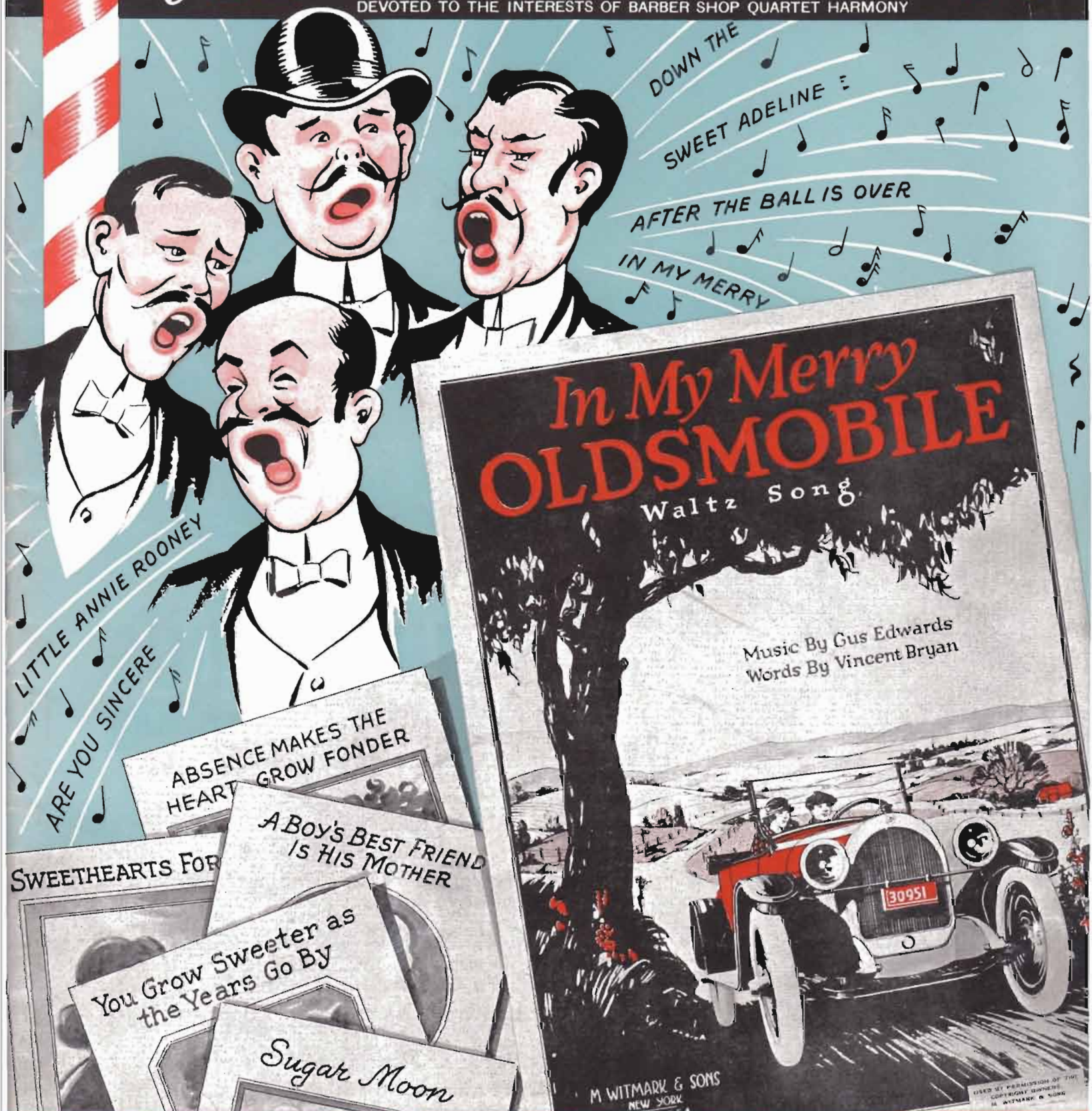


THE HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



DOWN THE

SWEET ADELIN

AFTER THE BALL IS OVER

IN MY MERRY

In My Merry OLDSMOBILE

Waltz Song

Music By Gus Edwards
Words By Vincent Bryan

ABSENCE MAKES THE
HEART GROW FONDER

A BOY'S BEST FRIEND
IS HIS MOTHER

You Grow Sweeter as
the Years Go By

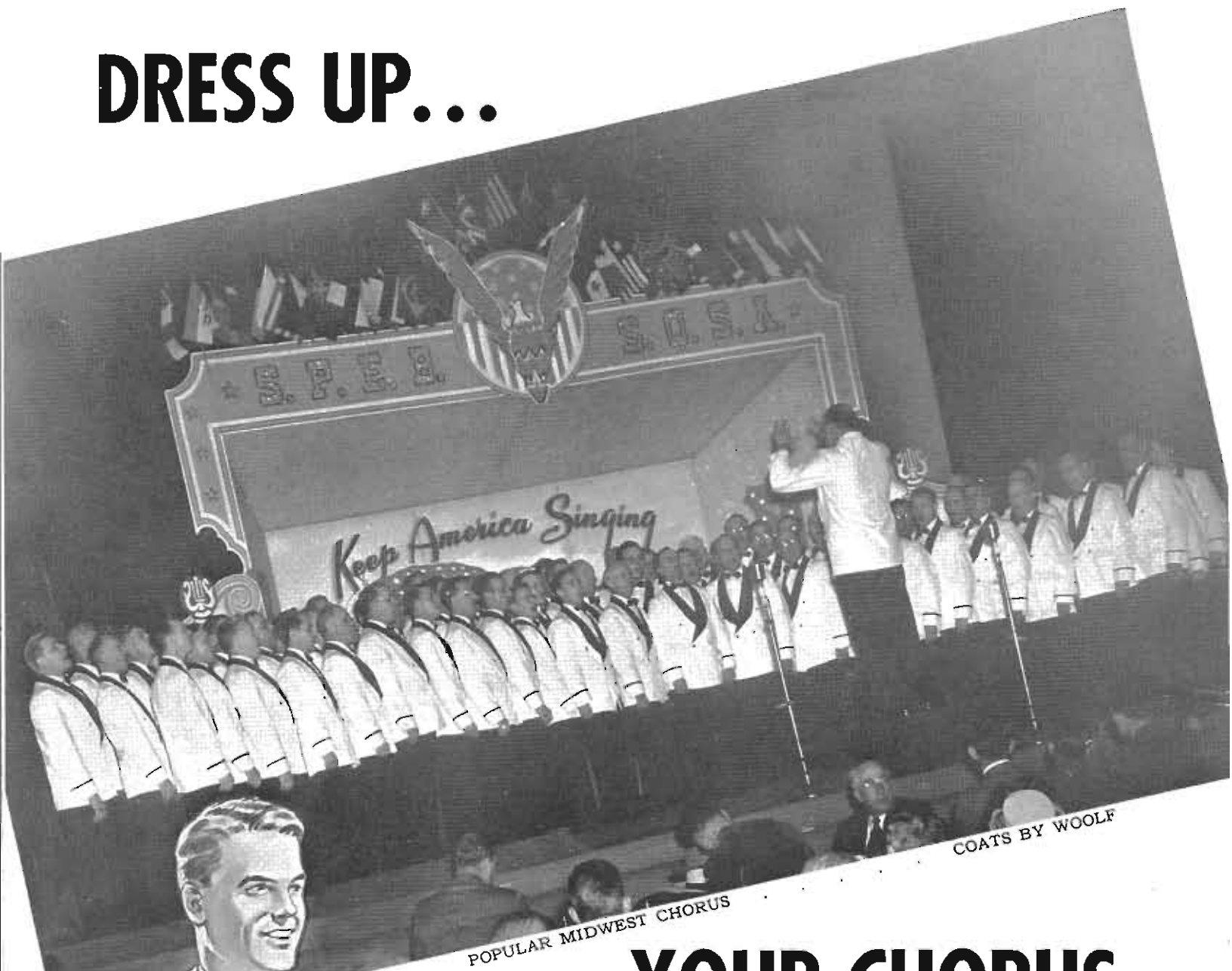
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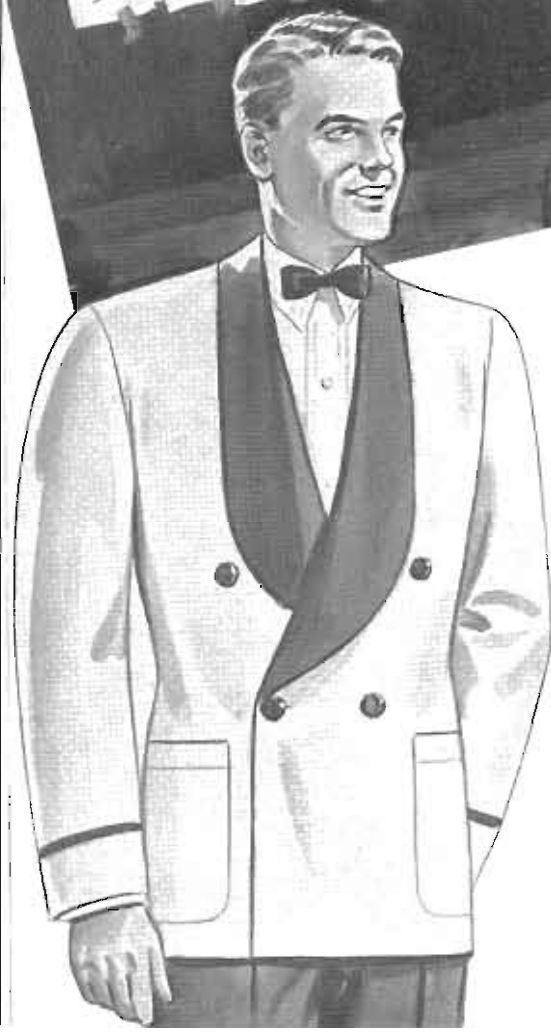
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BUFFALO CONVENTION AN ASSURED SELL-OUT

Registrations Flood Int'l Hq.

