

MAY, 1947

VOL. VI No. 4

THE HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



Chinatown, My Chinatown

Lyric by
WILLIAM JEROME

Music by
JEAN SCHWARTZ
Arr. by Maurice E. Roar

INTRODUCTION



REFRAIN
Allegro moderato

Chi - na - town, my Chi - na - town, Chi - na - town, Where the lig
th - er land. Drift - ing to -

See Story Page 19

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"M-i-l-l W-a-l-k K-e-y" June 13-14

CALENDAR OF EVENTS

Wednesday Morning	—Exec. Comm.,—Hotel Schroeder
Wednesday Afternoon	—Exec. Comm.,—Hotel Schroeder
Wednesday Night	—Int'l. Bd. Meeting—Hotel Schroeder
Thursday Morning	—Int'l. Bd. Meeting—Hotel Schroeder
Thursday Afternoon	—Int'l. Bd. Meeting—Hotel Schroeder
Thursday Night	—New Int'l. Bd. Meets—Hotel Schroeder
Friday Morning	—15 Quartets in Int'l. Preliminaries—Auditorium.
Friday Afternoon	—15 Quartets in Int'l. Preliminaries—Auditorium.
Friday Evening	—Int'l. Semi-Finals to reduce to five (5) the 15 quartets selected from Preliminaries! The five selected will compete in Int'l. Finals, Saturday night.—Auditorium.
Saturday Morning	—(1) Chapter Presidents and Secretaries—Ball Room, Hotel Schroeder—(2) Geo. W. Campbell's Song Leader Class—Pere Marquette Room, Hotel Schroeder—
Saturday Afternoon	—School for Judges—Pere Marquette Room, Schroeder.
Saturday Afternoon 3:00	—Jamboree—show of past champions—introduction of new officers and Board Members—presentation of Achievement Awards.—Milwaukee Auditorium.
Saturday Evening	—Int'l. Finals—Past Champions and more—Auditorium.
Saturday Evening	—Coast-to-Coast (Mutual broadcast)—9:00 to 9:30 C. S. T.
Sunday Morning	—"Rise and Shine" breakfast—10:00 a m.—Schroeder.
Sunday Afternoon	—Broadcast—WWWW—top five quartets (Milwaukee listening area only).

THEY'LL GREET THE NEW CHAMPS



Need we say that 1946 Champion Garden Staters will be at Milwaukee to "sing in the new" as they sang out the previous Int'l. Champions at Cleveland? And does anyone need to know that they are—L. to R.—Ted Rau, tenor; Bob Freeland, lead; Jack Briody, bari; and Joe Marrese, bass?

Milwaukee Extends Key of City to Society

Are there any little folks nowadays who wrestle with the riddle that used to perplex grandpa at age 8 or thereabout: "Upon the hill there is a mill—under its walk you'll find a key—What's the answer? — Quick!" The answer is obvious to Society folks though it brings out nothing of the charm of that lovely old lake city in balmy June when SPEBSQSA will travel solo, trio, quartet-wise and otherwise to the Ninth Annual Convention and the International Contest, June 13-14.

Co-chairmen Alex D. Mayer and Jack M. Dollenmaier extend the glad hand for all the boys in the chapter while stressing the necessity of advance registration with the Housing Committee by using those All-Event-Books available through the Int'l. Office. Five leading hotels are cooperating with the Committee which can make reservations only when a member sends his coupon-blank from the All-Event book. "We'll take care of everything—and good—if you'll just get your reservations in, the earlier the better," E. C. Prahl, housing chairman, assures us.

With the exception of the "Rise and Shine" breakfast, the \$5. book is all-event, covering hotel reservations, registration, badge, two prelims, Jamboree, Semi-Finals and Finals.

Thos. Needham is clearing a million details to the contests. Vic C. Wrightson and his registration-information staff will tell you anything but where Kilroy is. Bill Oestreich guarantees programs "at least 90 minutes prior to start of any event." Fred Radke and his co-workers, including Milwaukee wives, will meet and greet.

Milwaukee's in Tune for June.

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Beavers Aren't Really "Busy"

"Busy as a beaver" is understatement as applied to the activities of Co-Chairmen Jack Dollenmaier and Alex



Mayer (above L to R) or Paul Alexandroff, Publicity Chairman (below) as they and co-workers on many other committees set the green lights for



SPEBSQSA in Milwaukee next month. This is the first year since the Society grew to man-size that we have near-normal conditions on travel, housing, food, all that combines with the Int'l. Contests to make the International the Big Event in the lives of all SPEBSQSA members.

New members, and many old ones, should know that the host chapter at an Int'l. Convention does not profit from the affair. In fact it invariably costs the local boys money, both as a chapter and personally. Cleveland area chapters, hosts to last year's International, are good examples. They worked to put over the biggest financial success to date. The proceeds went to maintenance of the Int'l. organization which binds the Society into a cooperative unit. It would cost a small fortune for the host chapter or chapters to maintain an entertainment headquarters for the rest of us Visiting Firemen.



"MEET ME IN MILWAUKEE"

by Frank H. Thorne, Int'l. Pres.

This is a personal message to all members who have never attended one of our int'l. conventions and contests. I need not tell those who have attended that the International is to SPEBSQSA what the World's Series is to a baseball fan, the ultimate. But to you newer members I stress attendance, not just for the immediate fun (and there's a week's enjoyment crowded into two days), but because you'll get to know your Society better in those two streamlined days than in a year of just buzzing 'round your neighborhood chapters. You'll understand better the enthusiasm that made ball-carriers out of those who were exposed to Owen Cash's idea early . . . and you'll see the results.

NO COUPON—NO ROOM AT MILWAUKEE

If you've ordered your \$5., all-event convention book, be sure to use the blanks and coupons in the book to reserve your hotel room in advance—now. Get your reservation off to Milwaukee today so you can be sure you'll be in one of the 5 official hotels surrounded by brothers in quest of harmony.

NOTE

Rooms cannot be held beyond the date you state you will arrive, unless an advance deposit is made. If not sure of hour of your arrival, play safe and enclose a day's advance rent.

WHY FIVE IN FINALS?

The new procedure of screening finalists down to five for the Int'l. Finals is a direct result of trial-and-error. No getting away from the fact that it's a strain for most quartets to face a great audience while under stress of competition. The main audience criticisms heard from the Cleveland '46 finals was "We came to see some fun—and the boys were serious". So, Sectional Preliminary winners will be screened at Milwaukee largely before our own folks. Then the five Finalists will be part of the show of International Champions which will give the audience thrilling competition and also the gaiety that goes with the Int'l. Champs when they can "play to the audience" entirely.

TAKE YOUR PICK

Near-normal times revive wider choice of transportation, eating, shopping. Milwaukee is accessible by practically every means of transportation except cable cars. Remember, it's on one of our great inland seas, Lake Michigan. Maybe you'll be able to include a lake trip. Famous restaurants and other local institutions are utilizing this issue of the Harmonizer to invite a visit, in some cases just for hospitality's sake.

THEY'LL BE THERE TOO!



THE CHORDOLIERS, Rock Island, Illinois
Fourth Place—1946 Int'l. Finals

(As seen by Beaudin)



PRESIDENT'S COLUMN

Well! This is my swan song as your International President. The year has rolled by all too fast. It has been tough going at times, but the fine cooperation and kindly helping hands which were time and again extended by our international board members and officers, by the district and chapter officers, and by Carroll Adams and Bill Otto of the Detroit office, are something that will live forever in my memory.

I have been so fortunate as to have met a considerable number of our members in both large and small communities. I have sung for and talked to many fine and enthusiastic audiences. Beneath it all, there is an undercurrent of friendliness, of genuine enjoyment and comradeship that I doubt any other society can match. We all love to sing, or to hear others do so, and there is just something especially fine about it all, particularly as compared to the perverted teachings and practices of war and political strife.

Fritz Drybrough, President of the Louisville Chapter—after emceeding the first and very successful Louisville Parade—was so completely worn out that he wondered if the work involved was worth the effort. I said, "Fritz, today you gave a big lift to several thousand residents of your community and you therefore surely helped to make it a better place in which to live, and that is worthwhile." He smilingly agreed and started to plan his next show. Properly carrying out the worthwhile objectives of our society will spread benefit and those participating in any capacity in our various activities can look back with satisfaction on their accomplishment.

I have met, among our members, many fine individuals from all walks of life. They are noticeably eager, enthusiastic, and above all, loyal. These attributes our society cannot buy with money. We must earn such support and during my term of office I have tried my very best to justify such confidence as has been placed in me. Pertinent questions have been asked and the answers have many times placed a different light on some of our problems. There is great need, however, for a better understanding of the tremendous value and responsibilities of our district and interna-

tional organizations which are so essential to the successful effort of our fine, but young, institution. We have so many new problems bobbing up at the most unexpected moments; new ideas, many of which are good, but some of which could easily jeopardize our future, even our existence, so our very growth is of itself a problem when we realize that almost 50% of our present members have been in the society a year or less. It would seem to be safest, therefore, that we be sure that we make haste slowly.

Consider for a moment our contest and judging rules. Several years ago we had practically none. Each year more problems presented themselves. I still remember how disgusted one of our members became when we first ruled that a member could sing in only one quartet and yet today I think most all of us would think it ridiculous to even think otherwise. Another individual felt that we were most unreasonable when we refused to allow a fifth man on the stage to direct a quartet's singing. We have come a long way since then.

However, our rules have constantly met a demand for clarification; for more precise methods of judging, for correction of abuses; and of course for trying new ideas to find a better procedure. There is not one word in our rules that has not been given close scrutiny and careful consideration and been voted on by committees composed of quartet members and experienced judges.

The judges' panel is really something, too. It has taken a tremendous amount of work and study to compose it. In our forthcoming contest it would be wise, also cooperative, if you would appreciate the fact that our judges concentrate on only one of four assignments; that is, on either:

- (1) Musical and Voice Arrangement
- (2) Harmony Accuracy
- (3) Voice Expression (which includes blend, shading, attacks and releases, enunciation, time and rhythm).
- (4) Costume and Stage Presence.

It is easy to realize, therefore, that you alone cannot possibly catch all the errors you would hear if you were concentrating as the judges do on only one of the above assignments. Some of our very finest members—fellows whom I, as well as many others, hold in highest possible respect—will have the difficult job of picking and classifying some of our very best quartets. Brother, that is a tough as-

signment, but down go the penalty marks. They call them as they hear them. They pass in the scores as each quartet finishes. The secretary of the judges is the only one who can know who is winning because, during the contest, he is the only one who has the composite score of each quartet. When the contest is over the chairman of the judges checks the secretary's entries; time penalties, if any; and there are your 30 quartets; there are your 15; there are your five; and there eventually are your new gold medalion world champions.

All hail to the champs and our heartfelt thanks to all the fine contestants and to the various members who give of their time and concentrated energy to help judge and select the winners. Well! Guess that is about all. You have been swell. One of the finest demonstrations of kindly cooperation was the friendly response our chapters showed in regard to the vital charge for the Harmonizer, approved by the international board last January. It was also a tribute to Carroll Adams, to Deac Martin, to Jim Knipe and the Harmonizer's editorial board for the fine magazine which they have provided us.

I am proud of the fact that our members so well live up to our Code of Ethics, Article IX. I feel so very sincere in regard to the value of its teaching that I want to quote it:

"We shall by our stimulus to good music and vocal harmony endeavor to spread the Spirit of Harmony throughout the world.

It is of course of vital importance to our enjoyment of our musical activity that we produce harmony that is welcome and pleasing to the ear. It is equally important, for the good of our souls and the world at large, that we maintain within our hearts a feeling of harmony toward each other and toward our fellow men throughout the world."

Barbershopper! Let us be determined to live up to those words, to spread good fellowship and friendliness within, as well as without, our Society. By so doing we will grow strong, we will be healthy, we shall be able to keep alive the heritage bestowed upon us by that friendly friend, our founder, Owen C. Cash. We shall not perish.

CARRY ON!

F. H. T.

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

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	Frank H. Thorne

PROPER PUBLICITY

In the February issue Walter Jay Stephens wrote that public relations for the Society locally and internationally is "good conduct and getting credit for it." A main teaching job that every chapter still has to do is to convince all who write news and headlines on the local papers that the Society is long past the gag stage.

We must never take ourselves too seriously or become "blue nosers" but it is our duty to protect ourselves against erroneous statements made about the Society in the local press, bearing in mind that such statements are almost invariably due to ignorance and not malice. Practically all newspapers are interested in Society doings, but occasionally some headline writer will write a line that will give an entirely wrong impression, as in an Eastern city where a large newspaper announced a forthcoming Society event under the headline "And the Beer Will Flow."

We can't expect newspaper people to know about the Society unless we teach them. It's a pleasant duty and one that pays dividends, both locally and internationally.

RADIO IS DIFFERENT

A quartet that sings in public reaches its audience through hearing and sight, two approaches. The quartet, judged by sound alone, may be just fair, but its appearance can often make up for lack of vocal perfection. We've seen just-fair quartets capture an audience by antics that were grand stage business. We're sure that George O'Brien and the other Slaphappies won't mind if we single them out as a perfect example of the fact that an audience can love a quartet which bragged for years about its world's-worst status as singers.

But radio is different. No gesture, no twinkle of the eye, no detail of costume or general appearance gets across to the invisible audience. There, the quartet stakes its appeal on three elements, 900 points in judging, Arrangement, Harmony Accuracy and Voice Expression. A sweet, sad, long-drawn-out number via radio can become a dirge that will have listeners crying, just before they switch it off.

In general, the bright, faster moving selections are best for radio. And be very sure that your quartet is a Voice quartet, not entertainers who must be seen to be appreciated, before going on radio. Results sometimes are pretty terrible unless a foursome realizes that radio is different.

"BETTER BE SAFE THAN SORRY"

The Society's growth, dramatized by the map and graph in this issue, raises a problem when a newer chapter wants background facts about the organization. The Int'l. Office has a wealth of this material which any chapter can requisition, as when needed to print a program.

The program used at any public affair should furnish authentic information about origin, growth and development of the Society. It should include something about Barbershop Harmony as a musical form. It should include facts about the district organization if there is one, and facts about the local chapter, where it meets, etc.

SO YOU WANT YOUR "PICTURE IN THE PAPER!"

Here's a helpful hint to members of quartets who may have had the experience of presenting a picture to the local newspaper; and then it was turned down or didn't appear, sometimes without any explanation.

Newspaper columns are not quite as wide as this column. When a quartet has its picture taken standing in typical quartet formation it is a wide picture. If the editor tries to compress it down to about 2 inches wide, the faces and figures become meaningless miniatures. And two columns wide frequently demands more space than he is allowed.

If a quartet groups itself, as in the pictures of the Four Keynotes and the Four Naturals in the Feb. Harmonizer (p. 24-25), the picture has a much better chance of making the local paper because the tall thin picture makes an excellent one column cut. Either one of the pictures mentioned, but particularly the Four Naturals grouped in "ladder fashion," would reproduce well in one column.

Perhaps few realize the competition for space in their local papers. Most papers are still rationing even their advertisers who want to spend money. So make it just as easy as you can for the editor to use the picture of your quartet.

But instead of getting up to date facts from the Int'l. Office the program chairman often copies material from an old program from some other chapter. In that way an original misstatement or error may be repeated many times. Particularly when you print The Code of Ethics be sure that it is the Revised Code.

Your program offers one of the best possible pieces of promotion to interest new members. Call upon the Int'l. Office for facts that are up to date. If you send a printer's proof to the Int'l. Office, errors if any, can be caught, thus avoiding embarrassment to the local chapter.

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SEEKING PUBLIC ACCEPTANCE

by Walter Jay Stephens
International Chairman
Public Relations

Editor's Note:—In accordance with the previous stated policy of stressing the four-point publicity program which will be found on another page of this issue, Walter Jay Stephens elaborates upon the fourth publicity point. The other three points were in previous issues.

Every member should be interested in trying to avoid practices that are offensive to the public interest and to seek public acceptance of our Society on the basis of good conduct.

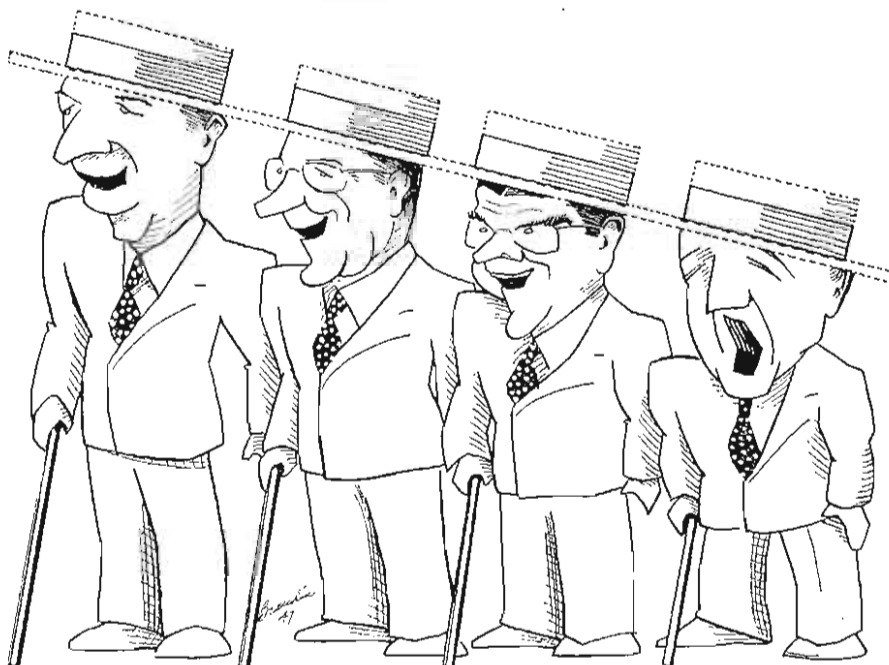
Our Public Relations program cannot be properly fulfilled without the support and untiring efforts of every member to live up to and reflect a high standard of "Good Conduct." The highest function of our Public Relations platform is reputation building and all must do their part in order to make it effective.

A horse may have four legs but can't trot on two highways at the same time. We can't have public opinion favorable and unfavorable at the same time,—nor can our public relations program properly function to explain and justify to the public our high ideals and fine principles without the good conduct of every single member.

The meaning of the public interest is in fact as easily sensed as defined. Public interest is a combination of intangibles, social, economic, governmental and moral. The public interest has many facets—some have cultural significance; some are social; some have their basis in an objective code of moral conduct. Woven all through the public interest however is a regard for the homely virtues of honor and honesty and decency and sobriety, each of which contributes its share to the rich pattern of what is accepted as the common interest.

Thus when our Society performs publicly and asks the public for its suffrage, the public is justified in assuming that each and every member of SPEBSQSA will behave in such a way as to contribute to the common good.

And so our Public Relations program can be only successful so long as



THE HI-LOS, Milwaukee, Wis. Fifth Place—1946 Int'l. Finals

(As seen by Beaudin.)

every one of our members assists by reflecting his own "good conduct." The reputation of our Society is up to you, and you, and you.

"ARRANGED BY"

Like the policeman in "The Pirates," an arranger's life is not a happy one. He bears about the same relation to a song sung by a Society Four as script writers who put words into the mouth of radio celebrities. Today's audience is experienced enough to know that there are writers back of a Benny or Allen quip that bring laughs from millions. But "Wasn't HE good!" is just natural.

Which introduces an Inter-Office memo printed in "Over the Editor's Shoulder," this issue, in which Carroll Adams suggests that we give more credit to arrangers, those forgotten men who wrap up sweet harmonies in attractive packages, but

who seldom have opportunity to be a part of the vocal presentation.

It's not unusual nowadays for one quartet to borrow another's arrangement. Many are common property since they've been printed to make them widely available. We doubt that credit should be given to the arranger in every case. It could become monotonous. But there are many occasions when a quartet can accomplish two things by mention of "the arrangement we're about to sing." As Carroll said, (1) it can lend interest to their song. And (2) it's just the decent and friendly thing to do in many cases.

And by that same token a few, well chosen words about a song can lend zest to the number. Who wrote the music and words—when—maybe why (there's a story back of many songs)—and other intimate details are good "sales" build up for singing the song itself.

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The Society for the Preservation and
Encouragement of Barber Shop Quartet Singing in
America, Inc., Detroit, Michigan



TAKE A TRIP THROUGH HARMONYLAND

In the very early, informal days of the Society, Bing Crosby was a member, although there was no chapter functioning in his immediate vicinity. But there is no question now about his being a bona fide member of the Hollywood Chapter. One of the Sportsmen, a Hollywood quartet, met Bing in the studio recently, handed him an application card and asked him to send a check, which Crosby very promptly did.

Did you see H. T. Webster's "The Timid Soul" in your Sunday Paper about mid-January, in which Casper Milquetoast's associates organized a barbershop quartet in his office? The boss's objection ended with the boss singing lead on "Sweet Adeline."

The Society was honored by the appointment of Int'l Sec. Carroll P. Adams to the Arrangements Committee for the Bi-ennial Convention of the Federation of Music Clubs of the United States, Canada, and Alaska, which was held in Detroit through the week of April 26, this, in spite of the fact that SPEB is not officially a member of the Federation. The Society served up a full hour of quartet music at the Federation's Friday night Frolic.

No one knows how many times the Society has played the part of cupid, but we have a recent specific instance. J. D. Dailey, Manager of the Fontenelle Hotel, Omaha, took his girl friend to the Parade of Quartets, which they enjoyed so much that they attended the Morning Glow at the Hotel next day. During the morning music making, he became so enthused that he popped the fatal question, and she, equally enthusiastically gave the right answer. Dailey and (Mrs.) Chatham Redick Thurston were married on February 16th.

Some chapter secretaries thought that the charge of 25c per issue for the Harmonizer, as approved at the January Meeting of the Int'l Board, was optional with individual members. In other words, "Do you want to take the Harmonizer or don't you?"

Actually the Board, made up of representative members from chapters through the country, voted this subscription of 25c per copy per member because the increase in membership has brought such a flood of material

about Society people and events (news requires space to print it) that something had to be done about it. A widespread poll among members had already been made and in every case members had said in substance "Continue the Harmonizer by all means." Do you realize that 1,120,000 pages went into the February issue? The Harmonizer Committee hopes that your 64 pages were worth the quarter charged to your chapter for your copy.

Mareh ESQUIRE told the full story of "Sweet Adeline" with a full page picture in color of a quartet rendering Harry Armstrong's song, which will never die as long as four men remain to harmonize.

Robert Ekblad, Senior in architecture at Kansas State College is listed in the '46-'47 edition of "Who's Who in American Universities and Colleges." As a member of several important collegiate organizations . . . and "SPEBSQSA."

The Harmonizer has evidence of the truth of the following, but it will be produced for no one less than Bob Ripley: Early in the year a 62-year-old bachelor member of a Society quartet had to drop out because his mother, age 90, refused to let him have any more nights out for quartet singing.

Jim Gray, Sec. Chatham, Ont., sends the original application of Dan Higley "6th Airborne Division Signal Regiment, Middle East Land Forces," filled out in Palestine. Dan is the son of Dr. C. E. Higley, founder and first president of Chatham Chapter. The Chatham paper said that Signalman Higley saw more of the "shooting war" than any other Chathamite. He

went to Britain in 1939, and covered the globe after that."

Taking a tip from SPEB, Tell Muhlstein, canary raiser of Provo, Utah, trains his canaries in 4's. He says that aimless solo chirping may be all right for the ordinary house pet, but if you want to raise prize winning singers they must be trained as a team. This again raises a question posed in The Way I See It column of the Harmonizer recently: would a canary in the home and a bird seed diet have any worth, prenatally or when children are small, in helping produce a crop of future tenors for the Society?

Chicago Chorus made its second appearance on America B. C. "Wake Up and Smile" program, March 8, with 35 members rallying to a hurry call by Pres. Thorne when American's original plans for the Saturday broadcast went awry. The 35 sang like 50, and Good.

Past Pres. Hal Staab reports that the Rambling Four, Northampton, Mass., was ten years old in March with exactly the same personnel as when the quartet started, a year before the Society was formed.

San Diego, Cal. has a line on its meeting notices that ought to be copied by every sec. in the Society. "If you're too busy to sing you're TOO busy."

HAVING finished his annual chore at the Metropolitan Opera House, as a quiz expert on the Saturday broadcasts, our own Sig Spaeth is covering the country during April and most of May in a series of per-

(To next Page)



The beautiful Milwaukee Civic Auditorium will house the 1947 Int'l. Contests.



Keep Posted

sonal appearances booked by the Associated Clubs. His local programs deal with "Music for Fun" and invariably draw attention to the activities of the Society. Sig occasionally appears at a service club luncheon as well as for the dinner clubs that fill most of his solid schedule.

While secretaries are well informed on procedures governing the last three months (April, May, June) of the Society's fiscal year, many members also like to know such details. On March 31, chapter secretaries sent their Quarterly Membership Report for Jan., Feb. and March '47, listing all additions to the roster during that quarter; and chapter treasurers submitted per capita tax on these new members.

On and after April 1, new members can be accepted on the basis of the ensuing fiscal year, ending June 30, 1948. Putting it differently, per capita tax on new members sent in between April 1 and June 30, '47 will be credited to the fiscal year ending June 30, '48.

On May 5 the Lamplighters, Cleveland, and the Clef Dwellers, Detroit, competed in "The Quiz of Two Cities." WJAR presented the Lamplighters, WJR the Clefs. This magazine is put to bed too early in the month to publish results.

When President Truman arrived in Key West in mid-March, SPEB members were raised to two, according to the Key West Citizen, the other being Historian Dick Sturges, who promptly invited the President to join him in organizing a local quartet to sing the Missouri Waltz. Affairs of state saved the day.

Hamilton, Ohio's charter night, March 24, was doubly pleasant because of a letter from Hamilton, Ont. chapter

"welcoming the Ohio chapter into the realm of good harmony and good fellowship. Hands across the border, and long may we serve to continue that good will and good fellowship so existent between the land of the Maple Leaf and the land of the Stars and Stripes."

As guests of honor, April 22, at the 25th wedding anniversary of Mr. and Mrs. "Dick" Richards (Pres. WJR Detroit and WJAR Cleveland), Bing ("who the hell picked that key?") Crosby became the unofficial mascot of the Progressive Four, Detroit. He loved 'em, and so did the other guests who heard a fine show including the Don Large chorus, WJR Studio Orchestra, and 30 men from Detroit Symphony.

Chicago Chapter has issued a most interesting little folder, "The Chicago Chorus" recording the aims, methods, details of membership and operation, a picture of the Chorus and the directors and chairmen. Each voice group has a chairman and committee.

Again those Harmony Halls, Elastic Four and Four Harmonizers utilize space in the Harmonizer to inform domestic disc jockeys of the availability of three sets of top notch records by three Int'l. champions. No excuse nowadays for not having at least one set available for the record player when you want to "explain" the Society, its harmonies and harmonists to a skeptic. And don't overlook the Neff collection made at the Int'l. meet, when you want to re-create, what O. C. Cash calls, "the sweetest music this side of heaven."

Rus Cole thinks it would be a good idea if the Harmonizer would do a series of tabloid histories of famous popular song writers such as Jerome & Schwartz, Ernie Ball, Von Tilzer, Sterling, Chas. K. Harris, Paul Dresser, for examples. Anybody interested? Excecuditor Adams' ears are open. It's your magazine.

WOODSHEDDERS "SHINE"



L. to R.—Gene Van Loo, tenor; Dave Evans, lead; Art Trumbull, bari; Aloysius Elliott, bass, at Three Rivers, Mich. Charter Night.

WEYHING BROS.

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Official Past Chapter Presidents'

LAPEL EMBLEM

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Order these from Int'l Sec. Adams

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for members of 1st place quartet in District Contests

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DETROIT, MICH.

3rd Floor David Broderick Tower

o—o—o

ST. LOUIS-CLAYTON ENTERTAIN MUSIC TEACHERS NAT'L. ASS'N.

The Music Teachers National Ass'n., meeting in St. Louis, March 1, had opportunity to sample both quartet and choral effects of the SPEB brand. Here, the chorus tunes up backstage, while two members of Clayton's Nettle-Rathert-Wayman-Bugg four-some (in dark coats) blend in before going out front. Said Peter W. Dykema, professor emeritus, Columbia Univ., "This is one of the most important things, this utilization of the love of music in men who are not primarily musicians."

o—o—o

GETTING READY FOR TEACHER





WARSAW, N. Y. HOLDS TWO PARADES SIMULTANEOUSLY

New York State's first chapter held its first Parade (Parades) April 26. Demand for tickets in this town of 4,000 friendly folks was so great that duplicate performances were given in the Veterans Memorial Building and the Farman Theatre, the latter program starting 30 minutes after the first. Both auditoriums were packed. Warsaw Chapter Chorus opened the shows, followed by The Optimists, E. Aurora; Model T's., Batavia; Melody Mutilators, Genesee; Obligators, Olean; Frequently Flat Four, Warsaw; Velvatoners and Try-Cy-Synchronizers, Binghamton—Johnson City; Melotones and Melody Men, Buffalo. The programs concluded with Westinghouse Quartet and Elastic Four. Bill Coddington of East Aurora, District President, MC'd at the Theatre and Phil Embury at the Legion Memorial Building. Pres. Thorne led community singing.

The Parades proved that a successful chapter and chorus can be maintained in a town of 4,000 and that a Parade of big league talent can be both musically and financially successful in a small town.

Shows were preceded by a dinner at the Masonic Temple for the quartets, Society members and families; Afterglow for the 300 SPEB'ers and their families, with sandwiches and coffee, held at the Legion Memorial Home.

AL GREGG'S "GREYHOUND" NITE CLUB
221 20th Street

Where Good Fellows and Song Fellows Meet
Rock Island, Illinois

Many will call the above map and the graph, repeated from Feb., the most interesting pictures ever published in the Harmonizer. Speaking of the Feb. issue, you know that it took 1,120,000 pages to print 17,500 copies of that 64 page number. But within 30 days after publication Carroll Adams was sending SOS's "Have you any spare copies? We need them to inform prospective chapters about the Society." Before the Feb. Harmonizer had reached you the graph line had gone above 15,000, and in early May it is above the 18,000 line.

WHO ARE BARBERSHOPPERS?

By Walter Jay Stephens
International Chairman
Public Relations

The members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., are referred to as Barbershoppers.

Barbershoppers — are enthusiasts and lovers of good music—they have a "song in their hearts."

Barbershoppers — are masters of blends and strive to develop harmony, not only in musical expression but also on a spiritual basis among all mankind.

