Landlord
5. Mayowheen
6. Bill Bailey
7. Nellie
8. Ida
9. Stars of the Summer Night
10. Beautiful Dreamer
11. Daddy
12. Sweet Afton
13. Phyllis
14. John
15. Rose ("Secrets")
16. Father, Dear Father
17. Moonlight Lou
18. Miss Hannah
19. Daisy
20. Margie

# DIRECTORY and ANNOUNCEMENTS

These pages are open only to members.  
Write to Carroll P. Adams, 19311 Grand  
River Ave., Detroit 23, Michigan

## CALIFORNIA

### SANTA MONICA

SANTA MONICA, CALIFORNIA, CHAPTER  
Meets 1st and 3rd Monday Nights  
*Veterans Service League*  
1447 Sixteenth Street  
Thomas Rawlings, Pres.  
Robert V. Reilly, Sec'y  
"Come out and visit us some time"

## CONNECTICUT

### NEW HAVEN

NEW HAVEN CHAPTER  
CONNECTICUT No. 3  
We Meet Every Thursday at 8 P. M.  
*Moose Club — Crown Street*  
Visiting members from other chapters  
are welcome at any meeting. Drop  
in and sample New Haven  
harmony and hospitality

## GEORGIA

### ATLANTA

R. H. (Dick) STURGES  
*Portraits - Landscapes - Designs*  
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## ILLINOIS

### CHICAGO

CHICAGO CHAPTER  
(ILLINOIS NO. 1)  
Meets on Alternate Fridays  
Chorus on in-between Fridays  
Something doing at the Morrison  
Every Friday Night

### WES GUNTZ

"Society's Greatest Listener"

SHIP'S CAFE — CHICAGO

### ROCK ISLAND

AL GREGG'S "GREYHOUND"  
NITE 221 20th Street CLUB  
*Where Good Fellows and  
Song Fellows Meet*

### ROCK ISLAND CHAPTER

Meetings Each Tuesday — 8:30 P. M.  
Hotel Fort Armstrong  
Home of  
"The Chordoliers"  
Illinois State Champions

## INDIANA

### BRAZIL

BRAZIL CHAPTER  
Meets 1st and 3rd Tuesdays of  
Each Month  
AMERICAN LEGION CLUB ROOM  
F. N. Gregory, Pres.  
W. W. Stigler, Vice Pres.  
M. T. Bridges, Sec.  
Roy Skene, Treas.

### ELKHART

ELKHART  
*On the St. Joe River*  
— Drop In —  
We Meet in the Bucklen Hotel  
On Nov. 14 and Alternate Tuesdays  
Thereafter  
Come visit us. — We'll both gain.

## GARY

GARY, INDIANA  
AMERICAN LEGION HUT  
565 Mass. Street  
1st and 3rd Mondays  
Home of the "High Toners," "Tumble  
Weeds," "Harmonizers." What. You  
never heard of them? Brother Barber  
Shopper, you have a treat in store.  
You're always welcome.

## MASSACHUSETTS

### NORTHAMPTON

NORTHAMPTON (88 Members)  
The Society's Largest and Most  
Enthusiastic Chapter in a Small City  
Founder of Three New Chapters  
During the Last Quarter  
"Gives Out" at 8:30 P. M.  
1st and 3rd Mondays of Each Month  
German Club — Northampton

## MICHIGAN

### FLINT

FLINT CHAPTER  
MICHIGAN No. 3  
Meets in Durant Hotel  
2nd Friday of Each Month  
Guy L. Stoppert, President  
Sam Chapman, Vice President  
Clyde Bailey, Secretary  
Milo Cole, Treasurer

### GRAND RAPIDS

GRAND RAPIDS CHAPTER  
MICHIGAN No. 4  
Meets at Pantlind 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

### JACKSON

JACKSON CHAPTER  
MICHIGAN No. 7  
Meets Second and Last Friday  
Each Month  
Hotel Hayes — 9:00 P. M.  
Nelson Hodges, Pres.  
Clair Deem, V. Pres.  
Leonard Field, Treas.  
Harold Dean, Sec'y.

### KALAMAZOO

KALAMAZOO CHAPTER  
MICHIGAN No. 13  
Meets in Crystal Room, Columbia Hotel  
Second Friday Each Month  
Pres.—Theodore L. Kornmann  
Vice Pres.—Donald Vaughn  
Sec.—Don Roomsburg  
626 Summer St.  
Treas.—Taylor Gingrey

### PONTIAC

PONTIAC CHAPTER  
MICHIGAN No. 17  
Meets Last Friday—Each Month—8:30  
*Metropolitan Club*  
Corner Pike and Perry

### MUSKEGON

HARMONY REIGNS IN MUSKEGON  
MICHIGAN CHAPTER No. 5  
Meets Feb. 22nd, March 24th  
April 26th  
*Occidental Hotel — 9 P. M.*  
Dr. M. J. Kennebeck, Pres.  
Frank C. Morse, Vice-Pres.  
Roy S. Harvey, Secretary  
Jack Wibalda, Treasurer

## OAKLAND COUNTY

### OAKLAND COUNTY CHAPTER (MICHIGAN No. 9)

Meets first Friday of each month  
Ferndale  
I. O. O. F. Hall  
"Come up and see us some time"

## MISSOURI

### JOPLIN

JOPLIN CHAPTER  
Meet With Us the 2nd Wednesday of  
Any Month at the Hotel Connor  
Home of the  
"Rainbow Four"

### ST. LOUIS

ST. LOUIS CHAPTER  
Meets 2nd and 4th Mondays  
ROOSEVELT HOTEL  
Virgil Pilliod, Pres.  
Russell J. Fanning, Vice-Pres.  
J. G. McFarridge, Sec.  
Bob Shreves, Mus. Dir.

## NEW JERSEY

### PATERSON

PASSAIC COUNTY  
N. J. CHAPTER No. 3  
"Where Good Fellowship Abounds"  
Meets 2nd and 4th Tuesdays  
38 Park Ave. :—: 8:30 P. M.  
PATERSON, N. J.

## NEW YORK

### BINGHAMTON

PARLOR CITY CHAPTER  
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## OHIO

### CLEVELAND

CLEVELAND CHAPTER  
Meets at Hotel Carter  
February 23rd and every  
Second Friday thereafter.  
Charlie Dickinson, Pres.  
George MacPherson, Treas.  
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## WISCONSIN

### RACINE

RACINE CHAPTER  
Meets the 2nd and 4th Monday  
Julius A. Krenzke, President  
Edwin J. Hahn, Vice President  
Clarence Bramow, Treasurer  
Arthur C. Bowman, Secretary  
1308 Center St. Pros. 6017-W

## Society Works With U. S. O.

[Continued from Page 3]

quartet to operate as a unit of the same four men was understood, I have yet to receive a negative answer.

After three years of U. S. O. entertainment in the greater Detroit area which now reaches as far as Percy Jones Hospital at Battle Creek, Michigan, and after three years of hundreds of contacts with the many quartets in the Detroit and Oakland County Chapters, I can definitely speak for the enthusiasm of our men in service for this type of entertainment. A versatile quartet can practically give a small hospital show alone either in the sick ward or the recreation center. It can draw the convalescent men in the recreation center into community singing and there is nothing a service man enjoys more than his *own* participation. The quartet is often the "lead" attraction on the big unit shows that play the camp theatres and if it is preceded and followed by "pretty girl" acts, a unit manager like myself knows she is bringing in real entertainment. Countless times, I have been approached after the show to "hurry back" to camp with a return engagement and both the men in the audience and the men in charge have added, "Please be sure to include a barbershop quartet again." I have come into good-sized audiences in smaller camps and wondered why so many men had assembled early. I have asked and been told, "We heard a barbershop quartet is to sing tonight." It must be a self-evident fact that any entertainment which is received with *more* enthusiasm at the end of three years must be filling its place with its audience and this fact is definitely established for barbershop quartet singing in U. S. O. shows.