Friday and Saturday, June 10 and 11, 1949, will see between 3,000 and 4,000 barbershoppers converge on Buffalo for the Society's 11th Annual Convention and Quartet Contest; in fact, Int'l Board members and many other registrants plan to reach the Convention City on Tuesday and Wednesday of the Big Week. Final event, as usual, will be the Sunday Morning Glow (10 to 2.)

The location is particularly accessible for SPEBSQSA members in Ontario and the Eastern States area and advance registrations strongly indicate that they will take advantage of it. But, even this early, the Middle West, the Pacific Coast States, and the South West were heavily represented in the early remittances received at Detroit. Forty U. S. and Canadian quartets, chosen in the 13 Regional Preliminaries, April 30 and May 1, will compete in the Buffalo Semi-Finals on Friday morning and afternoon, June 10. The fifteen best will be certified to the Finals Friday evening.

Five of those will be picked for the Saturday night Medalist Contest. The Society's 10 Int'l Champions of previous years will be invited to appear on the Saturday night show. On Saturday afternoon the customary Jamboree will give the 25 quartets eliminated in the Semi-Finals an opportunity to let their hair down and strut their stuff for the big audience. On Sunday morning all 15 Finalists will make up the informal program of the Breakfast and Morning Glow.

Int'l Committees will hold conferences Wednesday morning and afternoon. The 1948-49 Int'l Board meets in three sessions, Wednesday evening, Thursday morning and Thursday afternoon, and the 1949-50 Board holds its organization meeting Thursday evening. On Saturday there will be 5 major conferences: 1. Captain

(Continued on page 4)

MID-WINTER INT'L. BOARD MEETING AT TOLEDO TO FEATURE "CHAMPS"

INT'L HQ. TO CHANGE ADDRESS DEC. 1, '48

The continued steady growth of the Society has made necessary the moving of the Int'l Secretary's office to new and much larger quarters. The change-over will take place on December 1, without any interruption in the functioning of the office, now staffed by 10 full-time employees. The new address is 20619 Fenkell Avenue, Detroit 23, Michigan. Telephone: KENwood 2-8300.

The new office will occupy an entire and practically new building, which has 3,000 square feet of floor space, exactly twice the size of the present office. It is located a mile west of the present address, and will be served by the same branch post office as is the present office, which means there will be no change in the Detroit postal zone. In fact it is directly across the street from the (Brightmoor Branch) Post Office, which fact was one of the reasons for choosing the new address over several other possibilities.

POTENTIAL JUDGES TAKE NOTICE

Applications are now being accepted from Society members who feel they can qualify as a contest judge. For application form and further information please write Bill Otto at our Detroit Office.

FRANK H. THORNE, Chairman
Contest and Judging Committee

The Int'l Champions and all 1948-49 Medalist Quartets plus the Antlers and Chordettes will be on Toledo's Parade program following the January 1949 Mid-winter Int'l Board meeting.

Local committees in charge of hotel, publicity, entertainment and parade details, appointed by Chapter President Jack Ford, rolled up sleeves and went to work. As a result, the Pittsburghers, Mid-States, Clef Dwellers, Westinghouse, and Four Shades of Harmony were signed up for the Saturday night, January 15, Parade and Michigan's Champion Antlers and the sweet-singing Chordettes (Sheboygan, Wisconsin, girls' barbershop quartet) were added for good measure. Captain George W. Campbell (Cincinnati) will lead the audience singing.

Board members will begin arriving in Toledo Thursday evening to be on hand for the two solid days of Committee and Board meetings that will get underway at 9 a. m. Friday. The location of the January 1950 Mid-winter Board Meeting and of the Society's 13 Regional Preliminaries on April 30 and May 1, 1949, will be decided by the Board during the Toledo meeting. It is evident that this year, more than ever before, the Mid-winter get-together will be an Int'l Convention in miniature and hundreds of Society members and their families will make the trek to Toledo for the week-end. (See center spread in this issue for full details).

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PRESIDENT'S COLUMN

by O. H. King Cole

In a recent exchange of correspondence with one of our District officers, it was a distinct surprise for me to learn that some of our members apparently question the value of choruses within our Society. Let me be so bold as to remark that any chapter which doesn't make full use of its possibilities for developing a chorus, is not getting all the benefit out of barbershopping that it should.

While, originally, Chapters were primarily concerned in developing quartets, it is only natural that this interest should expand to include the development of fine choruses. The aim of our Society is to preserve and encourage barbershop quartet style singing and this may be through the medium of both quartets and choruses.

I firmly believe that the reason some of our older chapters have lagged in spirit, has been due to the fact that they were only interested in developing quartets, whereas, if they had been thinking in terms of putting all of the members to work, singing in a chorus, individual interest would have been stimulated. Any chapter that has a good chorus is not going to run into too much difficulty. It will maintain a good attendance and membership record. To keep people happy, you have to keep them busy. It's the chapters that don't provide sufficient ac-

tivity for all of their members that run into trouble.

Many members who hesitate to sing in a quartet are anxious to participate in a chorus. After they learn their parts and acquire a measure of self-confidence, they are willing to try their part in a quartet. The principle advantage of a chorus though, is the interest it engenders in all members. It enables everyone to participate. It makes the individual member feel that he is an integral part, active in the affairs of the chapter.

The Land O'Lakes District has taken the lead in promoting chorus competition between chapters. Three annual contests have proven that better Inter-Chapter Relations have resulted from such events. For one thing, more barbershoppers will assemble for this event than will gather together for a Parade. Reason—they are participants, not merely spectators.

It is interesting to note that the Indiana-Kentucky District has adopted the idea of holding chorus contests. Their initial contest held at Indianapolis on September 26th was highly successful from every angle. It is hoped that more Districts will follow suit and it is not unlikely that in the near future we will have Inter-District Choral Competition which in turn will pave the way for an International Event similar to our present International Quartet Competition.

By all means—let's encourage every chapter to build a good chorus which automatically will serve as a source for more quartets.

At an annual dinner sometime back,

attended by many Railroad Executives, traffic men and large shippers—I happened to be seated next to the Vice President of one of the large railroad systems. As the evening wore on, several barbershoppers from my chapter gathered around to do some woodshedding, and you should have heard the bass voice coming from this Railroad Vice President. He confided to me that he would stop talking business anytime to join in some good old barbershop quartet singing. I would mention his name but it might constitute a plug for his line. The moral is . . . Sing anything . . . anywhere . . . the chances are the fellow next to you will like it better than what he may be doing.

Which also reminds me that I attended a convention in Atlantic City this past summer (it's not unusual to hold a convention in Atlantic City), and several of the large suppliers took over the ballroom and invited the conventioners to a cocktail party. A strolling unit consisting of a violinist, accordionist, and guitarist made the mistake of playing and singing "I Had a Dream Dear," and in no time at all, individuals deserted groups with whom they had been conversing and converged on the music. Yes—you are right—I looked at some lapels and sure enough I was among a group of barbershoppers. From that time on the complexion of the music changed to barbershop style and it stayed there. Everyone had more fun and we felt we were among friends. Moral—more barbershoppers should wear lapel buttons all the time to identify themselves.

Buffalo Convention

(Continued)

Campbell's class for song leaders and masters of ceremonies. 2. Tom Needham's class for chorus directors. 3. Maynard Graft's round-table discussions for District officers. 4. Conference of Chapter officers. 5. School for Contest Judges (and those interested in judging).

Registration books (of coupons) will be mailed out from Detroit starting the first week in December and all orders will be filled in the exact sequence in which they have been received. Immediately upon receipt of registration books, the hotel reservation coupon should be torn out and sent airmail to the Convention Housing Committee at Buffalo with instructions as to accommodations desired, time of arrival and departure, etc.

The registration fee per person is

\$7.50. Checks should be made out to SPEBSQSA, Inc., and mailed to the Int'l Secretary's office in Detroit (address 18270 Grand River Avenue, Postal Zone 23, through November 30—on and after December 1; 20619 Fenkell Avenue, Postal Zone 23). Don't delay! As this is being written (October 22) advance registrations have already passed the 600 mark. An application blank isn't necessary. Just write your name and address on a piece of paper—attach your check—and mail to Detroit.

Each Chapter President and each Chapter Secretary should have a Chapter Reference Manual and should refer to it frequently.

"LET'S HARMONIZE"

Carry One With You

The new booklet, "Let's Harmonize" has been long in the making . . . but is well worth waiting for. A foreword introduces the Society's background and present status. "The International Organization" page highlights aims, personnel and duties. Two pages are devoted to "What Is Barbershop Harmony?" Judging, choruses, community services, parades give additional background for "How to Organize a Chapter in Your Community". It includes a list of Int'l. officers to show the kind of people who steer the Society.

Just as a picture book, it is intensely interesting even to the long-time member. The special committee of J. F. Knipe, Ch'm'n., O. H. King Cole, Walter Jay Stephens and Clare E. Wilson have done a splendid job. It is the sort of thing that many will carry with them. And it's free for the asking.