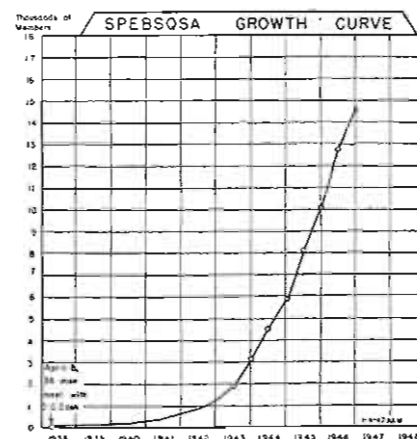
Barbershoppers—stimulate the imagination—thrill with the joys of harmonious chords and blends and enjoy the gift of goodfellowship.

Barbershoppers — are talent scouts — they are always reaching for perfection by blending with others.

Barbershoppers—encourage and promote Harmony, friendliness, and goodwill in our communities.

Barbershoppers—uphold their code of ethics on a lofty plane to conform to the Society's high ideals and fine principles in performing to serve the public interest.

"Hold That Line"



SOCIETY GROWTH

In the February issue this graph told the story of the growth of the Society year by year. The rise since 1942 has been startling.

This means that the majority of our members have tuned into the Society after it struggled through the growing pains period.

In consequence newer members frequently say "I didn't know that" when told about some Society policy, rule or action, made long ago for their benefit and which they have accepted without any thought.

The whole point of this comment is, don't take chances when planning chapterwise or for a public event. If there is any doubt about the suitability of some idea or suggestion, consult the International Office about the policy involved.

"TYPICALLY AMERICAN"

A query as to the means of livelihood of the 39 members in newly chartered Seneca Falls, N. Y. brought out this list:

Shipper, Power House Operator, Sales, Printing, Salesman, Engineer, Manager, Motor Co., 2 Farmers, Minister, Draftsman, Assembler, 2 Machinists, Theater Manager, Music Instructor, Lt. State Police, Retail Liquor, Veterinarian, N. Y. Vet. Counsellor, Dentist, Bench Hand (Pumps), Engineer-Contractor, Student, Chief Operator, Guard Chief, Advertising, Police Officer, Funeral Director, Sales Engineer, Retail Meat, Jeweler, Carriage & Sales, Lab. Technician, 2 Physicians.

And if that isn't "typically American" what is?

Going to the 1947 International

CONTEST AND CONVENTION ? ?

=====MILWAUKEE, WISCONSIN, JUNE 13 - 14, 1947=====

IF SO, **ACT NOW!!**

**Tear out the COUPON
and MAIL IT TODAY**



The best 30 quartets in the Society, survivors of the Sectional Preliminaries will be at Milwaukee, **PLUS AT LEAST 5 PREVIOUS CHAMPIONS** who will sing Saturday afternoon and night.



Your \$5.00 registration, (for each person), will get you a book of tickets that covers the whole works.



As soon as you receive your books, (each of which contains a coupon entitling you to apply for hotel accommodations for **one person**), tear out the coupons and mail them to the Milwaukee Housing Committee specifying hotel accommodations desired.

NO SINGLE ROOMS WILL BE AVAILABLE. MILWAUKEE HOTELS WILL NOT ACCEPT RESERVATIONS DIRECT. ALL MUST CLEAR THROUGH THE MILWAUKEE HOUSING COMMITTEE.

Date

**Carroll P. Adams, Int'l. Sec.
SPEBSQSA, Inc.
18270 Grand River Ave.
Detroit 23, Mich.**

Enclosed is my check for \$..... for which please send me at \$5.00 each, including tax,Combination Books of tickets, for myself and my party for the Ninth Annual Convention and International Quartet Contest in Milwaukee on June 13th and 14th, 1947. I understand that this registration fee covers admission to the two International Preliminaries on Friday forenoon and afternoon; the Semi-Final on Friday night; the Jamboree on Saturday afternoon; a reserved seat for the Finals on Saturday night; a badge; a souvenir program; and a coupon which is exchangeable for hotel accommodations.

Name
(Print distinctly)

Mail address

City Zone State

Member of Chapter



OUR NEW CHAPTERS CHARTERED SINCE FEBRUARY 1st., 1947

Date Chartered	Location	No. of Charter Members	Sponsoring Chapter	Name and Address of Chapter Secretary
2/6/47	Springville, N. Y.	20	Gowanda, New York	Leo H. Pearson, Springville, New York.
2/6/47	Rockville, Conn.	57	Hartford, Conn.	Frank H. Cratty, 38 Prospect Street.
2/7/47	Hamilton, Ohio	66	Cincinnati, Ohio	James R. Fisher, 304 Marcia Avenue.
2/10/47	Corry, Pa.	16	Jamestown, N. Y.	A. J. Schaub, 501 So. Center Street.
2/10/47	Kingman, Kansas	40	Hutchinson, Kansas	Stanley A. Reynolds, 229 North Main Street.
2/13/47	Union, Missouri	22	Hermann, Mo.	Herbert B. G. Maune, Union, Mo.
2/18/47	East Liberty, Pa.	17	Pittsburgh, Pa.	H. G. McCullough, 201 Collins Ave., Pittsburgh 6
2/18/47	Marinette, Wis.	32	Green Bay, Wis.	Walter E. Pfeleger, 1012 Carney Blvd.
2/24/47	Vicksburg, Michigan	35	Kalamazoo, Mich.	Duane Rubert, 409 So. Main Street.
3/13/47	Marlborough, Mass.	29	Northampton, Mass. and Tampa, Fla.	Robert Chamberlain, 196 Lincoln Street.
3/14/47	Hart, Michigan	25	Grand Rapids, Mich.	Loyal Churchill, Hart, Michigan
3/19/47	Morrison, Illinois	17	Monmouth, Ill.	George Greer, 405 S. Heaton St.
3/19/47	Birmingham, Ala.	42	Detroit, Mich.	Vance Busby, 2306 3rd Ave., No.
3/21/47	Bakersfield, Calif.	19	San Francisco, Calif.	Bates S. Dewey, Rt. 7, Box 322.
3/28/47	Marquette, Michigan	40	Iron Mountain, Mich.	Dr. Luther S. West, 137 Ridge St.
3/28/47	La Crosse, Wisconsin	57	Manitowoc, Wis.	Paul Youngdale, 114 No. 14th.
3/31/47	Clear Lake, Iowa	20	Sioux City, Iowa	B. D. Merriman, 208 W. Main St.
4/2/47	Pampa, Texas	41	Lubbock, Texas	Dr. W. C. Jones, 900 Christie St.
4/2/47	Philadelphia, Pa.	44	York, Pa.	R. R. Galbraith, Sr., 986 Allengrove St.
4/2/47	Seneca Falls, N. Y.	39	Geneva, New York	F. L. Huntington, Jr., 85 Cayuga Street.
4/9/47	Bloomsburg, Pa.	42	York, Pa.	Charles H. Henrie, 639 E. 5th Street.
4/9/47	Fremont, Ohio	50	Toledo, Ohio	Charles A. Johnson, 915 Christy Blvd.
4/9/47	Albuquerque, N. M.	25	Santa Fe, N. M.	Don Ironside, 223 N. 9th Street.
4/11/47	Waterloo, Iowa	20	Rock Island, Ill.	George H. Deitz, 1419 E. 4th Street.
4/14/47	La Grange, Ill.	23	Oak Park, Ill.	Robert Haeger, 421 S. Oak Park Ave., Oak Park
4/15/47	Petoskey, Mich.	35	Boyne City, Mich.	Kenneth Willson, 1313 Howard Street.
4/16/47	Quincy, Mass.	18	Northampton, Mass.	Sylvester J. Ryan, 99 E. Squantum St., N. Quincy
4/16/47	Vermillion, S. Dak.	37	Sioux City, Iowa	Burdette Benson, 17 S. Yale Street.
4/18/47	Berkeley, Calif.	20	San Francisco, Calif.	Donald B. Carr, 1709 Channing Way.
4/18/47	Santa Rosa, Calif.	45	San Francisco, Calif.	John O. Frankforter, 125 Sherman St., Healdsburg
4/22/47	Meriden, Conn.	32	Hartford, Conn.	John F. Bellew, 69 Gale Avenue.
4/23/47	Brantford, Ont.	16	Hamilton, Ont.	Harry Wood, 33 Fair Ave.
4/24/47	Chicopee, Mass.	20	Springfield, Mass.	Dennis C. Ryan, 14 Hope St. Willimansett
4/25/47	Gaylord, Mich.	27	Boyne City, Mich.	Harry Glidden, 503 Main St.
4/29/47	Klamath Falls, Ore.	18	Eugene, Oregon	L. H. Stone, Box 598
4/29/47	Orinda, Cal.	23	Eugene, Oregon	M. A. Murphy, 71 El Toyonal
4/30/47	Austin, Minn.	20	Bloomington, Ill.	Kermit Meyer, 709 Nicholson St.

CONTEST - 1935 STYLE

Int'l. Bd. Member Guy L. Stoppert finds that the fall 1935 issue of The Keynote, published by Assoc. Glee Clubs, had a two-page report of New York's barbershop contest staged in Central Park and reported (of all things) by Sigmund Spaeth, who probably has done more than any other to bridge the gap between old time songs and O. C. Cash's dream child. They had city-wide eliminations leading to the Finals in a setting of the old time shop. Fifteen thousand turned out to see the Bay City Four (Brooklyn), who arrived on tandem bicycles, win the mugs emblematic of the Greater N. Y. championship. Contestants wore 1905, or earlier, costumes, and arrived in every sort of vehicle from brewery and milk wagons to stage coaches, fire engines and pre-World War I autos. Judges were Ex-Mayor and -Governor Al Smith, Luther Stewart and Sig Spaeth. The account moves us to wonder how many of the dozen or more quartets in the Finals have survived. Maybe Spaeth will give us a follow-up story in August.

THREE 4'S FROM MATOON, ILL.



Left—Lions Four with Dr. S. H. Allen, Lee LaMar, Tom Kenny, Mert Ayers. Lower Left—Alley Cats composed of Fred Smith, L. M. Lucas, O. M. Westrup, R. W. Nolf. Below—The Dischords consisting of Jim Sheridan, Doc Whitley, Glen Stevens, Byron Speagles.





Chuck Sarle, tenor

Jarvis Albrow, lead
Seated—Howard Heath, bass

Bill Oursler, bari

Congratulations to Saginaw's
BARONS of HARMONY
BILL » CHUCK » JARVE and HOWARD

*If you feel a slight sensation, or a tingling little thrill
When you glance at him beside you, as he sits serene and still,
You'll know he too is bearing a something sweet and rare;
It needs be that, to clear his face of worry and of care.*

*Often, much too often, do we slight life's little joys,
But tonight we capture many, in the singing of our boys.
We're privileged to listen, as they sing for me and you.
They're champions, we knew it, in every sense, that's true.*

Helen Rank Campau

MICHIGAN ASSOCIATION OF CHAPTERS OF S. P. E. B. S. Q. S. A.



FOUNDER'S COLUMN

by O. C. Cash

I'm still thinking about that "To the Ladies" number in February. It was a splendid idea and I am sorry I didn't get in on it in some way, but the last time I wrote a piece concerning the ladies (the one about the proper way to handle women attending our conventions) I didn't receive much favorable fan mail from the more obstinate sex. So far, the girls don't seem to pay much attention to what I tell them. But I want to try once more.

I have had a lot of difficulty with these women's quartets, especially with the baritones. The girls have been messing up my part so badly and refusing to take my advice that I have just about despaired of doing anything about it. I tell this female baritone and that one to go up an eighth of an inch on a certain note and they think it is sufficient or sounds better, to go up only a sixteenth of an inch. I believe I have an idea in this piece that will remedy this situation.

When I was a boy at Bluejacket, playing first, or solo cornet, in the Bluejacket Silver Cornet Band, me and Merle Woods, his brother Roscoe and another fellow used to get together before band practice and rib up a brass quartet. We had three cornets playing lead, tenor and baritone, and Merle filled in the bass with slide trombone, playing it up kinda high like. I remember we used to harmonize on "Sweet Bunch of Daisies" and "I Wonder Who's Kiss-

ing Her Now" and other popular tunes of the day. It sounded awful pretty. The rest of the boys in the band would gather around and argue about the chords and sometimes we would almost stop band practice for the night. Merle is now a big newspaper owner, publisher and editor, but I bet he would give his eye tooth to have just one more of those instrumental barbershop sessions in the back room of Jim Davis' barber shop, with all the boys we used to know when we were kids. I'd sure like to join him, too.

You notice I said we had three cornets in this quartet. Well, at that time trumpets were reserved for the exclusive use of Gabriel and a few of his more musical angels. Nowadays it seems like everybody is blowing trumpets. I don't think it's right.

Now since these barbershop quartet girls have so much trouble getting the proper vocal effect on our arrangements, especially the baritone, I suggest they work up some combination in brass, or saxophones, take our arrangements and see if they can't hit these chords right on the nose, as they are written, and quit trying to improve on the way us artists do them.

Now, getting off that subject onto another, I am wondering if the reports which headquarters has been sending out that we have 17,749 members and 1,300 organized quartets, is correct. We may want to have an audit made of these figures in the light of what I am about to tell you. At Christmastime I received 16,179 greetings from barbershoppers all over North America and about 1,200 cards with pictures of four guys and funny quartet names printed on them. Until I get my old age pension, of course, I can't afford to acknowledge all these greetings and I am taking this means of thank-

ing all those old boys who thought of me so kindly at Christmastime. It was terribly nice of them. Don't think I'm "uppity" or "high falutin'" if you don't get acknowledgment of all your letters and cards. This Society correspondence has just about got me down. I'm ready to holler "Calf rope." But I do like to hear from you old "codgers" from time to time even if I can't answer all my mail.

Since I wrote to you folks last I have attended a few Parades and am more astonished, as time goes on, at the enthusiasm with which these entertainments are received. The Parades at Omaha and Dayton, Ohio were tremendous successes. Also, I happened to be in New York earlier this year, and the boys cooked up a "little party," (as they said) which developed into a gathering of more than a hundred on the spur of the moment with some very fine quartets, Harry Armstrong, Sig Spaeth, Bob Goepel and other notables present. This was a very nice occasion.

Well this leaves all in fairly good health. We had the usual run of colds and bilious spells during the winter, but all of us have had a round or two of calomel and have been taking Black Draught regularly and the family is feeling tolerably well at present. I have all my early plowing done, hogs killed and meat cured. Corinne and Betty are getting ready for canning, and have the soap all made and put away. So we are right on schedule with our spring work. Hoping you are the same, I am

O. C. Cash.

O. C. VISITS N. Y.

Bob Goepel of Manhattan Chapter sprang a surprise on our Founder earlier this year when O. C. Cash was in New York. O. C. was told that there would be a "little gathering" one evening and when he arrived, about 100 Manhattannites, including several quartets, greeted him and did him honor. Included were several song writers, whose music was barbershopped during the evening. Luckily Henry Schubert, Detroit Chapter; Dean Snyder, District of Columbia Chapter; Bill Snyder of Chicago; "Stiny" Steinhäuser, director of York, Penna. Chorus; and Board Member Bill Holcombe, Paterson, N. J., were in town and present, making it practically a national meeting.

MANHATTAN HARMONISTS

General J. R. Kilpatrick, Harry Armstrong, composer of "Sweet Adeline," George Rupert, host to Manhattan Chapter, Stan Lomax, with Sigmund Spaeth at the piano.



BARBERSHOP BAFFLERS (No. 13)

Compiled by Charles Merrill, (Reno Chapter) International First Vice-President

Each of the following quotations is the first line of an old refrain whose title is buried in the last line. Sing them through and see if you can come up with the title.

1. "Sure, I love the dear silver that shines in your hair"
2. "I love the silver in your hair" (Confusing isn't it?)
3. "I'll be down to get you in a taxi, honey"
4. "As I walk along the Bois Boalong with an independent air"
5. "With someone like you, a pal good and true"
6. "Give me your smile, the love light in your eyes"
7. "Down in de cornfield hear dat mournful sound"
8. "Tis the song, the sigh of the weary"
9. "The girl of my dreams is the sweetest girl of all the girls I know"
10. "I love you as I never loved before"
11. "When you hear dem a bells go ding, ling, ling"
12. "Every Sunday down to her house we go"
13. "Can't you see the night am falling? Whip-poor-will am singing low"
14. "Just a song at twilight when the lights are low"
15. "If you lak-a-me lak I lak-a-you and we laka-both the same"
16. "I care not for the stars that shine"
17. "Now the same old moon is shining and the roses bloom as fair"
18. "The pale moon was rising above the green mountains"
19. "Picture tonight a field of snowy white"
20. "You made me what I am today; I hope you're satisfied"

Answers on next page

"NEVER SO CLOSE TO HEAVEN"

Four quartets from Toledo Chapter sang on a program at Sunset Home for Old Ladies in late February. Said one 80-year-old inmate: "I've been here 12 years, but tonight I was never so close to Heaven." The Toledo boys vow that entertainment of those who need it most must, and will, continue. Toledo nowadays is an inspiring example of a chapter that had green lights when it opened, then for some reason "they turned amber for a long time" according to Carl J. Murphy. Now it looks like good traveling ahead.

CENTRAL STATERS CONVENE IN OZARKS

On July 12-13 the Central States District Board will take over Holiday House at Eldon, Mo. situated at Bag-nell Dam on the Lake of the Ozarks, for the annual district meeting. A main lodge of 14 rooms, half a dozen cottages, swimming pool, tennis, central dining facilities add up to a unique setting for the business meeting, with no worries as to "how the family's enjoying itself" while the Board is in session.

FOUR HARMONIZERS

— 1943 NATIONAL CHAMPIONS —

offer

SET OF THREE VINYLITE RECORDS

\$5.68 Postpaid

Medley "The Old Songs" and "Shine"
 "I'm Always Chasing Rainbows"
 "That Tumbled Down Shack in Athlone"
 "Oh Susannah Dust off that Old Piano"
 "Rolling Home"
 "Can't You Hear Me Calling Caroline"

These Records are Non-breakable and are grooved to play on any machine.



Find enclosed ☐ Check ☐ Money order for \$..... for which please send me..... sets of *The Four Harmonizers* records post-paid.

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HARMONY RECORDS

SUITE 602

20 W. JACKSON BOULEVARD
 CHICAGO 4, ILLINOIS

Bloomington Blooms

"Bloomington's own" Twin City 4 was in good company at the Consistory Bldg., Feb. 23, Parade; in fact was practically surrounded by The Harmonaires, Gary; Keystone Barberettes, guests from Peoria; John Hanson's Corn Belt Chorus, those serenading Serenaders from K. C.; the champion Elastics; with the St. Louis Police to keep things in order. Int'l. Pres. Frank H. Thorne, billed in program as "Mr. Harmony himself" gave highlights of SPEB. Joe Bunting M.C'd. A Pre-glow touched off the harmony fireworks which still glowed at the After-glow in Eagles Hall.

York

Ushered into two York, Penna., Jan. 25 Parades by young ladies from Wm. Penn High School, the afternoon and evening audiences were greeted by Balcony and Side-Aisle Entertainers, otherwise Three Spirits of Rhythm and The Tin Can Quartet. York chorus opened a splendid show which included The Celtics, Baltimore; Four Chords, Jersey Ramblers, and Essex 4, Newark; Dallas Townsmen, Chord Makers, Beauty Parlor Prestidigitators and Yorko 4; The Toppers, Penns Grove; Potomac Clippers, Washington, D. C.; Withered 4, Paterson; and two Int'l. Champions, the Elastic 4 and Garden State Quartet.

Director H. M. Steinhauser led the

combined quartets in the closing number which, according to report, "sent harmony tingles chasing each other". York's double-date was a huge success including a sell-out for both performances.

ANSWERS TO BARBERSHOP BAFFLERS

(See Previous Page)

1. Mother Machree
2. I Love You Best of All
3. The Darktown Strutters Ball
4. The Man That Broke the Bank at Monte Carlo
5. Let the Rest of the World Go By
6. The Sunshine of Your Smile
7. Massa's In De Cold Ground
8. Hard Times Come Again No More
9. The Sweetheart of Sigma Chi
10. When You Were Sweet Sixteen
11. There'll Be A Hot Time In The Old Town Tonight
12. The Sunshine of Paradise Alley
13. Down Among the Sugar Cane
14. Love's Old Sweet Song
15. Under the Bamboo Tree
16. Love Me and the World Is Mine
17. Where the Morning Glories Twine Around the Door
18. The Rose of Tralee
19. Down Where the Cotton Blossoms Grow
20. The Curse of An Aching Heart

BARBERSHOPPERS

welcome to Milwaukee!

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Imaginary Letter to the Editor

as dreamed up by Welsh Pierce

Dear Carroll:

When we had the bite put on us for two bits a throw for the Harmonizer I figure they must be somethin' to it, so I look it over pretty close. And, what do you know, right there in the middle is a article by Mollie Reagan, who is a expert with a capital "X," tellin' me just what I want to know. How to improve and be a better Barbershopper and how to brush up on your sour notes so they won't be quite so.

Carroll you shoulda been there when I tries out this self-help routine. After locking myself in the you-know-what room, where the acoustics are kind to your web-footed friend, I open to page 26, Vol. VI, No. 3. There she waz all writ down for me, some of it in words I thought I could understand but later I finds out, ugh-ugh. It didn't take very long to find out how the piece got its name: "Relative Pitch." What comes out when you try what it says there sounds like the noise made by a "relative" when you "pitch" him out on his ear for stayin' too long. Take that first order on what to do with "Let Me Call You Sweetheart." The worst thing you can do, according to the book, is to use the right words. The new ones come out something like "Fasolfi Doido Famire" and no matter how I tries, even taking all parts in a quick breath like Perk does, it always comes out sounding like "Abdul Abulbul Ameer." And us not cottonin' up to Russia right now, either!

But, says I, one swallow don't make no Summer, although one teeny one might make it easier for me to get into the groove on this cycle business that comes up next. So I downs me a swallow and sure enough pretty soon I am right in there with the experts with my head goin' round and round in a cycle.

Under the delusion that I am a Tenor (a matter long disputed by recalcitrant contemporaries) I bi-focal around to see what it says I should do and find out, for one thing, that

even experts is human and not above expressin' their own feelings. Professor Reagan puts down for all to see a statement that says "The Tenor sings in a 800 cycle tone," and then before anyone can raise the bid he puts in his opinion of us Tenors, which is "Fa." Was I burned up. Who is he to "Fa" us Tenors before we even get a chance to sneak a falsetto into the cyclone which is sure to develop the way he twists things around!

Now, Carroll, I'm not tryin' to belittle the expert, but he sure does take a lot for granted. Take, for instance, the line where he says, "As we move on to the second chord." As WHO moves on? Far as I can tell everybody is still right where we were with the Lead comin' in third with $1\frac{1}{4}$ times 400 on the cyclotron. And the Baritone, says our expert, has "fifth place on the chord and sings $1\frac{1}{2}$ times louder than whoever is 400!" Now there's a allegation for you to chew on. Fifth place indeed! I guess our expert got so wrapped up in his so-foldi's he plum' forgot we are supposed to be talking about Quartets!

I could go on, Carroll, about the way he had me singing "Ladimisol" and "Rifladio," but you can guess by now the only fun I had in my attempt at self-improvement was in the making of Summertime. I forget how many swallows do make a Summer, but I was definitely way past Springtime when I gave up my on-the-job training. What finally threw me I think was this—"the Baritone sings a 600 cycle tone on love (which is OK by me) and must drop a $583\frac{1}{3}$ note on you" (which is definitely not OK by me. Even if the note is in cents I'm not takin' the rap for $583\frac{1}{3}$, I don't care who signed it.)

So you see, Carroll, why I am no better than I ever was and why I haven't joined up yet with no Champeen Quartet. Maybe when they officially take on that fifth Baritone I'll make it.

Sing-cerely yours,
EFER IFER

P. S. Tell Mollie I'm only kidding.

COMMITTEE ON DISTRICTS FORMED

Int'l. Pres. Frank H. Thorne has appointed a new Int'l. Committee to deal with District Organization and Activities. Maynard L. Graft, of Cleveland, is Chairman. Serving with him are C. W. (Shad) Coye, Muskegon; Charles Merrill, Reno; Dick Common, Dayton and Bill Coddington East Aurora, N. Y.

FLAT FOOT FOUR RECORDS DISCOVERED

Wurlitzer's Detroit store has discovered a limited supply of the famous Flat Foot Four, 1940 Nat'l. Champs, albums and announces their availability in this issue.

The four recordings include: Annie Laurie, Old Aunt Dinah, Ride, Tenderfoot, Ride; Oh, Joe, Maggie Blues, My Mother's Rosary, Harbor Lights Yodel, Shine.

No collection of quartet recordings can be called adequate if it does not include this famous four, right off their beats in Oklahoma City. Three of them are still on the police force. See bass Sam Barnes' letter, this issue "With the Int'l. Champions..." and get your Flat Foot records while they are available. The Wurlitzer ad gives details.

THREE CHORAL NUMBERS

The Harmonizer has received copies of The Blue Room (Harms, Inc.) and Ida Red and Going Home Train (both Witmark) harmonized for male voices. Blue Room is for a-cappella use, the others include piano accompaniment. They are available through your music store.

"PAGING THE PRESIDENTS"

The Conference of Chapter Presidents and Secretaries will be in the Banquet Room, 5th floor, Hotel Schroeder, Sat. morning, June 14, 9:00 to noon.
M i l w a u k e e

» » DEFIANCE, OHIO MINSTRELS « «





THE OLD SONGSTERS

by Sigmund Spaeth

eral books about the Hutchinsons, including a scholarly treatise by Philip D. Jordan called *Singin' Yankees*.

Jesse Hutchinson, of Milford, New Hampshire, had no less than sixteen children, most of whom grew up to be singers. They were known as "the tribe of Jesse" and mixed their music with strong views on temperance, abolition and other controversial matters.

The most famous quartet in the family consisted of three brothers, Judson, John and Asa, and their sister Abby, who seems to have been the most musical and certainly the most attractive of the lot. This may be considered the first example of feminine interference with a male quartet.

The four Hutchinsons toured England as well as the United States, under the management of Jesse, Jr., who was a better business man than a singer. It is hard to tell how good they were, but their harmony obviously appealed to an enormous public.

John Hutchinson records the fact that "the further they got away from London, the better people liked them."

Regardless of how or what they sang, the Hutchinsons definitely paved the way for modern concert tours and possibly for the barbershop quartet. They flourished at the time that minstrel shows were popular, and they did almost as well. Many a good song of the middle nineteenth century was popularized by this versatile family.

As for the inclusion of women in quartets, this report cannot be entirely unfavorable. We have lately heard several excellent female combinations, particularly the Wisconsin Chordettes, in which King Cole has a family interest, and the Sweet Adelines, from the hot-bed of barbershop harmony, Tulsa, Oklahoma. Incidentally, Joe Jones has a daughter, Barbara, now singing solos with Phil Spitalny's All-Girl Orchestra. Her deep, mellow tones would be a help to any male trio, not to speak of the improvement in appearance.

THE feminine problem is discussed also in a song called *I Married the Girl of my Dreams*, by Richard "Earl" Hammonds (Nordyke Music Publications, Hollywood), featured by the Maple City Four. The composer's point of view is a bit disturbing to those who consider barbershop harmony the best possible excuse for an occasional evening with the boys.

After a glowing description of a typical barbershop quartet, in waltz time, Hammonds allows his hero to turn down the gang (Jake, Oscar and Gus) when a stag party is mentioned.

The chorus is almost too good to be true:

I married the girl of my dreams, old pal,

She's the fairest I have ever seen,
And I'd rather stay at home tonight,
Than to sing for a king and a queen.
I remember our quartet would meet
oft at night

And sing for the parties till nearly
daylight,

But my life's ways were changed for
the better, it seems,

I married my sweetheart, the girl of
my dreams.

These virtuous sentiments are expressed in music that is ideally fitted for close harmony, so the paradox is inevitable. Anyway, we love the ladies, particularly when we can sing about them with plenty of wicked swipes and minors.

RICHARD GRANT, Vice-President of the Manhattan Chapter, has a long and honorable record, not only as a music teacher and choral director at Penn State College, in Boston and with the War Department, but also as composer and arranger of male quartets. Three volumes of *Singable Songs for Male Voices* have been published under his editorship by Hall & McCreary, Chicago.

Dick has shown exceptional ability in whipping the Manhattan Chorus into shape with surprisingly few rehearsals, and their showing at a recent Ladies' Night at the Hotel Pennsylvania, New York, was a revelation to the large audience. Dick Grant knows how to handle community singing, too. He would make an ideal conductor for some of the more serious male choruses in the East.

THE CANADIANAIRES Windsor Chapter



In their "barber aprons" are bringing a lot of joy and encouragement to such groups as hospitalized veterans, according to the Windsor Star. L. to R.—Harold Podvin, Harold Deadman, Earl Wood, Syd Straw.

NOT so long ago this department ran a paragraph about John W. Bratton, composer of *The Sunshine of Paradise Alley* and other hits, and writer of the words for Geoffrey O'Hara's current *One World*. Now it becomes our duty to record the death of this grand old man of popular music.

He had reached his eighties before he died, and he was one of the landmarks of The Lambs, where he discoursed almost daily on the great figures of songwriting in the past. Bratton was himself an important man in that picture, one of the founders of the American Society of Composers, Authors and Publishers (ASCAP) and famous for both lyrics and music, vocal and instrumental. As late as 1936 he had a hit song in *Sweetheart, Let's Grow Old Together*, and his text for *One World* is a truly inspiring poem.

John W. Bratton was born in Wilmington, Delaware, in 1867. He received his musical education in Philadelphia, where he became a church singer and also took part in light operas. A baritone, Walter Ford, became his first songwriting partner, and it was this team that turned out not only *The Sunshine of Paradise Alley* but *I Love You in the Same Old Way* and many other successes, including an almost forgotten "kid" song called *Only Me*.

After the death of Ford, Bratton wrote both words and music for his songs, eventually concentrating mostly on the former. His material was performed by such stars as Frank Daniels, Edna May, George Grossmith, Adele Ritchie, May Irwin and Francis Wilson. He was responsible for a number of complete shows and also made a career as a manager on Broadway. The name of John W. Bratton will remain high up on the roster of the Old Songsters.

SANDY BROWN, International Director and a leading spirit in the Manhattan Chapter, of which he was the first Vice-President, sends in a review of the book, *Harps in the Wind*, by Carol Brink, dealing with the singing Hutchinson family, which first gave our country vocal harmony in a big way. Actually there are sev-



By Walter Karl, Cleveland, "who doesn't like that nauseous word" either. Karl is bass of the Lamplighters.

ACHIEVEMENT COMMITTEE'S METHODS

In the past Achievement Award certificates have been based on quarterly reports alone. This year the committee is canvassing the International Board and District Officers, in addition to studying the reports.

Here's what they look for.

Achievements for Community Benefit

How many free shows have been given — to hospitals — for the benefit of charity drives?

How much has been collected from shows and donated to charity?

How many other appearances have been made?

Achievements for SPEBSQSA

How many new chapters have been sponsored?

How many joint meetings have been held with other chapters?