Another talent I have found among some of the members of my quartets is that of "Master of Ceremonies." I cannot count upon any of the men regularly as my "Unit M. C.'s," but on special-pinch-hitting occasions, some of them have gone to bat and turned in excellent jobs. Many of them take to this work easily and naturally and it has been another reason why I have such personal faith in the close cooperation possible between SPEBSQSA and "U. S. O." entertainment.

I mentioned earlier that my first quartet contact in March of 1942 was with "The Strollers." The success with this quartet and the immediate knowledge that several more quartets would be needed at once, led to the addition of "The Progressive Industries Four," "The Harmonizers," "The Elbow Benders" and the "Murry Hall Boys" to my first units. As changes in personnel occurred in some of these quartets, I became acquainted with and used "The Ambassadors," "The Commodores," "The Frankenmuthers," "The Four Shorties," "The Motor City Four," "The Variety Four," "The American Legion Four," "The Big Four," and "The Four Forties." Three quartets, new to me as yet, are planning to join in this work when needed and available and they are—"The Balladaires," "The Cavaliers" and "The Family Four." Last summer, during the International Conference in Detroit, I had the great pleasure of using one of the visiting quartets, "The Mainstreeters" of Tulsa, Oklahoma. I know that my unit shows comprise only a part of the work that the Detroit and Oakland County Chapter Quartets have done for the

"U. S. O." and it is obvious, therefore, that there have been hundreds of appearances by the quartets for service men on furloughs, in the hospitals and in the training camp theatres.

May I say in closing that I have heard barbershop quartets sing all my life in amateur and professional capacities. But I have never before heard the emotional quality the quartets produce when they sing for our armed forces. As the electric vibration is set up between audience and quartet, the performance of these singers often takes on a rare quality of sincerity and enthusiasm and to say that a quartet "goes to town" is only part of the story. The quartet may "go to town," but "into the town" it brings 20 to 500 service men and women as the audience may be whose hearts are warmed and whose spirits have been refreshed for a time just as have those of the men who have worked in the quartet. It can be a thrilling experience. That is why I plead for closer cooperation between the SPEBSQSA and the "U. S. O." in communities throughout the country. The question is not "Can this cooperation be developed," but "*How* can it be done?"

Dorothy D. W. Coolidge.

### 3 NON-COMS. AND A PFC. FORT WARREN FOUR



L. to R.—S/Sgt. Bill Otter, lead; Sgt. Joe Duncan, tenor; Pfc. Geo. Cosmas (former Secretary of our St. Louis Chapter), baritone; Sgt. B. C. Tricker, bass. Here you have a picture of the quartet which sparked the formation of our now famous Fort Warren Chapter, of which Geo. Cosmas is the President. The boys have made a real name for themselves harmonizing for convalescent soldiers at the base hospital, participating in camp shows, and singing in churches in nearby Cheyenne. On top of that, they copped first place in the recent U. S. Army Barbershop Quartet Contest staged in Omaha.

### S/SGT. TIM WEBER REPORTING!

S/Sgt. A. J. "Tim" Weber (of the Detroit and Oakland County Chapters) the organizer and Secretary of our only Marine Corps Chapter, writes under date of November 11th:

"We held our second meeting of the chapter somewhere in the Pacific on Tuesday, November 7, with an attendance of 50. Twenty-two new members were signed up. We now have three organized quartets and several more forming.

We will hold our meetings weekly, and judging from the new membership I will need at least 100 application cards.

You will find enclosed a M. O. which includes the per capita tax for the 22 new members and for 50 certificates and 50 membership cards.

Send all certificates and correspondence by *Air Mail* also the arrangements. The Harmonizers can be sent regular mail."



# S. P. E. B. S. Q. S. A. In-corp-o-ra-ted

ARRANGED BY  
MAURICE REAGAN

WORDS & MUSIC BY  
RUSS KETTLER

The S. P. E. B. S. Q. S. A. In-corp-o-ra-ted Will find a friend to  
har-mo-nize with you. The S. P. E. B. S. Q. S. A. In-cor-po-  
and then  
ra-ted, Will make you want to sing the whole night thru. Look for a lead man,  
And then a ten-or; Find a bar-i-tone, bass; And then the  
and add a lit-tle  
S. P. E. B. S. Q. S. A. In-cor-po-ra-ted Will har-mo-nize sweet  
mel-o-dies for you. The har-mo-nize sweet mel-o-dies for you.  
and then

"SPEBSQSA, Incorporated" was composed, (both words and music), by Patrolman "Russ" Kettler of the St. Louis Police Department, member of both the St. Louis and Clayton Chapters, Music Director of the Clayton Chapter, pianist, accompanist and arranger for the St. Louis Police Quartet. He has dedicated the song to the Society and has turned over all rights to our organization. The song was first heard at Detroit last June. Those who were present last June will have no difficulty whatever in recalling the St. Louis Police Quartet. Their harmonies and showmanship were superb. Sgt. Walter Imhof sings tenor; Patrolman Fred Johannimgmeyer, lead; Patrolman Art Neely, baritone; and Patrolman John Tudor, bass.



Bud Linn, Tenor

Rad Robinson, baritone

Jon Dodson, lead

Ken Darby, bass

## *The King's Men*

(Dean Palmer—Secretary of Wichita Chapter—recently wrote to Bud Linn, tenor of The King's Men, famed radio and screen quartet—asking him to tell HARMONIZER readers some of the high spots in the career of the foursome. Bud has obliged with a real yarn and we proudly print it just as he wrote it. You will enjoy it best that way. Incidentally all four of the King's Men are paid up—full fledged—tho' non-resident-members of the Wichita Chapter.)

"Dear Dean:

Not only the King's Men, but the entire Westinghouse Chorus, 16 strong, get a huge kick out of your magazine, the Harmonizer. We take a copy to rehearsal and the boys really go through it from cover to cover.

Say chum, you've really handed me quite a chore in these three points you suggest anent the King's Men. Especially No. 3, to wit: 'How we go about learning and working up our numbers.' The answer to that, I think, is 15 years of singing together, growing together, learning together, and living together. You of course, see at a glance the word common to each phrase. Significant, isn't it? One word, the key to the whole thing—*TOGETHER*.

Arrangements? The best in the country, or world, for that matter. Ken is, without a doubt the best vocal arranger, without an equal. But what good the finest arrangements without complete accord as to interpretation, nuance, etc.?