B. S. HARMONY ROCKS MT. McKINLEY



By Tom Needham

The Harmonizer salutes a brand new "baby", the Fairbanks (Alaska) Chapter of SPEBSQSA. The seed from which this chapter grew was planted by L. A. Moore of the Department of the Interior and the Anchorage, Alaska Chapter, of which he is the Chairman of Publicity. Moore contacted Chet Burns in Fairbanks to "sell" him on barbershop quartet harmony. He found Burns already "sold" and the result is a red hot chapter to offset those cold northern nights, 31 members signing the pe-

tion. Walter S. Calhoun, P. O. Box 1313, is Secretary.

The Anchorage Chapter is sponsor and the charter is to be presented soon by Moore. Despite the mountainous country and the distance, Inter-Chapter Relations and friendly competition between sponsor and baby have already started to take form. Dog sled travel between the two outposts is expected to double and the Northern Lights will shine merrily with that harmonious barbershop glow.

CHICAGO TRIBUNE
MUSIC FESTIVAL

Maintaining its place in radio line-light, Chicago, Illinois No. 1 Chapter Chorus (augmented by two other Illinois Chapter Choruses—Oak Park of which Dick Svanoe is Director, and Aurora of which Bob Haeger is Director) sang in the Chicago Tribune's Annual Charity Musical Festival at Soldiers Field, August 14, under the direction of Past International President Frank Thorne.

Introducing this chorus, Phil Maxwell, director of the Musical Festival, stated:

"I present a group of talented gentlemen who have established themselves as one of the most popular attractions at the Chicagoland Music Festival. A brilliant male chorus composed of Barbershop quartets,"

a fitting introduction for the fine group of singers assembled in the presence of 100,000 music fans.

The fine presentation of the combined choruses (now known as the Chicago Music Festival Barber Shop Chorus) was broadcast by Mutual. It is interesting to note that each year only one hour of the four hour event is broadcast and for the past three years the Barber Shop Chorus has been included in that favored spot. Director Thorne has done a remarkable job.

QUARTETS AT ILL. STATE FAIR

By Earl Bach

(Pres. Bloomington, Ill. Chapter)

The Illinois State Fair closed its 1948 Show with a Barbershop Harmony Program on the night of August 22, 1948. The quartets which participated were the Capitoleers of Springfield, the Promenaders of Decatur, the Mid-states Four of Chicago, the Misfits of Chicago, and the Doctors of Harmony of Elkhart. The Decaturettes were also on the Program. The Program was opened and closed by the Corn Belt Chorus of Illinois, and the Program was well received by the largest audience which has yet attended a Barbershop Show at the Illinois State Fair.

Illinois pioneered the staging of a Barbershop Show as a major attraction in 1946 and each year the crowd has been better.

The staging of the Show is by the members of the Society, Governor Green being a staunch supporter of the Organization and a member of the Chapter at Bloomington, Illinois.

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By Walter Jay Stephens

International Chairman
Public Relations

Very often the question is asked, 'What does Public Relations mean?' Many complicated definitions have been advanced but if we were to put them in simple words they would really boil down to 'the knack of making friends publicly.' Whenever you come into contact with the public and the spot light of a critical public eye is focused on you it resolves itself down to the final point of whether or not you have made a favorable impression . . . that your actions were in good taste . . . that you have made public friends for yourself—your chapter—your Society.

Public Relations centers around YOU. The first stage centers around your good behavior and public acceptance of your performance. The second stage centers around the proper interpretation and reporting of the news through all publicity channels. Making friends in your contacts with the general public is really human relations and therefore your Public Relations, defined, means GOOD CONDUCT AND GETTING CREDIT FOR IT.

As a good member of our Society, we don't have to tell you how to make friends. Your experience in public affairs should tell you that your good conduct is the measuring stick to favorable public acceptance. What determines the quality of our Public Relations program is the quality of your good conduct in contacts with the public at all times. Every time you perform publicly you have committed an act, good or bad, of Public Relations. Unfortunately, too many members think about their Public Relations far too infrequently or not at all. A few have entirely disregarded all standards of good conduct at after glows or hospitality affairs. Your Public Relations is not complete without a true regard for the homely virtues of honor, honesty, decency and sobriety. Each contributes its share of the rich pattern of what is accepted as good conduct and good Public Relations.

Cultivate the fine qualities of reflecting good conduct in public and help your Society uphold the reputation we strive for—a high standard of Public Relations to earn favorable understanding and acceptance.

"GUESTS PLEASE REGISTER"

In answer to a demand from chapters for an official SPEBSQSA Guest Register, to be used at the door on meeting nights, and at special events, such a book is now available from the Int'l. Office at a price of \$3.50. It is sturdy and attractive. The cover bears a reproduction of the Society's official emblem and the words "Guest Register", in gold. The pages are lined to give address and Chapter. Dimensions are 9" x 11"—100 pages—with 14 lines to a page.

Send in your order (no advance remittance necessary) and you will receive the book and an invoice.

INCORPORATION LESSENS LIABILITY

SPEBSQSA has chapters which have incorporated within their own states for reasons which, in part, are highlighted in the Kiwanis Magazine. It says: "If the diving board is defective in that swimming pool your Kiwanis club built for the youngsters of your town, and it should break and injure a child, every individual member of your club would be liable for a suit brought in behalf of the injured child. Your club may send children to a summer camp in a truck. If that truck should be wrecked and careless driving be proved in a damage suit in behalf of one or more of the injured children, every individual member of your club would be liable for the damages awarded by the court.

"If you sponsored a football or baseball game for Kiwanis charities and the grandstand collapsed, a suit might be brought by the injured. If the suit were successful, every member would be liable to the last dollar awarded. All this liability can be avoided if you will incorporate your club. In most states a non-profit corporation is liable only to the extent of the assets of the corporation. In others, only the officers of the corporation are liable . . ."

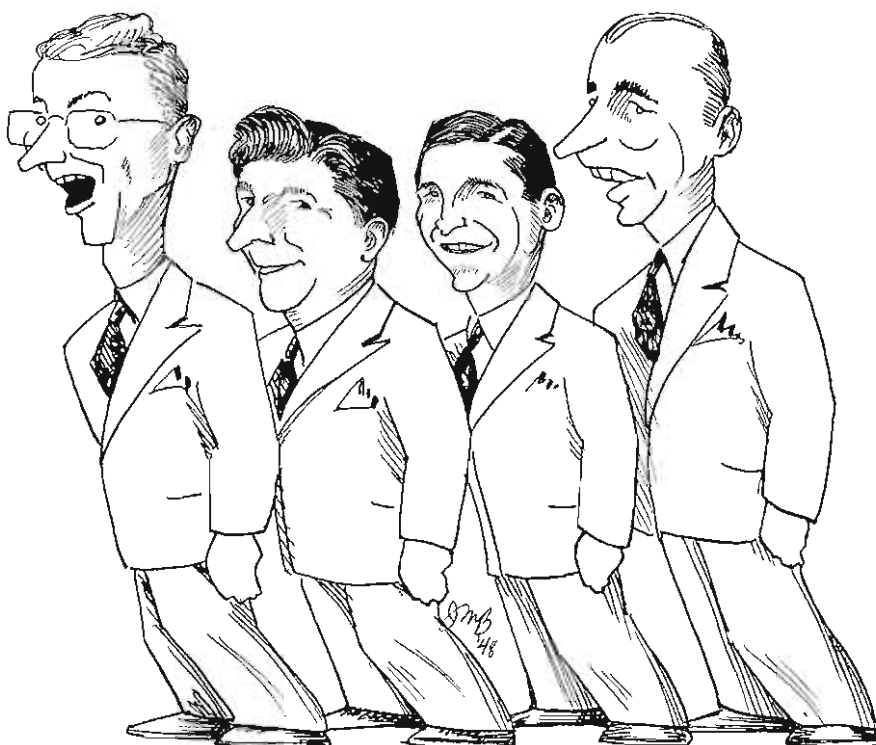
Kiwanis Magazine adds that in all parts of the country the laws favor non-profit organizations formed for charitable and welfare purposes. SPEBSQSA has something of both and will have more of the same as time goes on. Get facts from the Int'l. office.

INVITE AUDIENCES TO MEETINGS

In most cases quartets appearing in public can graciously invite interested members in the audience to "come and look us over" and then give the date and place of chapter meetings. We are reminded of this by the fact that the Four Pops, when singing at Chicago's Railroad Fair, gave the audience a little routine about the Society and about their own chapter, together with an invitation to come and sing with any of the Society's chapters.

Bob Hockenbrough of the Four Pops wants to know whether such an invitation is permissible, and maybe others have that same question in mind. It is not only permissible but highly desirable. We agree with Hockenbrough that "this is our most valuable type of publicity" and the Harmonizer wishes to encourage more quartets to give a highlight or two about the Society and invite the audience to investigate if interested.

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



The Pittsburghers—1948-49 Champs—as seen by Beaudin

MY GOLD MEDAL

By Tommy Palamone

Lead of The Pittsburghers

My one aim in life, after I joined the Society, was to win one of the gold medals. I would not rest or even permit myself to die until I could say, "This gold medal is mine". In Oklahoma City, this aim became a reality. For two weeks after O. C. (the city, not Owen Cash), I almost wore out the living room mirror admiring it. I had worked hard to earn it. Then my balloon head started to deflate with the realization that probably part of the medal belonged to others. Yes, a piece belonged to my wife, who struggled along with me.

Another piece to my mother who encouraged me as only a mother can. Other pieces belong to the members of our local chapter who urged us on. Additional portions belong to officers of our international organization who never fail to give you that pat on the back. If I tried to divide it up, the hundreds of persons I have mentioned would not get very much.