How many quartets have been sent to outside parades?

Has the chapter sponsored a district contest, or an International Board meeting?

Has the chapter given the organization good publicity? How much newspaper space? Radio time?

Achievements for Chapter Benefit

How many new quartets have been organized?

Does the chapter maintain an active schedule of affairs? Ladies nights? Cabarets? Picnics? Boat Rides?

Has a Parade been held?

What percent attendance at meetings?

If your chapter is small, don't despair — the chapters are divided into four groups, depending on population. So, you're competing only with chapters comparable to your own.

The 1946-47 committee is Ed Smith (Wayne), Monty Marsden (Detroit), Guy Stoppert (Flint), Art Merrill (Schenectady), Chrm.

EXTENSION BOOKLET REVISED

The "SPEBSQSA extension booklet titled, "How to Organize a Chapter of SPEBSQSA in Your Community" has been brought up to date and reprinted. This little 8-page, 3½x8" booklet contains everything a would-be Chapter organizer needs to know—from the price of Membership Pocket Cards to information on how to conduct the preliminary meeting.

"CHINATOWN, MY CHINATOWN"

The Story Behind the Song on the Cover

By Ted Livingston, Sec.,
Manhattan (N. Y.) Chapter

The cover of this issue features another perennial favorite. The barber-shop arrangement of "CHINATOWN, MY CHINATOWN," arranged by 'Molly' Reagan, is in "Barbershop Classics," published by Remick Music Corp.

When "CHINATOWN, MY CHINATOWN" was introduced in the musical comedy, "UP AND DOWN BROADWAY" in 1910, which featured Eddie Foy, Marie Dressler was a popular Broadway comedienne starring in "TILLIE'S NIGHTMARE." America was singing Straus' "CHOCOLATE SOLDIER" melodies, along with songs like "A PERFECT DAY," "AH, SWEET MYSTERY OF LIFE," "ALL ABOARD FOR BLANKET BAY," "CALL ME UP SOME RAINY AFTERNOON," "COME, JOSEPHINE, IN MY FLYING MACHINE," "GEE BUT IT'S GREAT TO MEET A FRIEND FROM YOUR HOME TOWN," "LET ME CALL YOU SWEETHEART," "MOTHER MACHREE," "ON MOBILE BAY," "PUT YOUR ARMS AROUND ME, HONEY," "SOME OF THESE DAYS"—a golden age of American music.

The writers, William Jerome and Jean Schwartz, wrote many songs which have become milestones in American songlore. When you recall hits of yesterday and remember "CHINATOWN, MY CHINATOWN," "BEDELIA," "HELLO, CENTRAL, GIVE ME NO MAN'S LAND," "ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY," "MY IRISH MOLLY O," "ROW, ROW, ROW," "HELLO, HAWAII, HOW ARE YOU," "WHERE THE RED, RED ROSES GROW," and some thousand or more others, you begin to understand Jerome and Schwartz' claim to fame.

Billy Jerome was born in Cornwall, New York, and studied law before he became known as a minstrel show singer—a favorite at Tony Pastor's. His wife, Maudie Nugent, was a popular performer in her own right, and the writer of "SWEET ROSIE

O'GRADY." Jerome, in later years, ventured into the music publishing business, and with George M. Cohan, published "OVER THERE" . . . a grand 'Story Behind The Song' itself.

Jean Schwartz was born in Budapest. His sister, a brilliant musician and a pupil of Franz Liszt, taught him everything he knew about music. The Schwartz family emigrated to New York at the beginning of the Gay Nineties, and eventually his great love for music drew him to the publishing business. Shortly after his introduction to Tin Pan Alley, he met Jerome, who was one of the most popular lyric writers of the day. Their first collaboration was "WHEN MR. SHAKE-SPEARE COMES TO TOWN." It was an overnight success and marked the beginning of an association which lasted for more than fifteen years.

Schwartz later married Rozika, one of the famous Dolly Sisters. By 1923, he decided to retire to California to live, but soon came back to Broadway.

Jerome died in New York, June 25, 1932, and Schwartz returned to Hollywood to stay, however not in retirement. He is one of the few living song writers who has written tunes from Cake Walk Days through to the Boogie Woogie Craze—almost fifty years of writing the songs which keep America singing.



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Bartlesville, Okla.

The Elastic Four, '42
Chicago, Ill.

The Misfits, '45
Chicago, Ill.

The Flatfoot Four, '40
Oklahoma City, Okla.

The Four Harmonizers, '43
Chicago, Ill.

The Garden State, '46
Jersey City, N. J.

The Chordbusters, '41
Tulsa, Okla.

The Harmony Halls, '44
Grand Rapids, Mich.

Each member serves the Society in his own way. We need organizers, chorus people and administrators, among others, as well as singers. But no single contribution quite equals that of the quartet which has worked its way through the crowd to top position. "Worked" is the word. Therefore the doings, views, plans of our "International Gallery" always make interesting news. This news will be a regular Harmonizer feature, if we can get enough of the champs to "talk" for each issue.

Herman Kaiser, pleasant company, gentleman always and "sweet" bass of the first recognized national champions reports:

"Barflies Make Third Final Appearance—Immediately after the National Contest in Grand Rapids in June, 1942, Durand the baritone for the Barflies went to the army so the quartet ceased operations. He returned in the Spring of 1946 and the quartet was promptly invited to sing on the big Parade in Oklahoma City. They accepted with the idea that they would make their final appearance, because McCaslin and Hall were quite busy in the Flying "L" Ranch quartet, an organization gaining rapidly in national popularity. Soon afterward there was to be a Parade in their own home town of Bartlesville which was being promoted by the local Junior Chamber of Commerce and, of course, they would have to appear on such a program, so they made another final appearance. On March 15, 1947, their services were again demanded by the Bartlesville J. C. C. organization in their Annual Parade, so they made their Third Final appearance on that date. In spite of all their inactivity some of their most severe critics admitted that they could still produce a pretty fair type of harmony."

May the Barflies make several "final" appearances each year for many years to come . . . Ed.

* * *

From good old Sam Barnes, the original "Oh Joe" himself, comes news about the Flatfoot Four:

"At this time, we are all enjoying good health, and keeping busy at our respective jobs: Britt and I are on the Oklahoma City Police Force, and Red Elliott is Night Jailer at the Oklahoma County Jail, Oklahoma City. It is difficult for us to get together anymore, as we all work different shifts. Britt works in the Traffic Department and is on the day shift. I

work as a Beat Patrolman in Capitol Hill and am on different shifts each month. Red works from 4 o'clock until 12. Britt attends Club meetings regularly and sings either with "The Boreome Foursome" or as a Solo . . . Since Johnnie Whalen's death we have tried several times to find a Tenor, but have had no success."

* * *

From Int'l. Pres. Frank H. Thorne, comes a glimpse of what goes on when champions are singing. His revelation is comparable to what we'd know if we'd ever find out what the catcher says to the pitcher when he calls "time" and walks out to the mound. Here's the strictly Inside Dope:

"When the Elastic Four sing, 'By the Mill,' Doyle is liable to ask me most anything but some how or other we hold our voices in the pitch so we can all get started together. However, in a Saginaw, Michigan show, Jim confidentially fixed it up with Struble and at the time for the break turned to him and said, 'Is my father in your saloon?' To our consternation Herman responded, out of pitch, in a deep bass, 'get away from them swinging doors.' Roy (lead Frisby) looked from one to the other, took a deep breath and started out, and to our amazement, we were right back in pitch. Anxious moments!"

* * *

From Charlie Schwab, Tenor of Chicago Four Harmonizers:

"After the show at Kansas City, Percy Franks and I were waiting to board our plane for Chicago, we were startled when our captain and copilot came over to us and said: 'You boys will have to come up front and sing a few songs with us.' When I asked him how he knew we were barbershoppers he replied that he saw the show the nite previous and loved it. Once up in the air we held the captain to his promise and had him

lead a few songs while Percy took the tenor and I the baritone. We suspected we had a couple of new members in the making so I sent him some literature of the Society and, he being from New York, sent him a list of chapters in that state."

A song titled Saddle and Ride was sent the Harmonizers by Governor Roy Turner of Oklahoma (written and composed by him) which they sang for him when in Oklahoma City, April 19th and 20th.

"The Harmonizers were working a Hotel date one evening and preceding their stint was a girl trio of musicians. Schwab spoke up and said to Leo, Huck and Fred: 'That's a beautiful number they are playing, what is it?' A burst of laughter and the uncalled for remark: 'You Dope that's Melancholy Baby they're playing and we've been singing it for three years now.' My retort was that if we'd just once sing a song as it is written maybe I and a lot of other people would recognize it when we sing it."

Writes E. V. (Cy) Perkins for the Misfits (not that the other three can't write): "One of the pleasantest engagements we ever had was when we were privileged to present a program to underprivileged children at an Omaha institution, Jan. 18, this year. How those kids did enjoy the show! And of course that made it a complete success from our standpoint. . . .

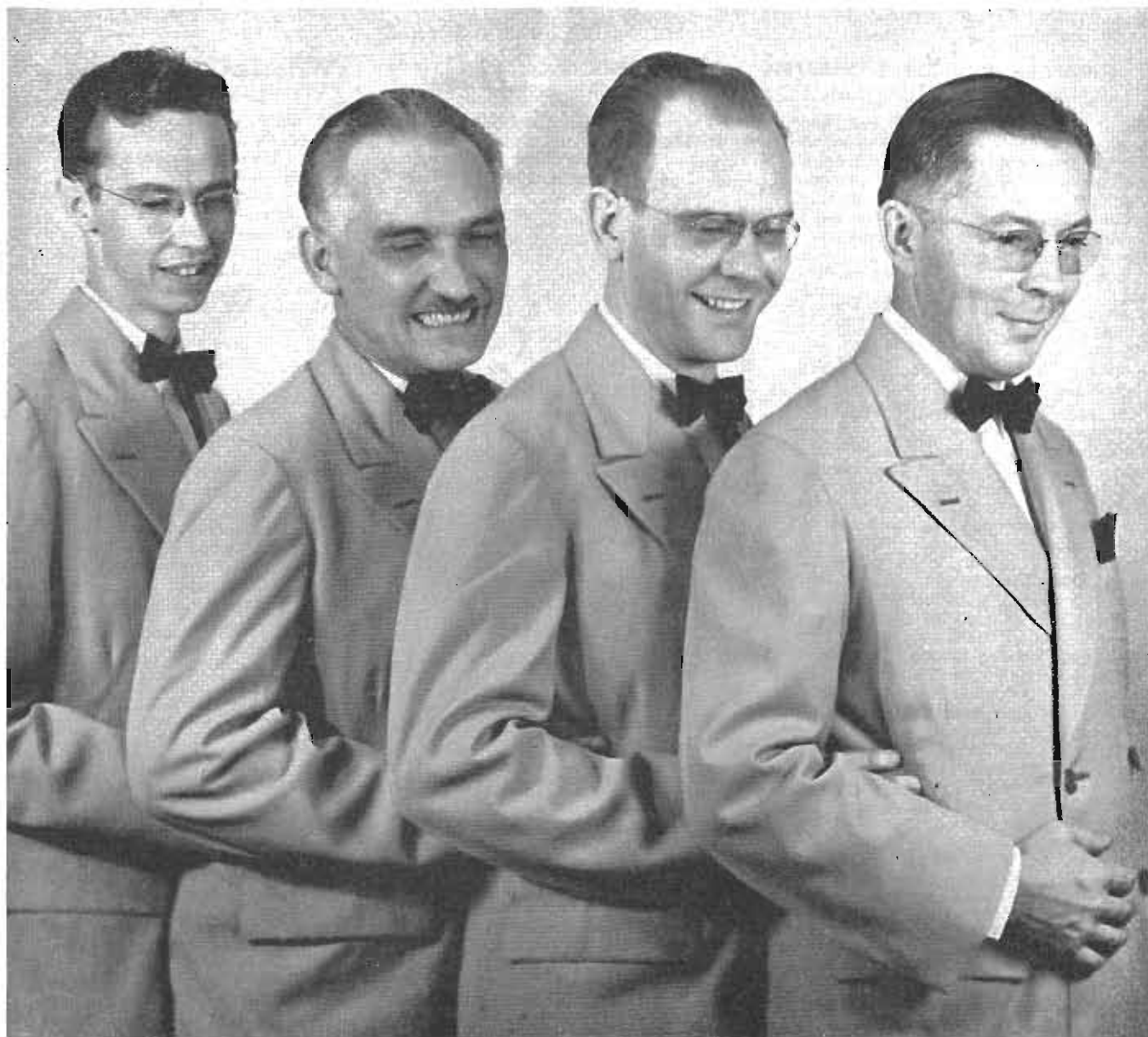
Singing on a television broadcast is a thrill the Misfits have enjoyed on 4 occasions. Working under bright, and exceedingly hot lights, is not the easiest assignment, but it's a great thrill to have someone stop you on the street later and say 'What da you know! I heard your broadcast the

(Continued on Page 22)

"PASS THE BISCUITS"



The Elastic Four burning Mirandy's biscuits to a crisp.



VERNON ASHBY, lead

BILL HENN, tenor

JIM LESLIE, bari

LEE FLEMING, bass

THE *Songfellows*

EVANSVILLE, INDIANA

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 FINALISTS . . . INTERNATIONAL CONTEST . . . DETROIT - 1945
 SECOND PLACE . . . INDIANA CONTEST . . . 1946
 FINALISTS . . . INTERNATIONAL CONTEST . . . CLEVELAND - 1946

1947 CHAMPIONS OF INDIANA-KENTUCKY DISTRICT

THIS SPACE PROVIDED FOR BY A GROUP OF WELL-WISHERS

PIONEER RECORDING QUARTETS — THE CRITERION QUARTET

By G. H. ("Curly") Crossett, Flint Chapter

The "Criterion Quartet," like the American and the Columbia Stellar, won a tremendous following through the sale of their phonograph records which were always of the highest quality—something unusual; for most recording quartets made a "bad one" now and then. As far as I have been able to determine, there are no surviving members of this once famous quartet. But, like most of the other Pioneer Record Artists, their records remain, which is a lucky break for posterity and lovers of barbershop harmony.

Only recently, my good friend, Bill McKenna of Jersey City sent me an obituary notice on the passing of Albert C. Campbell, one of the original members of the famous "Peerless Quartet." Mr. Campbell was the last surviving member of that unforgettable singing organization which was organized by Frank C. Stanley many years ago. But to get back to our story—I recall, with unbounded delight the rendition of that Barber Shop Ballad "Lucky Jim" by the "Criterion" on the Edison disc record. It was a veritable gem, and contained some of the sweetest harmony I ever heard. How they could sing! Another song that they sang to perfection was Paul Dresser's masterpiece, "My Gal, Sal." The "Criterion Quartet" simply took poor old "Sal" apart and put her back together in the most pleasing way imaginable; piece by piece, like a strip tease disrobing, only the thrill you got from it was much greater at the finish! Anyway, us old geezers that like our barbershop harmony think so!

The good old "Criterion" mixed 'em up—that is, they sang comic songs, sentimental, sacred, or what have you, and no matter what type they harmonized, it was sure to be cleverly done. Without half trying, I recall

that they sang "Ole' Uncle Moon,"—"Will There Be Any Stars In My Crown"—"When the Corn is Waving, Annie Dear"—"Adeste Fidelis"—"My



CRITERION QUARTET

L. to R.—Horatio Rench, lead; Geo. W. Reardon, bari (standing rear); John Young, tenor; Donald Chalmers, bass. Young also sang under the name of Harry Anthony, and was tenor of the Knickerbocker quartet.

Wild Irish Rose"—"Wayside Cross"—"Dixie"—"Old Time Religion"—"Kentucky Babe," and many others.

Time marches on—but I hope that each of you who reads this, will do his or her part to help keep the names of these wonderful old quartets ever fresh in the minds of all, for though they are gone, they did much to brighten the lives of many with their songs of barbershop harmony, and their names must not be forgotten.

NEW HAVEN, CONN., CHAPTER CHORUS



This great chorus sings under the names of First Row. L. to R.—Edward Cappall, Walter McVety, Frank Alfano, Robert Bamberg, Julius Fraintzman, Joseph Sroka, Harold Becker, Pres. George Kelley, Roy Tower, Paul E. Miller, Charles Bristol, Arthur Johnson. Middle Row. L. to R.—Albert Dickman, James Sullivan, John Damato, Nicholas Quairono, Oliver Jermaine, Edward Chapman, David Chapman, Frank Pauly, Harold Lynch, James Powers, Nicholas Cirie, James Denimons. Back Row, L. to R.—Eric Cramer, Carl Koch, Ferdinand Hesse, John Perrelli, Joseph Chapman, George Bamberg, Paul H. Miller, Jack Emersan.

With Int'l. Champions

(Continued from Page 20)

other night, and I saw you as well. . . . As many barbershoppers know, we sometimes wear red, white and blue ties that snap-on to our collars. We were quite proud of those ties until the evening of Oct. 26, '46 when in the middle of a program at Madison, Wis., Pete Buckley reached for a low one, and one side of his tie slipped off and spun 'round like a top. We've wondered since whether the applause was entirely because of our singing. Warning All Quartets—If you can't stand up under a burst of laughter you'll do well to tie your own ties. . . . And this could happen only to the Misfits, during a show in Chicago, April 2, this year. During the School Days act, Pickle-Puss-Perkins was skipping the rope when he approached too closely to the edge of the platform and skipped himself off the platform, which fortunately was only a foot high, so Pickle-Puss skipped right back with everybody applauding, (what they thought was) a planned stunt in the act. Anything can happen to the Misfits."

And thus ends the first installment from our biggest ball-carriers. More in August.

The Chapter Reference Manual should be the Bible of all Chapter officers.

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TOM CATS (Massillon)
FOREST CITY FOUR (Cleveland)
PROGRESSIVE FOUR (Detroit) }

Local Quartets: { DEBONAIREs MELODY MACS
PITTSBURGHERS WESTINGHOUSE }

Master of Ceremonies
S. H. EVANS, (Massillon)

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CLIPPERS, BE KIND

This is written at the suggestion of the Harmonizer's Special-Department-for-Trying-to-Find-the-Name-of-the-Paper-and-the-Date-It-Was-Published when a good friend sends us a clipping, but peels away everything except the news, leaving us totally uninformed as to the name of the paper or its date. It is common courtesy to give credit to a paper from which we use a quotation. We don't like to say "a Blanktown paper said thus-and-so about the, shrdlu date, Blanktown Parade." Some of our most active clippers-and-senders regularly omit this important information. Close-clippers should write the name of paper and date on the clip sent. Better still, enclose the top of the page, because one clipper sent a clipping marked "Press" and we happened to recognize the paper's type and style as the "Courier-Express." Investigation proved the point . . . after a wait of two weeks . . . two letters and a wire.

This was embarrassing to the sender, so it is in the interest of senders as well as this magazine's (sometimes mystified) staff to name names and dates.

FIRST IN THE DEEP SOUTH
BIRMINGHAM ORGANIZES

Few chapters have gotten off to a better start than Birmingham, Alabama's. Feb. 22, when Tom M. Briskey of the city Park and Recreation Board, invited all Birmingham barbershoppers to attend a meeting at Hotel Tutwiler to meet Henry D. Schubert, Mich. Chapter No. 1, Detroit, and president of the Nat. Amateur Baseball Fed. whose affairs brought him to Birmingham for the annual baseball meeting. Following Schubert's presentation of facts about the Society, an organizational meeting a few days later resulted in 36 charter members with seven quartets listed, the Sunny City 4, Vulcan 4, Hot Stove Leaguers, Four Vagabonds, Four Pals, Four Barons and Run Away 4. The new chapter is sponsored by Detroit chapter.

Officers elected were Briskey, Pres., R. G. Gabart, V. P., Vance Busby, Sec., L. T. Brasfield, Treas., and Robert Brown, S'gt. at Arms. Meetings will be at the Recreation Center, "practically an ideal set-up and rent-free" according to Deac Martin who attended the second meeting. The meeting room adjoins the gymnasium where the boys can pull out their volume stops. Briskey was talking "city-wide

MASSILLON MELO-DEARS



Can any chapter tie this? A quartet of SPEBSQSA wives! L. to R. Virginia Kracker, tenor; Fran Jones, lead; Betty Harmelin, bari; Stella Leading, bass. Fran's husband, Hank, sings with the Harmonaires; Betty's Bernie is one of the Ohio State Champ Tom Cats; Stella is also the aunt of Art Leading of Tiger Town 4.

barbershop contests" even at the organizational meeting. Birmingham has the same opportunity to "convert" the deep South that the sponsoring Detroit Chapter had when it became the nucleus of the Society's most completely organized state.



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AS REPORTED TO INT'L. OFFICE through April 25th

May 16	Kitchener, Ontario	Ladies Night
May 16	Oakland County, Michigan	Quartet Parade
May 16-17	San Gabriel, California	Minstrel Show
May 17	Rochester, N. Y. (Genesee)	Quartet Parade
May 17	Wilmington, Delaware	Quartet Parade
May 17	Iron Mountain, Michigan	Charter Night
May 18	Joplin, Missouri	Sectional Preliminary
May 18	Hammond, Indiana	Quartet Parade
May 21	Elgin, Illinois	Charter Night & Quartet Parade
May 23	Gowanda, New York	Charter Night
May 23	Newark, New Jersey	District Board Meeting
May 23	Brazil, Indiana	Minstrel and Parade
May 24	Greenville, Michigan	Quartet Parade
May 24	Marlboro, Massachusetts	Charter Night
May 24	Michigan Association	Annual Meeting
May 25	Rushville, Illinois	Quartet Parade
May 31	Pittsburgh, Pennsylvania	Quartet Parade
May 31	Port Angeles, Washington	Charter Night
May 31	Wallaceburg, Ont.	Ladies Night
June 7	Terryville, Connecticut	Quartet Parade (to be held in Bristol)
June 8	Barrington, Illinois	Quartet Parade
June 12-13-14	Milwaukee, Wisconsin	Convention
July 12-13	Central States Assoc., (Eldon, Mo.)	Annual Meeting
July 20	Wisconsin District (Oshkosh)	Summer Meeting
June 28	Miami Valley (O.) Chapters	Quartet Parade
Aug. 30-31 & Sept. 1	Charlevoix, Michigan	Labor Day Week-end Party
September 13	Binghamton-Johnson City, New York	Quartet Parade
September 13	Holyoke, Massachusetts	Quartet Parade
September 20	Beaver Dam, Wisconsin	Quartet Parade
September 20	Olean, New York	Quartet Parade
September 20	Elkhart, Indiana	Quartet Parade
September 27	Hornell, New York	Quartet Parade
October 4	Northampton, Mass.	Quartet Parade
October 11	Hamilton, Ontario	District Contest
October 11	St. Louis, Mo.	Quartet Parade
October 11	Adrian, Michigan	Quartet Parade
October 11	Mishawaka, Indiana	Quartet Parade
October 18	Berea, Ohio	Quartet Parade
October 18	Mt. Pleasant, Mich.	Quartet Parade
October 18	Middletown, Ohio	Quartet Parade
October 18	Cortland, New York	Quartet Parade
October 19	Monmouth, Illinois	Quartet Parade
October 24	Washington, D. C.	Harvest of Harmony
October 25	Lansing, Michigan	Cavalcade of Quartets
October 25	Lorain, Ohio	Quartet Parade
November 1	Flint, Michigan	Quartet Parade
November 1	Detroit, Michigan	Quartet Parade
November 1	Muncie, Indiana	Quartet Parade
November 2	Dixon, Illinois	Concert
November 7	Chicago, Illinois	Quartet Parade
November 8	Midland, Michigan	Quartet Parade
November 8	Topeka, Kansas	District Contest
November 15	Buffalo, New York	Quartet Parade
November 15	Paterson, New Jersey	Quartet Parade
November 22	Louisville, Kentucky	Quartet Parade
December 6	Bay City, Mich. (tentative)	Quartet Parade
December 6	Pontiac, Michigan	Quartet Parade
December 13	Evansville, Indiana	Quartet Parade
January 31, '48	Cleveland, Ohio	Quartet Parade

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BROKEN PEN OR ARM?**An Open Letter to Secretaries**

In my position as Secretary of the Central States Ass'n. of Chapters I cannot help observe the many, many unnecessary letters that the Int'l. Office must write as follow-ups to members, some of whom are chapter secretaries. I marvel at the patience of Carroll Adams and Bill Otto.

In any fraternal organization courtesy is one of the strongest bonds, and the least a member can do is to reply promptly, or acknowledge letters where matters must wait for board or membership action.

The new secretaries and officers elected during April have a responsibility to chapter and Society, and the prompt handling of correspondence and Quarterly Reports is important, and "close harmony."

H. T. White, Kansas City.

COLLEGES NEED CHAPTERS

Our colleges are full of men who love barbershop. They should be in our organization. We should have active chapters in each large university in this country.

If you are near a large college, and have contacts, send the facts to a member of our College Chapter Committee:

J. E. (Joe) Stern, 311 R. A. Long Building, Kansas City.

R. L. (Bob) Irvine, 914 Jackson Ave., River Forest, Ill.

W. W. (Bill) Holcombe, 869 Broadway, Paterson, N. J.

A. A. (Art) Merrill, 1567 Kingston Ave., Schenectady 8, N. Y. (chairman).

WISCONSIN GOVERNOR IS A MEMBER

As a result of the death of the governor, Lieutenant Governor Rennebohm, a member of Green Bay Chapter, recently stepped into the chief executive's position. Harmony should reign henceforth in the Badger state as it certainly did in Green Bay February 15th when the chapter presented its 2nd Harmony Jubilee. The show was as smooth as the cover of the program.

Hint to program builders—consider using Kromekote Cover stock for your program. The 3 color SPEBSQSA emblem shines forth like a million dollars on that glossy surface. And if you want to see a beautifully planned program with a wealth of swell material about SPEBSQSA get hold of a copy of the Green Bay program.

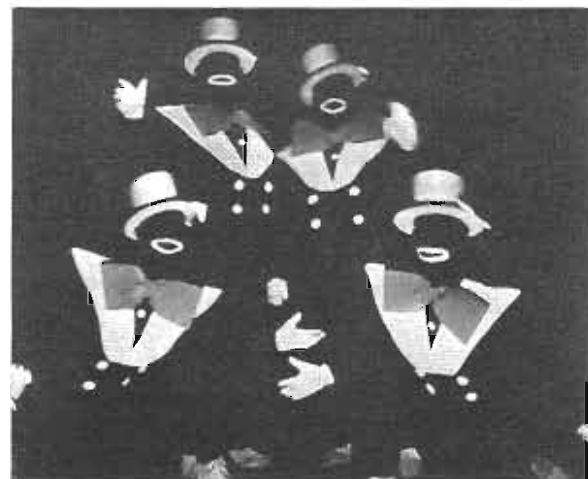
"DECLARED OUT" IN ERROR

We regret that the name of the Springfield, Mass. chapter was omitted from the Northeastern District full page ad in Feb. issue.—Editor.

MAY, 1947

CLEVELAND RAMBLERS

Black light on a blacked out stage was utilized to give startling luminous color effects by Al Stewart, tenor; Geo. V. Cripps, lead; Leon Miller, bari; and Lou Dusenbury, bass, at Cleveland's Feb. 15 Parade.



A CHORUS MEMBERSHIP PROVES A POINT!

Last March 30th, at Rock Island, Illinois, I witnessed an event that proved conclusively the need for more chapter chorus organizations. Four boys who call themselves the "Big Towners" won the annual state quartet contest. As members of Frank Thorne's great Chicago Chorus, they received their basic training as chorus men. They had never met before . . . in fact, never sang in a quartet prior to their chorus start.

While it is true that our Society was founded to "Encourage and Preserve Quartet Singing," good chorus training does that very thing. Good blend, harmony, arrangement, voice expression and stage presence are absolutely necessary for good quartet singing. But a chorus takes the "wallflower," that same guy who is the foundation of our Society, and unconsciously gives him an opportunity to express his hidden talents. It encourages him in better quartet singing and in greater appreciation of his fellow man so necessary in this Atomic Age.

Thanks, Matt Hannon, Dr. Higgins, Tommy Green and Stan Yearsley . . . The Big Towners . . . for proving a point, that chorus participation pays dividends.

H. M. "Hank" Stanley

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Oklahoma
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District of Columbia
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Maryland
New Jersey

NORTHEASTERN

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Connecticut
Maine
Massachusetts
New Brunswick, Canada
New Hampshire
Rhode Island
Vermont

FAR WESTERN

Arizona
California
Nevada
Oregon
Washington

August issue will carry names and addresses of district presidents and secretaries elected in May.

CAESAR HAD HIS BRUTUS CROSBY HAD HIS DAY

Quartet "trouble" on the Jack Benny weekly half hour reached its peak when, in "desperation", March 16, he presented Dennis Day, Dick Haynes, Andy Russell and Bing Crosby. For the first time in history this aggregation started, approximately together, skidded around the first turn, and then Crosby "stumbled on a high note and nearly broke up the show by ad-libbing loudly "Who the hell picked this key, Dennis Day?", according to News Week. And did that sound natural to barber-shopper listeners all over the country! "Only a barber-shopper", says Jim Knipe of Cleveland, "can appreciate the anguish of soul that exploded those ill-timed words into the living rooms and nurseries of the land".



This window stopped Terre Haute—but not from attending the Parade

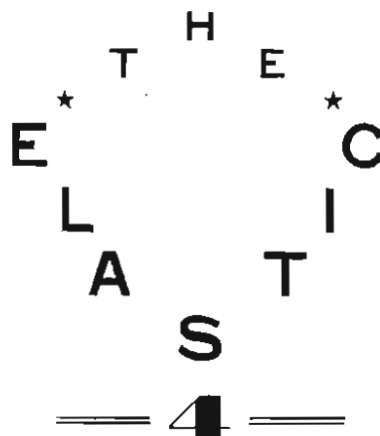
BARBERSHOP HARMONIES DELIGHT TORONTO AUDIENCE

Toronto had its first real taste of barbershop harmony on March 1, at Massey Music Hall. The occasion, the local chapter's first Parade. The response "terrific," according to a Detroitier who went to see how they do these things in our Sister Country. "It was the greatest outpouring of spontaneity I have ever seen," he says. "Only on rare occasions was the audience willing to wait until the last notes of the final chord died out. Several times the applause started several chords before the end—and it wasn't bad manners—it was just sheer enjoyment." In which the music critics of the Toronto papers joined. See several of their comments in "I See by the Papers," this issue. President Alfred Neale, his co-chairman A. H. Cowling and their commit-

tees had prepared well. How could an audience lose with the Clef Dwellers, Detroit; Melo-tones, Buffalo; Westinghouse Quartet, Pittsburgh; Queen City Four, Toronto; Hi-Los, Milwaukee; The Four Gentlemen, Toronto; The Four Aces, London; Doctors of Harmony, Elkhart; Cowling Bros., Toronto; the Lamp-lighters, Cleveland, and community singing led by Capt. M. Plunket, who emceed.