But, as to the mechanics of preparation, here's how: Ken makes the arrangement, and takes his sketch to the orchestrator, who, after making the orchestral background, gives the arrangement to

his copyist who makes an ink copy for us. We get it from him, gather around a piano and read it off. Then after we are familiar with our parts (1 to 2 hours) we start on interpretation (Tempo, shading, word meanings, etc.) Of course, Ken having made the arrangement, has the most ideas of what and how to do it, but the rest of us put in our two-bits worth gleaned from long years of ensemble singing, vocal study, and familiarity with all types of music. Of course we don't always agree, but we know each other, and just how far we can go. However, it's amazing how closely we do think alike. The first reading of an arrangement we call the breakdown rehearsal, and this is never long, for we have found out that that which you learn by cramming usually deserts you in a hurry. So, we sleep on it. Then the next day spend another hour or two and it really begins to shape up. And by the time we have gone over and over it with an orchestra for balance, etc., the number is pretty much a part of us. Everyone has his own method of learning, my particular one being to disregard the lyrics at first and concentrate on learning the notes. After I am able to read the music with barely a glance then I start on the words, for after all, singing is just a form of expression. We are either telling a story, painting a picture, or setting a mood. Therefore the word content is all important. Confidentially we much prefer to sing without orchestra, or at the most, very little. However, radio demands it, so we have to adapt ourselves and arrangements to it.

In the beginning and for a number of years we perforce had to spend a lot of time in preparation, but now the procedure is much like that of any orchestra. A professional musician must be able to

## THE KING'S MEN—Continued

read music, and read it well and quickly. So, also with the professional singer. Unfortunately quite an awful lot of them don't seem to realize this.

In short then, the advice is this: cultivate and improve your music reading ability, think *together*, learn *together*, and sing brother, sing *TOGETHER*. Simple ain't IT?

Now for numbers one and two. In 1929 Jon Dodson, 2nd Tenor, and myself were fraternity brothers at Chapman College in Los Angeles. Needless to say we sang in quartets and in the Glee Club. Jon was Student Director of the Glee Club, and a music major. Ken was a music student also, and Rad was studying voice. Through certain channels I heard that Paramount Pictures were looking for a quartet for a college picture. The other two members of the fraternity quartet were out of town on a vacation, so we corraled Ken (who had never sung and didn't know that he could) and Rad who did little else, rehearsed practically all night, auditioned the next day, and were hired. By a most happy coincidence our voices blended perfectly, being of somewhat the same timbre, resonance, and quality. And that was the beginning. From then on we struggled and starved, worked and ate occasionally. Jon graduated from college and did some Post-Graduate work at S. C. in music. The rest of us quit school and prayed for a break, rehearsing constantly. In 1931, after two years of club work, occasional pictures, and whatever we could pick up, we landed a job as staff singers on radio station KFWB in Hollywood for the magnificent sum of \$25.00 weekly per man. And brother, we earned it. Solos, quartets, trios, mixed quartets, ensembles, everything but sweep out the joint. All day, seven days a week. But, we learned, and how. Of course we got a couple of raises but nothing very startling. Then in the spring of 1934 through a former musician of Paul Whiteman's, Don Clark by name, we sent a series of transcriptions to the King and awaited his reply with anxious hearts. Nothing happened for months and we almost gave up. Then miraculously—a telegram—hope springing eternal—a telephone call from New York—Whiteman's manager—oh joy—terms, talk of contracts—'when can you leave?' . . . boy, were we ever excited. . . . New York at last. Our dreams coming true. Paul Whiteman, biggest name in the business. . . . We were literally wild with delight.

We drove to New York, and joined Paul's orchestra around the first of August, 1934. Thus began the second period in our professional lives, during which time we visited almost every state in the Union, and had our share of one-night stands and living out of a suitcase. Canada in the winter—time . . . Miami and Palm Beach in season . . . Robin Hood Dell in Philadelphia with the famous Philadelphia Symphony—New Orleans and Antoine's at Mardi Gras time—Baltimore and fish dinners—Washington, D. C., Mount Vernon, Arlington Cemetery, Robert E. Lee's Home—Maine and New England in the summer—Harvard, Yale, Duke, Princeton—Chicago, Cleveland, Pitts-

burgh, Cincinnati, Indianapolis, Peoria, St. Louis, Kansas City, Birmingham, Atlanta, Chattanooga, Nashville, Ft. Worth, Dallas, Scranton, Pa., and even Steubenville, Ohio. . . . Growing together? But, most important, singing . . . SINGING all the time—*TOGETHER*.

Then in October, 1937 we came back home to California. We had grown tired of the nomadic life of dance band members and longed for the wide open spaces and pure air of our West Coast. Then followed air appearances with Fred Allen for a number of weeks. Rudy Vallee for several years, and many lesser programs and some picture work. We even became singin' Cowboys, appearing in about eight Hop-a-Long Cassidy pictures. That was fun—out on location at the foot of Mt. Whitney, in the saddle all day, singing around campfires or leaning against corral fences, always with a damn guitar.

'Howdy stranger, set a spell and rest yore bones.'

Then began the third and present period. We were signed for the Fibber McGee and Molly broadcasts in 1940, and are still in there pitchin' 'em at you and we hopes you like 'em.

A little over a year ago, Westinghouse decided that the King's Men would be a good nucleus of a male chorus, and that Ken Darby was the best man to handle the arranging and directing. And it seems as if they still think so.

Oh yes, we did a brief stint in Fibber and Molly's latest R. K. O. picture "Heavenly Days." We sang with Fibber, who really and truly is an ex-quartet man, and good too. He sang with a quartet of doughboys in France during and right after the last war.

It takes us about four to five hours to learn a new number. Not consecutively, but spread out over two or three days, because we believe that plan makes for better mental digestion. When we first started 15 years ago we rehearsed every day, for several years. Now we rehearse only to prepare for specific jobs. Our repertoire consists of between 2000 and 3000 arrangements—not all usable now, of course. Some are horribly 'dated.'

I guess that about covers everything and pardon my garrulousness but you got me started, and when I get steamed up, look out.

Regards,

BUD LINN."

## THE COVER

Dick Sturges, Deac Martin and Jim Kuipe, of the Harmonizer Committee, who conceived and designed the cover for this issue, have asked us to acknowledge the material assistance given them by Anders Hagen and Charles Ackerman, of the Manning Studios, 1240 Huron, Cleveland. We're glad to do it.

## DO YOU REMEMBER?

One thing that's particularly pleasing about the job of editing this "old songs column" is the fact that you meet so many nice people. How else would I have come to know such swell fellows as "Rudy" Heinen, Charlie Merrill, Bernie Roche, "Buzz" Buzzell, J. W. Southward, "Cy" Perkins, Hal Staab and others whose suggestions are so helpful in making this stint easier every day.

Nearly every mail now brings a new list of "oldies" from some one of my associate editors and I hardly ever fail to get a thrill out of one or two songs from each contribution that bring back some particularly fond memory.

How many of you barbershoppers remember a show called "The Smart Set," a colored review, that was popular back about 1911 starring S. H. Dudley? "Rudy" Heinen dug that one up and also the fact that there were some corking good harmony numbers in it. For instance "Corn Shucking Time," "Merry Widow Brown," and a number called "Sweetness" that the Beacon Four recorded recently for Decca records.

Who remembers a tune called "Whisper That You Love Me?" Charlie Merrill asked about it and wants the words and music.

But it was H. A. Buzzell who really came up with the "patsy" this time. "Buzz" is Secretary of the Springfield, Massachusetts Chapter and got his start singing barbershop harmony in the Navy during the Spanish American War. He sent me the choruses of four numbers that didn't even have names and from time to time I'm going to toss them at you and dare you to recall them and . . . tell me more. Here's number one:

Honey, my little gal,  
 Won't you come and let me whisper in your ear,  
 How much I love you, fo' de Lawd,  
 You is my sweet,  
 You's de onliest thing in dis world to me,  
 You is my soul, ma life, my all,  
 Just as true as stars do shine,  
 Oh, tell me dat you love me,  
 And say dat you'll be mine.