But this medal does not belong to them as much as it belongs to the 25,000 members stretched across Canada and forty of our states. Without them, the gold medal they now permit me to wear would only be an insignia of limited achievement. To you members throughout our Society, I say thanks, and at parades or conventions, if you desire, I will let you wear the portion of the medal that I first thought was mine, but in reality is yours.

This we like . . . particularly the final thought . . . Eds.

"WHY NOT YOUR OWN EMCEE?"

There are two kinds of Masters of Ceremonies, the Emcee who considers his own act a main part of the Parade or show, and the Emcee who subdues his personal participation in the interest of the over-all presentation. It is possible that the former still has a place in a Parade presented by a chapter just feeling its way along in the early stages of community relations, and unable as yet to bring in some of the "name" quartets. In that case the Emcee may contribute an additional element, usually humor, to round-out the show.

But the need for that specialized aid becomes less and less as chapters learn how to present a show, and learn also that the presence of Big Names is not necessarily assurance of financial success. Great numbers of successful Parades have been put over with local or nearby talent. Yet SPEBSQSA's champions and other top-notch quartets will continue in demand because there is no guesswork. They deliver.

In either case it is well to have an Emcee with SPEB background who knows the participating quartets, their records and personal facts about them, while being able to give the audience succinct and accurate touches about the Society. He should not take the attitude that the audience is his victim to be crammed to the gills with statistics and data about the Society. That doesn't set well.

There are many reasons why the Emcee who is a Society member is preferable to the outsider. We present our own quartets, almost invariably, why not our own Emcees?

CLOSE HARMONY OR BARBERSHOP WHAT DO YOU THINK?

By Ed Liebermann
Past President Teaneck, N. J.
Chapter

It seems to me the time has come to correct the title (originated in jest) of our fine society. At the present time, because of phenomenal growth, and actual practice, it is now a misnomer. Admitting we want to preserve quartet singing, we must also admit, we have grown far beyond that stage with our many fine choruses.

Using as a basis the figures given in the August 1948, *Harmonizer*, let us analyze them and see why we have gone beyond the stage of quartet singing exclusively. We have about 500 chapters, and 25,000 members. Out of this number we have 1,800 organized quartets, representing less than 35 percent of the entire membership. A 100 percent quartet organization would be comprised of 6,250 quartets more than 3 times the present number registered. Oh if the good Lord would only have blessed us with that many tenors throughout the entire organization.

Facing the facts of the above analysis, we must admit that 25,000 men became affiliated with our organization because they wanted to sing with a quartet. Actually only 7,200 were fortunate enough to experience this bliss. Those remaining still want to sing, quartet or not. They love close harmony, and they DO sing in company with the lucky 7,200, which adds up to 25,000 lucky, happy men in CLOSE HARMONY.

Again in refutation, from the historical side, barbershop harmony is a misnomer. There is no basis in fact that close harmony started in barbershops, or was confined to barbershops. There is a greater indication that close harmony originated in the south, with the negro slaves singing—their work songs on the plantations and levees, and their singing of spirituals, and folk songs during their leisure time. This most certainly was not arranged music. It was original, and spontaneous.

In conclusion it would be a safe bet that a great majority of our members were singing close harmony before they ever heard it called barbershop.

So it seems to me that a change in title to the "Society for the Preservation and Encouragement of Close Harmony Singing," is more appropriate and would lead to an even greater growth than we have heretofore enjoyed. How does it seem to you?

The Harmonizer will not take sides in what could develop into an interesting pro-con barrage of letters. It does call attention to the fact that Origins of Barbershop Harmony are pretty thoroughly covered, and documented back to Shakespeare's time, in the Society's forthcoming 10 year history, "Keep America Singing" . . . Eds.

MACOMB GIVES SIX SCHOLARSHIPS

Dr. F. A. Beu, Pres. Western State College, receives a check for six annual scholarships from Joe Hayden, Pres. Macomb Ill. Chapter in appreciation for use of college gym for District Contest. Chapter Sec. Mose Wittkamper approves.



PERSONNEL OF 1948-49 INT'L. COMMITTEES

Chapter Methods—*Dean Palmer, Chairman; *R. Harry Brown and *Hugo Stanger.

Community Service—Arthur Merrill, Chairman; Max Cripe; Les Davis; Ernie Dick; Chas. Glover; Fred N. Gregory; Mat Hannon; Roy Harvey; Howard Mellow; Edw. Spinnler; Russ Stanton; and Clare Wilson.

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*NON BOARD MEMBERS.

Vice-Presidents' Supervisory Assignments

J. D. Beeler — Community Service; Contest and Judging; Extension and Old Songs.

Sandford Brown—Ethics; Finance; Public Relations and Ten Year History.

James F. Knipe—Chapter Methods; Districts; Information Booklet; Harmonizer and Laws and Regulations.

Edwin S. Smith—Inter-Chapter Relations; Membership; Resolutions and Song Arrangements.

"ONCE IN THE DEAR DEAD DAYS . . ."

Once upon a time, to present the following extracts from Americana to 25,000 men would have been a pretty fair test of their ages. Many would remember the songs as sung originally in The Such-and-Such Show by Joe Hoosis or Mit-zie, Mimi or Fifi, or would recall this-or-that one which they sang while riding the midnight summer trolley home from the Park. To younger men, many of those oldies would have been a complete blank.

Then came radio—and then came SPEBSQSA—with the result that many oldies have been rejuvenated to the point where younger people don't think of them as oldies, but as new and highly popular at the local jukery. Some members will be interested to see how old some of those numbers, now heard and sung often, really are. This merely takes you back to the '90's, but of course it is very doubtful that anything could have possibly happened beyond that remote date. How many have you heard, how many choruses do you know, words and music? If you know too many verses or events chronicled, don't tell anyone, unless you want to be dated.

1890—The country's population 62,622,250—Butchers throw in a hunk of liver with a meat order on request—Sopranos trill "Listen To The Mocking Bird".

1891—Edison applies for a patent on the first movie camera—New York reporter Nelly Bly returns from 'round the world trip in 72 days—Quartets sing that hold-over "Whispering Hope".

1892—Duryea builds first gas driven car in America—gasoline a by-product whose disposal is dangerous—Most popular song "After The Ball".

1893—World's Columbian Exposition, Chicago—Free postal delivery extended to farming areas—"After The Ball" parodied to "After The Fair".

1894—First Ford made, by hand—Coxey's army invades Washington—Most popular song "Side-walks of New York".

1895—Anti-Saloon League founded—Sunday paper sales fall off because so many former subscribers now riding bicycles—"Mag-gie Murphy's Home" popular.

1896—First moving picture shown in U. S.—Utah admitted to Union—"In The Baggage Coach Ahead" sung everywhere.

1897—U. S. annexation of Hawaii protested by Japan—Klondike gold rush—"Break The News To Mother" starts climb to popularity.

1898—Spanish-American War—U. S. Acquires Philippines, Puerto Rico and Guam—"My Old New Hampshire Home" very popular—"Hot Time In The Old Town Tonight" parodied "Hot Time In Cuba Tonight."

1899—Ads for horseless carriages begin to appear in magazines—Another ad reads "Tho love be cold, do not despair—there's Ypsilanti Underwear"—"My Wild Irish Rose" sweeps the country.

1900—Galveston flood and hurricane—Following success of Unecda Biscuit comes Uwanta Beer and Uandi Tea—"Bird in a Gilded Cage" brings national sobs.

1901—Crusader Carrie Nation wrecks saloon in Kansas—McKinley assassinated and Theodore Roosevelt becomes president—"Mighty Like A Rose" begins perennial tuneful career.

1902—Congress authorizes construction of Panama Canal—Minneapolis motorist arrested for exceeding ten mile speed limit—"Good Bye My Blue Bell" sung everywhere.

1903—Wright Brothers fly first plane—588 lives lost in Iroquois Theatre fire, Chicago—"Hiawatha" introduces new cycle of synthetic Indian songs.

1904—Russia and Japan at war—Some companies employ service of phrenologists to read bumps on heads of prospective employees—"Sweet Adeline" begins to be heard.

1905—State law limiting number of working hours declared unconstitutional by U. S. Supreme Court—All gals collecting cigar bands to paste in books like stamps—Paul Dresser and "My Gal Sal".

1906—Earthquake—fire cause \$300,000,000 damage in San Fran-

(Continued on page 10)

Investigate by Writing For Our Free Book and Terms



\$375 to
\$500
Ready to
Use in All
Weather.

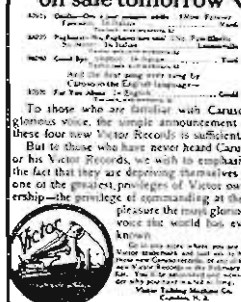
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Get our informative "Black Motor Buggy" Book about the many motor buggies that are good, city or country road "buggies" and "hill climbers" and suitable for practical use. No previous knowledge on these—found in 10 million buggies—Run 30 miles on one gallon of gasoline—Double—Triple—Quadruple—Equipped for professional use—10 horse power—"Get there" and "back again" every trip, and save time, money and expense. Right prices and terms in this Pamphlet. Write for Catalog A-24

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DON'T TAKE THE
ABOVE "ADS" TOO
SERIOUSLY.