AUTO LICENSE PLATES 50c

The Int'l. office has secured attractive 10 inch metal plates in red, white and blue, with a big SPEBSQSA flanked by barber poles and notes of "The Old Songs", available to members at fifty cents each. Beautifully done 3 inch decals for sticking inside the car window feature the Society emblem and cost a quarter (25c). Order them through your chapter



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That's an Irish Lullaby
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Darkness on the Delta
Sidewalks of New York
Sweet Rosie O'Grady
Coney Island Baby

Book No. III

We Three
Wait For Me Mary
Way Down South
I Get The Blues When It Rains
For Me and My Gal
Maybe

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HUSTLING HUTCHINSON, KANS.

It is likely that Hutchinson, Kans. will soon lay claim to being the Singingest Town, based on a membership of 145 (Feb.) most of whom are regularly active. The chapter is doing so well that the Free Press practically gave the Feb. 13 issue to promotion of the Elks Minstrel Show, heavily salted this year with SPEBSQSA talent and quartets, as "the greatest show of the year." The issue had everything from fundamental aims of our Society, through news of the organization and its local history to a half page cartoon featuring the Officers Quartet which includes Paul Goodman referred to as "the power-behind-the throne," John Payne, Chorus Dir., Juco 4, Coca Cola 4, Lost Chords, Mellon-Aires, Tune Twisters, and the Salt City 4.

BARRINGTON, ILL. CHARTERED, FOX RIVER VALLEY SPONSORSHIP

On Feb. 28, Fox River Valleyites "went over the hill" to Barrington's Country Club for charter presentation night. Al Strahle of the sponsoring chapter emceed the affair which included chorus work by both chapter choruses, three quartets from Fox River and a Barrington four. Larry Favoright, Illinois Association secretary, presented an engraved gavel to Pres. Carl Easterberg of the newly chartered chapter.

The Chapter Reference Manual should be the Bible of all Chapter officers.

OKLAHOMA CITY PARADE AND RANCH FROLIC

Grady Musgrave, Pres. and Gen. Chairman of Oklahoma City's Parade, Ranch Barbecue, and Frolic, April 19-20 reports: "The greatest Quartet Parade of the year. 5,000 present. George W. Campbell led community singing. The quartets on stage were Misfits, Four Harmonizers, Harmony Halls, Chordettes, Flying "L" Ranch, Song-fellows, Chordbusters, Kansas City Serenaders, and McPhee Three. Afterglow was held at the Biltmore Hotel. "All singers and their friends went to Flying "L" Ranch and Gov. Roy J. Turner's ranch at 8:30 a. m., 20th. About 1,000 in all.

"Had visitors from 27 states at the Parade. All had a wonderful time. Biltmore Hotel had quartets in every corner singing from Friday night to Sunday night. Hundreds of pounds of barbecue meat consumed. Looking forward to Oklahoma City getting the 1948 International Convention."

Compressed into this telegraphic report are the highlights of an occasion that is becoming one of the famous annual events of the southwest. Any barbershoppers who have attended a typical Parade need not draw heavily upon imagination to fill in a hundred details of such an event when 5,000 guests attend a SPEB affair and 1,000 singers turn out to enjoy the hospitality of Bill Likins, owner of Flying "L" Ranch and Roy Turner, his neighbor. Both are died-in-the-wool barbershoppers.

MARVIN LEE SAYS . . .

The following songs are in Public Domain and you may use them anywhere, anytime, anyway.

DEEP RIVER
DREAMING
FOR HE'S A JOLLY GOOD
FELLOW
HOME ON THE RANGE
MAN ON THE FLYING
TRAPEZE
OH PROMISE ME
PREACHER AND THE BEAR
SHORTENIN' BREAD
STAR SPANGLED BANNER
YOU TELL ME YOUR
DREAM, I'LL TELL
YOU MINE

Ten Public Domain Song Titles
will be listed in each future
issue of the HARMONIZER.

Keep These Lists For Reference

WE CAN LEARN A LOT FROM ENDICOTT

Not only SPEB's but also industrial concerns that dominate small towns can learn from Endicott, N. Y. Co-operation is the answer. International Business Machine and Endicott-Johnson Shoe Co. are the major industries in the 16,000 pop. city. When a worthwhile local project, like barbershop singing, comes along IBM and E-J give it moral and physical support.

That's partly why the lineup of guest quartets at the Endicott Chapter Show, March 22nd, reads like a Who's Who in barbershopping — Garden State, Misfits, Westinghouse, New York Police, New Haven's Four Naturals, along with the Waltones, Seven Valley 4, Four Sharps, Try-Cy Synchronizers, Velvatoes, Garfield 4 and Withered Four (N. J.), and the Harmonizers. Getting that gang together means a sizable "nut," but with low fixed expenses because, for example, IBM furnished gratis sound equipment and engineers of the newest and best, the operation ended up in the black. What's left goes to a local project for helping handicapped people to become self supporting. The "moral" support mentioned included attendance at all functions—dinner, show, Afterglow and Morning Glow by the Johnson brothers and V-P Kirk of IBM, and other executives.

TELL CITY HARMONIZES

Is it "Tell Me You'll Forgive Me" this lively Hoosier group is giving out? Small town, but Big Times for All. Tell City News photo.



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EAGLES**

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1947 MID ATLANTIC STATES CHAMPIONS



HARMONEERS QUARTET



J. George Gummer, Tenor; William V. Bogy, Lead; John C. Bell, Bass; (seated) Robert MacEnery, Baritone

★ 1945 - 3rd Place Winners - Eastern Sectional Preliminary - New York ★
★ 1946 - International Semi-Finalists - Cleveland, Ohio ★

It is the constant aim of our chapter to further the
advancement of our Society's ideals and principles

AND TO KEEP AMERICA SINGING

HOWARD PEACOCK, President

—o—

ROBERT MacENERY, Secretary

Why is a Baritone?

A \$64, Question — Answered Here

Nationwide (unbiased) continuous research over the past 9 years proves that, out of every 100 male children born, 39.1 grow up to become basses, 13.28 become those gifted people able to sing baritone harmony, 43.04 develop into leads, while a bare (and I do mean bare) 4.59 newborn infants can be expected to become real barbershop tenors. Just how those fractions crept into the study is beyond my slipstick, though it's probable that somebody in the statistical department sharpened or flatted somewhere along the line. Furthermore, I don't see any place in the figures for the babies that grow up to be crows. But far be it from me to question statistics. This is just a report on the findings of my betters, and it deals entirely with (L. to R.) the No. 2 man, the bari. I do wish the fractionating statisticians had put him where he regularly appears in No. 3 spot. But statisticians are always over their heads when counting beyond two.

"Baris Born That Way"

Most significant is the fact that, out of 528 baritones interviewed, 501 said they were born that way, while the others admitted to singing tenor for a few years after their voices changed, until they found peace alongside the bass. Further research developed the fact that the 501 were practically normal children, only 16 being rated as incorrigible by parents and truant officers, and of these only 15 did time in penal institutions before age 21. As far as could be learned, the majority were raised on typically American diets (chocolate sundaes and candy bars predominating), so there's no news in that, as there might have been had we learned that all baris received raspbaris when old enough to take them.

All this made this department think (and was that painful) about Baris I Have Known. And all of a sudden it dawned—most of the best harmonists I know are baritones. Now, keep your seats, leads, basses and tenors.

I didn't say singers; I said harmonists, the guys who hear every note while singing with a quartet and who can stop in the middle and say "I got an idea. Bill, hold that lead. Chuck, go up a half, and Hank and I'll slide down together". Specifically, I believe the typical bari is most frequently the man with ideas and harmony sense; and I know dozens of 'em within the Society.

Then I narrowed my thinking (I like to be narrow minded; it's less effort) to several baris with whom I've engaged in catch-as-catch-can harmony sessions over the years. Understand, they're not better singers or arrangers than many other baris in

SPEBSQSA. I just happen to know them better.

"Baris I Have Known"

Some of them sing awful, as that prominent bari Owen Cash says, but where can you find an equal number of basses, leads or tenors that can project ideas about harmony to three others, or to another quartet, as can Maurice Reagan of Pittsburgh, Cy Perkins of Chicago, Don Webster of Cleveland, Phil Embury of Warsaw (N. Y. not Poland), Bob Shreves of Clayton (Mo.), Paul Crane of Lakewood (O.), and Ray Hall of Grand Rapids, every one of them a bari known to be able and ready at any hour of the 24. And I include Frank Dragoo (deceased) of the old Harmony Kings, Springfield, Ill.

Each has his own method. Perkins yips like a wirehaired, "Hey! you're wrong. That's sour. Take it this way." Reagan gently suggests, "Now let's try it like this". Suum cuique—to each his own, as the sign over Jake Worth's bar in Boston used to say, but any and all of those baris get results.

If I listed all the good harmonists, in addition to baris, that I know in the Society this page wouldn't hold them. For example, and just to prove that I'm not hepped on baris but have discovered something about them, there's Lou Dusenbury of Cleveland, Pres. Frank Thorne, Chicago, and Charley Merrill of Reno, all basses and with ideas about harmony. They can even sing. But the last two are not real boomers. They can sing a darned good bari. So, there we are again, the old bari influence. For your own amazement, make a mental inventory of the top Idea Men (ideas about harmony) and the part that they sing

regularly. Maybe the facts will lead somewhere . . . but where? And why should you?

My own research department bogged down in determining Why is a Baritone. So I've arrived at the independent conclusion that each one of the harmony hounds mentioned was dropped on cement when he was a baby. The trouble with me—I wasn't dropped far enough or often enough.

Deac

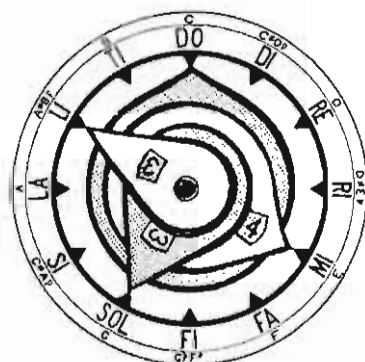
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Fishing for CHORDS may be Fun.

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4-4-4 augmented fifth
4-3-3-2 seventh
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EXECS AT WORK



Typical of what goes on while members sing or listen elsewhere is this night session with Treas. Joe Stern, foreground; the Man Whom Everybody Knows, upper left; Pres. Thorne, center; First V.P. Charlie Merrill, in vest; and Im. Past Pres. Phil Embury, Rt.



We- (BOB, BERNIE, HAP and AL), look back over our four years of association with SPEBSQSA and consider ourselves privileged beyond words to be members of this fine organization.

To thousands of swell guys and gals in many a city and hamlet who encouraged us as neophytes and seem to enjoy our harmonies, we say:

“SEE YOU IN MILWAUKEE”

“Auf Wiedersehn!”

THE TOM CATS

—OF MASSILLON, OHIO—

1947 OHIO CHAMPIONS

Standing L to R:—

Bernie Harmelink, lead; Bob Smith, tenor; Al Gretzinger, bass

Seated:— “Hap” Goudy, bari



WINNERS AND RUNNERS-UP IN DISTRICT CONTESTS



TOP LEFT—1st—Illinois—Big Towners, Chicago. L. to R.—Dr. Leonard J. Higgins, tenor; Stanley W. Yearsley, lead; Thomas J. Guarini, bari; Matthew L. Hannon, bass.

TOP RIGHT—2nd—Illinois—Smeets Bros., Joliet. L. to R.—John, Henry, Walter and Bob.

CENTER LEFT — 2nd — Michigan — Clef Dwellers, Oakland County. L. to R.—Dick Wiseheart, tenor; Bill Johnston, bari; Duncan Hannah, lead; Harold Bauer, bass. (Detroit News Staff Photograph).

CENTER RIGHT—1st—Michigan —Barons of Harmony, Saginaw. L. to R.—Jarvis B. Albro, lead; Charles Sarle, tenor; W. R. Oursler, bari; Howard Heath, bass.

BOTTOM LEFT—1st—Indiana-Ky.—Song-fellows, Evansville. L. to R.—Vernon C. Ashby, lead; Bill Henn, tenor; Jim Leslie, bari; Lee Fleming, bass.

BOTTOM RIGHT — 2nd — Indiana-Ky. — Sentimental 4, Ft. Wayne. L. to R.—Fred Hagadorn, tenor; "Bob" Kloeppelstine, bari; DeWayne Schele, lead; Walter Voilmer, bass.

How "Sweet Adeline" Came Into Being

Harlowe R. Hoyt in
The Cleveland Plain Dealer

Harry Armstrong was a boy in Somerville, Mass., when the young bucks of that day gathered in the village barbershop and made sweet music to the accompaniment of a guitar whanged by the tonsorial artist himself. From these sessions he emerged with a chorus. It was fine singing for there was a repeat on each line that gave the supporting trio a chance to do their stuff along with the lead. . . . Hot with the idea that he would make a fortune composing popular ditties, Armstrong went to Boston. He graduated to the sheet music department of Jordan Marsh where the late Harry von Tilzer told him about New York. Coney Island proved his landing spot and there the country lad commenced to learn the facts of life, all this time, he was hawking "My Old New England Home."

Missing Lyricists

Any number of established lyric writers were given an opportunity to climb upon the band wagon but each and every one of them missed out. Charles Lawler had written the words to "The Sidewalks of New York." He took the music, kept it for six months and then returned it, saying he could do nothing with it.

There was a young fellow who hung around the shops, writing an occasional lyric and using the money to pay his way through college. He took a turn at the chorus—since that was all there was at the time—but gave it up and said it couldn't be done. His name was Jimmy Walker, afterwards mayor of New York, and collaborator with Ernest R. Ball, who hailed from Cleveland, in "Will You Love Me in December As You Do in May." Jimmy was a one-song man, too.

Armstrong was still shopping around when he met Richard G. Hursch, who wrote under the name of Richard Gerard. After many week's consideration, Gerard came up with the line "For You I Pine, Sweet Rosalie." With a revamped chorus and a new verse, they started out to sell it.

Witmark's refused it. Howley, Haviland and Dresser returned it after nine months. Remick-Whitney-Warner kept it for a year. Armstrong sent it to Boston and another year passed before it returned. And then, walking down Broadway one day, the pair saw the sign "Farewell Performance of Adeline Patti." Gerard mulled it over.

"For you I pine, sweet Adeline," he announced.

"But there's no such name as Adeline," Armstrong objected. "So what?" retorted Gerard. "It rhymes, doesn't it."

Back they went to Witmark's. It was published but dogged it on the stock room shelves. Times had changed since the song first was crooned and it was too "old fashioned." And then, one momentous day, the Quaker City Four came to Witmark's in search of songs. After many suggestions, "Sweet Adeline" was hauled forth as a last resort. The quartet took it on sight. Three days later, they sang it at the old Hammerstein Theater. It was a sensation.

In Boston

John F. Fitzgerald was running for mayor of Boston early in the century. "Sweet Adeline" was sweeping the country. And Fitzgerald adopted it as his campaign song not because it held any particular significance but because it was close harmony that gave a quartet opportunity for thick stuff and, more likely than not, inspired the audience to join in the chorus. Fitzgerald still holds it as his own personal property and Harry Armstrong recently played the composition with the mayor soloing to his heart's content.

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— SECOND ANNUAL —

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Coast to Coast, — by Districts

News about District Contests and District Meetings

MICHIGAN DISTRICT ASSOCIATION EIGHTH ANNUAL CONTEST

Decisions in the W. K. Kellogg Auditorium Battle Creek, Feb. 15, show what work, added to good voices, can do. The Barons of Harmony, Saginaw, took first in Michigan. This is the quartet that had to rehearse at 7 a. m. because one member worked nights (Feb. '47 Harmonizer).

Next came the Clef Dwellers of Oakland County, the Travelers of Grand Rapids, the Continentals, formerly of Muskegon, now Whitehall Chapter, and the Town Criers of Kalamazoo. The judging panel was made up of "Jimmy" Doyle, Ch'm'n, Leo Ives, "Huck" Sinclair and Arvid Anderson, with Charley Schwab, clerk, all of Chicago.

Twenty-six quartets lined up at the starting line that morning, and 15 competed in the finals. The audience was delighted with several little known "oldies" not previously used by Michigan quartets. A contest official comments that the average quality of quartets among the 15 finalists equalled that of the '43 Nat'l Finals and exceeded the average quality in the '42 Nat'l Finals. A guest quartet came from the ranks of the judges, three of the Four Harmonizers with chairman Doyle filling in for their regular bass, Fred Stein. The retiring district champions, the Acoustical Persecuting Four of Jackson received a certificate for "championship behaviour" from President Bob Walker of the Michigan Association. Kellogg Auditorium was a sellout for the evening Finals.

INDIANA-KENTUCKY DISTRICT CONTEST

Twenty-four quartets presented themselves at Chamber of Commerce Auditorium, Ft. Wayne, on the morning of Feb. 1 for judging by judges Mark P. Roberts, Ch'm'n., of Detroit, Don Wehster of Cleveland, A. L. Anderson and "Jimmy" Doyle of Chicago; with Int'l Sec. Carroll P. Adams as time-keeper. In late afternoon the judges announced the 10 finalists to appear at Quimby Auditorium that evening would be the Tone Poets, So. Bend; Four Tones, Brazil; Sentimental Four, Ft. Wayne; Four Bits of Harmony, Hammond; Carpenter Bros., Gary; Kentucky Troubadors, Louisville; Four Shades of Harmony, Brazil; Songfellows, Evansville; Close Shav-

ers, Mishawaka; and the Northernaires, So. Bend.

That evening President Frank H. Thorne as M. C. greeted a completely filled house. Many who were turned away listened from the Shrine Club where the program was "piped." Final judging placed the top five in the following order: Songfellows, Sentimental 4, Tone Poets, Ky. Troubadors, 4 Bits of Harmony. Guest quartets included the Elastics, Harmonaires of Gary ('46 District Champions), Doctors of Harmony, Elkhart, who took third in the Int'l Contest, and the McPhee Trio.

Proof that the average age of a Society member is lower than when the "graybeards" started it pops out of the Contest. Six quartets were composed of men under 24. Sec. Adams comments that the average age of all quartets was the lowest in Society history, therefore "mighty inspiring to see the new generation taking hold." Ind.-Ky. District rules do not permit use of the same numbers in preliminaries and finals. Therefore the all-day audience heard wide variety.

ILLINOIS STATE CONTEST

The Bigtowners, "just four guys out of the Chicago chorus", so they said, got the nod from Judges J. E. Stern (Ch'm'n), Chas. Faulhaber, Bob Shreves and Deac Martin in the Sunday afternoon finals of the Illinois State Contest, Rock Island, High School Auditorium, March 30. The Smeets Brothers of Joliet, making a hit with their "Mother Played the Organ" number, took second place, while four young men with GI buttons, the Vikings of Rock Island, placed third.

ALPINE FOUR



Intrepid explorers in the heights of harmony: L. to R.: H. B. Melchior, C. W. Melchior, Harry Taylor, Joy S. Johnson, Ft. Angeles, Wash.

The Chapter Reference Manual should be the Bible of all Chapter officers.

FOUNDER EXPOUNDS



O. C. Cash gives words of wisdom at Int'l Board Meeting, Omaha. Same Cash in reverse on left because of mirror background.

Out of the 21 quartets competing in the ballroom of Hotel Ft. Armstrong on the previous afternoon and evening, the three placing quartets and the Tune Twisters, Oak Park, and the Rock Islanders landed in the finals.

The Corn Belt Chorus with John Hanson directing, and the Illinois '45 state champion and '46 international medalist Chordoliers rounded out the concert phases of the afternoon, augmented by The Vaudevillians (former Super-Atomic 4) and "Lady Windermere", Mrs. Percy Frank, of K.C., in a riotous old time vaudeville act that had everything but the trained seals; and the audience didn't miss them. Henry M. Stanley, president of the Illinois Association, presented the winners with a check for \$200 from the Association to apply on expenses to Milwaukee in June. T. Alvin Strahle, Fox River Valley Chapter, Geneva, Ill., was particularly effective as an unassuming MC of preliminaries and finals.

Following the finals an Afterglow supper was served at American Legion Hall, preliminary to the coast-to-coast Mutual broadcast which included the Corn Belt Chorus, first, second and third place winners, the Chordoliers and an interview with "Hank" Stanley.

ILL. ASS'N. ANNUAL MEETING

Twenty-two chapters of the Ill. Ass'n. were represented at the annual state board meeting, Rock Island, March 29-30. Among decisions made, future state contests will be held in the Fall to eliminate any conflict with Int'l. preliminaries. In the future three prizes of \$150, \$100, and \$50 will be given to the three top quartets rather than \$200 to the state contest winners.

Illinois will maintain a State Headquarters at Milwaukee. The Ass'n. voted to pay expenses of the State Pres. and Sec. up to \$150 to the Int'l. mid-year meeting. A committee will develop emblems for winners in future state contests. Morrison, Ill., youngest in the state ass'n. received much commendation for its activities, including a Morrison quartet entered in the state contest.

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IN NORMANDY
I'M AFRAID TO COME HOME IN THE DARK
IN THE SHADE OF THE OLD APPLE TREE
MEMORIES
ON MOBILE BAY
TILL WE MEET AGAIN
I'M FOREVER BLOWING BUBBLES
CHINATOWN, MY CHINATOWN
MY BUDDY
CAROLINA IN THE MORNING
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Swipes from the Chapters

(News Items culled in part from Chapter Secretaries' Quarterly Activities Reports—)

Many of these Chapter reports are full of good stuff—
Don't just read about your own Chapter

Illinois Inklings

by W. Welsh Pierce

The State of Illinois happens to be one of the states comprising a District within itself. We are Area "E," with the "E" standing for "Enterprise," no doubt. Out of some fifty chapters, with gosh-knows how many total members, just about every possible Society activity takes place within any given length of time. . . . Aurora has a new Director in Bob Haeger and is off to a fine year. Especially well liked was a combination meeting with Fox River Valley. . . . A change in meeting night for Beardstown cured their "Directoritis" and as a result their membership "pulse" jumped with 100% increase since Charter Night in July, 1946. . . . Belvidere entered the charmed circle with a gala Charter Night, sponsored and conducted by Oak Park. It is reported that this fine new chapter is rapidly stealing the limelight away from other, and older, civic organizations. . . . Bloomington's fine Parade is reported elsewhere. This active crowd does fine inter-chapter work and is a well-deserved leader in District affairs. . . . When it comes to travel as a unit Cambridge earns some kind of accolade, having recently joined in a three-way round robin of meetings with Galesburg and Rock Island. Nice going. . . . Since last heard from Charleston has been very active. Trips to Bloomington, Jacksonville and Decatur—quartets on radio several times—Chorus on several Parades with Corn Belt Chorus. Big Quartet Festival in making, with 3600 seats assured of being filled—all from a chapter with but 34 members. . . . Chicago No. 1 loafed, as usual. They did move their meeting place; published a membership roster and by-laws booklet; entertained Chordettes from Sheboygan on Ladies Invited Night; held two Chorus and Quartet shows; appeared twice on nation-wide radio shows at 8:00 in the morning; outfitted the Chorus with new coats and sent the "Big Towners" to the Illinois District Contest and had them cop the 1947 District Championship. That and a two-hour show at Vaughan Hospital for wounded vets was all they did. . . . Cissna Park now meets in the local High School every Friday. Post graduate work of the highest order. . . . Decatur is proud of its Chorus and five organized quartets. They do great work and keep very busy indeed. Paul Marshall, Chorus Director, is helping immensely by forming impromptu quartets out of the Chorus at each rehearsal.

Everyone gets a chance to sing and a lot of fine combinations turn up this way. . . . Dixon held a big Parade and for a small chapter put over a swell job. Read about it elsewhere in this issue. . . . Elgin is new. In fact they won't receive their Charter until May 21st but that hasn't deterred them. Three quartets and a fine chorus have been going great guns. To paraphrase a radio slogan "Time to Watch Elgin" . . . Jacksonville aided and abetted Bloomington on its Parade and then turned around and staged a mammoth show of its own on March 16th. Almost 1500 people turned up with tickets so they were let in to witness as fine a program as anyone could wish. Quartets augmented by 175 men in the Corn Belt Chorus gave a rousing program. . . . Joliet sent its Harmony Four out on 22 singing dates in three months and then turned their "Smeets Brothers Quartet" over to the judges at Rock Island who promptly voted them second place winners in the 1947 Illinois State Contest. . . . Lincoln's two quartets made 15 civic appearances during the quarter. Looks like Lincoln citizens must

WATT FOUR? Dixon, Ill.



"Cousins" to Cleveland's Lamplighters, the Watt Four thus far has not sung Mazda's in the Cold Groun'. L. to R.—John Eisenberg, tenor; Randall Warfel, bari; Ray Leake, lead; Wm. Guppy, bass, and president of Dixon Chapter.

like barbershop. . . . Macomb put on a bigger and better Ladies Nite program. Three hundred people will swear to it. A new combination the "Westernaires" is composed of students and faculty at Western State

See Page 40

DISTRICT OF COLUMBIA CHAPTER

Announces its first

HARVEST OF HARMONY

in beautiful

CONSTITUTION HALL

FRIDAY, OCTOBER 24, 1947

Plan now to visit the Singing Capital of a Singing Nation in golden October and sample the finest quartet harmony in the East.

Information concerning tickets will be given in the next issue of the "HARMONIZER."

The famous "Okie Four"—Left to right, Fred D. Graves, J. Frank Rice, O. C. Cash and Bill Downing—enjoying their first exposure to good music.



Leave that lyric live, boys!....

THAT might be a "deathless" lyric the Okie Four is listening to—but brother! . . . the kiss of death goes on it when they sing it! You can be sure of their enjoyment in listening, though . . . for the radio of their choice is, of course, a Sparton.

No one enjoys kidding the Okie Four more than they do themselves . . . but the kidding stops when they're talking about Sparton. Each of the members of this famous quartette is appreciative of good music faithfully reproduced and they join thousands of Sparton owners everywhere in agreeing that Sparton is truly—"Radio's richest voice since 1926."

For your own radio and record enjoyment see and hear the new Spartons at your dealer's TODAY! The Sparton dealer in your community is no farther away than your telephone. You'll find him listed in the classified section of your telephone book.

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WHAT THE MUSIC CRITICS SAY...

When BARTURO MOSCONINI heard Marion Andrews, he said "A voice like hers is heard only once in a hundred years." When Mosconini heard Brother W. E. (Bill) Downing of the Okie Four, he went the whole hog and said, "A voice like his will not likely be heard again in 500 years. Or at least let us so hope."

REAMS NAYLOR, 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, hyper-ecstatic, transcendental and disembodied—which it should be."

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

When KITCHICOOVSKI gave his last double-bass recital with the Stony Point Jazz Band, he happened to break the lowest string. Fortunately, Brother Fred Graves, Okie bass, had entered the pavilion a few moments before to get warm, since it was a bad night out. Brother Graves took a frantic nod from Dr. Kitchicoovski and, stepping into the wings, supplied the subterranean note each time the recitalist fiddled where the string wasn't at. Next day, the weekly papers were enraptured. "Never has a string bass sounded so awful before," wrote one critic. It was presumed that the word "awful" was a typographical error and that the word "awesome" was intended. "Dr. Kitchicoovski has reached a new low," said another.

DON'T SEND AROUND TOMORROW

ARRANGED BY
DON WEBSTER

WORDS AND MUSIC BY
FREDERICK S. RANDALL

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PLEASE DON'T SEND A - ROUND TO - MOR - ROW, LET ME AL - WAYS

KEEP TO - DAY. FOR TO - MOR - ROW MAY BRING SOR -

- ROW THAT WILL DRIVE MY JOY A - WAY, (A - WAY) HAP - PI - NESS WOULD

LAST FOR - EV - ER IF IN LOVE - LAND WE MIGHT STAY. SO DON'T

SEND A - ROUND TO - MOR - ROW, LET ME AL - WAYS KEEP TO -

- DAY. LET ME AL - WAYS KEEP TO - DAY.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The melody is primarily in the treble clef, with piano accompaniment in the bass clef. The lyrics are written below the staff, with some words hyphenated across measures. The score is divided into six systems, each with a measure number at the beginning of the staff. The final measure of the last system is a double bar line.

Over the Editor's Shoulder

The following have been selected, from the many letters that come to the editors, because of the wide interest of the subject matter. Limited space in this quarterly makes it necessary to shorten some.

From exchange of letters:

"The problem is not so much to give the local Secretary his proper credit as to get the local President to do some work! The Int'l Office has emphasized the importance of the Secretary's job and outlined his duties in great detail.

This is "doin' what comes natcherly." The chapter, however, looks to the President for leadership, and Presidents, being human, are inclined to bog down partly because they are not being screamed at by the International Office, like the Secretaries are!

It is true that you send a copy of all your News Bulletins to Chapter Presidents, but there is never a reminder to him that he has duties to perform. Why not needle him a little . . . ask him what his committees are doing—urge him to get rid of incompetent committee chairmen—inactivity on his part is resented by those who are working for the good of the chapter. In my opinion the local President should be required to head at least one important local committee."

Hugo L. Stanger, Sec., Chicago.



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MILWAUKEE

"Those who have the real work to do in our Society, are like the army which crosses the seas and the Alps to do battle for their native heath . . . they come in for endless criticism from the hot-stove strategists back home . . . I remember, when this last vast war started, and the boys departed, and the home campaigners started, somebody dug up a statement from centuries ago, by a general, to the home guard of those times . . . in effect it was . . . "if you want a hand in this, join us and come along . . . if you remain at home, where you cannot possibly understand our problems, watch your tongues."

Russell Cole,
Chouteau, Okla.

Hatch Graham's piece about Canton, Ill. quartets in the February Harmonizer inspired Past Int'l Pres. Hal Staab, in part, as follows: "Northampton always had its quota of real barbershop singers. When I was a kid, nearly 50 years ago, I remember hearing them singing evenings, usually on street corners. One quartet for many years sang evenings on a particular corner, and when the old lady who lived in the corner house passed away, she left a request for that quartet to sing at her funeral.

Some ten years later, when Carroll Adams and myself, among others, were singing "Blue-Bell" one night at midnight at that same corner, a lawyer, Tom Hammond, later to become a Judge on the Supreme Bench of Massachusetts, came out in his bathrobe and gave us a lecture on disturbing the peace. Apparently we weren't as good as our predecessors. Carroll, Board Member Bill Holcombe, and I sang in the same church choir when we were kids. Carroll was the Soprano Soloist, and years later the old choirmaster told my unbelieving wife that I was his best alto. In grammar school, four of us had a quartet, and one of our prize numbers was "Kentucky Babe."

"February Harmonizer is out of this world . . . If the fellows want a quality mag they are getting it. Maybe we should have followed that other possibility (just once) of an alternated pulp sheet to show some of the boys what they could have gratis. But I know very well that the representative members want a real magazine."