Credit this time for a lot of the songs in the old time list goes to Rudy Heinen of Halbur, Iowa; Bernard Roche, Chicago; Charlie Merrill, Reno; Jim Jerome of Saginaw; and a big orchid to Dave Silverman of Radio Station WJR, Detroit, for his grand cooperation in supplying much of the valuable information concerning composers, copyright dates and publishers.

If you know any "oldies" send 'em along. If you want to know where to obtain copies of old songs, maybe we can help. If you have any pet memories . . . let's have 'em and we'll try to help you share them with others.

J. GEORGE O'BRIEN, 400 So. Franklin St., Saginaw, Michigan

TITLE	YEAR	AUTHOR-COMPOSER	PUBLISHER
Absence Makes the Heart Grow Fonder	1900	Gillespie-Dillea	M. Witmark & Son
Alexander's Rag Time Band	1911	Irving Berlin	Irving Berlin
Arrah Go On—I'm Gonna Go Back to Oregon	1916	Lewis-Young-Grant	Mills Music, Inc.
Baby Rose	1911	Weslyn-Christie	M. Witmark & Son
By the Beautiful Sea	1914	Aueridge-Catroll	Shapiro, Bernstein & Co.
Come, Josephine in My Flying Machine	1910	Bryan-Fisher	Shapiro, Bernstein & Co.
'Cross the Mason-Dixon Line		Marshall-Murphy	Remick Music Corp.
Daddy, You've Been A Mother to Me	1920	Fred Fischer	M. Witmark & Son
Doctor Tinkle Tinker From "The Girl of My Dreams"	1910	Hoschna-Harbach	M. Witmark & Son
Don't Bite the Hand That's Feeding You	1917	Morgan-Hoier	Leo Feist, Inc.
Down Where the Wurzburger Flows	1902	Bryan-Von Tilzer	Harry Von Tilzer Music Pub. Co.
Everybody Works But Father	1905	McClintock-Lehman	Jos. W. Stearns Co.
Garden of Roses	1909	Dempsey-Schmid	Remick-Vogel
Has Anybody Here Seen Kelly	1909	Murphy-Letters	Harms, Day and Hunter
I've Been Floating Down the Old Green River	1915	Kelnar-Cooper	Waterson, Berlin and Snyder
I Love, I Love, I Love My Wife	1908	Lucas-Von Tilzer	Harry Von Tilzer Music Pub. Co.
Mandy, Won't You Let Me Be Your Beau	1902	Johnson-Cole-Johnson	J. W. Stern
Oh, You Million Dollar Doll	1913	Clark-Leslie-Abrahams	Fred Fischer
Ragtime Soldier Man	1912	Irving Berlin	Waterson, Berlin and Snyder
Rainbow	1909	Bryan-Wenrich	Vogel Music Co.
Silver Bell	1910	Madden-Wenrich	Jerome H. Remick & Co.
Simple Melody from "Watch Your Step"	1916	Irving Berlin	Irving Berlin
Teasing—I Was Only Teasing You	1904	Von Tilzer-Mack	Broadway Music Corp.
The Band Played On	1911	Irving Berlin	Irving Berlin
They Were All Out of Step But Jim	1918	Irving Berlin	Irving Berlin
When the Daisies Bloom	1909	Anita Owen	Jerome H. Remick & Co.
When You and I Were Young Maggie	1909	J. A. Butterfield	McKinley Music Co.

## Swipes from the Chapters

(News Items culled from Chapter Secretaries' Quarterly Activities Reports—Our only source of news information.)

### CONNECTICUT

Terryville—Secretary Jack Southward writes of an enjoyable visit the chapter members paid to the December 6th meeting of the Hartford Chapter held in the Egyptian Room of the Hotel Bond. The Four Hoarse Men have filled numerous engagements, including a big bond rally on December 7th, Pearl Harbor Day.

### ILLINOIS

Canton—The home chapter of International Board Member C. L. "Neffy" Morgan, Secretary Don English reports many inter-chapter visits including Macomb, Peoria and Bloomington. The Blenders and the Four Harmonics have been generous in responding to invitations to entertain at U. S. O. Shows, Army Camps and Government Hospital at Camp Ellis and Mayo General at Galesburg.

Macomb—The Chapter Chorus and the Lamoine Four have made many public appearances, the latest ones being for the Illinois Reserve Militia and a big Service Club Dinner. The chapter sponsored a minstrel show October 25th and 26th and distributed the \$500.00 net profit to the Macomb Boy Scouts, Teen-Age Club, Cub Scouts, War Dads, Fund for returning service men, and the Community Chest. The chapter meets every Thursday.

Oak Park - River Forest—Early American Minstrels given on October 17th and 18th (repeated on October 26th at Vaughan Hospital) was a complete success, musically, artistically and financially. The press paid glowing tribute to the production. Some of the other appearances of the chapter's quartets, octet, and chorus were at River Forest Presbyterian Church, Oak Park Post American Legion, Holmes School P. T. A., Villa Park Women's Club, Doctor's Association, Fair Oaks Presbyterian Church, and three War Band rallies. This chapter has one of the best publicity committees in the Society.

O'Fallon—This chapter's quartet—Dischord Dodgers—has to its credit successful recent appearances in Mascoutah, Caseyville, Belleville, Freeburg, and E. St. Louis—all in Illinois as well as two engagements in St. Louis, Missouri. As part of each public appearance a member of the quartet gives a brief talk on SPEBSQSA.

Rock Island—Home of the Chordoliers, current State Champions. That foursome appeared at the Parade of Champions in Chicago on October 29th, also at Macomb October 25th, Davenport, Iowa, on November 23rd and December 2nd, and at numerous civic, patriotic and fraternal events in Rock Island.

### INDIANA

East Chicago—Initial meeting January 8th—Charter night January 25th sponsored by Gary Chapter. Regular meetings 2nd and 4th Mondays of each month in Lounge of the Elks Building.

Elkhart—Doctors of Harmony, the chapter's leading quartet sure "gets around." We seem to run into them wherever we go. Have you heard them sing the Cecil Gates "Lord's Prayer?"

Fort Wayne—First Parade of Quartets December 16th—grand success—as was the afterglow which followed. City was so enthusiastic that another Parade in the spring is already being planned. Chapter has 151 members and is less than 6 months old. Hats off to President Earl Moss, Secretary Lee Young and the other officers and Executive Committee Members. Chapter publishes a clever monthly bulletin called The Sour Note.

Gary—Home of one of the Society's finest bordershop choruses, and three outstanding quartets—The High Tones, Tumble Weeds, and Harmonairs. Entire chapter visited Chicago Chapter on November 29th and put on the complete show of the evening. Chicago is still talking about the "Gary Gang." Quartets have filled dozens of engagements since last report. Wish we had space to print the entire list. It's inspiring.

South Bend—First Parade of Quartets staged in Central High School Auditorium November 25th. Features were Romblers of Cleveland, Westinghouse Quartet of Pittsburgh, The Continentals of Muskegon, Harmony Halls, 1944 International Champions, 4 Harmonizers, 1943 Champions, Elkhart's Doctors of Harmony and the Glee Club of the South Bend Chapter. President G. Marvin Brower of the Grand Rapids Chapter presided. Grand hosts, those South Bend boys.