Once in the Dear Dead Days (Continued)

- cisco—Theodore Roosevelt becomes first president to leave U. S.—to Panama to view Canal progress—Ernie Ball presents "Love Me And The World Is Mine".
- 1907—Immigration figure for the year—1,285,349—Oklahoma admitted as forty-sixth state—Everybody singing "Honey Boy".
- 1908—"Twenty-three, Skiddoo" slang phrase for modern "scram"—Illegal for women to smoke in public in New York City—"Shine On Harvest Moon" captures country.
- 1909—North Pole discovered by R. E. Peary—"I love my wife but oh you kid" predating modern wolf call—"Meet Me Tonight In Dreamland" comes into its own.
- 1910—U. S. population now almost 92,000,000—Boy Scouts of America organized—"Any Little Girl that's a nice little girl is the right little girl for me" ("she don't have to wear rats in her hair nor a straight front XYZ").
- 1911—C. P. Rodgers flies across U. S. in 49 days and 68 hops—Kettering installs electric starter on Cadillac—"Alexander's Ragtime Band" introduces Berlin to America.
- 1912—S. S. Titanic strikes iceberg in mid-Atlantic and 1,635 lives lost—New Mexico and Arizona become states—"That's How I Need You" popular.
- 1913—Parcel Post system established income tax law passed—"I'm On My Way To Mandalay" on every piano.
- 1914—First World War starts and Germany invades France and Belgium — Panama Canal opened—"When You Wore A Tulip" copyrighted.
- 1915—Sinking of Lusitania by German submarine and sinking of Eastland at dock in Chicago major disasters — Automobile manufacturers say industry has reached saturation point — "I Didn't Raise My Boy To Be A Soldier" expresses U. S. sentiment to European war.
- 1916—"Black Jack" Pershing crosses into Mexico in reprisal for Villa raid — German submarine Deutschland arrives in U. S.—"Ireland Must Be Heaven for My Mother Came from There".
- 1917—U. S. declares war on Germany — Czar of Russia abdicates—John Eppel's "Missouri Waltz", played first from ms. for students at Iowa State, takes hold.
- 1918—German Kaiser abdicates and flees to Holland—Armistice Day Nov. 11—"I'm Always Chasing Rainbows" invites sympathy to singers.
- 1919—U. S. voted dry—First flight across Atlantic (eastward) by Navy NC-4—"How You Gonna Keep 'Em Down on the Farm After They've Seen Paree?"

(Continued on page 11)



The New 88 Note

ANGELUS PLAYER-PIANO

If you have ever spent the evening in the company of some well-skilled, versatile pianist you have experienced in part only the numberless delights which every evening await the owner of an *Angelus* Player-Piano. Many music lovers on first hearing the *Angelus* Player-Piano have expressed their absolute amazement that the music which it enables the player to produce is so much more artistic, so superior in every way to that which any other player-piano makes possible. This for one reason is because the *Angelus* Player-Piano only is equipped with

THE MELODANT

that wonderful device which picks out and emphasizes the melody notes in such splendid contrast to those of the accompaniment. Using the *Melodant* rolls the *Angelus* player is enabled to bring out all the delicate beauties of the melody which, with the ordinary player-piano, are usually lost in the maze of ornamentation which surrounds it. The *Melodant*, like the *Phrasing Lever*, the *Diaphragm Pneumatics* and the *Artistic Music Rolls*, is a patented exclusive feature of the *Angelus*.

Hear the *Angelus* instruments before you purchase any other. The *Knebe-Angelus*, *Emerson-Angelus* and the *Angelus Player-Piano* in the U. S. The *Gowlay-Angelus* and *Angelus Player-Piano* in Canada.

Write for our beautiful new booklet, and name of convenient dealer

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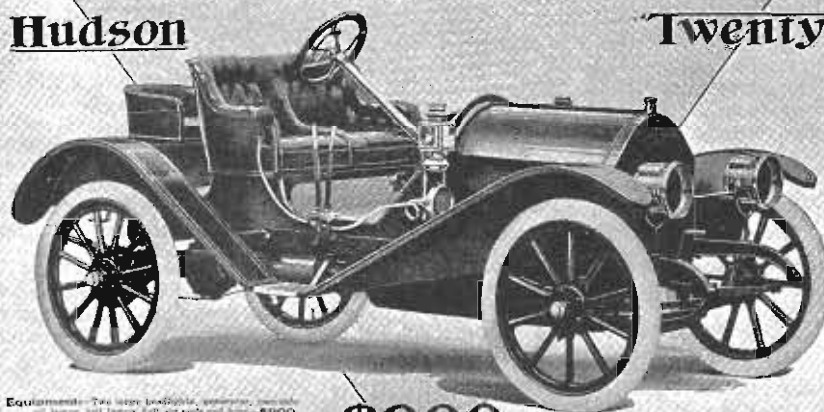
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DON'T YOU WISH YOU COULD GET ONE?

Hudson

Twenty



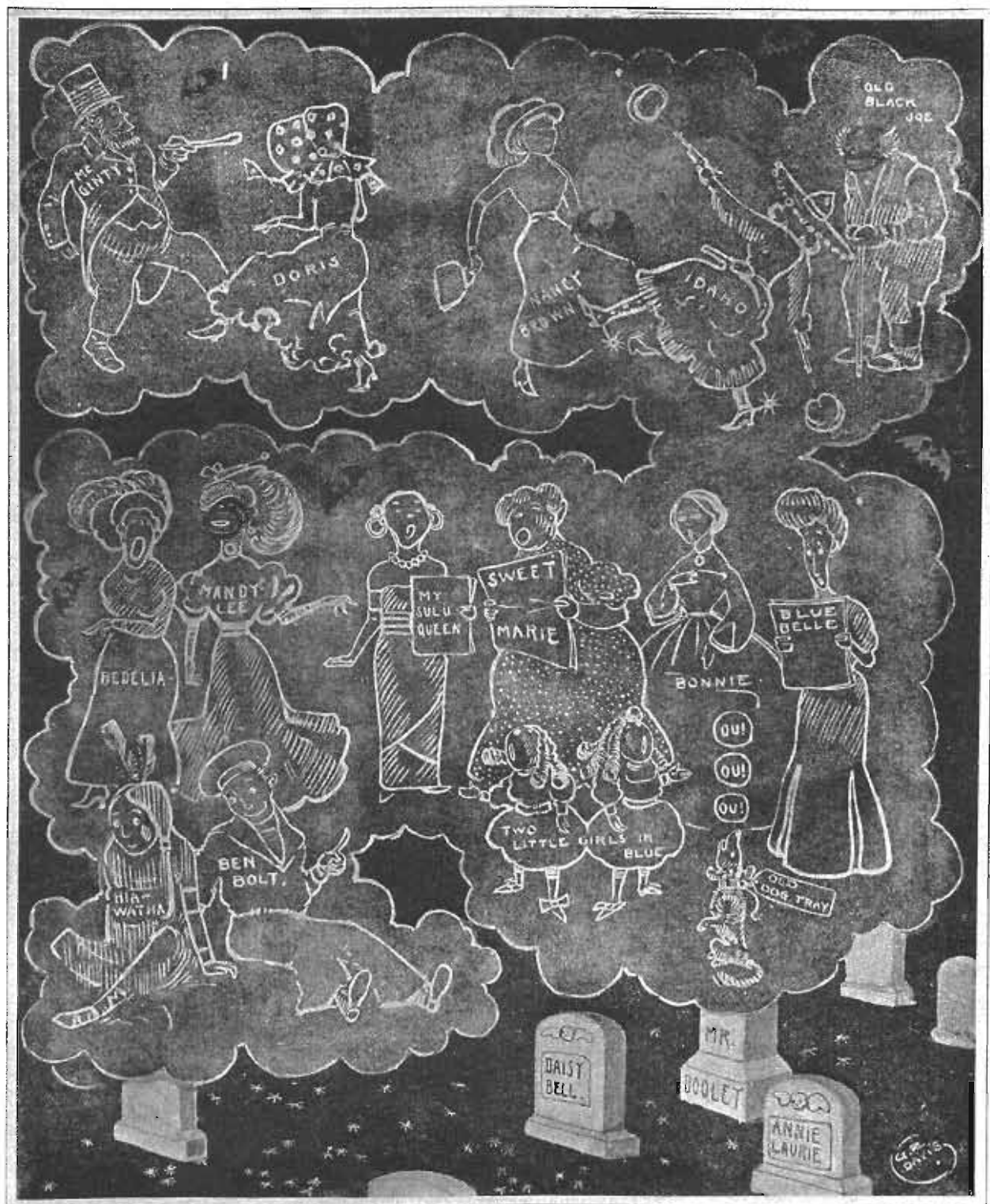
Equipment—Two large headlights, steering, running, and parking lights, full battery, 100 and 120 and 1500. With 3000 cc. engine, 100, 120 and 1500. Double carburetor—\$1000.

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"Look for the Triangle on the Radiator."

Strong—Speedy—Roomy—Stylish

Reprinted From The Old Life Magazine—1909



THE EDITORS OF LIFE IN 1909 THOUGHT ALL THESE SONGS WERE DEAD AND BURIED. YOU WILL RECOGNIZE SOME THAT ARE FAR FROM DEAD. MAYBE SOME OF THE OTHER TITLES WILL BEAR SOME EXAMINATION AND EXHUMATION.