Phil Embury,
Immediate Past President.

And from Kansas City: "Have just finished going over February Harmonizer, the most interesting issue I have



ever had. The editorial work is great and the information most comprehensive. I was, perhaps, most impressed with the inner workings of our 18270 office and the idea of the salute to the ladies. It's a grand idea, and should be an annual tribute. The Directory of Chapters is a fine feature, and I like "I See By The Papers." But the whole issue is so swell I had better not stick out my chin any further."

H. T. White, Secretary,
Central States Association.

Editor's Note: Thanks for the flowers, Phil and "Hec". The Feb. issue wasn't perfect. There were errors of omission and commission. Our job is to try to sieve out from a mass of material, nowadays, those things that, we believe, have widest interest. Members help when they write what they like, and what they don't like. It's your magazine.

To Founder O. C. Cash:

"Last night I attended the concert of the Barbershop Quartets given at the Henry Snyder High School in Jersey City and I know you will be interested in the enclosed program.

"The hall was crowded with about three thousand people and it certainly took me back about fifty years when that good old-fashioned harmony started to pour out and believe me I never heard such voices, it was my idea of a perfect evening."

J. J. Weidener, Bogota, N. J.

From the Music Critic of The Wichita Falls, Tex., Daily Times:

"As I see it over the "music desk" for these papers, this movement finds its greatest significance in the fact that through SPEBSQSA thousands of American men are discovering, after all these years, that male voices in ensemble provide us with our best, most thrilling musical instrument. More pointedly, men are discovering that song is something worthy of their patronage and performance, rather than being left entirely to the wimmen folks. Hooray!"

W. L. Underwood,
Wichita Falls, Texas Chapter.

Illinois Inklings

Continued From Page 36

Teachers College. A pitchpipe for the teacher is the new order of "apple polishing" . . . A new high in inter-chapter activities would seem to be Mattoon's six visits to Charleston. However, Mattoon still had time to stage a gala "Family Night" for members, guests and the wives of both. Also, this spritely chapter participated in two Corn Belt Chorus shows at Jacksonville and Bloomington . . . Northwest Suburban Chapter, which meets in Park Ridge kept six quartets and a chorus of 40 quite busy on civic and church dates. A monster Parade on January 26th must have been quite hot since the "After-Glow" lasted for 6½ hours . . . Good news comes from Springfield that a new quartet, the Capitol-Airs, has been formed out of two well-loved fours, the Sangamo Electric and the Harmony Kings, both of which are now broken either through death or otherwise. Methinks that Dragoo, Master-son, Leamon and O'Heren can give a lot of pleasure to a lot of people . . . South Town (Chicago) had a Charter Night and show that gained them a lot of praise. Also a combination Ladies Night and Contest (to pick the Chapter Champs) was a huge success. All in all a fine chapter doing fine things and having a whale of a lot of fun.

SOUTHTOWN GETS CHARTER PRESENTS "NIGHT OF HARMONY"

On Feb. 11, Southtown Chapter, Chicago, received its charter in a ceremony at Hamilton Park Field House which had everything from history of the Society to a Parade of three Int'l. Champion quartets. Bill Lasher and "Andy" Anderson brought honors to Southtown MC's. The program included the Southtown Chorus, Joe Meissner and Anderson in a vocal duo, Boulevard 4, Pitchblenders, Herman (the Great) Struble, alone and with the Elastics, Four Harmonizers, Mid-States 4, The Misfits and the McPhee family.

DIXON, ILL. PARADE

"Capacity Crowd Enjoys Harmony at Winter Sing, Local Groups Aided by Corn Belt Chorus . . ." in Dixon, Ill. paper practically covers the Sunday afternoon program, Jan. 26, held in the high school auditorium. Just in case anyone doesn't know, the Corn Belt Chorus is made up from chapters in Bloomington, Decatur, Mattoon, Jacksonville, Canton, Monmouth, Rock Island, and Cambridge, Ill., all directed by John Hanson who sings bass with the Gipps Amberlin Four. Quartets on the program were Bloomington's Twin City Four; the Harmonaires, Gary; Keystone Barbettes, Peoria; Kansas City Serenaders; St. Louis Police and the '42 Int'l. Champion Elastic Four, Chicago. At the conclusion of the afternoon concert about 150 members and ladies joined in a dinner meeting Afterglow.

MAY, 1947

Michigan's Pitch Pipe

by Roscoe D. Bennett

One can never tell what ideas are in the minds of members of SPEBSQSA, working ideas, that is . . . Take for instance, Robert E. Rockefeller, secretary of the Belding Chapter . . . That chapter needed a tenor badly for its top quartet, the Beldingaires . . . Being a business man, Rocky suggested advertising in the Belding Banner . . . The ad was inserted and a tenor joined the chapter and everything is serene and happy again . . . Lansing Chapter visited Alma Chapter during a snowstorm in March . . . Some of the boys spent the night in their cars, others in an oil refinery and others rushed homeward . . . Some didn't get back for three days—so bad was the snow . . . Jackson is so proud of its new chorus it has been taking it everywhere along with quartets . . . Now the boys are building a minstrel show around the chorus . . . G. Marvin Brower is retiring as president of the Grand Rapids Chapter but not as the state's most active MC . . . During the last quarter he officiated at Traverse City, Hart, the state contest at Battle Creek, Holland, Kalamazoo and the Great Lakes Invitational . . . A recording of the Lions quartet of the Ludington Chapter revealed something was wrong . . . To remedy it they recruited FOUR new voices . . . Now the boys are turning to raise money to buy a recorder for the chapter . . . There are 45 members in this new group with three quartets . . . Two new quartets have been organized in the Dearborn Chapter, "Dearbornaires" and "Father and Son" and two more are trying . . . There is some talk of closing the chapter membership at 60 . . . Traverse City Chapter

Continued on Page 44



South Town Chorus—Willard K. Lasher, M. C. (left) and Andy L. Anderson, Director.

Song Leader Class Milwaukee

Geo. W. Campbell's class for song leaders — Pere Marquette Room, 5th floor, Hotel Schroeder, Sat. morning, June 14, 9:00 till lunch.

BEAVER DAM BEST LITTLE TOWN

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HI-LOS (Wis. '46 Champs)

FOUR KEYNOTES

(Wis. '47 Champs)

BEAVER DAM'S FAMOUS
FOURTEENERS

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WM. D. MORGAN, Gen'l Ch'mn.

SOUTH TOWN CHARTER NIGHT

Int'l. Pres. Thorne presents South
Town (Chicago) charter to Wm. J.
McKay, Pres.



Don Van Stone, bari

Marv Adams, lead

Hank Lewis, bass

Jim Jeffries, tenor

MELO-TONES

—OF BUFFALO CHAPTER—

Champions

CENTRAL-WESTERN NEW YORK DISTRICT

Actively participating in the extension of SPEBSQSA in western New York State the Melo-Tones have made many friends for themselves and the Society. As a certain well known quartet member puts it,
 "These boys bellow mellow".

THIS SPACE PROVIDED FOR BY AN ADMIRER OF THE QUARTET



DO YOU REMEMBER?

by J. George O'Brien, 400 S. Franklin St., Saginaw, Mich.

Was it Bert Williams who used to sing that one about "you don't know how much you got to know, in order to know how little you know"? Like Rus Cole said in one of his recent letters, "the more I get into this old song research the more I am convinced that I'm the fellow who knows less about old songs than anyone in the organization." And that goes for Ye Olde Editor who at the moment is truly amazed at his ignorance.

All this is prompted by some very interesting correspondence between Bill Remquist of Beloit, Wisconsin, and Harvey Jacobs of Royal Oak, Michigan and their thoughtfulness in sending us copies of their letters. It started over "Sweet Adeline" (as so many nice things do) and before long the reminiscing drifted quite naturally to "In the Evening By the Moonlight". Does anyone know of any "four guys named "Joe who ever got together in four part harmony who didn't give that particular number a going over sometime during the course of the evening? We sang it ourselves way back in our high school days and no doubt you did too.

But did it ever occur to you that this old universal favorite has a verse? It didn't to us either, until Bill and Harvey brought the matter up . . . and boom went our ego. Now we're wondering how many of our fellow experts know the verse of "In the Evening By the Moonlight". Don't feel too badly if you can't answer this one, Bill Remquist who started the whole thing doesn't remember either. He recalls bits like "Uncle Gabe would take the fiddle down that hung upon the wall" and he claims the harmony is every bit as good as in the chorus but further than that he is very hazy, and your olde Ed is a complete blank. Let's hear from those who remember the verse and Sig Spaeth . . . you keep out of this.

Our new list of public domain numbers seem to have created quite a bit of interest . . . and some confusion. Don Grenfell wants to know how "I'll Take You Home Again, Kathleen" can be P.D. when he bought a copy recently which bears the notation "Copyrighted 1938 by Jerry Vogel

Music Co." Jerry explains that his recent copyright covers only his particular arrangement but that "Katy" herself being over fifty-six years of age is definitely public property.

Let's not get too technical about this public domain business. The copyright laws are altogether too complicated for the ordinary layman to try to interpret. Suffice to say that our lists are checked and double checked by men who know so you can be reasonably certain that they are correct when you see them in the Harmonizer.

"Love's Old Sweet Song" which Rus Cole listed in the last publication is public domain ONLY IN THE UNITED STATES and Rus has asked us to explain. It seems that Canada has a different copyright law which makes protection possible for "50 years after the author's death" while fifty-six years from the date of the original copyright is the limit in this country. So mark your record of this number "U.S. only" and be careful how you kick it around when you're visiting our Canadian cousins or touring the continent.

There's a surprise in the old song list this month for someone. A long time ago someone asked us to try and find "Mona" or "Lona" or whatever her name was "from Arizona" one of the songs that was mentioned (though not by the correct title) in the Barbershop Quartette story that ran in the Saturday Evening Post. At the time we couldn't locate the number and now we can't locate the name of the member who wanted it . . . but if he's still interested he'll find it in the list this month under the correct title of "Mona From Arizona". Yes, sir, the You Name 'Em We Dig 'Em Up Department doesn't always come through . . . but we never quit trying.

The recently popular number "Some Sunday Morning" recalls the fact that Elizabeth Brice and Charlie King did a song with the same title in vaudeville back around 1915. The chorus started, "Some Sunday morning when the weather's fine, the song birds singing the world's in rhyme . . ." And incidentally what a grand singing team they were . . . Brice and King . . . do you remember?

And while you're in the mood do you remember the inimitable Eddie Foy singing, "Everything depends on money, good money, sweet money etc. etc.?"

It's a real pleasure to note that we are receiving more and more requests for old songs from quartets these

days. Among those we've helped recently are the Clef Dwellers of Detroit, the Coca Colas of Hutchinson, Kansas, the Kitchen Blenders of Midland, the Pittsburghers of Pittsburgh, the Mellotones of Racine, Wisconsin, the Antlers of Flint, a new and yet un-named foursome from Beaver Dam, Wisconsin, and still another from Sioux City, Iowa, as well as the Barons of Harmony, the new Michigan State Champions from (believe it or not) Saginaw.

Leo Osmon of Hartford is having a tough time trying to locate a number from about forty years back which he thinks is titled, "One By One the Rose Leaves Fall, Dear". Jerry Vogel got "Leaf By Leaf the Roses Fall" (1885) for him but . . . 'twarnt it. Can anyone help?

Ye olde editor got a big boot out of a recent request for several songs from Peter W. Kehlenbach the Chairman of the Activities Committee of our Joliet, Illinois Chapter. With his letter he included a 1920 letterhead with a picture of Peter himself in white tie and tails and billing him as "The Man Behind the Voice". According to the copy Peter was a baritone and was available to furnish "music and singing for all occasions . . . band work a specialty." Especially interesting was his notation, "this was way back when . . . I was singing with John Hanson, who was and still is, a real basso, and James Jordan (Fibber McGee) and Charles Correll (Andy of Amos and Andy)." This should stir up fond memories for some of you old timers.

We're glad to note too that our Canadian chapters are getting in on the "where can I get a copy of . . ." activities. We handled an inquiry recently from H. Hodgson of Hamilton, and Rus Cole took care of some oldies for Stan Meecham of the Toronto Chapter.

Requests for Russell Cole's Lists of old song titles are still coming in and why not? When you can spend a few moments with one of these lists and run across such nuggets as "Molly and I and the Baby", "I've A Longing In My Heart For You, Louise", "Cordelia Malone", "When the Midnight Choo Choo Leaves For Alabama", "Down In Bom Bom Bay", "Neath the Pale Venetian Moon" and hundreds of others that recall so many fond memories you'll agree that here is one of the most complete lists of song titles that has ever been printed. Send thirty cents in coin or stamps to Russell Cole, Chouteau, Oklahoma

(See Next Page)

IT HELPS TO KNOW ABOUT A SONG

Here are the Song Arrangement Committee's comments upon the two songs that have been most recently issued, and the song in this issue.

"WON'T YOU PLEASE COME BACK TO ME"

The Society's International Historian, Dick Sturges, is an ardent barbershopper, who has served faithfully as International Director. Dick designed the Society's emblem which more and more barbershoppers are wearing in their lapels these days. He also distinguished himself and the Harmonizer by contributing some of its outstanding covers in days gone by. More recently he has applied his artistic talent to the thing he loves most—barbershop harmony.

A couple of years ago in Kansas City, the SERENADERS discovered Dick at a piano pounding out some beautiful chords. A melody had taken form and lyrics were ready to be set down on paper. Kansas City's favorite four-ome proceeded to harmonize the tune and the verdict was unanimously favorable.

There are lots of good solid barbershop chords in WON'T YOU PLEASE COME BACK TO ME because Dick hears his harmony in the good old fashioned way. Most any quartet can handle this arrangement without difficulty, and it ought to be just as adaptable for chapter chorus use.

Try it out, and if you like it, tell Dick. Richard H. Sturges' address is P. O. Box 1228, Atlanta 1, Ga.

"SING, BROTHER, SING"

Last November, Tiny Ferris, Past President of the York, Pa. Chapter, now on the Int'l. Bd., commissioned a York member to write a song for chorus use in the Second Annual Parade. Joe Mosser has written quite a number of songs during more than a quarter century, including "Open Wide Your Eyes" which Fred and Tom Waring used with their now famous "Sleep" signature. The song "Sing, Brother, Sing" has a stirring melody and a lively rhythm that make a group of barbershoppers want to do just what the title suggests.

One night when Joe was playing around with the tune at his piano, his two older boys came in and asked "What's the name of that song." For no reason at all, according to Joe, he replied "Sing, Brother, Sing." The filial rejoinder was "Boy, isn't that corny." Joe says that was just enough to settle the title for him, and by midnight the entire lyric was in its present form.

The Committee, in selecting this song for March, hopes your chorus will share the enthusiasm with which it was immediately received by the men of York. "So, join in brother, let's sing!"

"DON'T SEND AROUND TOMORROW"

One night during the war, Fred Randall, recently discharged for disability, heard a girl bewailing the fact that her G.I. sweetheart had to go back to duty the next day. Thinking of the millions of boys and girls feeling the same way gave life to the title; then a little work with paper,

pencil and piano—and "Don't Send Around Tomorrow" was born.

If it is natural barbershop music, it's because Fred has sung harmony most of his life. Starting out with a gang of Duluth school kids he had the usual barbershop background of "singing on the square," followed with long service in church choirs, and for two years he was member of a headline quartet on the old RKO-Family Time. More recently Fred was lead singer with the "Dutch Treasures" when that Kalamazoo foursome entered the 1944 International Contest in Detroit.

When you start singing "Don't Send Around Tomorrow" you'll really mean "let's always keep today." It's a sweet number.

See your new International
Directory of Chapters—back pages.

(Continued from opposite page)

and it will get you the whole works. You'll thank us for recommending it. Remember though that these are just lists of SONG TITLES . . . don't expect songs.

By the way . . . your grandpappy yodeled "Oh Sam" which was written in 1872 by Will S. Hays and the chorus went something like this: "Oh, Sammy just put dat banjo down, de hog's in de garden rootin' up de groun', de mule am dead, de horse am sick, come here Sam, I want you quick . . . you hear me, Oh Sam." Yessir, your Granpaw sang it . . . 'fever hear 'im?

INFORMATION YOU WANT

Each issue carries information on 25 songs. To lighten the load of the Old Songs Committee, members are urged to refer to back numbers of the *Harmonizer* before asking the Committee for aid.

TITLE	YEAR	COMPOSER	PUBLISHER
Anything Is Nice If It Comes From Dixie	1919	Clark-Meyer-Ager	Leo Feist
Dreamy Moon	1917	Sidney Carter-Walter Smith	Vogel Music Co.
Fancy Little Nancy	1904	Wm. Baines	George M. Krey
Hannah	1903	Jos. C. Farrell-Henry Frantzen	Vogel Music Co.
I'm Tying the Leaves So They Won't Come Down	1907	E. S. Huntington-J. Fred Helf	E. B. Marks Music Co.
In the Evening By the Moonlight	1886	James A. Bland	Public Domain
In the Shadow of the Pines	1898	Hattie Lummis-G. O. Lang	Shapiro Bernstein & Co.
Is There Still Room For Me 'Neath the Old Apple Tree	1915	Leslie-Brown-Abrahams	Mills Music, Inc.
I Want A Girl	1911	Dillon-Von Tilzer	Harry Von Tilzer
Jingle Bells	1911	Tracy-Walker	J. Fred Helf
Little Nightie Hanging On the Line	1926	Leslie-Reitz-Stone	Edgar Leslie Music Pub.
Maiden With the Dreamy Eyes, The	1901	Cole-Johnson	Jos. W. Sterns & Co.
Man That Broke the Bank At Monte Carlo, The	1892	Fred Gilbert	National Music Co.
My Mona From Arizona	1902	James O'Dea-W. C. Powell	Vogel Music Co.
Nobody	1905	Alex Rogers-Bert Williams	Vogel Music Co.
Oh Sam	1872	Will S. Hays	Oliver Ditson & Co.
Pucker Up and Whistle	1921	Blanche Franklin-Nat Vincent	Mills Music, Inc.
Ridin' Down the Canyon	1936	Manaloff-Autry-Burnett	M. M. Cole Publishing Co.
Some Little Bug Is Going To Find You	1915	Burt-Atwell-Hein	Harms, Inc.
Sunshine Of Paradise Alley, The	1895	Walter H. Ford-John W. Bratton	M. Witmark & Sons
That Fussy Rag (Oh Joe)	1910	Victor H. Smalley	Vogel Music Co.
Trail Of The Lonesome Pine	1913	MacDonald-Carroll	Shapiro, Bernstein & Co.
Twilight	1908	C. P. McDonald-Evans Lloyd	Will Rossiter
When Francis Dances With Me	1921	Ryan-Violinski	Leo Feist, Inc.
When the Whip Poor Will Sings Marguerite	1906	C. N. Dennison-J. Fred Helf	Larry Spier

Michigan

Continued From Page 40

is making plans for the centennial celebration there . . . Floyd Heydenberg's chorus, one of the best in Michigan, is expecting to appear wearing full grown and natural beards . . . Four quartets are working in this 117-member chapter . . . Gale Manufacturing Co. and Service Caster and Truck Co., were sponsors of the last two meetings of the Albion Chapter . . . The Continentals have moved their membership from Muskegon to the White Lake Chapter . . . Escanaba chapter now has a full fledged quartet, the Four Pipes . . . Lowell Sundstrom is tenor, Nick Brink, lead, Rupert Prinski, bari and E. E. Petersen, bass . . . A minstrel show is the main objective of the Marcellus Chapter these days . . . The highlight of three active months in the Muskegon Chapter was the Old Time Jubilee featuring the Elastics, the 1942 national champions . . . Al Vredevelt did the master of ceremonies and it all reflected credit upon Dr. M. J. Kennebeck and Johnny Buitendorp and the chapter . . . Detroit is making plans for a Parade to be held Nov. 1 and all of the 200 members are plotting already . . . The Barons of Harmony of Saginaw, the new state champs, gave the February meeting a thrill . . . Membership in the Detroit Chapter is wide open, writes Secretary Fred J. Fox . . . Pontiac featured a costume party for its annual Ladies Night . . .

It was part of a plot to encourage costuming for members and quartets when the occasion demands . . . The chapter celebrated its fourth birthday, March 28 . . .

Interest is high in the Oakland County Chapter . . . During the last quarter 150 to 200 members have attended meetings . . . The Clef Dwellers feature all Oakland County meetings . . . Harry Eason, inter-chapter relations chairman, is always drilling up guests for these meetings . . .

The Barons, of Wayne Chapter, have been keeping this outfit on the map during the past three months . . . Port Huron's big moment was its Annual Parade, April 26 . . . Phil Kane, the demon secretary of the Mt. Pleasant Chapter filed 500 words to tell of chapter activities for the quarter . . . Mt. Pleasant will hold its second annual Festival of Harmony on Oct. 18 . . . In addition to a recorder the chapter has bought all barbershop albums of records available . . . International Champions of 1942, '43, '44 and '45, graced the Kalamazoo annual Serenade, as its show is known . . . Besides babying the Vicksburg Chapter, Kalamazoo is now helping it stage its first Parade . . . After that Vicksburg is on its own . . . Kalamazoo's Town Criers quartet is being touted hereabouts in celery country as coming champs . . . A demon for facts and figures, Louis R. Harrington, an attorney, figures the Hamtramck Chapter has grown 216 per cent in this fiscal year . . . He lists—in his fury for detail—eight public officials, seven policemen, five teachers, four

lawyers, three factory workers . . . Then he adds professions represented as physician, office manager, merchant, social worker, pharmacist, engineer, banker, salesman and insurance broker . . . Still breezing on, Harrington says, "In ages we vary from 23 to 75. We have members worth nothing financially and we have some comfortably fixed. We have men born in the old country and we have them who can trace their ancestry in America back at least 100 years." All of which means Hamtramck has a good normal, everyday barbershop chapter . . . Holland staged its first Parade of Quartets, March 21, jampacking the high school auditorium to the doors . . . Harmony Halls and Continentals were featured quartets . . . A chorus singing Holland's Willis Diekema's own song, "Keep America Singing," was one of the highlights . . . The piece de resistance at the Afterglow was old fashioned Dutch pea soup . . .

Saginaw Chapter received with delight the new Michigan champions the Barons of Harmony by throwing a "Champion's Night" party . . . The Barons were the center of things and received beautiful traveling bags from the chapter . . . President Luke Campbell made the presentation and J. George O'Brien acted as toastmaster. Grand Rapids Chapter is looking ahead to the 1948 Great Lakes Invitational . . . It will be held April 10 in the Civic auditorium . . . Frank B. Goodwin called the chorus back to rehearsal immediately . . . Letters of commendation are keeping chapter officials beaming and busy replying . . .

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BALL TEAM, WAS
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TO BE A PUBLIC
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When asked by the Grand Rapids Herald to lend his name and interests to the weekly feature "Razzing the Rapids", G. Marvin Brower, Int'l. Board member, saw opportunity to do a good turn for the Society . . . and did.

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GREAT LAKES INVITATIONAL

By Bill Otto

The Great Lakes Invitational at Grand Rapids, Mich. has become a traditional event eagerly looked forward to by the city, which packs the Civic Auditorium to its 5000 capacity, and by Barbershoppers of Michigan and elsewhere. Grand Rapids has always staged a marvelous show, but on April 12-13, General Chairman Roscoe D. Bennett, serving for the fourth consecutive year, and his committees put on an event which will live long in the memories as "tops" in entertainment.

Until the last chord faded away in the Pantlind Hotel, Sunday afternoon, the entire event was marked by masterful timing, clever staging, the highest type of harmony singing, hilarity and hospitality deluxe. G. Marvin Brower was stage designer and general impresario.

The traditional "Hellzapoppin'" event on Saturday afternoon, staged by D. A. Konkle and his committee, was entitled, "Great Lakes Gridiron . . . a travesty of tonsorial tenets tempered to titillate the truly troubadouric tympanum." In spite of the eccentric behavior of the cast, the gun play, threatening display of defunct eggs, venerable vegetables and tripping over patrons who were rolling in the aisles with laughter, there were no casualties.

First half of the evening's performance presented a phantasy of old time barbershop setting in center of the huge stage with four immobile figures representing barber, porter and customers. Surrounding this setting were four individual shells in which the various quartets appeared as the

soliloquy by narrator off stage announced them. As spotlight focused on quartets the four figures in the center setting imperceptibly changed postures on the darkened stage and when again lighted up appeared each time in a progression or sequence denoting service to barbershop customers. The general impression as show progressed was a number of settings of a show window with the human figures in different postures serving as the manikins. At its conclusion the four "figures" "came to life" and revealed themselves as the Travelers quartet of Grand Rapids Chapter.

Quartets appearing on the program with the Pride of Grand Rapids, 1944 Int. Champs, Harmony Halls, 1945 Int. Champs, Misfits of Chicago were Americanaires, Flint, Barons of Harmony, Saginaw, Ferris Wheelers, Big Rapids, Town Criers, Kalamazoo, Continentals, Muskegon, Hi-Los, Milwaukee, Sing Sing Singers, Midland, Mid States Four, Chicago, Ramblers, Cleveland, Cosmopolitans, Travellers and Pitch Pipers of Grand Rapids and that delightful and harmonious foursome of femininity known as the Chordettes of Sheboygan, Wisc. As added attraction the McPhee Family of Joliet, Ill. with 9-year-old Jerry McPhee countering his tenor against the Bass of "Barnacle" Bill Hess of Gary, Ind. The Grand Rapids chorus under the directorship of Frank B. Goodwin presented a splendid and inspiring group of numbers.

The well known Sunday morning "Aspirin" breakfast concluded the list of events. It was as usual a delightful breakfast interspersed with Harmony singing.

BUSMAN'S HOLIDAY

Dr. Norman H. Rathert, past national president, chorus director Clayton, and perennial lead sang with the Andrews Sisters while on winter vacation. Mrs. Rathert, L. front.



DIRECTS CHATHAM CHORUS



Donald McGregor, director of the Chatham, Ont. Chorus. Members bring old magazines to meetings for distribution to shut-ins and Old Folks' Home.

Canada Chatter

Hamilton received its charter Jan. 11 . . . There was disappointment among the members in that the projected District Contest for Canadian chapters did not come to pass . . . Hamilton wanted to stage it . . . The Canadian Hamiltons have adopted the Ohio Hamilton Chapter as sister, or brother, and intend to carry on corresponding programs . . . The cause of pure barbershop singing is being advanced in the Windsor Chapter through a "businessless meeting" once each month . . . The Canadianaires are being kept busy these days . . . Wallaceburg Chorus is meeting regularly and doing great work . . . Grand River Chapter, Kitchener, Ont., has 31 members and 17 applications . . . It has two active quartets and a third drilling . . . A whole bus load from Grand River went to the Toronto Parade . . .

HARMONY HUNTERS

Fredericton, N. B.



This, the first SPEB quartet in the Maritime Provinces, reads L. to R.—Roger Cooper, bass; Ralph Campbell, baritone; Gordon Foster, lead; and Jack Scott, tenor.

ALBION, MICH. SECOND ANNUAL PARADE HUGE SUCCESS

Geo. W. Stark, writer of the Old Timers column in the Detroit News, introduced "some of the best quartets in the business" to an audience of 800 in the Albion, Mich. high school auditorium on the occasion of Albion's second annual parade. The Ninety Four and Acoustical Persecutin' Four from Jackson, The Food City Four

from Battle Creek, the Songmasters from Lansing and the 1944 Int'l. Champion Harmony Halls "carried the audience back to the good old days" according to the local paper. The repertoire included such interesting numbers as: Eileen, Sheik of Araby, Sailing on the Henry Clay, Uncle Remus, Misha Wa Bum Bum not heard frequently, therefore indicative of the fact that quartets are beginning to do more than "scratch the surface" for four part numbers.

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BEREA — Meets — City Hall, Every Wednesday, Pres. Wallace Force, Floyd A. Ball, Sec., 35 Crocker St.

CANTON — Meets Sachsenheim Club, Every Wednesday, Pres. Ralph Norwood, Sec. Jim Emsley, 300 Citizens Bldg.

CINCINNATI — Meets — Hotel Metrople, 2nd and 4th Mondays, Pres. Ray Greenfield, Sec. Lou Fischer, 6728 Doon Ave.

CLEVELAND — Meets — Hotel Carter, Alternate Fridays, Pres. Tom Brown, Sec. Rudolph Verderber, 1407 Terminal Tower.

COLUMBUS — Meets — Variety Club, Alternate Mondays, Pres. Geo. H. Chamblin, Sec. Harry A. Johns, 101 N. High.

DAYTON — Meets — K. of P. Hall, every Tuesday, Pres. Howard Marshall, Sec. Charles W. Krick, 920 Noroale Ave., Dayton 10, Ohio.

DEFIANCE — Meets — Lincoln Club, 1st and 3rd Mon., George Briggs, Pres., R. C. Albertus, 110 Clinton St., Sec.

ELYRIA — Meets — Music Shop, every Thursday, Chas. DeBracey, 146 Woodford St., Sec.

FINDLAY — Pres. Dic Davis, Sec. Joe Reether, McComb, Ohio.

FREMONT — Meets — Women's Club — Every Thursday, D. La Mar Christy, Jr., Pres., Chas. A. Johnston, 515 Christy Blvd., Sec.

HAMILTON — Murray S. Stephens, Pres., James R. Fisher, 304 Marcia Ave., Sec.

KENT — Meets — Elks Club, 1st and 3rd Mondays, Pres. J. K. Bramsby, Sec. B. J. Amick, 526 Wine St.

LAKEWOOD — Meets — American Legion Hall, 2nd and 4th Wednesdays, Pres. H. W. "Hy" Green, Sec. Ted Spieth, 1385 Warren Rd.

LORAIN — Meets — Eagles Bldg., 2nd and 4th Tuesdays, Pres. Sid Lynn, Sec. Bill Jahn, 2209 Harborview.

MASSILLON — Meets — American Legion, Every Wednesday, Pres. Fred Justus, Sec. Paul Rutherford, 3178 Wildwood Dr., S. E.

MEDINA — Pres. David H. Root, Sec., Leslie Ziegler, R. D. No. 6.

MIDDLETOWN — Meets — Colony Esquire Room — Every Monday, Milton S. Johnson, Jr., Pres., L. A. Pomeroy, 1220 Lind St., Sec.

NEW PHILADELPHIA — Pres. Guy Kimmel, Sec. Terry Moore, c/o Van Lohn Hardware Co.

PARMA — Meets — Parma Community Hall, 1st and 3rd Wed., Paul A. Bruback, Pres., Ed. A. Perrotti, 6906 Hampstead, Sec.

TOLEDO — Meets — Commodore Perry Hotel, 1st and 3rd Fridays, Pres. Carl J. Murphy, Sec. John T. Ford, 2539 Wildwood Blvd.