### KANSAS

Wichita—Large delegation of officers and members attended Charter Night of Hutchinson, Kansas Chapter January 20th. Elastic 4 of Chicago, 1942 Champions, will headline Wichita's 6th annual Ladies Night Show on April 21st in Arcadia Theatre.

### MARYLAND

Baltimore—Organized eight months ago. Has quadrupled its membership in past three months. Its four organized quartets sing several times each week, concentrating on appearances at Army Camps, Government Hospitals, Canteens, U. S. O. Centers and Band Rallies. Chapter has exchanged visits with Paterson, Newark and Wilmington.

### MASSACHUSETTS

Holyoke—Founded only two months ago under Northampton's sponsorship. Secretary Bill McDonald writes—"We're young, but watch us grow."

Northampton—New England's first chapter. Home of Immediate Past President Hal Staab. Membership up to new high of 88. Has sponsored three new chapters since last quarterly report. Strong on inter-chapter visits. Groups of members have visited Hartford and New Haven, Connecticut, Holyoke and Springfield, Massachusetts, Troy and Albany, New York, and Paterson, New Jersey. Quartets have recently sung at Dickinson Hospital, Chicopee U. S. O., Paterson Quartet Parade, Lions Club, Hartford Chapter Ball, Knights of Columbus and American Legion Roll Call Supper. The Chapter Chorus sang Christmas Carols for the patients and nurses at Dickinson Hospital.

Springfield—Four Tones, Four M. Ps., and Four Parkmen, the chapter's three quartets, appear in public frequently, and the chapter co-operates with neighboring groups in all inter-chapter affairs. Many of Springfield

Chapter's members sing regularly in church choirs.

### MICHIGAN

Allegan—State Senator Harold D. Tripp is President of this new chapter—sponsored recently by the Kalamazoo Chapter. The Senator is the baritone of the chapter's best known quartet. Three other quartets are now in rehearsal and will soon be ready for public appearances. H. B. Stafford is Vice President and A. H. Wheeler, Secretary and Treasurer. President Tripp's "4 Senators" filled 14 engagements during December.

Battle Creek—President Ed Brown boss of the Food City 4—1944 International Finalists, reports much activity in the chapter. His quartet and the Accidental Four have taken part in numerous programs at T. B. Hospital, U. S. O. Centers, Percy Jones Hospital, and at various community, patriotic and fraternal affairs.

Bay City—Secretary Ty Pembroke reports all chapter attention is focused on the Chapter's participation, as co-sponsor, in coming Saginaw Parade of Quartets on March 17th. A local luncheon club recently presented the chapter's top quartet with complete "outfits" to show appreciation for outstanding co-operation.

Belding—Second Annual Parade set for April 28th. The Beldingois recently sang for Blue Star Mothers, also at a Charity Ball given by the Hospital Guild and at a Father and Son Dinner at Bostwick Lake Church.

Charlevoix—Holds joint meeting with Boyne City Chapter (17 miles away) once a month in addition to own meetings. Organized quartets include Corn Cutters, Saturday Nighters and Minor Chords. Chapter has its own permanent club rooms, thanks to Dr. Doug Nettleton.

Detroit—Activities of this chapter's several quartets described in detail in Mrs. Coolidge's story in this issue. Scores of engagements are filled each month—mostly at Selfridge Field, Romulus Air Base, Veterans' Hospital, Marine Hospital, U. S. O. Centers, Percy Jones Hospital and at other service centers. Chapter meets 3rd Friday of each month in Book Cadillac Hotel. Highly successful Ladies Night at Turners Club House January 26th. Chapter was co-sponsor with Oakland County of Quartet Jubilee in Masonic Temple, November 4th (audience of 4000) followed by Afterglow in Harmonie Society Club House.

Garden City—One of Michigan's newest chapters. Boosts two promising quartets. Good neighbors—having already visited Wayne, Oakland County, Rosedale Gardens, Dearborn and Ann Arbor.

Grand Rapids—The travelingest gang in the Society. Wherever we go—there is a Grand Rapids delegation of members, and at least one quartet, ahead of us. See Full Page Ad in this issue announcing second annual Great Lakes Invitational. Sponsored Kent County Quartet Contest last fall. Entertain a different neighboring chapter at each meeting. Harmony Halls, with their mascot—Chapter President G. Marvin Brower—also the Travelers, Kent County Contest winners—are on the go somewhere, every week end.

Greenville—Held first Quartet of Parades January 27th. A swell show—with real small

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## “SWIPES”

[Continued from page 39]

city friendliness and hospitality. Frequent visits back and forth with all near-by chapters, particularly Belding, Grand Rapids, Battle Creek and Ionia. Chapter Chorus sang Christmas Carols in business section and to shut-ins during Christmas Week.

**Jackson**—Co-sponsor of new Ann Arbor Chapter. Charter presented by Jackson's first President—Ted King. The Nightie 4, Harrigans, Accoustical Presecuting 4, and Tonsil Benders are busier than ever before. Chapter Chorus rehearses twice a month. Jackson is after the State Championship this year, having missed it by slight margins on several previous occasions.

**Kalamazoo**—Has the record of sponsoring two new chapters within 30 days—Niles and Allegan. President Ted Kornmann can well be proud of his chapter. Chapter's quartets entertain at local U. S. O. on alternate Sundays, and participated in lost Bond Drive and War Chest Campaign. Quartets regularly exchange visits with Battle Creek foursomes. Third Annual Night of Harmony featuring Elastic 4 and Harmony Halls on February 10th. 50% of net proceeds to American Legion to help finance "Outpost" four sheet newspaper which is sent to all Kalamazoo County men now serving overseas.

**Midland**—Sing Sing Singers recently made a transcription to be used by the U. S. Government as part of a special overseas broadcast. Chapter is collaborating with Saginaw in latter's March 17th Parade of Quartets.

**Muskegon**—This chapter always "stops" us because its list of activities would easily fill a page in the Harmonizer. Sponsored the Wauwatosa (Wisconsin) Chapter in November and sent President Kennebeck and the Musichords to the Charter night festivities. Four Continentals, Old Timers, Musichords, fill many civic engagements each month and frequently make trips out of town. Chapter has topped 330 in membership and boasts an average attendance of 151 at monthly meetings. Christmas party on December 21st attended by 163. Gifts made to Bill Griffith and Johnny Bullendorp the first President and Secretary of the Chapter. Muskegon has its eyes on the State Contest in Flint on February 24th. A state officer recently remarked—"Muskegon is Michigan's most ambitious chapter."

**Oakland County**—Founded three years ago—now has 236 members. Meets first Friday each month in I. O. O. F. Hall, Ferndale. Executive Committee of 11 meets 3rd Wednesday at various members' homes. Chapter will again present O. C. Cash Medallions to five top quartets in 1943 International Contest. Otto Brown, Ferndale's Supervisor of School Music, is the chapter's music director. Chapter has different program chairmen for each meeting—files has been very successful.

**Pontiac**—Successful Second Annual Parade December 2nd. Collaborated with Jackson in sponsoring new chapter in Ann Arbor in December. Chapter is committed to a program of "more quartets" "better quartets," and a "top flight chapter chorus." Will send four quartets to State Contest February 24th. All of chapter's quartets continue active in civic affairs.