Once in the Dear Dead Days

(Continued)

- 1920—Women get the vote—Ouija board craze—"Girl of My Dreams I Love You".
- 1921—Enrico Caruso, accepted as World's foremost tenor, dies—Auto manufacturers predict "streamlining"—"The Shiek of Araby" song and pic with Valentino sweep nation.
- 1922—Closed cars now represent 50% of auto market as "winter tops" rattle out—Jazz "menaces morals of youth"—It's "Carolina in the Morning".
- 1923—U. S. signs treaty with Germany—Following death of Pres. Harding, Calvin Coolidge takes office by kerosene lamplight, Plymouth, Vt.—"Yes, We Have No Bananas" swells to national anthem-like proportions.
- 1924—"Should cocktail shakers be shown in advertising?" rocks ad world—U. S. budget program hailed as model for business (it balanced)—"I wonder What's Become of Sally".
- 1925—Out of Tennessee's trial of teacher Scopes for teaching evolution in public schools comes "Ballad of Wm. Jennings Bryan" from hills (Bryan aided prosecution) — Navy dirigible Shenandoah wrecked near Cambridge, O.—Nation sobs "The Prisoner's Song".
- 1926—Ford inaugurates 5-day week—National Broadcasting Co. established — "When Day Is Done" deservedly popular.
- 1927—Lindbergh flies Atlantic non-stop and solo, N. Y. to Paris—Model A replaces famous Model T which "got you there and got your hack"—"Me and My Shadow" cover country.
- 1928—Amelia Earhart (later lost over Pacific) first woman to fly Atlantic solo—Rash of "Weeks" with which country had been afflicted brings suggestion "Mind Your Own Damned Business Week"—"I Can't Give You Anything But Love, Baby".
- 1929—Stock values decline fifteen billion in Nov.-Dec.—Fashion decrees longer skirts, women say "No", women start wearing longer skirts—"I'll Always Be In Love With You".
- 1930—Many banks closed—miniature golf and "When It's Springtime in the Rockies" invade U. S.
- 1931—Many learning to roll own cigarettes (cheaper) — Mickey Mouse becomes salesman—Kate Smith and "When the Moon Comes Over the Mountain" synonymous in most minds.
- 1932—Bonus marchers invade Washington, D. C.—Ad in Chicago paper "Bullet Holes Re-Woven Perfectly in Damaged Clothes" (Al Capone era)—Irving Berlin wonders "How Deep Is The Ocean".

1933—All banks closed, March 6—Century of Progress expo at Chicago—"Star Dust" published with words to supplement already popular instrumental number.

1934—Dust storms and dollar deflation vex nation—First streamlined train (Burlington) goes into operation—"There's An Old Spinning Wheel in the Parlor".

1935—Social Security bill signed—Amateur hours going big in radio. Old folks still like: "Sweet Rosie O'Grady", "When You Were Sweet Sixteen", "She Was Bred in Old Kentucky", "On a Sunday Afternoon", "On the Banks of the Wabash", "In the Shade of the Old Apple Tree", "Wait Till the Sun Shines, Nellie", "Where the River Shannon Flows", "Killarney and You", "You're

a Grand Old Flag", "The Glow Worm", "Gee, I Wish I Had a Girl", "A Perfect Day", "Meet Me in the Shadows", "Mother Machree", "Some of These Days", "My Melancholy Baby", "Waiting for the Robert E. Lee", "When I Lost You", "Peg O' My Heart", "There's a Girl in the Heart of Maryland", "You Made Me Love You", "Trail of the Lonesome Pine", "By the Beautiful Sea", "Chinatown", "St. Louis Blues", "Sylvia", and "When You're a Long, Long Way from Home".

1936—Germany re-occupies Rhineland—Literary Digest (extinct) poll 100% wrong in predicting presidential election—Oldsters still wanting to sing: "Memories", "Kiss Me Again", "My Little Dream Girl", "Long Long Trail", "Poor Butterfly", "Roses of Picardy", "Darktown Strut"

(Continued on page 13)



1898 saw the start of THE MARTIN PRINTING COMPANY

The "Old Songs" haven't changed, but the Fancy Dan foot-powering the machine below would be amazed at today's printing presses.



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DAYTON RUBBER MFG. CO.

THE MARTIN PRINTING COMPANY

Caxton Building . . . Cleveland 15, Ohio

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

(Advertisement)

NATIONAL ANTHEM

O say can you see, through the dawn's early light,
 while so proudly on hill'd at the twilight's last gleaming,
 whose broad stripes and bright stars through the perilous fight
 O'er the ramparts we watch'd, were so gallantly streaming?
 And the rocket's and glare, the bomb bursting in air,
 gave proof through the night that our flag was still there,
 O say does that Star-spangled Banner yet wave
 O'er the land of the free & the home of the brave?

On the shore dimly seen through the mist of the deep,
 where the foe's haughty host in dread silence reposes,
 what is that which the breeze, o'er the towering steep,
 As it fitfully blows, half conceals, half discloses?
 Now it catches the gleam of the morning's first beam,
 In full glory reflected now shines in the stream,
 'Tis the Star-spangled Banner — O long may it wave
 O'er the land of the free & the home of the brave!

And where is that band who so valiantly swore,
 That the havoc of war & the battle's confusion
 A home & a Country should leave us no more?
 — Their blood has wash'd out their foul footsteps' pollution
 No refuge could save the hireling & slave
 From the terror of flight or the gloom of the grave,
 And the Star-spangled Banner in triumph doth wave
 O'er the land of the free & the home of the brave.

O thus be it when freemen shall stand
 Between their lov'd home & the war's desolation,
 Blest with vict'ry or peace, may the heav'n rescued land
 Praise the power that hath made & preserved us a nation!
 Then conquer we must, when our cause it is just,
 And this be our motto — "In God is our trust."
 And the Star-spangled Banner in triumph doth wave
 O'er the land of the free & the home of the brave.

Original manuscript of the Star Spangled Banner as written by Francis Scott Key,
 1812, during bombardment of Fort Mifflin where he was a prisoner of the British.

Once in the Dear Dead Days

(Continued)

ters Ball", "Indiana", "Bells of St. Mary's", "Oh, Johnny, Oh", "Beautiful Ohio", "I'm Sorry I Made You Cry", and "Rose of No Man's Land".

- 1937—C. I. O. born—Epidemic of sit-down strikes paralyzes many industries — Ancients still yearning for: "My Buddy", "Margie", "Let the Rest of the World Go By", "I'm Forever Blowing Bubbles", "Dardanella", "Japanese Sandinam", "Tuck Me to Sleep in My Old Tucky Home", "I'll Be with You in Apple Blossom Time", "Oh What a Pal Was Mary", "Whispering", "Trees", "It Ain't Gonna Rain No More", "California, Here I Come", and "Two Little Girls in Blue".

- 1938—Birth of SPEBSQSA gives oldsters long desired opportunity to sing oldies among selves. Youngsters kibitz. Youngsters like oldies. Oldies saved by SPEBSQSA . . . M.

INT'L. SEC. ADAMS TOURS WEST

The belief of West Coast chapters, visited by Secretary Adams on a Fall trip, as well as other chapters where Adams has made appearances was summed up by Past Pres. Thorne when he said: "A trip like this into our newer districts is a must nowadays".

Between Sept. 29 and Oct. 10, the Int'l. Sec. visited San Gabriel, San Francisco, Portland and Omaha, the latter in the interests of the 1950 International Convention.

Seventy-four officers of Southern Cal., Nevada and Arizona chapters turned out to hear Adams and have their questions answered. Sixty-one officers and members attended the San Francisco meeting. Practically every chapter in the Pacific N. W. was represented at Portland.

In Omaha, apart from pre-convention duties, the Secretary had opportunity to observe the working of the Omaha "catch-'em-young-and-train-'em-right" plan described elsewhere in this issue.

THANKS!

Our first Annual All-District Parade on October 16, 1948 was a smash success...and still the TALK of the TOWN!

We are very grateful to:

- Officials of SPEBSQSA Inc. for their wholehearted cooperation.
- Quartets of Land O' Lakes District for splendid performances.
- Larry Tucker, Iron Mountain SPEB promoter, our genial M. C.
- Sam Ham, our talented chorus director.
- Barber Shoppers from surrounding towns for their support.
- The People of Escanaba for their inspiring interest.

ESCANABA CHAPTER
 Escanaba, Michigan

This Year It's An ALL GREEN BAY SHOW

3 ACTS
 with 12 scenes

A Lavish Setting For
 Traditional Close Harmony

on the

FOURTH
 ANNUAL PARADE

of the

GREEN BAY WISCONSIN
 CHAPTER

Presented Entirely By
 Green Bay Members
 February 19, 1949 :: 8:15 P. M.

EAST HIGH SCHOOL
 AUDITORIUM



Come and see what a really
 progressive chapter can do
 without guest quartets.