WARREN — Meets — Elks Club, Every Tuesday, Pres. L. L. Hall, Sec. George E. Seymour, 1771 Norwood Ave.

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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

Love-Tough and AH as in Watch-
Not.

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

"The tenor may, when singing AH, color it with a leaning toward AW, whereas the lead may color the same AH by leaning toward UH. A critical ear may find the bass leaning toward OH, while the bari may sing with a tendency toward EH. Consider the quartet's immediate improvement once all four voices come somewhere near AH as in Watch-Not-God.

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

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

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

"But the real stumbling blocks are those words with more than one syllable, "brother" for example. Two syllables. Two vowel sounds. Five consonants of no tonal value. And ending with a consonant which is a

vocal pitfall. As sung, BROTHER, when sustained in both syllables, starts with a quick BR, carried on with an UH sound sustained through a very quick TH and without distortion carried right along on the UH character to the end, with just a touch of the final R to identify the word. Any attempt to prolong the final R results in a painful growl. (R-r-r-r!)

"Here are a few basic exercises:

Sing Moan, as in Load—Foam—
Flowed.

Moon, as in Food—Boot—Soon.

Mahn, as in Watch—Not—God.

Mawn, as in Naught—Fawn—
Law.

Man, as in Man—Had—Fat—
Catch.

Men, as in Men—Fed—Lend—
Met.

Min, as in Hit—Live—Fit—
Sift.

Mun, as in Love—Shut—Tough
—Fun—Hut.

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

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

"Sing them in a single sustained tone without a break or a breath. Sounds silly? But try it. It will give you a better idea of vowel sounds and better blend . . . if you'll work at it."

And that's the way I see it too in a single sustained tone.

SPEBSQSA DIRECTORY

For the first time the February issue carried a listing of chapters. This will be a regular Harmonizer feature. To make this complete, each chapter should have its own local roster, whether in simple or elaborate form. One of the earliest directories that came to our attention was a little booklet presented to members of Lakewood, Ohio, giving names, telephone numbers, and business connections. Cleveland and Berea had one shortly after. The Evansville Chapter printed a splendid job in four pages, letter-head size, including all officers and committees. Chicago Chapter does this annually. Even though it is only a mimeographed sheet, a directory is highly recommended for convenience of local chapters everywhere.

The way I see it, thousands of new members have joined since the Harmonizer was started, and one of the biggest favors to them would be to reprint occasionally some of the invaluable, meaty material of earlier issues. If this column is longer than usual it's because I'm repeating in part a splendid article from the May '44 issue by Ralph Seaman, then of Massillon, Ohio. The subject—How Words Are Pronounced When Sung. It's very important to the quartet that really wants to sharpen itself to keen edge, and will work to do it. Here is what can happen when the Catch-as-Can Four may be right on the beam, musically speaking, but isn't paying attention to pronunciation.

Lead—"I'm dreaming of a white Christmas . . ."

Tenor—"I'm a-dreaming of a white Christmass . . ."

Bari—"I'm drea mingofa white Chris-
mos . . ."

Bass—"I'm dreaming of ay white Christmiss . . ."

On this sort of thing Seaman commented most constructively:

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

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

"E and O are simple vowels. A is complex, being, when sung, A-EE. I is complex, being, when sung, Ah-EE. U is complex, being when sung, EE-OO.

"Other sounds can be designated as vowels: OO as in Moon-Boot—O as in Should-Would—EH as in Lend-Met—AW as in Naught-Law—A as in Fat-Catch—IH as in Fish-sift—UH as in

Ohio Hi-Notes

by Jim Emsley

Akron: The Rubber City 4 and the Akronaires are going strong and selling the public on barbershopping—a Parade set for May 3rd has been held over until fall. . . . Alliance boasts of a new quartet, The Lost Chords sporting real old fashioned striped silk shirts, black mustaches, peg top pants and button shoes and pearl grey derbies—they sure look like and sing like the old timers. . . . Berea reports 3 quartets, the Lost Chords, the Clippers and the Magpies going strong and keeping interest alive by making themselves available at every civic, church and fraternal meeting to which they are invited. The Fine Arts Club, St. Thomas Episcopal Church and Kiwanis were among those visited. . . . Canton's Nonchalants are entering their first contest in Toledo, May 10—so far they have traveled to Elyria, Massillon, Warren and Alliance on Parades—the chorus and quartets have been staging shows in and around town and find the response wonderful—a Parade held Jan. 18th attracted a full house. . . . Cincinnati participated with other southwestern Ohio chapters in aiding Hamilton and Middletown to get off to fine starts—and together with other southwestern Ohio chapters are staging a big open air event on June 28th. Jack Moore, extension chairman is on the job roaming Ohio and looking for prospects. . . . Cleveland's quartets are in great demand—the Lamplighters traveling to Kenmore, N. Y., Jamestown, N. Y., and Toronto, Canada, and the other 4 were represented on every Parade in northern Ohio. . . . Columbus staged one of the 'best ever' Parades on Mar. 29—5 quartets of International fame, the Tom Cats and Jolly Fellows, first and second Ohio contest winners made 7 of the 10 on stage—Columbus, (as well as Cleveland) are planning train trips to Milwaukee, and their chapter secretaries will let any other interested barbershopper in on the deal. . . . Dayton could use a whole column to report the activities of their chorus and the Jolly Fellows, 4 Sleepless Knights, Four Men of Dayton, Gem

BUCKEYE MOUNTAIN BOYS
Cleveland

The Buckeye Four, Cleveland as they did Mountain Music at Cleveland Parade, Feb. 15. L. to R.—'Pete' Peterson; Joe Zolna; Otto Reichelt; John Weiseman.

City Four, the Mellow 4 and the Pitch Pipers, and of 4 other quartets in the making—20 appearances a month since Jan. 1 and 50 different items of publicity in the daily press—also aided in chartering Middletown, and Hamilton—and are lending aid to Piqua, Troy, Springfield, Lebanon and Sydney. . . . Defiance held a Parade on Apr. 26 after making a barnstorming tour of northwestern Ohio and has a couple of prospective chapters lined up. . . . radio spots and community sings were civic service features—and a minstrel show recently held was a huge success. . . . Elyria enthused the town with an all Ohio show where the Ramblers brought down the house with their astounding props of costuming, made with sensitized fabrics. . . . they work under black light, and effect is eerie. Elyria's Chord Crusher's made their first Parade appearance—Fremont chartered April 10 with 50 members already has 2 quartets in the making—21 men met Mar. 30 at the home of D. L. Christy, Sr., and then interested 29 more to make a club of 50 by Apr. 10. Charter Night is planned and 60 are going to Toledo to hear the quartet entered

in the District Contest. . . . Hamilton had their Charter Night Mar. 24 and Ray Greenfield of Cincinnati presented their charter and believe it or not 700 braved a thunderstorm, which later in the evening turned into a blizzard, to attend. Dayton and Middletown quartets attended en masse to effect the conversion of the town to Barbershopping—Hamilton, Ontario sent a swell gesture in a 'hands across the border' letter. . . . where do you meet nicer people than in SPEBSQSA? . . . and incidentally, the director of the chorus is a barber (shopper) by the name of Ralph 'Cotton' Bonar. . . . Lakewood is still on the hall about 70 strong—the Chordial 4, the 4 Steps of Harmony, the Yachtsmen and chorus all joined in starting their neighbor, Parma, on the road to harmony success—and then loaned them Paul Crane of the Yachtsmen as a chorus director. . . . Lorain's Steel Blenders showed in Columbus, Canton, Massillon and Warren and with the Hi-Chords at Elyria's Parade. Massillon now has intra chapter competition from the 'Melo-dears,' 4 wives of chapter members, and with the Tom Cats, Fun Makers, Tiger Town 4 and Harmonaires showed in several of the shows the club presented in some of the nearby towns—a Parade held on Feb. 1 featuring the Harmony Halls and The Westinghouse Quartet was a big success—Middletown chartered in January had a bang-up Charter Night affair Feb. 25 and are planning in co-operation with

(Continued on Page 49)

BELVIDERE, ILL. CHORUS



In its first, Charter Night appearance, this chorus and the Oak Park chorus had the audience "on the edge of their seats" throughout.

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Wisconsin

Waupaca Chorus showing splendid improvement and plans being made for a larger group in coming year . . . Presented program at Grand Army Home for Veterans at King, Wisconsin to packed auditorium . . . Also at Gerold Opera House, Weyauwega, in benefit program . . . Held costume party in form of old-time box social . . . Chapter receiving very favorable publicity in community . . . All quartets busy filling many engagements . . . Kenosha showing increasing activity and quartet performances in Veterans Hospital and churches . . . Held successful Ladies' Night meeting on March 17 . . . Chorus making steady progress . . . has 3 organized quartets . . . Wauwatosa reports steady progress in promoting principles of barbershop harmony in community with numerous appearances of "Village Four" quartet and "Medley Aires" . . . Chorus made two appearances at Veterans Hospital and patients at other hospitals have been entertained by combined chorus and quartet groups . . . Chapter making plans for Ladies' Night in May and taking steps toward Parade in fall . . . On March 15 Racine staged its 2nd Annual Harmony Jubilee . . . Entire show produced by Frank A. Carey and Chapter tenders vote of thanks for a splendid job . . . Seating capacity of 2000 sold out weeks before show . . . Show staged in unique setting before enthusiastic audience who, after Grand

"THE CHORDETTES"

Congratulations
for an excellent performance on
FRED WARING'S program.

WES GUNTZ

Finale, left in highly typical "barber-shopping" frame of mind . . . Besides Chapter Chorus and the McPhees of Joliet, quartets participating were "Mellotones," Racine; "Key Notes," Appleton; "Cardinals," Madison; "The Four-Teeners," Beaver Dam; the "Hi-Lo's," Milwaukee; "Doctors of Harmony," Elkhart, Indiana; "The Misfits," Chicago; "The Mid-States Four," Chicago . . . Community singing conducted by Del Bradford, of Appleton . . . Chorus, was directed by Ralph J. Houghton . . . The Chorus of Manitowoc Chapter under the leadership of Director Milton Detjen making a definite contribution in community service . . . Over 40 men of a 70 voice Chorus are regular church choir singers . . . Chapter making definite strides on quartet organization and takes great pride in 6 organized quartets . . . All busy making numerous appearances and in inter-chapter relationship . . . Chapter active in extension service has sponsored 5 new chapters for fiscal year to date.

FOUR MEN OF DAYTON



L. to R.—Chester Boren, tenor; Harold Green, lead; Donald Porter, bari; Ralph Pence, bass.

THREE RIVERS CHARTERED

Three Rivers (Mich.) High School Auditorium was packed to capacity Friday, March 7th when George Strickler, president of sponsoring Jackson Chapter, presented the SPEBSQSA charter to the members of the new Three Rivers Chapter. The Jackson Chorus, led by Francis Hodgeboom, and four quartets from Jackson, plus two from Kalamazoo did the indoctrinating muscially, while Int'l. Sec. Adams installed the Chapter's officers.

JAMESTOWN "HEALTHY"

A healthy indication, (at least in the eyes of this reporter), was the attempt by Jamestown Chapter to get away from the "straight" Parade of Quartets in their first show staged in the high school auditorium, April 12th. Several stunts which we can't describe for lack of space livened the evening and improved the show considerably. The singing was taken care of most capably by the Doctors of Harmony, Westinghouse, Lamp-lighters, Schenectady Harmonizers, (when are these duplications of names going to stop?) Tri-Ci Synchronizers, Velvatoners, Melo-Tones, Silver Dollars, For Fun Four, Four Notes and the Songsters. Jamestown's 40-voice chorus, under Pres. Hoskin, performed nicely. Staging was handled by George Warren. Chuck Glover, Milt Eckstrom and Ralph Carlson, of the Committee, with the able assistance of the other 83 members of the chapter, did an excellent job of welcoming the visiting firemen from western New York, Cleveland, Detroit and other points. Imm. Past Int'l. Pres. Phil Embury MC'd. the show and Int'l. Sec. Adams the Afterglow.

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CLEVELAND AREA HARMONY

On Feb. 6-7, Lakewood Chapter presented its Minstrel Mimics, sponsored by Harding Jr. High P. T. A. in the school's auditorium to two full houses. Directed by Arthur D. Johnson, the show was an authentic re-creation of old time minstrelsy augmented by more-than-typical minstrel quartetting. Show was repeated for Parma, Ohio Chapter.

Feb. 15, Ohio No. 1 chapter, Cleveland, gave its Third Annual Parade in Music Hall, featuring vaudeville technique with different sets in the costume themes of each quartet which included the Garden State, Lakewood Yachtsmen, Westinghouse and the Misfits as guest visitors.

March 7, the Berea Chapter held a concert, guests on invitation, at Fine Arts Club, described by Pres. "Wally" Force as a "trial run or test flight" to determine talent and furnish practice for a public concert to be held later in the year.

Ohio

(Continued from page 48)

Dayton, Cincinnati and Hamilton a Miami Valley Parade at a Chautauqua camp on June 28—and a Parade on Oct. 18—and to keep the boys on edge, issue a bulletin called 'The Razor's Edge'—and 6 quartets (and get these names) the Closeaires, The Middle-tones, The Footwarmers, The Burning Shingles 4, The Sour-dos and The Eagle-aires are being besieged by requests so that the club has set up a quartet promotion and community service committee and all requests for a quartet appearance are cleared through that committee. . . . Parma's charter party Jan. 29 helped boost the membership to 40, and the chorus is enthusiastically rehearsing under the baton of Paul Crane and are planning a Parade in the fall—visits have been made regularly to other chapters—Toledo is in the spotlight as host of the District Contest, but took time out to aid Fremont in securing a charter and have already made trips to Bowling Green for the same purpose—and are planning to take off in May to Fremont for their charter party—Warren surprised every quartet on the program by having arranged a half hour broadcast over WRRN for part of their show, and by taking a 15-minute transcription of another part of the show that was later broadcast over WKBN, Youngstown—and they initiated the Song Vendors of Warren into the fraternity of barber-shoppers who will be in Toledo with their wares . . . and are now in contact with a prospect in Conneaut for the formation of a chapter there—several members traveled to Canton and Massillon for their Parades and had enjoyable times.

I SEE BY THE PAPERS



The Nevada State Journal, Reno, The San Francisco Call-Bulletin, and the San Francisco News are among the papers which devoted space to describing a record cut by members of the Santa Rosa Chapter. San Francisco was about to abandon its picturesque and historical cable cars but this Santa Rosa quartet defended the old cable cars in song addressed to Mayor Roger Lapham of San Francisco. A line packed with appeal was "We love cable cars. Why in the heck don't you? We don't want twin-engine buses, they're not for guys like uses."

The Battle Creek, Mich., ENQUIRER NEWS devotes an editorial to Nelson Eddy's one man quartet as follows: "Making use of the new science of recording, it is said, Nelson Eddy, the singer, has made four recordings of one song and had them blended together on one disc. According to the report, admirers of Mr. Eddy's vocal efforts can now get a quadruple effect with only one record, or four times as much for the same money. We doubt if this will worry the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. Science has yet to make a tenor sound like a bass."

Nixon Denton, Sports Editor of the Cincinnati TIMES-STAR, protested bitterly against barbershop quartets that go highbrow. Said he in part. "This column, a connoisseur for 40 years of barbershop bellowings, suggests, nay, demands, that Saturday night's menu be made to conform to tradition that Queen Cityans of this generation may be brought face to face, or ear to larynx, with the great works of Von Tilzer, Van Alstyne, Dresser and that Schubert of the tonsorial parlors, Charles K. Harris. Let the public, sated with arias, fall up with a tonality and chords that never quite meet, be made aware of the sweetness, the ringing beauty of the songs of a generation that wasn't too busy avoiding being smacked by automobiles and worrying over coal strikes to gulp at hearing about mother's old red shawl and snuffle when the mocking birds were singing in the wildwood."

MUSIC BUSINESS for January devoted almost a page to SPEB, including a big picture taken during a Manhattan Chapter meeting. Excerpts follow: "Music Business can no longer ignore the threat of the SPEBSQSA. Reporters, office boys, other researchers sent to local meetings of this international society have come back not with facts, but with membership cards, glazed eyes, and the determination to form their own quartets. . . . Stated doctrine of the SPEBSQSA is "To keep barbershop quartet singing in its rightful place as a highly traditional form of American folk music," masks its clever sub-rosa purpose which is to get enough fourth part singers into the organization to support the real fermenters of this movement, those baritone and lead singers who have yearned for years to have three other singers to back up their dulcet tones."

The Hagerstown, Md. Mail, announcing the Mid-Atlantic States contest at Baltimore, headlined it "And the Beer Will Flow." It is natural to assume that it did to reasonable extent, but not sufficiently to warrant announcing the contest as if it were a guzzlefest. Walt Stephens, always alert to items which do not present the Society in its true light, wrote the editor:

"While we are not considered 'Blue Noses' in any sense of the word, we vigorously protest such erroneous statements as covered in this caption in connection with our Society's official contest. These contests are a serious affair for our entire membership and for the many quartets that come from surrounding cities to compete for the high honors in Barbershop Quartet singing. It is an established fact that drinking and good singing do not mix and our Society frowns upon drinking in all forms while performing in the art of close harmony. Drinking is more apt to confuse noise with art."

We are sure that had you known the real facts about our Society you would never have permitted the use of such a caption as covered your December 10 news item."

Said the Toronto Evening Telegram, reporting that city's first Parade, March 1: "The whole fine performance might be an answer to the 'long-hair' cry that America has no folk-music, for Saturday night the music was truly the people's. What songs could belong more to everyone than 'Apple Blossom Time,' the tragedy of the thirsty cowboy in 'Cool Water,' and the pathos of the 'Honest Working Girl' when the wicked bartender filled her beer can with foam—spelt 'I-o-m-e' by the bass."

"It is a suggestion that if symphonies wanted to lift their annual deficits painlessly — they might import a

couple of SPEBSQSA'ers for intermission."

Colin Sabiston, Music Critic of the Globe and Mail wrote:

"Nothing could mar the simple pleasure of such an evening, not even the one or two ensembles which were off pitch, nor those whose trial-and-error efforts at special arrangements ran to thin harmony, wavering tonal quality and unorthodox tempo. A number of quartets were built up from a mezzo-baritone bottom, leading to renewal of the question as to whether or not deep basses really are disappearing from this continent."

In the January '47 house magazine of Kearney & Trecker Corp., Milwaukee, Jack Young wrote an excellent story about SPEB and what it stands for, one of the best we've seen. One thing bothered us, a point that is touched-up on our editorial page, this issue, and that was the publishing of obsolete membership figures. We realize that Young probably double checked before he wrote "245" as the total of Society chapters. By the time his story went to print, we had topped the 300 listed in our February issue.

Now, if some chapter lifts that 245 figure and prints it in a program or gives the figure to a local newspaper, an error can be repeated over and over. The whole point, apart from our appreciation of Young's story, is—check with the Int'l. Office before quoting data about the Society. For example, the 300 chapters quoted in February is obsolete already.

The Kansas City Realtor, March '47, carries a column "10 Years Ago in the Realtor" in which it refers to a quartet composed of Sewall Mudge, Walt Franey, Dick Jenkins and Joe Stern. This was the origin of the K. C. Barber Polecats, now K. C. Serenaders.

On March 12, United Press writer, Robert Richards, quoted Geoffrey (The Old Songs) O'Hara as stating that what American opera needs is fewer Italian tenors. He says that an import can't "kiss a girl without keeping his eyes on the conductor's baton . . . and that is extremely bad box office."

O'Hara says that an American tenor needn't watch. He closes his eyes, grabs the babe, and lets the music flow. Geoff also maintains that no European quartet can compare with our SPEBSQSA variety. "In Europe they put the baritone three tones over the bass . . . over here we place the top tenor an octave and three tones above the bass . . . that's what makes our quartets sound so super."

Keep America Singing

By George W. Campbell

I maintain that everybody loves to sing! I am not saying that everybody can sing, and I am not saying that everybody will sing even in a group where singing is being "sing-ed." Some people love to sing silently—and should, but they love to sing! People love to sing alone when they are sure they are not being heard, that is, certain people. I have often wondered why so many people sing in the bath. I have wondered how long people have been singing in the bath.

Petronius, a Roman satirist, was given to singing in the bath. Says Petronius: "Presently, feeling tired, I sat down, and being tempted by the resonance of the bathroom, began to murder some of Menecrates songs."

Yep, people love to sing, and they enjoy being led into singing together. "Keep American Singing" is not only an official slogan of our Society, but it spells out one of our opportunities and responsibilities. We are a Society dedicated to the purpose of preserving and encouraging barbershop quartet singing in America.

We will do more preserving and encouraging of barbershop quartet singing in America if we "Let the People Sing" who attend our great parades of quartets; also encourage our chapter members, who have the talent, to make themselves available for community activities in the leadership of song. Thus we extend the usefulness of the Society as a whole to "Keep America Singing." America wants to sing. America needs must sing now more than anytime in our history. To slight this opportunity, which is peculiarly ours, would be to shirk our responsibility.

Every chapter of this Society has men with the talent needed for this service. Just as surely as we need directors for our chapter choruses just as surely do we need song leaders to lead the people. The skills and techniques for the song leader are not the same as those needed by the director. You may have what it takes. Let's get together and do something about it next month at Milwaukee.

Capt. Campbell's class for community song leaders will meet at Hotel Schroeder, Milwaukee at 9:00 a. m., Saturday, June 14. Enroll now at Int'l. Office if interested.

The theory most universally accepted as to the origin of music is, that music finds its origin in rhythm.

Rhythm is inherent in the human mind. Hence we are all musical—not all musicians. We possess a capacity, an endowment, which accounts for our response to sound and tone when expressed in rhythmic patterns. That endowment is rhythm. No one is ever completely lacking in this capacity. If you question whether or not you possess this gift, check these experiences:

While walking down the street do you ever hum or whistle a tune? "Surely" you say; "most everyone has had that experience." How do you account for it? It's simple. Your rhythmic sense comes to your rescue amid the monotonous tramp of one foot after the other in a one two, one two, one two; and so you find yourself humming in self defense against monotony. Check this one: Have you ever been bothered by the tick tock, tick tock, tick tock, tick tock sound of the clock? What happens? Again your rhythmic sense comes to your rescue, and very likely you will begin to fill in between the tick and the tock a little rhythmic pattern all your own, like: tickie tickie tock tock, tickie tickie tock tock, tickie tickie tock tock.

Oft times this results in arranging a melody to fit your rhythmic pattern, presto: you are composing on the spot. Without this musical (rhythmic) sense there would be no accounting for our response to music as a listener or participant.

Yes, all this and more too, is God-Given. We are musical beings whether we like it or not. This is basic; fundamental. It is the answer to why we sing, why we respond the way we do to music as a listener, as a participant; why we love to dance (or do you), and why we do some of the crazy things we do under the influence of music. The physical and the psychological effects of music on the human being are terrific. "Why do we love to sing TOGETHER?" That's another story.

THREE THOUSAND MILES OF COINCIDENCE

Henry S. Cooke, Reno Chapter, is the son of S. S. Cooke, Middleburgh, N. Y., who sang tenor in the old Maple City Four. Cooke, Sr. originally joined the Schenectady Chapter when Board Member Art Merrill, brother of Int'l Vice Pres. Charlie Merrill of Reno, organized that chapter.

Cooke, Jr. is now President of Reno Chapter while Cooke, Sr. is President at Middleburgh, N. Y. Charlie Merrill got Cooke, Jr. into the Reno Chapter. Brother Art Merrill presented the Middleburgh Charter to Cooke, Sr. three thousand miles away.

THE DRIFTWOOD FOUR



At Middleburgh, N. Y. Charter Night this quartet cooked up good harmony. L. to R.—Alfred H. Cooke, Shubel S. Cooke, Raymond R. Cooke, and Gordon Smith.



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Touring the Chapters with Bill Otto

Far Western States

Twenty-two quartets from FAR WESTERN DISTRICT participated in Inter-Chapter Parade at Santa Monica on March 22nd . . . Int'l. First Vice-President Charles M. Merrill acted as M. C. . . . Quartets from 12 California and Arizona chapters gave public of Bay district southern California a fine demonstration of barber-shop harmony . . . Parade voted huge success and public clamoring for more . . . Quartets from San Gabriel, California actively engaged in entertaining civic clubs, hospitals and other groups during quarter . . . Two quartets had part in Inter-Chapter Parade at Santa Monica . . . Next major objective Minstrel Show planned May 16 and 17 . . . Busily engaged in extension work in southern California . . . Several members plan to attend International Convention in Milwaukee . . . Distance no deterrent to this active group . . . Hollywood, California, having signed up member Bing Crosby all set to fit him into quartet . . . Chapter recently sponsored chapters at Pasadena and Glendale and participated actively in both charter night presentations . . . Two quartets took part in Santa Monica Parade . . . Chapter will stage first Parade, Sunday, May 11, day following Int'l. Sect'l. Preliminary at Long Beach, May 10 . . . purpose . . . to raise funds to send winning quartet to Convention in Milwaukee . . . That's typical of western spirit . . . Activities at Reno, Nevada highlighted by numerous appearances of "Bonanza Four" and active participation of Int'l. First Vice-Pres. Chas. Merrill in all Far Western District affairs . . . The man gets around . . . Tri-City (Maywood), California reports new quartet "Roundeliers" . . . Chapter has total 3 active organized quartets, all engaged in public and radio performances . . . Three quartets from San Diego, California, "Southern Cals," "San Diego Four" and "Four Staters" in wide variety of appearances . . . Chorus fast gaining name for self in southern California making appearances and

broadcasts over local radio stations . . . fine reports received from listening public . . . Thirty-five members, with ladies, attended Parade at Santa Monica . . . Three quartets represented on program . . . Local music critic special guest on trip—very favorably impressed and made fine report . . . Minstrel Show at Long Beach, California reported elsewhere this issue . . . Major activity pointed toward first Int'l. Sect'l. Preliminary Contest to be held in Far West . . . Quartets performed on weekly broadcasts over Station KFOX . . . All 6 organized quartets extremely active . . . San Francisco, California reports long list of hospital and civic organization appearances of "Claim Jumpers" and "The Golden Statesmen"; and Chorus . . . These include Veterans, Naval and Civil Hospitals . . . Chapter active in organizing new chapters in area with high degree of success . . .

First major public presentation by Glendale Chapter was the Charter Night Banquet, held Friday, February 21st, at Masonic Temple. Choruses and quartets from many nearby chapters participated along with Master of Ceremonies Russell Stanton, President of Far Western District. Audience heard a fine program of harmony. Quartets on the program from sponsoring Hollywood Chapter were "Melodymen," "High Sierranaders." From Pasadena, "Crown City Four" and "Four Roses." San Gabriel "Keynotes" and "Gabrielaires." From Long Beach, "Elks Quartet." From Santa Monica, "West Coasters" and from Glendale, "Orange Blossoms," "Barber Chords" "Corner Four," "Jewel City Four." Specialty "The Four Barons of Harmony," well known Hollywood professional quartet, sang. Glendale Chapter Chorus sang under directorship of D. Plumb. Presentation of Charter was made by William Cargo, President, Hollywood Chapter.

Phoenix, Arizona, has many visitors due to publicity of widely circulated "Phoenix Spot-Lite" advertising pamphlet . . . "Phoenix Four" making many public appearances . . . "West-ernaires" a quartet that gets around, appeared at Santa Monica, California, Parade . . .

PASADENA CHARTERED IN BIG WAY

Fourteen quartets furnish a big show in themselves. Add combined choruses of Pasadena and San Gabriel, Calif., the sponsoring chapter, and the result was a chartering night, Feb. 15, that set a West Coast record. Russ Stanton, San Gabriel, President of the Far Western District, presented the charter to Reddie Wright, Pasadena president. The new chapter already has its printed publication "The Barbershopper," loaded with news and with comment as a guide to new members who haven't yet had time to learn quite what it's all about.

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KANSAS CITY PARADE — GRAND FINALE



"Harmony Hits High 'C'" reported a Kansas City paper, April 13, when "the old songs lived anew in all their glory at the Music Hall and a capacity audience enjoyed completely the second Annual Parade of Quartets." The visiting quartets: The Decaturettes, Flying L Ranch, Four Harmonizers, the Keynotes, Newton, Kans. and The Chordoliers. The chapter

also presented a Sunday Matinee, to full houses in both cases. Sunday morning, a police-escorted motor caravan took all visiting quartets on a 2-hour "rubber neck" tour. Part of the effective promotion of the concerts was a guest appearance of K. C. Chorus and quartets at the big annual Insurance Ass'n. dinner in advance of the show dates.

Central States

Kansas City, Mo. Chapter celebrated first Guest Night with capacity crowd of over 300 . . . Plans on similar event several times a year . . . Large group members, quartets and entertainers assist in Pittsburg, Kansas charter presentation . . . Oklahoma City, Okla. experiencing fine steady, healthy growth . . . One of city's leading musicians, Tracy Silvester, rehearsing Chapter for April 19 show with excellent results . . . Hutchinson, Kansas, with assistance of Wichita and Pratt Chapters, presented Kingman their charter on March 28, presenting fine program before audience enthusiastic townspeople . . . Chapter continues active in extension and inter-chapter work . . . Chapter Chorus and soloists members of Mexico, Missouri assist Orpheus Music Club (of women) in staging operetta on April 17 . . . Chapter conducted Miniature Minstrel to raise funds for Youth Recreation Program in conjunction with town's school children . . . At Clayton, Missouri "Aristocrats" and "Nostalgic Four" and chorus entertained by special request at Koch Tuberculosis Hospital . . . Members of chapter with St. Louis members journeyed to Union, Missouri, to assist Hermann, Missouri in organization of chapter . . . A splendid initiation into joys of barbershop harmony enjoyed by the Union-ites . . .

"Nostalgic Four" continue to have more requests for appearances than they can possibly handle . . . Abilene, Kansas reports continued enthusiasm and public appearances of quartets and Chorus . . . Hermann, Missouri chapter sponsors Union, assisted by St. Louis and Clayton Chapters' quartets and Chorus . . . Chorus directed by Doc Schmidt livened the evening's festivity . . . "Armchair Four" and "The 4th Street 4" busy filling engagements in community . . . Secretary Harrison, of Scottsbluff, Nebraska reports long list public appearances before wide variety of community and civic organizations by "Rheumatic 4" and "Bluff Aires" . . . Citizens of Scottsbluff and area getting excellent taste of good barbershop harmony . . . Our "baby" college chapter of Kansas State College, at Manhattan, Kansas, born a few months ago, already of age and fully matured . . . Enthusiastic response received from College and entire community . . . Has one organized quartet for every 10 members . . . Chapter Secretary, Howard Melander, reports numerous appearances of 5 Chapter quartets, tentative plans for Quartet Parade and Variety Show in fall, Annual Party for wives and sweethearts of members, caravan of four car-loads of members to Junction City in inter-chapter gesture . . . Chapter's quartets are "Madhatters," "Four

QUEEN CITY FOUR Toronto



"A darned good quartet" was the verdict at the big Toronto Parade. Geo. Marks, tenor (L.) is former chapter sec., now 2nd v. p.; Gordon Knox, bass (R.) was general chairman of the successful parade. In white vest Geo. Chamberlain, lead. And in the horseblanket-effect coat Harry Jackson, bari.