**Saginaw**—Planning 4th Annual Parade for March 17th in Civic Auditorium. Expect audi-

ence of 3000. Valley City 4—Old Timers—and Slap Happy Chappies fill all engagements that are connected in any way with the War Effort and as many others as they can. Chapter talent with help from Bay City and Midland Chapters furnishes a 30-minute radio program weekly over WSAM publicizing the Society and the Chapter. Gordon Grant, State Association President and Ray Compau, International Board Member attended Cleveland Meetings on January 12th and 13th. Chapter's Past President J. George O'Brien is editor of "Do You Remember" column in Harmonizer. Chapter meets in Bancroft Hotel.

**Tecumseh**—2nd Annual Parade of Quartets held on October 28th. Very successful. T. P. Broadcasters and K. of P. 4 attend all Parades of nearby chapters and fill many local engagements.

**Wayne**—One of Michigan's newest chapters. Meets monthly in attractive Wayne Park Community Center. Sends delegation to meetings of all nearby chapters. Chapter President Ed Smith recently elected Chairman of inter-Chapter Council of 24 men, representing the 10 chapters in the Oakland and Wayne County and Ontario area. Chapter's first quartet the Borons sang at Christmas "Shut In Party" and is practicing hard for State Contest at Flint, February 24th. Mayor Harold Dietrich is a charter member of Wayne Chapter.

**Whitehall-Montague**—Sponsored last spring by Muskegon. Meets 2nd Tuesday of each month. Bill Parsons song leader and the chapter's two organized quartets make for interesting meetings. Membership growing and interest increasing.

## MINNESOTA

**Duluth**—A recently chartered chapter sponsored by Minneapolis but already presenting its first quartet publicly. December 21st a program at Masonic Temple by the Grey-solon Singers, which incidentally formed the nucleus of the chapter. December 24th and 31st the quartet gave 15-minute programs over KDAL.

**Minneapolis**—Quoted from a recent chapter bulletin—"Since our last meeting, we had the pleasure of a visit from our International President, Phil Ernburg.

"Phil was very much enthused with the meeting and gave us a lot of good suggestions. While here, he learned about the possibility of a Duluth Chapter so he went right up there and signed them up and to Minneapolis Chapter goes the credit. Acting on a suggestion by the International Office we went to Duluth as a group on Saturday, January 20th, 1943 to present the Duluth Chapter its official charter. We left Duluth the following morning at 8:00 a. m. arriving home about 11:30 a. m. It was a thrilling experience."

## MISSOURI

**Clayton**—Secretary Clarence Morlowe reports "The Harmonaires, Syncopators, Mount City 4 and Harmony Harbor 4 have made more than 100 appearances at Government Hospitals, before civic and fraternal groups and at War Bond Rallies. Last October 55 members went to Mexico, Missouri to sponsor the new chapter there. The crowd we took along included four quartets. While in Mexico we sang to a crowd of 3000 in the Court House Square, also in one of the theatres and at both of the local hospitals. We are working on prospects for chapters in Hannibal, Moberly, Jefferson City and

Poplar Bluff. We send a letter each month to our 24 members in the armed forces."

**Joplin**—From Secretary Frank Shodday—"We are very proud of the fine work our Rainbow Four have been doing over the past two months. They have sung at many civic enterprises among which were the YMCA banquet for new members and a bond drive at Anderson, Missouri.

November 19th we held a special meeting, including the fair sex, and were royally entertained by the 'Mainstreeters' from Tulsa, Oklahoma. This was the first opportunity for many of us to hear a quartet of championship caliber. They were very generous with their talent, performing at three other group meetings beside our meeting on the same day."

**Kansas City**—"During the Christmas holidays the chorus did a lot of caroling including the Service Canteen where we presented a complete program along with a girl group sponsored by the Recreation Department of Kansas City. On New Year's Eve, our chorus along with other music groups gave a concert over Radio Station WDAF singing out the old and singing in the New Year, using all the well known hymns.

The Serenaders Quartet entertained the boys in the Navy Hospital at Olathe, Kansas, during the Christmas week and during the New Year's week put on a special program at the Vet's Hospital at Excelsior Springs, Missouri.

Bert Phelps, Secretary."

## NEW JERSEY

**Bayonne**—Organized on November 15, 1944. Sponsored by Jersey City Chapter under President Frank Ferguson. 17 members of the Jersey City Chapter attended the charter night ceremonies.

**Jersey City**—Asst. Secretary Joe Marrese (Boss of Garden State Quartet) reports—"We now have four quartets! Bald Headed 4, 1-2-3-Four, Catnip 4 and Garden State 4. We have visited Bayonne, Paterson and Wilmington Chapter meetings. Garden State Quartet has entertained many groups recently including wounded soldiers at Fort Monmouth, Navy Matlers, Elks entertainment for wounded service men, American Legion party, Newark and New York Stage Door Canteens and 14 other civic and fraternal functions in less than six weeks. Bob and Jack have seen service in the present World War and I am a World War I Veteran so we are close to all veteran's organizations and fill many jobs for them. Each week we go to at least one Government Hospital with a committee from the Elks to sing and to pass out cigarettes.

**Newark**—Ray Wilsey, Secretary, writes—"Since the last report Essex County Chapter entertained President Phil at its second annual President's Party, with about 80 persons present, some of whom came all the way from Baltimore, Wilmington, and points in between. Three of our quartets competed in the Parade run by Passaic County No. 3, one of them being among the first three.

Essex Big Four continue to sing for men in the military service at the hospitals and camps; Tri City Slickers and Four Chords specialize in Bond Rallies and presentations of Army-Navy E, as well as Stage Door Canteens, while the Steelers were so badly booked up (jammed, was the word) they

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## "SWIPES"

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had to call a halt in November and say 'no more bookings for the rest of 1945.' In fact, they were on tour in Pennsylvania and so absent from our President's Party.

Several of our members attended the Wilmington Chapter's affair in November; but the prize for getting around goes to our president, Harry Fiaratti, who circulates like the Saturday Evening Post."

Passaic County—(Paterson) Outstanding event was the 2nd Annual Parade of Quartets, November 17th. Audience of 1800, Immediate Past International President Hal Staab acted as M. C. Club Harmony 4 of our Bronx Chapter carried away first prize, Rambling 4 of Northampton, Mass. were second. Wildela 4 of Wilmington took special prize for having traveled greatest distance. International Board Member Bill Holcombe has made several public appearances speaking on behalf of the Society and the Chapter. Sent a delegation to Wilmington October 3rd and to Newark's "International President's Night," December 7th. Have had several special social functions notably on December 12th and December 19th, the latter a ladies' night.

### NEW YORK

Attica—15 Members—2 quartets—the latter having made 14 public appearances since last report. Chapter meets twice a month. Feature engagements were at a Gold Star Mothers' banquet on November 14th and for visiting soldiers at Masonic Service Center, November 28th.

Bronx—(Club Harmony) The Club Harmony Quartet sang for wounded soldiers and sailors at Lamb's Club, December 13th. Appeared also at Police Honor Legion Dinner on December 18th as did also the New York Police Quartet, whose members belong to the Bronx Chapter. A chorus has been organized with Edward Dillenberger, director of N. Y. C. Police Glee Club, as the leader. Club Harmony Quartet was honored on January 14th by being asked to appear on the Radio Digest Program with Quentin Reynolds. The Society, the Chapter, and the Quartet had the feature spot on the show. Quartets go frequently to Holloran Hospital on Staten Island also to St. Albans and Jersey City to sing for groups of service men.