EXTENSION

OR NEW CHAPTERS CHARTERED SINCE AUG. 1st., 1948

Date	Name of Chapter	No. of Members	Sponsored By	Name and Address of Secretary
8/3/48	Lima, Ohio	58	Findlay, Ohio	Don E. Brown, Sr., 1104 E. Fairview
8/4/48	Shawnee, Okla.	23	Oklahoma City, Okla.	J. Arthur Parsons, Box 667
8/4/48	Highland Park, Ill.	42	Winnetka, Ill.	Arthur Tresch, 2385 Lakeside Place
8/5/48	Dansville, New York	22	Hornell, N. Y.	Frank E. Watts, Jr., 156 Main St.
8/6/48	Clare, Michigan	22	Mt. Pleasant, Mich.	Lance Thayer
8/10/48	La Canada, Calif.	26	Pasadena, Calif.	A. B. Hendrickson, 5010 Jarvis Avenue
8/10/48	Clinton, Indiana	40	Brazil & Terre Haute, Ind.	Dow Mitchell, 439 Walnut Street
8/17/48	Bristol, Conn.	17	Terryville, Conn.	R. F. Williams, 37 Everett Street, New Britain, Conn.
8/26/48	Anadarko, Okla.	44	Oklahoma City, Okla.	Chas. D. Howard, 402 W. Va.
8/26/48	Belleville, Ill.	30	St. Louis, Mo.	Chas. A. Sauer, 706 No. 28th St.
8/27/48	Fairbanks, Alaska	31	Anchorage, Alaska	Walter S. Calhoun, P. O. Box 1313
8/30/48	Lakeside, Calif.	16	San Diego, Calif.	Edw. H. Carender, Box 6
8/31/48	Chillicothe, Ill.	42	Peoria, Ill.	Winfield Scott, 215 No. 2nd Street
9/3/48	Onondaga (Syracuse), N. Y.	24	Cortland, N. Y.	James Murphy, 327 So. Salina St.
9/3/48	Elk Point, So. Dakota	16	Vermillion, So. Dak.	L. W. Anderson
9/3/48	Randolph, New York	17	Gowanda, New York	S. C. Henning
9/22/48	Eureka, Calif.	25	Eugene, Oregon	Don Cave, 1566 Vernon Street
9/24/48	Lakeland, Florida	21	Tampa, Florida	Wm. B. Harrison, Box 501, 306½ S. Kentucky Ave.
9/27/48	Jerseyville, Ill.	28	Alton, Ill.	O. A. Wilson, Jr., 308 N. State Street
10/6/48	Everett, Wash.	17	Tacoma, Wash.	Vic Sorenson, 2331 Rockefeller
10/19/48	Denison, Iowa	16	Sioux City, Iowa	Dr. Charles H. Fee
10/20/48	Flagstaff, Ariz.	16	Phoenix, Ariz.	E. Kenneth Switzer, Box 760
10/20/48	Central City (Syracuse), N. Y.	17	Ithaca, New York	Carl J. Grabosky, 117 Woodlawn Ave., Syracuse, New York

STILL ROOM FOR EXPANSION

— by O. H. King Cole —

"Keep America Singing" is not merely a slogan, it's a crusade. The success of our Barbershop Quartet Movement depends to a great extent on the strength of each individual chapter.

That is the foundation on which our Society stands. How close do we come to reaching the full potential in the communities where chapters already exist. It was my privilege to emcee the Illinois District Contest which was held in the City of Macomb recently. I found there a local chapter of 130 members in a city whose population is slightly in excess of 8,000. The fact that their chorus regularly consists of 80 to 85 voices indicates a healthy active membership. Compare this showing with that of many more populous areas and you first begin to realize the potential that ultimately can be developed in any given community.

Show me a strong chapter and you will invariably find it "sparked" by officers whose interest in Barbershop-ping is paramount. Men who devote time and thought to the growth of the local unit and who have more than a friendly interest in the development of the District and International phases. They plan activities for the chapter, maintaining the interest of all members at a high level.

Consider the Charlevoix, Michigan Chapter for a moment. In a city the population of which is 2500, they have an active membership of 39. How do they get this way? By planning frequent events for the entertainment of its members and the community at large. There is no opportunity for interest to ebb. In most chapters we claim a membership representing a cross-section of the community at large—see that it actually does. Make it a point to include some of the leading business and social leaders in your community as well as the professional and trades people. Keep your chapter true to our democratic ideals and keep it active so that it gets frequent mention in the press and over the radio for its deeds. Unlike most of the other service clubs, membership is unrestricted. Regardless of what other clubs one may be a member of—he is still eligible to be a barbershopper if he meets our standards. Strong chapters are an inspiration to the weaker ones. They point the way for the Society's future growth.

Attention: CHAPTER EXTENSION COMMITTEES: I am advised by Carroll Adams that the Int'l. Office has an ample supply of blank petitions at headquarters waiting to be filled out by desirable groups who want to join our Society. What are we waiting for?

MAKE A DATE NOW WITH YOUR REGIONAL PRELIMS

Any chapter interested in getting the Regional Preliminaries to its city should get its invitation to Int'l. Headquarters by Dec. 15 at the latest.

The locations of the 1949 Regional Preliminaries will be decided at the Toledo Mid-Winter meeting, but the dates are definite, Saturday, April 30 or Sunday, May 1. Five chapters which had events scheduled for those dates have definitely changed them, Racine and La-Crosse, Wis., Ithaca, N. Y.; Defiance, Ohio; and Lawrenceburg, Ind.

By now it is reasonable to assume that all quartets which plan to compete in their Regionals know about the dates. Whether or not you are in a foursome, make a date with your Regional Contest. It is just once removed from the Big Show at Buffalo in June.

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



TERRE HAUTE CHORUS WINS HOOSIER CONTEST

Forty-two men—ten and a half quartets sang like one foursome when Terre Haute copped Indiana's Chorus Contest.

EFER IFER OFFERS . . .

By W. Welsh Pierce

Dear Carroll:

You was so right down in Oklahoma City when you told me "time wounds all heels." At that time I never figured I would ever be able to sing again, having overemphasized my attacks and releases a wee bit, but now some several months later I find myself in good voice and ready again to take on all comers. Lately I have been working out with Perry Como, Bing, and a few other fair leads and on my next trip I intend to try out some more—if my car radio holds up. If you know any top-flight quartets that are having Baritone, Tenor or Bass trouble just let me know and I will specialize for a few days and be ready when the call comes.

Speaking of being ready, did I ever tell you about the time a bunch of us was visiting out in Oakhurst? We had us a bunch of barbershoppers at a little gathering—no fancy dancers or organized quartets, just the gang if you know what I mean. Of course we had some research work going on in the kitchen and every once in a while some foursome would think they had something down pretty good and would take it into the living room where the girls was knittin'. One guy was bound and determined that he was going to sing bass and, being true scientists, us experts kept showing him how to do it. Later on in the evening we all bunched together for a chorus number for the gals and if I do say so myself we turned out a darn nice hunk of harmony. Our bass aspirant was jubilant and we congratulated him on his progress. I says, "Clem, that was a nice job of bass singin' you did on OH, Joe!" "What do you mean, Oh Joe?" says Clem, "I was singin' Coney Island Babe!" Fortunately no one else heard this conversation because I find out later that everybody else was singin' "You'll Never Know the Good Fellow I've Been."

Sing-cerely yores,
Judge Efer Ifer.

"DOCTORS" GREET NEW AUDIENCE

At the Music Festival, Rhodeheaver School of Music, Winona Lake, Ind., the 1947 champion Doctors of Harmony were on a program which included mixed choruses, ladies' choruses, men's choruses and music by Gounod, Schubert, Wagner, Mendelssohn and Handel. Reports from several directions agree that the Doctors with their barbershop arrangements of the Lord's Prayer and selected popular numbers received the greatest applause.

"THE MELANCHOLY DAYS HAVE GONE"

When Bryant versified about the "melancholy days" of November, he wrote about that period in the Society's years which is just the opposite, the time when SPEBSQSA's merry entertainment begins to go into high gear. The Society's melancholy days, too often, are in mid-summer. It is no secret that the chapters which

keep going during the summer are among the Society's best. Groups that disband for hot weather are missing much of the immediately worthwhile, while making it hard to get going in the fall. It takes less power to keep up momentum than to start it. Purty early to plan for summer '49, but not too soon to resolve to retain good times and momentum during that period when some chapters reach their year's peak of actiivty, in the "Good Old Summer Time."

BARBERSHOP RECORDINGS

- | | |
|---|-----------------------------|
| Three record set made by the top five quartets in the 1948 Finals
Check should be made out and mailed to Rudolph Wurlitzer Co., 121 E. Fourth Street, Cincinnati, Ohio, Attn.: Mr. Walter Shuck. | PRICE
\$3.60
Postpaid |
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Check should be made out and mailed to Rudolph Wurlitzer Co., 121 E. Fourth Street, Cincinnati, Ohio, Attn.: Mr. Walter Shuck. | \$3.60
Postpaid |
| Three record set made by the top five quartets in the 1946 Finals
Check should be made out to the Neff Recording Company and mailed to SPEBSQSA, 20619 Fenkell Ave., Detroit 23, Michigan. | \$6.00
Delivered |
| Five record set made by the Elastic Four of Chicago (Album No. I)
Check should be made out to SPEBSQSA Inc. and mailed to SPEBSQSA, 20619 Fenkell Ave., Detroit 23, Michigan | \$6.25
F.O.B. Detroit |
| Three record set made by the Elastic Four of Chicago (Album No. II)
Check should be made out to SPEBSQSA Inc. and mailed to SPEBSQSA, 20619 Fenkell, Detroit 23, Mich. | \$3.50
F.O.B. Detroit |
| Three record set made by the Elastic Four of Chicago (Album No. III)
Check should be made out to SPEBSQSA Inc. and mailed to SPEBSQSA, 20619 Fenkell, Detroit 23, Mich. | \$3.50
F.O.B. Detroit |
| Three record set made by the Four Harmonizers of Chicago
Check should be made out and mailed to Harmony Records, Suite 602, 20 West Jackson Blvd., Chicago 4, Ill. | \$5.68
Delivered |
| Three record set made by the Harmony Halls of Grand Rapids, Mich.
Check should be made out and mailed to Harmony Halls, 214 Houseman Bldg., Grand Rapids 2, Michigan. | \$6.75
Delivered |
| Three record set made by the Chord Busters of Tulsa, Okla.
Check should be made out and mailed to Dr. N. T. Enmeier, 2436 E. 23rd Street, Tulsa, Okla. | \$6.75
Delivered |
| Four record set made by the Continentals of Muskegon, Mich.
Check should be made out and mailed to The Continentals, 310 Iona Avenue, Muskegon, Michigan. | \$6.50
Postpaid |
| Single record, Mid-States Four, Chicago, Ill.
"Lazy Bones" and "Rural Rhythm."
Check should be made to Mid-States Four and mailed to Martin S. Mendro, 612 Revere Road, Glenview, Illinois. | \$1.10
Delivered |

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The ideal Christmas remembrance from you to him, from her to you, or from the chapter to all (paid-up) members. You'll take pride in the meager beginnings, the struggles, the problems conquered and objectives gained so painfully.