Jays," "Collegiate Four," "The Faculty Four," all aptly named, but prize for unique name goes to quartet consisting of members from Kansas Cow College known as "De Udder Four" within the confines of Chapter . . . Des Moines, Iowa Chapter continues steady growth under Ray Jones as

(Continued on Page 55)



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Let us examine the evidence "Statement of Policy on Article 7 of the Code of Ethics." To leave no doubt about the meaning of Article 7, the Ethics Committee printed the following in '46:

"Our code of ethics contains the following statement: 'We shall not use our membership in the Society for personal gain.' This is a clear cut statement and can be interpreted in but one way: No quartet should use the name, initials, or emblem of the Society in the solicitation of paid engagements. Certainly if the quartet used the name, initials, or emblem of the Society to obtain paid engagements, it would be using the Society for personal gain, and that is contrary to our code."

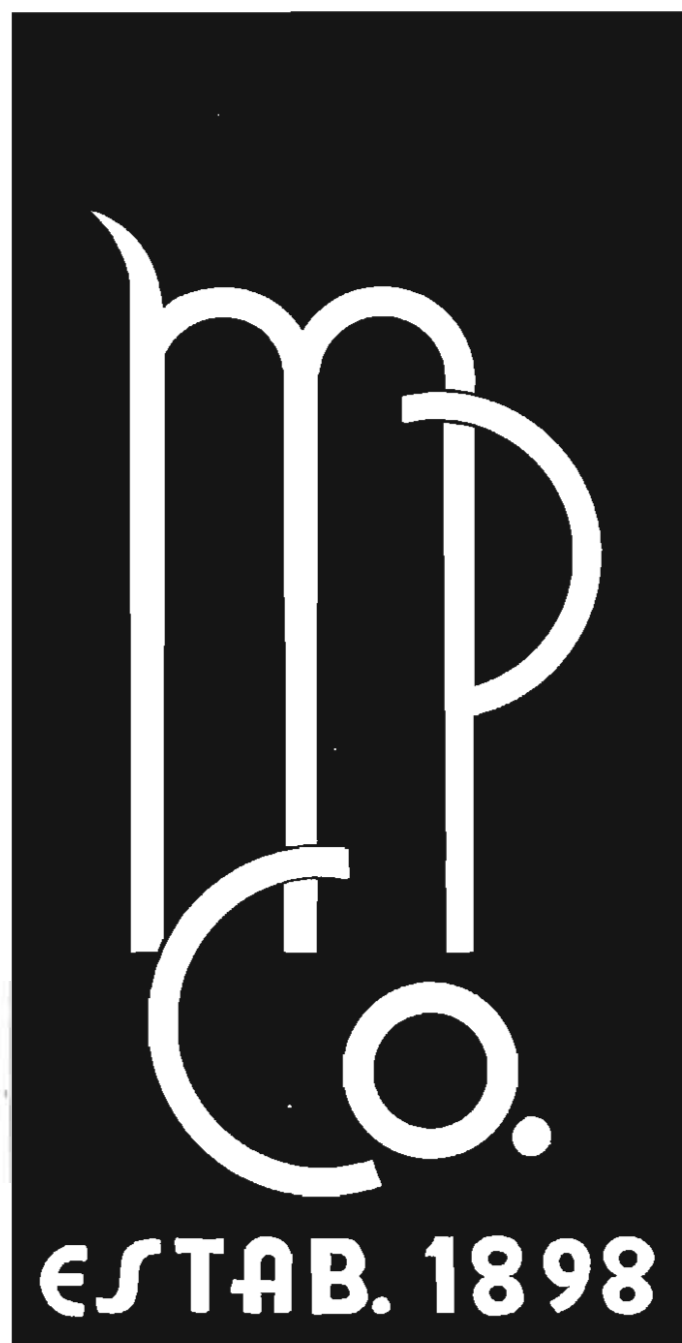
If a quartet gets out an advertising piece including the Society name or emblem, it looks to the uninitiated as if the quartet were furnished officially by the Society. The Society owns no quartets. They are free agents at all times. But, neither does any quartet own the Society, therefore it may not use the Society's name or emblem commercially.

BOYNE CITY'S BUSH LEAGUE CONTEST A SUCCESS

On January 25, the Boyne City, Mich. Chapter held a Bush League Contest limited to chapters with 50 members or less or chapters organized since Labor Day '46. No quartet with more than one member who had ever placed in competition could enter. State Contest rules were followed.

Seven quartets toed the mark before Judges Howard Heath, Vernon Hale, Peter Pell and Cecil Watson. The Saturday Nighters, Charlevoix, won the first prize, oyster can top, medal. Second place "Champeen—also ran" medal went to the Friendly Four, Mt. Pleasant. Other competitors were Ferris Wheelers, Big Rapids; Northmen, Traverse City; Pleasantaires, Mt. Pleasant; Yachtsmen, Manistee and the Boyne-Aires. L. V. Wilson, Boyne City secretary, reports that three of the competing quartets later entered the state contest, thus carrying out the Bush League purpose to encourage the smaller chapter.

Boyne City plans to repeat next year including reappearance of the Snow Belt Chorus.



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(Continued from page 53)

Chorus Director . . . Secretary reports fine increasing attendance . . . First public appearance as Chorus made recently and other engagements scheduled . . . Reports organization new quartet and expectations are that Chapter will have 3 or 4 top-notchers soon . . . During quarter two quartets were organized in Denver, Colorado and progress is being made in blending voices . . . many rehearsals held by quartets indicating intense interest . . . One quartet making public appearances . . . Secretary Lay reports chapter is proceeding in right direction. . .

Indiana-Kentucky

Report of Elkhart, Indiana shows long list of appearances by 1946 third place Int'l. winners "Doctors of Harmony" and numerous appearances by "4 Mugs of Harmony" . . . Old time Box Social planned for May 17 with members of nearby chapters invited . . . March 9, Logansport, Indiana presented a splendid "Harmony" program before an audience of over 1500 . . . Tentative plans already made for another show in fall . . . Chorus making splendid progress under the leadership of Bill Terry . . . Tell City, Indiana making rapid strides in acquainting public with "barbershop harmony" . . . Double quartet of regular chorus has made several public appearances . . . Chapter receiving excellent favorable publicity . . . Secretary George Corbridge, of Mishawaka, Indiana reports many appearances of "The Vocalizers" and "Close Shavers" at variety of functions, and delegations from chapter attending other chapter meetings and Parades . . . Mid-Winter Mixer held March 4 with number of visiting quartets and large attendance . . . Two quartets competed in District Contest . . . Quartets donate services to many church, Parent-Teachers and Veterans gatherings . . . Gary, Indiana takes justifiable pride in its Chorus and Octette directed by Dewey Kistler . . . Chorus, Octette and quartets made trip to Oak Park, Illinois, entertained chapter there, in return for visit made by Oak Park to Gary year ago . . . Entire group journeyed to Joliet to present program for Joliet Chapter members and ladies . . . Quartets are extremely busy entertaining various local and nearby city organizations

COCA-COLA 4 Hutchinson, Kansas



L. to R. as they participated in the Kansas City Parade; Paul Cochran, baritone; Harry Schall, lead; Zeph Fisher, tenor; Harold Beyer, bass.

. . . A really busy gang who have never learned to say "no" to a worthy cause . . . Ft. Wayne, Indiana, with 5 organized quartets and 35-man Chorus made appearances during the quarter before wide variety of organizations; Secretary Juday presents impressive list of public appearances too numerous to mention . . . Quartets are "Four Majors," "Hobby-Harmonizers," "Sentimental Four," "Summit City Four" . . . Chapter proud of part as host to Indiana-Kentucky Annual Dist. Contest . . . Chapter held very successful Ladies' Night in March . . . "Sentimental Four" placed second in contest . . . Actively promoting inter-chapter relations throughout district . . . Indianapolis, Indiana laying plans to sponsor Sectional Preliminary Contest . . . Active participation of chapter members and enthusiasm opening eyes of many men in Indianapolis . . . Actively engaged in membership drive and in promoting inter-chapter relations by visits to neighboring chapters and Parades . . . Auburn, Indiana held splendid chapter presentation program during quarter and actively engaged in promoting "barbershop harmony" in community . . . We can expect to hear great things from this group. . . Principal event last quarter in Hobart was Open House, February 25th . . . Sponsoring Gary Chapter presented enjoyable program before 500 . . . Chapter proved right to Charter by presenting 3 quartets, "Four Clefs," "Four Dads" and "Hobartaires" . . . A "come and get it" luncheon served . . . Nucleus of chorus started . . . Ladies Night program in May scheduled. . . Citizens of Corydon, were given their first taste of "barbershop harmony"

on a major scale on the occasion of Charter Night program, February 11th, at Corydon School Auditorium. Sponsoring chapter, Louisville, Ky., there in force, assisted by quartets from Evansville, Indiana. Fritz Drybrough, President of Louisville, and Bob Sample, President of Corydon, acted jointly as Masters of Ceremony, and the audience which packed the auditorium was reluctant to leave. Many expressed opinion that it was the best night of entertainment city had ever had. Featured on program were Louisville and Corydon choruses, and quartets the "Millionaires" from New Albany, Indiana; "Chordinals," of Louisville; "Elks Club Quartet," of Evansville, "Troubadors," of Louisville, "Songfellows," Evansville and quartets from the home chapter. Presentation of chapter made by Jerry Beeler, of Evansville, Int'l. V.-P.

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Part of the Grand River Chapter, Kitchener, Ont., about to board the bus to attend Hamilton, Ont. Charter Presentation Program. Photo by Kitchener Record.

*Central-Western**New York*

The "Silver Dollars" quartet of Rochester, has continual demands for services from hospitals, schools, social functions, etc. . . . On March 16th, quartet sang before audience of 3,000 at Eastman Theatre . . . Ladies Night and local Parade held at Binghamton-Johnson City on February 7th . . . Turkey dinner served . . . Half-hour program broadcast over local station . . . "Sharp Flats," "Tri-Cy-Synchronizers" and "Velvetones" fulfilled many engagements for civic, charity and other functions . . . Kenmore Charter Night celebrated April 22nd with full scale program at Memorial Hall . . . Charter Presentation made by Peter Golden, President of sponsoring Buffalo Chapter . . . In spite of terrific blizzard, attendance was excellent and group was surprised by visit from Lamplighters of Cleveland . . . Reports are that "Light" of "Afterglow" was seen all over Kenmore and Buffalo . . . Quartets are "Three M. Four" and "Kenkords" who made appearances at civic organization meetings, television show and Crippled Children's Hospital . . . Chorus of Hornell, journeyed to Bath Veterans Facility, for program in hospital and theatre . . . Both organized quartets appeared

before various local organizations . . . Chorus in rehearsal for Barbershop and Gay Nineties Revue April 17th . . . Buffalo, N. Y., with eight organized quartets, setting pace for quartet activity in District . . . Reports many visitors at meetings from other Chapters . . . Most quartets busy filling engagements in and out of Buffalo . . .

"Gas Light Quartet" sponsored weekly radio program and appeared in Area Parades . . . Buffalo pins hopes for representation Milwaukee Contest on "The Melo Tones" . . . Severe winter weather did not deter quartets from Niagara Falls from making many appearances at other chapters . . . "Experimental Four" and "Lost Cords" braved blizzard to appear at East Aurora Minstrel and Kenmore Charter Night . . . Secretary Stub Whitmire reports "Melo Tones" of Buffalo followed snow plow to visit Chapter . . . Only thing hot around Niagara Falls past quarter apparently "barbershop" harmony . . . interesting experience by participation in television display broadcast reported . . . "Four Crows" of Gowanda made number of public appearances . . . second quartet organized, and two more in process . . . Elmira, N. Y. quartets participated in Penn Yan Parade . . . More snow storms around Warsaw. However, "Western New Yorkers"

(Turn to Next Page)

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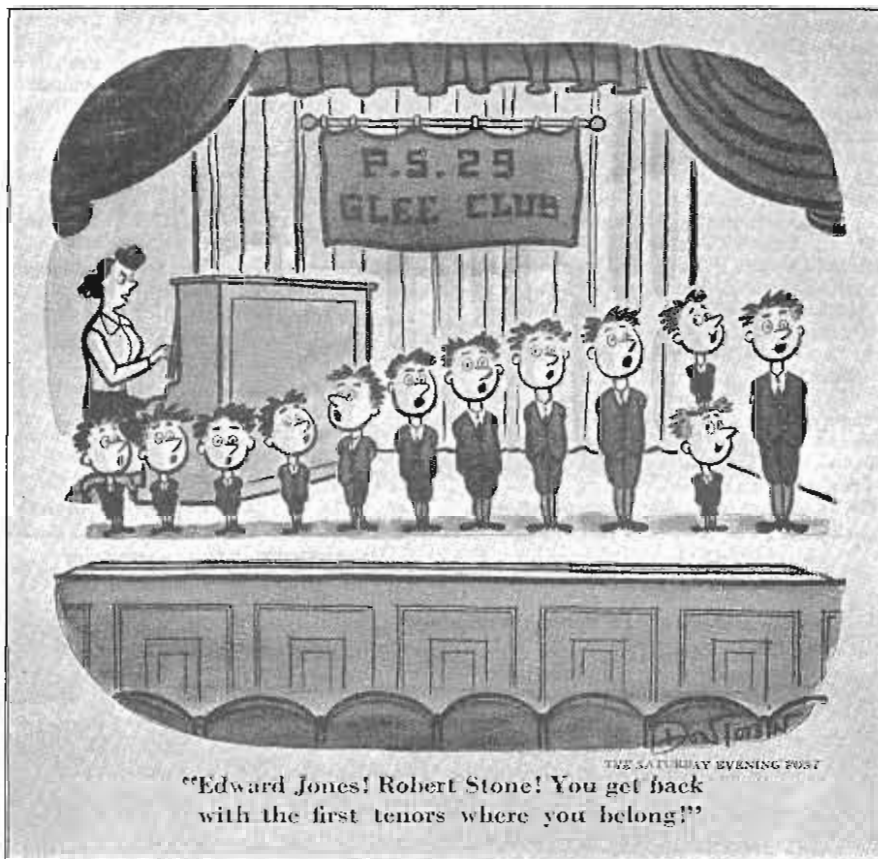
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(Continued from opposite page)

battle drifts to East Aurora for Minstrel both nights . . . Host at meeting designated as Buffalo Night . . . Busload delegation from Buffalo present . . . Quartets of Genesee-Rochester took active part in Red Cross Drive . . . "Melody Mutilators" sang at Sampson Naval Hospital and Bath Soldiers Home . . . Chapter proud of Rochester's "Silver Dollars" appearance with Civic Orchestra, where they were enthusiastically received . . . Immediate objective, preparation for Parade May 17th . . . East Aurora present epoch-making Minstrel Show February 7-8 . . . Much credit to Director Paul Zeller, who arranged all music barbershop style and trained Chorus and principals in show . . . Orchids also to Win Jackson for splendid planning . . . given for benefit of East Aurora High School Memorial Athletic Fund . . . Schenectady maintaining high degree of activity . . . Besides meeting every Tuesday night, chorus sang at 3 events and 8 organized quartets took part in 38 events. Entertained audiences of 12,200 . . . Sponsored Middleburg, N. Y. Chapter, and chorus and quartets aided in Charter Night program . . . Proceeds for benefit of high school band . . . Chorus and 5 quartets entertained patients of Saratoga Veterans Hospital . . . 4 quartets provided 15-minute program, Station WBCA . . . Chorus to participate in Masonic Minstrel Show in May . . .

GOTHAM LADIES NIGHT

On St. Patrick's Day, a big day in New York City, Manhattan Chapter held its first Ladies Night in the ballroom of the Hotel Pennsylvania before a capacity audience. Sig Spaeth MC'd. Quartets on the program were Garden State, Manhattanites, University Glee Club, Illustrators' Club, Withered Four, Paterson and the Jersey Ramblers, Newark. The Chapter's 65 man chorus, led by Dick Grant, pleased the crowd, as did member Ed Doty, manager of the hotel who sang an Irish solo and led community singing.

See your new International Directory of Chapters—back pages

MANHATTAN, N. Y. CHORUS



"Ladies Night was a terrific success," says Ted Livingston, Sec. "Vests bursting with pride all over the auditorium." Verified by Int'l. Sec. Adams

Mid-Atlantic States

"Jersey Ramblers" of Newark, N. J., entertained Ladies Night meeting Manhattan Chapter . . . Chapter plans Ladies Night their own May 3rd . . . "Four Chords" present organization meeting new Philadelphia Chapter . . . "Essex Four" sang for joint meeting of bible classes Sunday morning recently . . . urged to continue every Sunday . . . Chapter has use ribbon recorder furnished by Ray Sandiford . . . All Chapter quartets sang at Passaic Parade . . . Baltimore, Md. Chapter No. 1 active in improving upkeep new chapter hall . . . Loan use of hall to Optimist Club, charitable institution for benefit boys . . . "It's a sin to tell a lie" should be popular in chapter—Composer Billy Mayhew now member . . . Delegation including four quartets from Delaware Chapter No. 1 (Wilmington) made pilgrimage to Bridgeton, N. J. to help celebrate Bridgeton's first birthday party . . . A splendid evening harmony enjoyed . . . Good example inter-chapter relations . . . Much activity reported by District of Columbia Chapter. "Potomac Clippers," "Diplomats" and "Fedora Four" competed in the Mid-Atlantic Contest . . . "Potomac Clippers" won 3rd place . . . with the assistance of "Withered Four" of Paterson, put on two-hour show for benefit George Washington University Hospital Fund—half-hour of show broadcast . . . Very favorable publicity . . . One-hour show March 20th Forest Glen Annex—Walter Reed Army Hospital . . . Secretary Howard Cranford reports quartets constantly engaged in performing in hospitals, civic meetings and other affairs . . . Planning Parade October 24 at Constitution Hall, Washington's finest auditorium . . . "Barbershopping" definitely arrives at the capital of our Nation . . . Passaic, N. J. staged successful Parade April 12th at High School Auditorium . . . featured "The Garfield Four," "Withered Four," "Hill Toppers," "Essex Four," "Legion-a-ires," "Jersey Ramblers," "Bridge City Four" and Passaic's own "Passaic City Four" and "Woolen City Four" . . . Union City, N. J. featured first Annual Dinner Dance and Quartet-Round-up . . . Quartets featured—International

Champions "Garden State Quartet" and "Garfield Four" from Garfield, N. J. . . . This followed by dinner dance, given in honor quartets who made quartet round-up success . . .

Penns Grove-Carneys Point, N. J. reports numerous public appearances of "Toppers" . . . Outstanding success was Garfield, N. J. second annual Parade February 25th. "Garden State Quartet" headlined show 12 quartets . . . "Garfield Four" busily engaged at various chapter Parades and charity and civic affairs . . . Bronx, N. Y. Police Quartet and Club Harmony Quartet participated in "Garden State" Parade . . . Four Sharps entertained disabled veterans Kingsbridge Base Hospital . . . Chapter featured beefsteak party for members. Quartets participating were Police Quartet, Club Harmony Quartet, Hook and Ladder Four, Four Sharps, Silver Tops and Excelsior Four . . . Jersey City, N. J. report highlighted by the numerous appearances of International Champions Garden State Quartet . . . The champs appeared during the quarter in very nearly every type of affair imaginable . . . List of engagements far too numerous to mention . . . Chapter instrumental in organization Lyndhurst . . . Held successful Ladies Night January 18th . . . First Annual Parade held on February 1st . . . Garden State Glee Club entertained at Dinner Dance, March 15th. . . .

CENTRAL STATES

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Pennsylvania

York Chapter Parade reported elsewhere this issue . . . 60 members took part in series Music Appreciation Concerts, March 2nd . . . March 15th had large part in sponsoring Philadelphia's new chapter . . . Large delegation including chorus and quartets attended organization meeting . . . Two busloads journeyed to Bloomsburg for Charter Presentation as sponsors . . . Quarter has been extremely active . . . Big things under way at Pittsburgh . . . Busy with preparations for second "Night of Harmony" at Syria Mosque, May 21st . . . A request performance from numerous people unable to attend first show in October due to unusual city-wide strike situation . . . Organized quartets constantly on go . . . "Westinghouse" quartet "Melody-Macs," "Debonairs," "Uncalled-Four," and "Pittsburghers" getting share of appearances at local service clubs and definite policy of all quartets is to publicize Society at every appearance . . . Appearances scheduled near future at number of hospitals . . . Radio program continues. Local response very satisfactory . . . Takes pride in youthful quartet—ages 17 to 21 . . . Recently sponsored new East Liberty Chapter and participated in Charter presentation.

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Georgia

Atlanta, Georgia had its quartets entertain various organizations including American Legion, Red Cross and Elks Club and has one quartet appearing on radio station WBGE for half-hour programs each Thursday . . .

"BUT WHAT IS A SCIOT?"

Puzzling the un-erudite East is the succession of reports from many sources that Long Beach, Calif. minstrel show "staged for the Sciots" was a Wow. But members east of the mountains meet each other on the street, call and wire (one heliographed), wrinkle their brows and ask "What is a Sciote?" The March 4-5 show combined old fashioned minstrel effects with modern Olsen-Johnson comedy, utilizing the talents of The Elks, Queen City 4, Californians, Optomist Club and the Four Barons. Ralph Freese was general director and Verl D. Keiser, local chapter president, handled the production. The reports include the fact that the Sciots have a band. But, w. i. a. S. ? ? ?

JERSEY CITY PARADES

With delegations from New Haven, Bridgeport, Schenectady, Wilmington, Endicott, Jamestown, many towns in No. Jersey, and visiting dignitaries, the Jersey City Parade, Feb. 1, in Henry Snyder High School was almost an Eastern States affair. Past Int'l. Pres. Hal Staab emceed the program built upon: the Bridge City 4, Jersey City 4, St. Mary's Horseshoers, Club Harmony 4, Blasting 4, Jersey Ramblers, Park City 4, Sigmund Spaeth as community singing director, Essex 4, Withered 4, Four Chords, Garfield 4, The Harmonizers, Club Harmony Flatfoots, Manitowoc Chordettes (escorted by Mr. and Mrs. King Cole), Int'l. Champion Garden State Quartet and the Garden State Barbershop Chorus. An Afterglow and a Sunday concert by several Parade participants over WAAT gave Jersey City and environs a most harmonious week end.

SAGINAW PRESENTS FAST MOVING PRODUCTION

by Roscoe D. Bennett

That there can be something different in presenting barbershop quartet shows was convincingly demonstrated by the Saginaw Chapter in its first annual "Barbershop Variety Show" which took place before 3,000 auditors in the Saginaw Civic Auditorium on March 22.

It was as its name implied, a variety show. The feature act was the Flying L Ranch quartet of Tulsa, Okla. Conceived in the mind of J. George O'Brien and produced under the direction of J. Cullen McDonald and Willard Schindler, it was patterned after the fast moving musical melanges of yesteryear. The show featured six quartets, the Saginaw 60-man chorus and three soloists, Messers. Schindler, McDonald and Arliss Woodward. There were no announcements nor master of ceremony and no singing intermission. No time was lost from start to finish. As soon as one number was presented another feature followed immediately. Each quartet was given 20 minutes to do its stunt and the boys worked hard and fast.

As the Saginaw News critic wrote the following day, "The 1947 musical production, unlike any previous shows offered by Saginaw's Chapter, moved along at a fast clip. Well rehearsed timing, attractive staging and a chorus far superior to anything like it in past years paid off in a compactly built performance that seemed to please everyone."

"It remained for that stage-wise veteran foursome the Variety Four of Birmingham to steal the spot in the second half which also featured the state champions Barons of Harmony and the Flying L Ranch quartet of Tulsa. The Varieties trotted out a bag full of old songs and brought the house down with their pantomime."

WITHERED FOUR REHEARSES Paterson, N. J.



Outside to center: Jim Matthews, lead; George Small, bari; Ray Klee, tenor; Hector Corbo, bass.

The name and costumes of this quartet were mainly a "gag" in 1943 when they appeared as a last minute fill-in at the Paterson Contest, and won first prize. It is one of the most popular quartets in the east, having appeared at every Parade and Contest in the Mid-Atlantic States District. Their entrance with a wheel-chair, creates quite a stir.

Jim Matthews is Pres. of Paterson, N. J. Chapter and Mid-Atlantic States District. (World Wide Photo.)

New England States

Hartford, Conn. Chapter held first Ladies' Night in January and in spite of poor weather was a great success . . . Chapter active in extension work sponsoring Rockville and Meriden, Connecticut . . . As reward for effort in last Parade, where entire proceeds were donated to Shriners' Crippled Childrens Hospital, an anonymous friend (a Shriner) donated \$600 to the Shrine ladder of smiles so each quartet that participated could have a certificate for their own chapter rooms . . . Quartets busily engaged at Government hospitals, church affairs, civic, state and private work . . . 63 members to attend the New Haven Parade . . . In February Chapter presented a small scale Parade for inmates at State prison . . . Part of the program broadcast . . . Secretary Buzzell, of Springfield, Mass. reports total 23 public appearances of quartets this quarter . . . Two new quartets have been organized and two new chapters have been started in the immediate neighborhood by members . . . New Bedford, Mass. celebrated Ladies' Night, March 14, enjoying a splendid dinner, followed by evening of barber-shop harmony by Chorus and selections by 4 quartets . . . Ladies surprised members by rendering several numbers in barbershop style . . . "Jolly Whalers" quartet participated in Parade at Springfield and at New Haven,

THE OPTIMISTS Long Beach

The Optimist Quartet, Long Beach, Calif., as seen by Bub Thomas. L. to R.—Roy Alexander, Veri Keiser, Way Mid-dough, Butch Farrow.



Conn. . . . Appearances include Naval Hospital at Newport . . . Two new quartets are "Kenmore Four" and "Smoothies" . . . Secretary Briden reports have makings of champions . . . Immediate plans call for scheduled Parade, April 26 . . . Parade plans receiving splendid cooperation from neighboring chapters . . . Chapter will act as host at meeting of Delegates of Northeastern District on April 26 . . . Northampton, Mass. meetings continue enthusiastic and well attended . . . Sponsored second chapter of year at Marlboro and working on 6 more cities . . . This is seventh year chapter has sponsored 1 to 4 new chapters

. . . Inter-chapter relations continue at high degree of activity . . . Past Int'l. Pres. Hal Staab working closely with Parade Committees of many New England Chapters . . . 6 chapter quartets busily engaged in a wide variety of public appearances . . . Chapter chorus made several appearances before enthusiastic audiences . . . A fine chapter doing great things . . . Bridgeport, Conn. had successful Old-Time Minstrel and Harmony Parade on February 7 . . . Appearances of quartets interspersed with many fine specialty numbers . . . Program was for benefit of Boys' Club Alumni Ass'n . . .

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PENN YAN CHARTERED

"Penn Yan likes barbershop singing" said the Rochester, N. Y. Democrat-Chronicle about charter night festivities in the Finger Lakes community. At 11:30 the capacity audience at Junior H. S. auditorium clung stubbornly to the seats, stamping, whistling and applauding "We want more." Homer Scott, Geneva, N. Y. sponsoring chapter president, presented the charter to Pres. Leon Taylor of Penn Yan. The quartets which held the audience to such late hours were the Snyder quartet which featured an 84-year-old father and his 3 sons, the Wearie Willies, Looney Tuners, Melody Melodeers, What Are We Here 4, Gay Nineties 4, Melody Mutilators and Velvatores.

DEFIANCE, OHIO STAGES TWO-CITY MINSTEL SHOW

Defiance, Ohio's Barbershop Minstrels opened to a full house in the local high school auditorium, Feb. 7, repeated the performance the next night, then took to the road and played Napoleon, O., Feb. 10, under sponsorship of Napoleon's Kiwanis Club. Attendance at the second Defiance show almost equalled the opening. Top notch costuming, excellent lighting, good (clean) jokes enhanced the singing of the Hot House Four, the Chord Cutters, the City Clippers and Four Guys Named Joe, and the Defiance chorus under direction of Loren S. MacDonald.

INTERNATIONAL DIRECTORY OF CHAPTERS { Note—Many Chapters will have new Secretaries after July 1 }

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301 Woodstock Rd.—1248

Ontario
Brantford—Harry Wood, Sec.
32 Fair Ave.
Chatham—Thos. J. Gray, Sec.
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Kitchener—Walter C. Snider, Sec.
Mill St., Bridgeport—2-2304
London—R. W. Hall, Sec.
428 Richmond St.—Metcalfe 1183
Sarnia—George Ahern, Sec.
City Hall—454-J
Toronto—Frank Carlan, Sec.
52 Edgewood Ave.—Howard 9360
Wallaceburg—James E. Lawson, Sec.
42 Johnson St.—204-J
Windsor—George Stiven, Sec.
2318 Fraser Ave.—4-7949
Windsor—Dean Stevens, Sec.
(Assumption College)—3-6355

ALABAMA
Birmingham—Vance Busby, Sec.
2306 3rd Ave.—No.

ARIZONA
Phoenix—W. C. Hallett, Sec.
Route 1, Box 98, Laveen, Ariz.