Buffalo—Bison City 4 has recently sung at Marine Hospital and at Veteran's Hospital. Chapter sponsored new East Aurora Chapter on January 10th. Party of members attended Cleveland Parade on January 13th. President Bob McForren—Member of International Board—recently appointed Chairman of International Committee on Publicity. Chapter has passed 100 mark in membership.

Cortland—Two organized quartets have filled 22 engagements (civic, church, fraternal and patriotic) since last report. Have visited Binghamton and Endicott Chapters. Quartets planning to sing at Rhoades Hospital, Rome, New York, early in February.

Elmira—Organized November 29th. International President Phil Embury to present charter at on early date. Our prediction is "Watch this chapter grow."

Honeoye Falls—Secretary Narmon Dampier writes of a Christmas party for 200 children sponsored by the chapter in co-operation with the Rotary Club. Joint chorus concert with Warsaw Chapter planned for February.

Rochester—The chapter's best known quartet The Gay Nineties 4 appeared at the Chamber of Commerce Christmas Party, also before the Sales Executive Club and several other civic groups. Visited the Buffalo Chapter December 9th and took part in a Gay Nineties Show at the Buffalo Club.

Schenectady—Secretary Wendell A. Nelson reports—"Though we are still working chiefly on increasing our repertoire, we have made several public appearances. As a chorus we sang before a large group at a local P. T. A. meeting. Chapter quartets and double quartets have sung at two special General Electric Co. managers and specialists meetings, at a Panhellenic party, at the Old Ladies Home (Christmas Program) and several Christmas parties. We have offered our services to the U. S. O. and to the local War Band Committee.

The high light of this quarter was our first annual banquet. The meal was followed by a first class entertainment program in which our quartets, double quartets and chorus participated. Without blushing we can say the affair was a huge success. There were over 110 in attendance and the event made such an impression on our guests that we have received nine new applications for membership as a result.

We are still meeting twice a week with enthusiasm running high. When we realize we have not yet completed our first year as a chapter of SPEBSQSA we must admit our future looks bright. Everyone is in there pitching.

At the present we have four organized quartets and two double quartets. Most of our singing has been done as a chorus and our appearances have received very favorable comments."

Warsaw—Secretary Bob Simpson says that Warsaw is working on prospective chapters in Perry, Nunda, Genesee and Batavia. Western New Yorkers and Frequently Flat Four have made a total of 16 public appearances since last report, which included trips to Buffalo, East Aurora, Attica and Honeoye Falls. Chorus is joining with Honeoye Falls for a public concert in February. (Home chapter of International President Phil Embury.)

### OHIO

Alliance—Sent 4 quartets to State Contest at Cleveland, January 13th. Lions' Club 4 took 3rd place and Oppor-Tuners 5th place. A young chapter but extremely active and growing steadily. Quartets sing at many patriotic and civic functions each week. Sun-setters (sponsored by City Solicitor Martin) and Notewits both say—"Watch us in the State Contest next year."

Cincinnati—Organized quartets are—Four-Get-Me-Nots, Kennedy Heights Four, Queen City 4, and Coal Exchange Four. January engagements included Army Air Force Casualty and Fatigue Hospital at Fort Thomas, Kentucky, and the opening of the Infantile Paralysis "Bank of Hope."

Cleveland West Shore—Secretary Hy Green reports 39 members—three organized quartets. Collaborated with Cleveland Chapter in entertaining International Board on January 12th and 13th, also in staging Cleveland's first Parade of Quartets in Music Hall of Public Auditorium. Put on complete show at Sunny Acres T. B. Sanatorium, December 27th. Four Yachtsmen especially busy filling community engagements.

Dayton—44 members—six quartets. "Four Sleepless Knights" have made 17 appearances—since last report—including National Veterans' Military Home and Soldiers' Service Club. "Inland Harmony Four," "Jolly Fellows," "Technicians" (from Air Service Command) "Moonlite 4" and "Four Blanks" all "give out" whenever called upon. Working on prospective chapters in Centerville, Middletown, Piqua and Springfield.

Willoughby—Secretary Hank Smith reports chapter members busy with plans for a minstrel show, proceeds to be used for purchase of gifts for men in overseas service.

### OKLAHOMA

Oklahoma City—President Granville Scanlon writes that in past three years his chapter has produced 75 shows for service men, the last one at Tinker Field Air Base on November 17th. That's a record for other chapters to shoot at. President Scanlon, you will remember, was the founder and at one time the baritone of the Flat Foot 4. Lots of our members will be interested to know that the "Boreome Foursome" is still harmonizing frequently. The present personnel is Tenor—Britt Stegall (former Flat Foot 4 lead), Lead—Bob Chase, Baritone—Ernie Dick and Bass (yes, you guessed it) Hank Wright.

Tulsa—Excerpts from Secretary Andy Anderson's report—"Our energetic President, Les Boston, accompanied by representative quartets from our chapter, has appeared before service groups as follows:

1. Camp Gruber Hospital and Service Center out of Muskogee, Oklahoma.
2. Glenman Hospital at Okmulgee, Oklahoma.
3. U. S. O. and Service Headquarters for British Cadets at Miami, Oklahoma.
4. Service Center and Hospital at Camp Crowder, out of Joplin, Missouri; and the U. S. O. Center at Joplin, Missouri.
5. U. S. O. and War Prisoner Camp at McAlester, Oklahoma.

At present, we are assisting in the formation of a new chapter at Prior, Oklahoma. We have a committee of five veteran quartet singers to assist new quartets in the technique of Barbershop Singing. Gratifying results are being accomplished. We have a committee of two Chorus Directors. Up to the present, our efforts along this line consist chiefly of group singing, but we will have a good chorus ready to participate in our Ladies' Night Party to be held in March."

### PENNSYLVANIA

Pittsburgh—Comes word that a chapter chorus is under way also that 15 minutes of each meeting are devoted to the study and analysis of barbershop harmony under tutelage of Chapter President Maurice E. Reagan. Westinghouse Quartet—1944 3rd Place Winners in International Contest have made 23 public appearances in past three months.

### WISCONSIN

At present our fastest growing SPEBSQSA state.

Appleton—Chapter's three quartets made 24 civic and patriotic appearances in past three months. Sponsored new chapters in Green Bay and Oshkosh. Working on Neenah and several other cities. Successful Ladies' Night on November 16th. Will sponsor Wisconsin's first Parade of Quartets early

[Continued on page 42]

## Don Hasse Writes From England

Everyone of the 23 members of our first chapter in the armed forces (Fort Benning—176th Inf.) is now overseas—scattered from China to England. Chapter President Don Hasse (erstwhile Clayton, Missouri Chapter member) writes from England under date of November 6th.

"Dear Carroll—

Am ashamed of my gross neglect but I guess you can realize that we can't carry on 'business as usual' or even 'pleasure as usual' over here. For that matter I marvel at every letter I receive from over on your side for I know how busy everyone is.

Well—the closest I have come at all recently to participating in real Barbershop harmonizing was pretty close—Had Ed Clark—one of our '176' members for lead, myself for bari, and completed the foursome with a super duper tenor and a pretty fair bass. This started while crossing over on the boat and had its finis just before we were assigned helter skelter and shipped up front. Oh if only a guy could get a good quarter and hold it together! The fellows really eat up that kind of singing. It's a part of home—like a corn cob pipe or a plate of ham and eggs. I only regret that I have been put in a field of service where the good I could do the Society and my own chapter is so completely subjugated. There's not much incentive for working up a quartet over here for changes occur so frequently from causes which sometimes are very unpleasant.

I am O. K.—in the hospital for a check-up on some old troubles but not wounded. If you'll dash me a note by air mail I should have it in ten days or two weeks.

Have lost contact with most of the boys from 176. Major Baker should be in China from last reports.

My best wishes to you and the Society, at large. Count me to be just as ardent a member as ever—in spirit to say the least.

'Chord' ially yours,  
Don Hasse.

Sgt. Don Hasse, 37378105  
Ward 13F—No. 4107 U. S. Hospital Plant  
A. P. O. 511- c/o Postmaster  
New York, New York.

## "SWIPES"

[Continued from page 41]

in May. Visited shorter nights in Milwaukee, Green Bay and Oshkosh.

Green Bay—To this new chapter goes most of the credit for the forming of the Ironwood (Michigan) Chapter. Congratulations, fellows! We hear your Note-able 4 is helping to get the chapter in Sturgeon Bay under way. Incidentally there's a new quartet name for the records.

Milwaukee—Members of this new chapter give Benny Allen and Cy Perkins of Chicago full credit for starting them on their way. Chorter night, January 20th, will be reported on in the next Harmonizer. The story of it will just miss this issue which we deeply regret—because we know it deserves headlines. With Milwaukee and Wauwatosa Chapters collaborating, this area, long the home of fine male chorus singing, will soon learn to appreciate and respect SPEBSQSA.

Racine—Hardly more than a year old—sponsored originally by Chicago and Muske-

gon, jointly—this chapter is one of the most extension-minded in the entire Society. President Krenzke, Secretary Bowman, and other chapter members and quartets go anywhere—day or night—if they can aid service or civilian morale in Wisconsin or add to the prestige of the Society. At present working on Beloit, Kenosha and Janesville to form chapters.

Wauwatosa—We can thank Muskegon for originally providing the "spark" for this chapter. Nearing the 100 mark in members. Chapter has fine leadership—lots of good voices—and is thoroughly sold on the aims and ideals of SPEBSQSA. Watch it's quartets develop. This chapter and Milwaukee will be good neighbors and can help each other in many ways.

## WYOMING

Fort Warren—Pfc. George Cosmas—Chapter President writes:—"Winners of a music contest sponsored by the Army Seventh Service Command, which embraces nine states, were featured in a recent Ladies' Night meeting of the Ft. Warren, Wyoming

## WINDSOR CHAPTER AIDS SMOKES FUND



L. to R.—Robert F. Jones, President Windsor Chapter; John R. Mason, Treasurer Windsor Chapter; C. H. Smith, President Windsor Overseas Smokes Fund, (Member SPEBSQSA); C. V. Waters, Secretary Windsor Overseas Smokes Fund.

The entire net proceeds of the October 15th SPEBSQSA Parade sponsored by our Windsor, Ontario Chapter were turned over to the Windsor Overseas Smokes Fund. Here Treasurer Johnny Mason is handing a check for more than \$1500.00 to Secretary Water of the Smokes Committee.

## ST. LOUIS POLICE QUARTET HONORED

During the last War Bond campaign in St. Louis the members of the St. Louis Police Quartet and Russ Kettler, their arranger and accompanist, (member of the St. Louis and Clayton Chapters) made more than 20 appearances under the auspices of the U. S. Treasury Department. The following well deserved citation was recently sent to them from Washington:

United States Treasury Department, Special Events Division; In appreciation for services rendered in behalf of the War Finance Program, this Citation is awarded to the St. Louis Police Quartet. Commended are: Sgt. Walter Imhof, Frederick Johanningsmeyer, John Tudor and Arthur Neeley, singers, and Russell Kettler, accompanist.

Given under my hand and seal on December 16, 1944.

Signed,  
Henry Morgenthau, Sec'y of Treasury.

Chapter. They included the following Ft. Warren soldiers: S/Sgt. Rowen Spearman, tenor; S/Sgt. Harry Franklin, baritone; Pvt. Vincent Amato, bass; Pvt. Oscar Weizner, violinist; and Pvt. Mox Lonner, pianist. In civilian life Lonner accompanied Nathan Milstein, famous violinist.

The Ft. Warren Four, who took first prize in the barbershop quartet at the contest, and Pvt. George M. Cohen, Jr., have been entertaining hospitalized soldiers, and took part in a 6th War Loan Bond tour. Members of the quartet are Sgt. Joe Duncon, tenor; S/Sgt. Bill Otter, lead; Pfc. George Cosmas, baritone; and S/Sgt. B. C. Tucker, bass."

## Advertisement

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# RADIO JINGLE CONTEST

**OPEN TO ALL MEMBERS OF S. P. E. B. S. Q. S. A.**

The Peter Pan Bakeries of Michigan offer prizes for accepted Radio Jingles, (not] to exceed 35 seconds of "Radio Time"). The jingles are intended for use in introducing on the market a new loaf of potato bread.

## PRIZES



Individual Prize—Trip for two to the next International Conference of SPEBSQSA, including fare, hotel suite, and meals, or—\$300 in War Bonds.

Quartet Prize—Complete ensemble for four or two way fare to next International Conference of SPEBSQSA, or \$100 in War Bonds to each member of the quartet.

Final acceptance and judgment of the Jingles must remain the privilege of the sponsor. Winners will be announced in the next issue of *The Harmonizer* if acceptable jingles are submitted. Sponsor will gladly help any contestant to perfect a good idea.

### Arrangements

Jingles may be made up with any original ideas. Quartet singing, or solos, or solo and accompaniment, such as guitar, piano, novocord, organ, harmonica, etc. Children's, women's or men's voices.

### Suggestions for Lyrics

The sponsor will send you plenty of ideas for the lyrics upon application. There are no strings attached. The sponsor offers his help to any person or persons interested.

### PRESENTATION

Recordings make the most satisfactory presentation for a Jingle Contest. We ask that this method be used unless special permission is granted by the sponsor.

*Address letters for complete working material and copy to—*

E. L. (Jack) SCHAFFER, President

**PETER PAN BAKERIES, Inc.**

2612 BOOK CADILLAC HOTEL

DETROIT, MICHIGAN

**THIS CONTEST HAS THE APPROVAL OF THE EDITORS OF THE HARMONIZER**

## H-A-R-M-O-N-Y!

Yes, Sir - REAL HARMONY!

Does something to the old spirit to hear that mellow blending of voice and feeling inspired by the genuine, old-fashioned Barber Shop Quartette!

SPEBSQSA is making it possible to preserve this heritage and carry it on as part of the tradition we, as "old-timers" will leave to our "young-fry".

And here's another way to spell "Harmony" —

## "R-E-D R-O-C-K"

RED ROCK is a blend, too—a blend of Flavor and Quality and Experience.

And RED ROCK is another "old-timer", celebrating this year its SIXTIETH ANNIVERSARY.

So let's SING out a toast to this HARMONY Duo—

SPEBSQSA and RED ROCK



**RED ROCK BOTTLERS, INC., Red Rock Bldg., Atlanta, Ga.**

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