CALIFORNIA
Bakersfield—Bates S. Dewey, Sec.
Rt. 7, Box 322
Berkeley—Donald B. Carr, Sec.
1709 Channing Way
Glendale—Cliff Roberts, Sec.
1010 E. Wilson Ave.—Citrus 3-7445
Hollywood—Hatch Graham, Sec.
10300 Viretta Lane, Los Angeles 24, Cal.
Long Beach—Elliott Kirby, Sec.
1487 Chestnut Ave.—621-511
Maywood (Tri-City)—Walter Holesapple, Sec.
4761 1/2 E. Gage Ave., Bell, Cal.—Lucas 1880
National City—Ben Perkins, Sec.
325 E. 2nd St.—G7-8527
Orinda—M. A. Murphy, Sec.
71 El Toyonal
Pasadena—Harry F. Whittier, Sec.
400 W. Colorado—Sycamore 2-1237
Sacramento—John E. Kimble, Sec.
523 Fairfield Rd.—9-1448
Solinas—W. Max Gordon, Sec.
312 Lang St.
San Diego—Tom G. Dawson, Sec.
1083 Cypress Way—Jackson 4398
San Francisco—John A. MacDonald, Sec.
465 California St.—GA 5116
San Gabriel—Richard N. Scheuck, Sec.
853 Garibaldi Ave.—AT 4-7273
Santa Monica—Clarence M. Stowell, Sec.
1434 Santa Monica Blvd.
Santa Rosa—John O. Frankforter, Sec.
125 Sherman St., Healdsburg

COLORADO
Colorado Springs—Earl D. Morrison, Sec.
416 N. Nevada St.
Denver—Willard V. Lay, Sec.
236 Empire Bldg.—X-Estone 0525

CONNECTICUT
Bridgeport—Frank Esposito, Sec.
98 Norman St.—44570
Hartford—Walter Kane, Sec.
2326 Albany Ave.—3-5129
Meriden—John F. Bellew, Sec.
69 Gale Ave.
New Haven—Charles E. Bristol, Sec.
20 Violet St., Hamden, Conn.—N. H. 2-4553
Rockville—Frank H. Cratty, Sec.
38 Prospect St.
Terryville—Jack Southward, Sec.
14 High St.—8735

DELAWARE
Wilmington No. 1—Thomas Haley, Jr., Sec.
803 W. 29th St.—45473
Wilmington No. 2—R. Harry Brown, Sec.
3403 Madison St.—3557

DISTRICT OF COLUMBIA
Washington—Howard L. Crawford, Sec.
930 Randolph St., N.W.—Taylor 5906

FLORIDA
Ft. Lauderdale—A. R. Robertson, Sec.
805 S/E 6th St.
St. Petersburg—Burl McCarty, Sec.
2636 4th Ave., N.—68331
Tampa—Robert D. Aldrich, Sec.
Box 2827—M 1697

GEORGIA
Atlanta—E. W. Andrew, Sec.
P. O. Box 1228—Hem. 2500-R

ILLINOIS
Alton—Arthur E. Brubaker, Sec.
YMCA, 2 W. 3rd St.—3-6804
Aurora—C. J. Nebergall, Sec.
1348 Galena Blvd.—22292
Barrington—Walter M. Haines, Sec.
830 S. Grove—283-R
Beardstown—William Langdon, Sec.
1308 E. 7th St.
Belvidere—John B. Coombes, Sec.
504 S. Main St.—992-W
Bloomington—E. M. Lebkuecher, Sec.
319 N. Main St.—6400-5
Calro—Harold Hartley, Sec.
420 Union St.—2051-W
Cambridge—J. Herbert Schamp, Sec.
Black 74

Canton—D. G. Armstrong, Sec.
65 E. Spruce St.—943
Champaign-Urbana—A. W. McIntock, Sec.
601 N. McKinley, Champaign—9696
Charleston—Bernie Cobble, Sec.
1442 S. 11th St.—1644
Chicago—Hugo L. Stanger, Sec.
6522 N. Wayne Ave.—Ardmore 3458
Cissna Park—Lester W. Kogler, Sec.
Claytonville, Ill.—Cissna Pk. 72R67
Danville—John Mitchell, Sec.
15 W. Madison—6023
Decatur—George H. Wright, Sec.
1204 E. Lawrence St.—4121
Dixon—A. L. Leydig, Sec.
210 N. Dixon Ave.—1319
Elgin—Fred Williams, Sec.
15 N. Porter St.
Elmhurst—Lewis P. Volpe, Pres.
289 Pick Ave.

Farmer City—Stanley J. Hammam, Sec.
823 E. Richardson St.—117
Galesburg—John Cavanaugh, Sec.
46 Public Sq.—3460-B
Geneva (Fox River Valley)—Les Petersen, Sec.
67 E. Wilson St., Batavia
Jacksonville—Harold Hempel, Sec.
817 N. Main St.—1748-W
Joliet—C. J. Kellem, Sec.
511 Joliet Bldg.—5219
Lagrange—Robert Haeger, Sec.
421 So. Oak Park Ave., Oak Park
LaSalle—G. P. Arboit, Sec.
2427 St. Vincent Ave.
Lincoln—William S. Ellis, Sec.
2nd Fl. Court House—1199
Macomb—J. W. Wagner, Sec.
434 W. Pierce—1024-X
Mattoon—O. M. Westrup, Sec.
Box 560
Monmouth—Charles O. Ingram, Sec.
314 E. 1st Ave.—3248
Morrison—George Greer, Sec.
405 S. Heaton St.
Newman—Robert Smith, Sec.
Box 146—70-K
Oak Park—George L. Veenstra, Sec.
1033 Augusta St.—Village 7788
O'Fallon—T. K. Warma, Sec.
721 S. Vine St.—95-M
Park Ridge (Northwest Suburban)—
Gilbert J. Hahn, Sec.
746 Wisner St., Park Ridge—508-J
Paxton—Harvey Weller, Sec.
802 N. Market St.
Peoria—Walter R. Breyemeier, Sec.
709 Howell St.—4-7833
Pioneer (Chicago)—Lester Borgeson, Sec.
1720 N. Kilbourn Ave.—Capitol 1940
Pontiac—Harold Berry, Sec.
321 W. Madison St.—5272
Princeton—Samuel T. Traynor, Sec.
533 S. Main St.—500
Quincy—Karl E. Luthin, Sec.
714 S. 24th St.

Rock Island—Walter E. Chambers, Sec.
P. O. Box 208
Roodhouse—Jack Forrester, Sec.
204 E. Simmons—474W1
Rushville—John Dieston, Sec.
717 N. Liberty St.—695
South Town (Chicago)—C. A. Ward, Sec.
7881a S. Shore Drive—Midway 0870
Springfield—Earl McK. Guy, Sec.
1728 So. Spring St.—2-9348
West Frankfort—H. B. Wilkinson, Sec.
1801 E. Poplar—762-W
Wheaton—Theo. N. Bass, Sec.
Box 472, Glen Ellyn, Ill.
Winnetka (North Shore)—T. F. Buckley, Sec.
1009 Davis St., Evanston—Davis 8018

INDIANA
Anderson—Chester R. Young, Sec.
254 W. 37th St.—8149
Auburn—A. D. Foust, Sec.
Auburn Hotel—59
Brazil—Worth Stigler, Sec.
8 N. Walnut St.—11-436
Corydon—Frederick P. Griffin, Sec.
Corydon
East Chicago—Victor C. Secvair, Sec.
3432 Black Ave.—2618M
Elkhart—Frank D. Vogt, Sec.
909 W. Beardsley Ave.—J-4296
Evansville—Bruce Hitch, Sec.
Elks Club—3-3116
Fort Wayne—Joe L. Juday, Sec.
R. R. No. 1, Grabill, Ind.—Leo 2589
Gary—Harry A. Kirche, Sec.
549 Garfield St.—2-1527
Hammond—Carl Etter, Sec.
601 Sibley St.
Hobart—William J. Flynn, Sec.
527 E. 3rd St.—359-J
Indianapolis—Clyde S. Marsh, Sec.
3326 Brookside Pkwy. N. Dr.—Cherry 5633-R
Kokomo—Leland Johnson, Sec.
1727 N. Lindsay—2-1629
Logansport—Glen A. Reid, Sec.
511 Erie Ave.—3650
Mishawaka—George Corbridge, Sec.
908 Leland, South Bend, Ind.—20977
Muncie—D. E. Tobey, Sec.
316 S. Mulberry—2-2692
South Bend—Stanley Kazmirski, Sec.
510 N. Birdsell St.—3-5588

Tell City—Gene H. Schnock, Sec.
906 13th St.—511
Terre Haute—Roy W. McCray, Sec.
1638 N. Center St.—C-7566
Wabash—Donald S. Brown, Sec.
443 W. Main St.—669

IOWA
Clear Lake—B. D. Merriman, Sec.
208 W. Main St.
Council Bluffs—Roy Harding, Sec.
Box 189—8105
Des Moines—Don Davidson, Sec.
4424 Carpenter Ave.—5-6033
Harlan—Edgar E. Larson, Sec.
1212 6th St.—469
Sioux City—Wm. E. Hagen, Sec.
1321 26th St.—57537
Waterloo—George H. Deitz, Sec.
1419 E. 4th St.

KANSAS
Abilene—C. A. Adelson, Sec.
905 N. W. 2nd St.
Arkansas City—Harry McCullough, Sec.
Fire Dept.—2377
Hutchinson—Paul Goodman, Sec.
624 E. 6th St.—4674
Junction City—Jack Montgomery, Sec.
R. R. No. 2, Chicken House
Kingman—Stanley A. Reynolds, Sec.
223 No. Main St.
Manhattan—A. Howard Melander, Sec.
Box 612, Kansas State College—2-8476
Pittsburg—W. Howard Millington, Sec.
Box 226—1013
Pratt—Jack R. McNichols, Sec.
411 S. Mound
Topeka—Dr. Luther A. Dodd, Sec.
927 Kansas Ave.—4949
Wellington—Ernest G. Whomans, Sec.
117 E. Harvey—1269
Wichita—Wayne Hubbard, Sec.
R. R. 4—5-3271

KENTUCKY
Louisville—George R. Ewald, Sec.
2191 Barringer Ave.—Mag. 7668

MARYLAND
Baltimore No. 1—Robert MacEnary, Sec.
1729 N. Payson St.—Lafayette 5001
Baltimore No. 2—Roland L. Cavalier, Sec.
626 Ingleside Ave., Catonsville 28—
Lexington 0582

MASSACHUSETTS
Chicopee—Dennis C. Ryan, Sec.
14 Hope St., Williamst
Conway—Michael W. Eugin, Sec.—45
Holyoke—Wm. McDonald, Sec.
32 View St.—6009
Marlboro—Robert Chamberlain, Sec.
196 Lincoln St.
New Bedford—John R. Breden, Sec.
3 Chaney Ave., Fairhaven, Mass.
Northampton—Charles Brambilla, Sec.
15a Park Ave.—1384-W
Quincy—Sylvester J. Ryan, Sec.
99 E. Squantum St., No. Quincy
Springfield—H. A. Buzzell, Sec.
115 State St.—2-9442

MICHIGAN
Adrian—E. P. Myers, Sec.
c/o Western Union
Albion—Norman Murray, Sec.
c/o Gale Mfg. Co.
Allegan—W. H. Wheeler, Sec.
180 So. Main St.
Ann Arbor—Carl A. Donner, Sec.
741 Gott St.—25265
Battle Creek—Carl S. Gray, Sec.
705 Security Tower—24046
Bay City—Howard McNeil, Sec.
1208 Main St., Essexville—6548
Belding—Robert E. Rockefeller, Sec.
206 Wilson Ave.—808-J
Big Rapids—Jim Middleton, Sec.
Headacres—231
Boys City—Don Fox, Sec.
Route No. 2—277F4
Charlevoix—Charles Duer, Sec.
Dearborn—Frank C. Trille, Sec.
8564 Pinehurst, Detroit 4—NO 6753
Detroit—Fred J. Fox, Sec.
10982 Longview—Pinegro 2254
Eaton Rapids—Don Bothwell, Sec.
R. R. No. 4—5470
Escanaba—Rupert Prinski, Sec.
906 7th Ave., S.—232-W
Flint—John G. Ritchings, Sec.
1024 Dupont St.—4-2381
Gaylord—Harry Glidden, Sec.
Grand Rapids—Henry Steinbrecher, Sec.
643 Lake Dr., S. E.—Glendale 44002
Greenville—Ernest L. Fries, Sec.
412 W. Montcalm St.—633
Grosse Pointe—Lou Walley, Sec.
3529 Dickinson Ave., Detroit—LE 1024
Hamtramck—Louis R. Harrington, Sec.
1433 Natl. Bk. Bldg., Detroit 26—CA 1621
Hart—Loyal Churchill, Sec.
Holland—Willis A. Diekema, Sec.
130 Central Ave.—3145
Holly—Emmett J. Leib, Sec.
Postoffice Bldg.—2971
Ironia—J. H. Higbee, Sec.
464 Lafayette—414
Iron Mountain—L. D. Tucker, Sec.
Iron Mountain News
Jackson—William H. Fisher, Jr., Sec.
2711 Clinton Rd.—8967

Kalamazoo—Louis F. Brakeman, Sec.
35 Texas Rd.—24198
Lansing—Homer E. Purchis, Sec.
512 Carlton Terr.—24670
Lowell—Earl McDermid, Sec.
R. F. D. No. 3—379F11
Ludington—M. J. Anderson, Sec.
402 S. James St.—285
Manistee—Charles Boyer, Sec.
433 River St.—31
Marcellus—Carroll B. Jones, Sec. 2051
Marquette—Dr. Luther S. West, Sec.
137 Ridge St.
Marshall—John DeMott, Sec.
817 W. Hanover St.—1062-R
Midland—G. Warren Abbott, Sec.
208 Harrison St.—1892
Milan—Grant M. Jones, Sec.
33 Tolan St.—44
Mt. Pleasant—Philip R. Kane, Sec.
433 S. Mission—24-433
Muskegon—Guy Slattery, Sec.
1148 Fourth St.—255-280
Niles—Lester L. Lioter, Sec.
220 N. 16th St.
Northville—Charles F. Strautz, Sec.
442 Randolph St.
Oakland County—Glen Rounds, Sec.
20779 Panama, Van Dyke, Mich.—TW 17240
Petoskey—Kenneth Wykon, Sec.
1313 Howard St.
Pontiac—Lawrence Beeler, Sec.
214 Renshaw St., Clawson—Cadillac 7070
Port Huron—Stanley F. Pearson, Sec.
626 White St.—4489
Redford Area (Detroit)—John J. Corbin, Sec.
20621 Santa Clara—GA 9077-W
St. Louis (Gratiot County)—R. T. Paulus, Sec.
Breckenridge—19
Saginaw—Edward Blum, Sec.
515 Nimons St.—8190
Sparta—Marshall L. Vaughan, Sec.
King Blvd.—2232
Sturgis—Kermit House, Sec.
605 Cottage St.—634-R
Tecomseh—Garth Hall, Sec.
406 N. Union St.—202-R
Three Rivers—A. H. Turnbull, Sec.
110 West St.
Traverse City—L. J. Scratch, Sec.
118½ S. Union—9941
Vicksburg—Duane Hubert, Sec.
409 So. Main St.
Wayne—Harold A. Kahler, Sec.
3252 Third St.—1187
Whitehall-Montague—Joseph V. Sika, Sec.
Montague

MINNESOTA

Austin—Kermit Meyer, Sec.
709 Nicholson St.
Hibbing—Hugh L. Sullivan, Sec.
2821½ 2nd Ave., E.—1197H
Minneapolis—Kermit K. Steensland, Sec.
4305 W. Bronson—WA 2454
Virginia—Harold J. Anse, Sec.
Court House—1700

MISSOURI

Carthage—G. R. Corwin, Sec.
821 Clinton St.—4336
Centralia—Ken Way, Sec.
304 E. Sneed St.
Clayton—Arthur H. Nolan, Sec.
1254 Moorlands Dr., Richmond Hts. 17—
HI2350

Hermann—Walter Junge, Sec.
808 Goethe—227-J
Joplin—Claude Payne, Sec.
1910 Main St.—180
Kansas City—Bert F. Phelps, Sec.
6035 Park Ave.—Hiland 3509
Mexico—Jack Spurrer, Sec.
501 N. Western Ave.—1783-W
St. Louis—Dick Bernhardt, Sec.
3514 Edmundson Rd.—WI 0684
Union—Herbert E. G. Maune, Sec.

NEBRASKA

Lincoln—Lester L. Folight, Sec.
3408 South St.—4-2491
Omaha—Dwight E. Slater, Sec.
122 N. 11th St.—Atlantic 9485
Scottsbluff—Leonard Harrison, Sec.
2415 Ave. A—975-M

NEVADA

Reno—John S. Field, Sec.
15 W. Second St.—3566

NEW JERSEY

Bayonne—John Grenda, Sec.
71 W. 26th St.
Bridgeport—George S. Moore, Jr., Sec.
558 South Ave.—592-W
Camden—Willis Lewin, Sec.
3057 Chesapeake Rd.—4-0095-W
Garfield—Nicholas Sarcomanno, Sec.
436 Palisade Ave.
Hackensack (Teaneck)—Richard E. Rodda, Sec.
Town House, Teaneck—7-7130
Jersey City—John J. Briody, Sec.
110 Lincoln St.—Jo. Sq. 2-1841
Lyndhurst—John Edmonds, Sec.
439 2nd Ave.—RY 2-0876
Newark—E. R. Sandiford, Act. Sec.
6 Winsor Pl., Bloomfield
Passaic—John L. Alfieri, Sec.
118 Washington Pl.
Paterson—Emil Battalino, Sec.
25 Doremus St.—SH 2-4286
Penns Grove—Joseph T. Norton, Sec.
(Carney's Point)
R.F.D. No. 2, Swedesboro—0165R-11
Union City—Paul J. Donahue, Sec.
239 Beacon Ave., Jersey City—Jo. Sq. 2-0408

Wood-Ridge—Frank C. Gardthausen, Sec.
325 Center St.—RU 21906

NEW MEXICO

Albuquerque—Wm. E. Ryder, Sec.
912 N. Vassar
Las Vegas—Ross E. Thompson, Sec.
925 7th St.
Santa Fe—G. Page Miller, Sec.
P. O. Box 1332—2436

NEW YORK

Batavia—Merle D. Cole, Sec.
12 Park Ave.—2212-J
Bath—Harold Richardson, Sec.
205 W. Washington Ave.—634
Binghamton—Franklyn Daley, Sec.
(Johnson City)
9 Cedar St.—4-2203
Bronx (N. Y. C. No. 1)—John T. Egan, Sec.
2794 Lattin St., Bronx 51—TR 2-9527
Brooklyn (N. Y. C. No. 2)—Frank Steinacker,
Sec.
194-44 114th Rd., St. Albans 12, N. Y.
Buffalo—James Irving Matthews, Sec.
305 North Drive—Amherst 8893
Cortland—Claude Babcock, Sec.
12 Clinton St., Homer, N. Y.—246-J
East Aurora—Loran Lewis, Sec.
402 Fillmore Ave.—1005-M
Elmira—L. Jerome Wolcott, Sec.
Federation Bldg.—5137
Endicott—Karl D. Smith, Sec.
412 Hannah St.—2593-J
Geneva—Charles L. Bennett, Sec.
118 William St.—3780
Gowanda—Robert DeNoc, Sec.
179 Buffalo St.—293-R
Hamburg—Julius F. Fors, Jr., Sec.
Clark St.—Gar. 3434 (Buffalo)
Hornell—R. Denbraven, Sec.
14 Mays Ave.—1440-R
Jamestown—Earl Guertin, Sec.
9 Gifford Ave., Lakewood—3-472
Keomore—J. D. Schoepf, Sec.
136 Fowler Place
Manhattan (N. Y. C. No. 3)—Ted Livingston,
c/o Mills Music, Inc., New York 19—
COL 5-6347
Middleburgh—Joseph E. Burger, Sec.
Box 97
Newark—Robert Strine, Sec.
138 S. Main St.—164
Niagara Falls—Stuart E. Whitmire, Sec.
802 16th St.—2-4005
Olean—Paul W. Coughlin, Sec.
415 S. Union St.—3855
Pena Yan—Wade Logan, Sec.
273 Lake St.—87
Rochester—S. C. Seelye, Sec.
9 Selden St.—Stone 5631
Rochester (Genesee)—Larry Williams, Sec.
16 Cooper Rd.—Char. 1358
Schenectady—W. G. Taylor, Sec.
1181 Ardsley Rd.—4-6986
Seneca Falls—F. L. Huntington, Jr., Sec.
85 Cayuga St.
Springville—Leo H. Pearson, Sec.
Troy—Donald E. Young, Sec.
835 6th Ave., N.—North 686-J
Walton—Samuel H. Pond, Sec.
121 Delaware St.—95-J
Warsaw—Phil Embury, Sec.
30 Park St.—313

OHIO

Akron—H. A. Mathews, Sec.
125 S. Main St.—JE 3157
Alliance—Wilbur Martin, Sec.
736 Hartshorn St.—4755
Berea—Floyd A. Ball, Sec.
35 Crocker St.—5772
Canton—James H. Emsley, Sec.
300 Citizens Bldg.—22702
Cincinnati—Lou Fischer, Sec.
6728 Doan Ave.
Cleveland—Rudolph F. Verderber, Sec.
1407 Term. Tower Bldg.—Main 2070
Columbus—Harry A. Johns, Sec.
101 N. High St.
Dayton—Charles W. Krick, Sec.
920 Nordale Ave.—Mad. 2922
Defiance—R. C. Albertus, Sec.
114 Clinton St.—4472
Elyria—Charles DeBracy, Sec.
841 Brownell, Lorain
Findlay—Joe Roether, Sec.
McComb, Ohio—3025
Fremont—Charles A. Johnson, Sec.
915 Christy Blvd.
Hamilton—James R. Fisher, Sec.
304 Marcia Ave.
Kent—B. J. Amick, Sec.
526 Vine St.
Lakewood—Theodore W. Spieth, Sec.
1385 Warren Rd.—LA 0417
Lorain—Bill Jahn, Sec.
2209 Harborview Blvd.—61706
Massillon—Paul Rutherford, Sec.
3178 Wildwood Terr.—7935
Medina—Leslie Ziegler
R. D. No. 6
Middletown—L. A. Pomeroy, Sec.
1220 Lind St.—2-6493
New Philadelphia—Terry Moore, Sec.
c/o VanLehn Hdw. Co.
Parma—Paul A. Brubeck, Sec.
6906 Hampstead—FL 6318
Toledo—John T. Ford, Sec.
2539 Wildwood Blvd.—WA 2973
Warren—George E. Seymour, Sec.
1771 Norwood Ave., N.W.—4101-K

OKLAHOMA

Bartlesville (Rice Bros.)—J. Frank Rice, Sec.
2204 Avon, Wichita, Kan.

Blackwell—Ed. Bagby, Sec.
206 S. Main St.—150
Cherokee—F. C. Kiewer, Sec.
200 S. Grand—279
Oklahoma City—Harold Bosworth, Sec.
312 Tradesmen's Nat. Bk. Bldg.—7-6614
Pryor—G. E. Riley, Sec.
121 N. Indianola St.—692
Tulsa—Sam Martinez, Sec.
1830 E. 15th St.—6-7395

OREGON

Eugene—B. H. Hunter, Sec.
Rt. No. 1, Box 253—3103-J2
Portland—G. T. McDermott, Sec.
Rt. 1, Box 48A, Oswego—5066

PENNSYLVANIA

Bloomburg—Charles H. Henrie, Sec.
639 E. 5th St.
Corry—A. J. Schaub, Sec.
501 So. Center St.
East Liberty—H. G. McCullough, Sec.
201 Collins Ave., Pittsburg
Harrisburg—A. F. Moyer, Sec.
Hotel Wayne—3-9319
Philadelphia—R. R. Galbraith, Sec.
986 Allen Grove St.
Pittsburgh—John M. Ward, Sec.
312 Bailey Ave.—Hemlock 8466
York—Joseph H. Mosser, Sec.
Mosser, Reynolds & Co.—7331

RHODE ISLAND

Pawtucket—Jack Carney, Sec.
R.F.D. 2, Valley Falls—Perry 5148

SOUTH DAKOTA

Vermillion—Burdette Benson, Sec.
17 So. Yale St.
Yankton—D. H. Stuelpnagel, Sec.
701 Locust St.

TENNESSEE

Memphis—A. D. DeKoskie, Sec.
1792 Madison Ave.

TEXAS

Austin—Chester E. Ollison, Sec.
707 E. 20th St.—2-1393
Dallas—N. O. Reed, Sec.
Dallas Power & Light Co.—C3331
Houston—Melvin G. Campbell, Sec.
4848 S. Main St.—K 3-1655
Lubbock—Jimmy Stiff, Sec.
2410 20th St.—21145
Pampa—Dr. W. C. Jones, Sec.
900 Christie St.
San Antonio—Ray S. Erlandson, Sec.
423 Thelma Drive—P21436
Wichita Falls—R. A. Wolf, Sec.
2017 Victory St.—7355

VIRGINIA

Newport News—George C. Phelps, Sec.
104 Wythe Pkwy., Hampton—N. N. 24118
Richmond—Edw. M. Eck, Sec.
1207 N. 35th St.—33726

WASHINGTON

Port Angeles—H. B. Malchior, Sec.
126 W. 1st St.—211
Tacoma—Paul Newman, Sec.
Pierce Co. Court House—Ma 7121

WISCONSIN

Algoma—W. Scott Canney, Sec.
Appleton—A. H. Falk, Sec.
219 W. Commercial St.—5382
Baraboo—Henry Griep, Sec.
North Freedom, Wis.—27-M
Beaver Dam—Charles R. Foulkes, Sec.
111 E. 3rd St.—705
Beloit—R. J. Finley, Sec.
118 Bluff St.
Brookfield—Wm. H. Behrens, Sec.
805 1st Center Ave.—3064
Green Bay—J. Leo Hauser, Sec.
1206 10th Ave.—Adams 3512
Kenosha—Chester Andrews, Sec.
6910 32nd Ave.—2-7156
Kewaunee—Louis P. Kasal, Sec.
1211 Milwaukee St.—247M
LaCrosse—Paul Youngdale, Sec.
114 No. 14th
Madison—J. B. Hermson, Sec.
831 Williamson St.—Fairchild 3388
Manitowish—Ed. W. Walthers, Sec.
1610 Michigan Ave.—8625
Marquette—Walter E. Pfeiffer, Sec.
1012 Carney Blvd.
Milwaukee—Robert H. Scott, Sec.
4143 N. 27th St.—Hilltop 0643
Neenah-Menasha—A. C. Haselaw, Sec.
Menasha—86
Oshkosh—Karl Krause, Sec.
411 Brockway—Bk. Hwk. 7926
Racine—Jerry Huggins, Sec.
507 Parkview—Prospect 6486
Shawano—Harold F. Reichel, Sec.
414 W. Richmond St.
Sheboygan—J. A. Sampson, Sec.
515 St. Clair—3842
Sturgeon Bay—Erwin Smejkal, Sec.
Rt. 2, Box 106—1232P23
Waukesha—Donald W. Barney, Sec.
222 Oakland Ave.—5975
Waupaca—Clyde Johnson, Sec.
R. R. 4
Waupun—Bert L. Blasius, Sec.
218 Roundsville—798
Wausau—Victor Gurnott, Sec.
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PARADE of CHAMPIONS

MEMORIAL COLISEUM
 Saturday, December 13, 1947
 8:15 P. M.

EVANSVILLE CHORUS
 KENTUCKY TROUBADORS
 SONGFELLOWS
 MID-STATES FOUR
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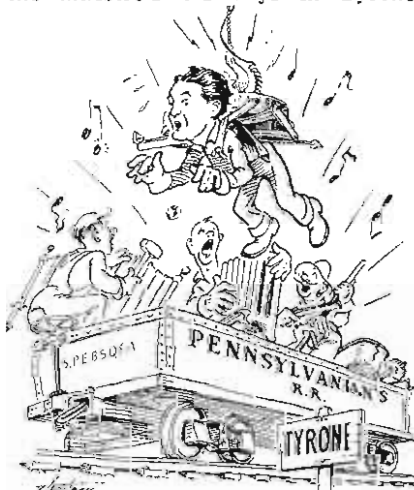
WARING WOWS WISCONSIN Joins Society



MEMBER FRED WARING

Following Fred Waring's broadcast from Sheboygan, Wis., March 15, the entire Waring troupe were guests of Sheboygan and Manitowoc chapters and the Chordettes. Waring received a traditional key to the city from Mayor Willard Sonnenberg, Sheboygan. Before inducting Waring into the Society (he had expressed his desire to join when the girls were on his N. Y. program earlier) he had to qualify as a barbershopper with three members of his band. As a full fledged member, he directed the chorus in The Old Songs.

In the post-broadcast program both chapter choruses, the Manitowoc Revellers and the Chordettes sang. Milton DeJen, Director of Manitowoc chorus, "covered himself with honors" at the piano. Ed Walthers executed a cartoon of Waring and his Scrap Iron Quartet emblematic of the maestro's old days in Tyrone.



SCRAP-IRON QUARTET

Penna. In his first appearance after returning to New York, Waring mentioned that he is now a Society member.

IS YOUR QUARTET NAME REGISTERED?

by Bill Otto

Injustice is being done to many quartets through the failure of some Chapter Secretaries to register Quartet names in accordance with Article XVIII of the Society's Constitution. The Registration List in the International Office reveals that the names of many well known quartets which have won honors in Contests, have not been registered by Chapter Secretaries. In several instances, other less well known quartets of the same name have had their names reported and are officially registered. Article XVIII of the Society's Constitution. says:

"Each Chapter Secretary shall report to the International Secretary the names of all organized quartets in his Chapter, and no quartets shall be recognized by the Society unless their names have been so registered at the International Office. The quartet first having its name registered shall be the only quartet by that name that shall be recognized by the Society, until such time as the quartet has disbanded. Each Chapter Secretary shall report to the International Secretary the names of quartets in his Chapter that have been properly registered and have since disbanded. The names of such disbanded quartets shall be withdrawn from the Society Quartet Registry. International Quartet Contest medallion winners shall have the right to retain the names of their quartets after disbandment".

All quartets who are not certain that their Chapter Secretary has complied with this Clause of the Constitution, are urged to send a request for registration of their quartet name directly to the office of the International Secretary—it will then be registered, (if no other quartet has already been listed under that name) and confirmed to the Chapter Secretary.

This is an important matter of which all quartets and Chapter Secretaries should be fully aware. Official registry of the name of your quartet can do much to avoid confusion and embarrassment.

MAILING THE HARMONIZER

With over 18,000 members the Society's problem in distributing the Harmonizer has become a serious one. Ultimately, it is hoped to have a complete mailing list of members and mail individually as do the national magazines. At the moment this is not feasible.

With this issue an experiment is being tried. Those secretaries who wished to do so addressed and stamped their Harmonizer envelopes and shipped them to the printer where the magazines were inserted and mailed. That explains why some members are receiving envelopes with a Cleveland postmark.

A Conventional Song^{*}

To be sung while enjoying

BLEND-ED-SPLENDID PABST BLUE RIBBON

[Respectfully dedicated to the Society for
the Preservation and Encouragement of
Barber Shop Quartet Singing in America]

*"Dear quartet singers, when you convene,
Here is a piece of advice mighty keen:
Sample Blue Ribbon's flavor so rare,
Blended and splendid beyond all compare!"*

*Convention City, Milwaukee Fair
You'll sing the praise of its virtues so rare—
But what you'll like best, while you are here,
Are tall foaming glasses of Blue Ribbon Beer!"*



Copy, 1947, Pabst Brewing Company, Milwaukee, Wisconsin

33 FINE BREWS BLENDED INTO ONE GREAT BEER

* To the Tune of "Beautiful Dreamer"

for fiesta time



... they're BOTH Dog-gone Good

When it's time to celebrate there's nothing like a good old tune for harmony and a good glass of beer for conviviality. We might even go so far as to say the better the beer, the better the harmony. So for best results when the old gang gets together to pipe a few tunes be sure there's plenty of that good old Frankenmuth Beer or Ale on hand. We're sure you too will say it's Dog-gone Good.

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