LOOK AT THESE SAMPLES

The following merely hint at the wealth of facts packed into 33 chapters, an Appendix and about 100 pictures—Founding and first meetings—Founders feed flames, nation gets warm—Origins of barbershop harmony—First constitution, first state contest, first Parade, first judging rules—Sweating out problems of growth—Society's composers and song arrangers—Society's war years—Society captures East and Ontario—Size of Society limited only by number of bloodhounds available to round up tenors.

FACT and FUN—a chuckle behind most of the facts, likely to jump out from almost any line

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AS REPORTED TO THE INT L.
OFFICE THROUGH NOV. 1st

1948

Nov. 19—Niagara Falls, N. Y., Cabaret Night; Philadelphia, Pa., District Contest; Schenectady, N. Y., Parade.

20—Louisville, Ky., Parade; Appleton, Wis., Minstrel Show; Enid, Okla., Parade; Birmingham, Ala., District Contest; Salem, Mass., Charter Night; Windsor, Ont., District Contest; Geneva, N. Y., Parade; Aurora, Ill., Parade.

21—Decatur, Ill., Parade.

26—Hermann, Mo., Parade.

27—Whitestown, N. Y., Charter Night; Hartford, Conn., Parade; Baltimore No. 1, Md., Parade; Pioneer (Chicago) Ill., Parade; Fond du Lac, Wis., Parade; Jonesboro, Ark., Parade.

Dec. 3—Cherokee, Okla., Parade; Bridgeport, Conn., Parade; Lakewood, Ohio, Parade; Dixon, Ill., Parade.

4—Mansfield, Ohio, Parade; Reading, Mass., Parade; Westfield, N. J., Parade; Tampa, Fla., Harvest of Harmony.

5—DeKalb, Ill., Parade; La Crosse, Wis., Christmas Benefit Parade; Roanoke, Ill., Parade.

9—Highland Park, Ill., Charter Night.

15—Olean, N. Y., Ladies' Night.

18—Grand Rapids, Mich., District Contest.

1949

Jan. 15—Blackwell, Okla., Parade; Toledo, Ohio, Mid-winter Board Meeting and Parade; Boyne City, Mich., Bush League Event.

22—Fairmont, W. Va., Parade; Bay City, Mich., Parade; York, Pa., Parade; Bath, N. Y., Parade.

27-28-29—Houston, Texas, Minstrel.

29—Midland, Mich., Parade; Rhinelander, Wis., Parade; Pittsburgh, Pa., Parade.

Feb. 5—Hamtramck, Mich., Parade; Oklahoma City, Okla., Parade; Lockport, N. Y., Parade; Akron, Ohio, Parade; Jersey City, N. J., Parade.

11—Hamburg, N. Y., Parade.

12—Minneapolis, Minn., Parade; Findlay, Ohio, Parade; Dayton, Ohio, Parade; Kalamazoo, Mich., Serenade of Quartets; Corning, N. Y., Charter Night.

19—Warren, Ohio, Parade; Dearborn, Mich., Parade; Green Bay, Wis., Parade; Massillon, Ohio, Parade; Phoenix, Arizona, Parade; Wichita Falls, Texas, Parade; Scranton, Pa., Parade.

20—Bloomington, Ill., Parade.

26—Cleveland, Ohio, Parade; Tulsa, Okla., Parade.

Mar. 5—Santa Monica, Calif., Parade; Toronto, Ont., Parade; Pontiac, Mich., Parade; Elyria, Ohio, Parade.

12—Pasadena, Calif., Parade; South Bend, Ind., Parade; Canton, Ohio, Parade.

19—Redford (Detroit) Mich., Parade; Lubbock, Texas, Parade.

20—Canton, Ill., Parade.

25—Holland, Mich., Parade.

26—New Haven, Conn., Parade.

Apr. 2—Wichita, Kansas, Parade; Grand Rapids, Mich., Great Lakes Invitational; Rockville, Conn., Parade.

6—Wabash, Ind., Minstrel Show.

9—New Bedford, Mass., Parade.

10—Richmond, Ind., Parade.

15—Eaton Rapids, Mich., Parade.

16—Waukesha, Wis., Parade.

23—Jamestown, N. Y., Parade; Marinette, Wis., Parade; Manitowoc, Wis., Parade; Columbus, Ohio, Parade; Waterbury, Conn., Parade; Racine, Wis., Parade; Grosse Pointe, Mich., Parade.

23-24—Kansas City, Mo., Parade.

April 30-May 1—Regional Preliminaries.

May 7—Newark, N. Y., Parade; Defiance, Ohio, Parade; LaCrosse, Wis., Parade; Lawrenceburg, Ind., Parade.

14—Warsaw, N. Y., Parade; Ithaca, N. Y., Parade.

14-15—Peoria, Ill., Parade.

20—Springville, N. Y., Parade.

21—Kenosha, Wis., Parade; Wauwatosa, Wis., Parade; Appleton, Wis., Parade.

27—Manhattan, N. Y., Parade.

June 4—Terryville, Conn., Parade; Jersey City, N. J., Dance and Quartet Round-Up.

10-11—Buffalo, N. Y., CONVENTION AND CONTEST.

Sept. 10—Gowanda, N. Y., Parade; Mishawaka, Ind., Parade.

Oct. 7-8—San Gabriel, Calif., Parade.

Nov. 19—Louisville, Ky., Parade.

PHANTOM CHAPTER FORMED BY CENTRAL STATES DISTRICT

By Hec White

"Gone is the day of haphazard extension," said Ken Way, immediate past district Extension Chairman, as he addressed 40 members coming from four states of the Central States District, who gathered with wives for the second annual business-outing, August 13-14 at Holiday House on the Lake of the Ozarks in central Missouri. "To illustrate my point," he continued, "I want you all to take part in a practical demonstration." Using Kansas City members as the sponsors, the others as new chapter prospects, Ken outlined the origin and purpose of the Society, what it could mean to members and community. Using the Gamboliers Quartet of Kansas City he demonstrated just what is meant by barbershop harmony; he used the "Sponsors" again to demonstrate that barbershop harmony could be the backbone of good chorus singing. The demonstration included everything from election of temporary officers to the signing of a petition for the chartering of a phantom chapter at Holiday House.

Another feature was the session given over to "questions and answers." District President Berney Simmer, Int'l. Board Member Ed. Fahnestock, Joe Wodicka and Bob Gauley, District V.P., acted as the "experts." Chapter problems were openly discussed and solutions found, many of them quickly, by direct reference to the Chapter Reference Manual.

A two-hour moonlight cruise which sent sweet harmony echoing from every hilltop of the Shepherd of the Hills Country set a fitting climax to the enjoyable weekend. All promised the phantom chapter of Holiday House a return inter-chapter relations visit, come the Summer of 1949.

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GRAND RAPIDS, MICHIGAN

THE EDISON QUARTET

By "Curly" Crossett,
Flint, Mich. Chapter

The Edison Male Quartet was organized in 1896, consisting of John H. Bieling, first tenor; Jere Mahoney, lead; Sam H. Dudley, baritone; and William F. Hooley, bass. Mahoney's health failed, and in 1899 he was succeeded by Harry MacDonough as second tenor.

The Edison Quartet was the first male quartet to win world-wide fame, and it became even better known on disc records as the Hayden or Haydn Quartet. The quartet became so popular that the boys were sent to England where they recorded for the European companies.

The Edison, or Hayden, whichever you prefer to call it, was the first quartet to make satisfactory talking machine records and without a doubt was one of the most popular recording quartets of all time. There are no surviving members of the original foursome, the last to go being that grand old man, John H. Bieling. Mr. Bieling passed away at his home in Hempstead, Long Island, N. Y. on March 30th, 1948, just twelve days after celebrating his seventy-ninth birthday.

John Young replaced John Bieling as first tenor in 1914, when Mr. Bieling had to drop out because of throat trouble, and at that time, the Hayden was disbanded. My friend, Jim Walsh of Vinton, Virginia, informs me that

AGELESS

Like the Society, the "talking machine" grew and grew. But the "Victrola" dog hasn't changed.



Mr. Bieling believed his voice trouble started because of the large amount of "yippling" he had to do, impersonating a cowboy in a 1910 Edison cylinder record entitled; "A Cowboy's Romance" featuring Len Spencer and Ada Jones, and of course, the quartet. Mr. Bieling said that he could hardly speak for several weeks after that cylinder was recorded.

(To be continued)

CHAMPS TAKEN FOR RIDE

During Pennsylvania Week in September the Pittsburghers were guests of the Pennsylvania Railroad on a state-wide tour by a new train. The train carried other notables as well, such as senators, mayors, Jimmy Stewart of movie fame, Ezra Stone, and others whose names are national.

As a result, fame of the champions and of the Society spread far and wide through the Keystone state directly and through newspaper reporters at the 14 scheduled state stops.

Which brings up mention of a comment in the Pittsburghers' hometown paper, the Press. It commented that space in its news columns is not for sale "come in someday and try to buy some. News, however, whether it concerns communism, congress, or SPEBSQSA will be printed". Local quartets and local chapters interested in getting into the news might take a tip from the Pittsburghers and do something locally which will automatically make "news" for local papers.



SEE YOU IN TOLEDO!

— JANUARY 14-15-16 —

(See pages 34-35)



SEE YOU IN BUFFALO!

— NEXT JUNE —

(See page 23)

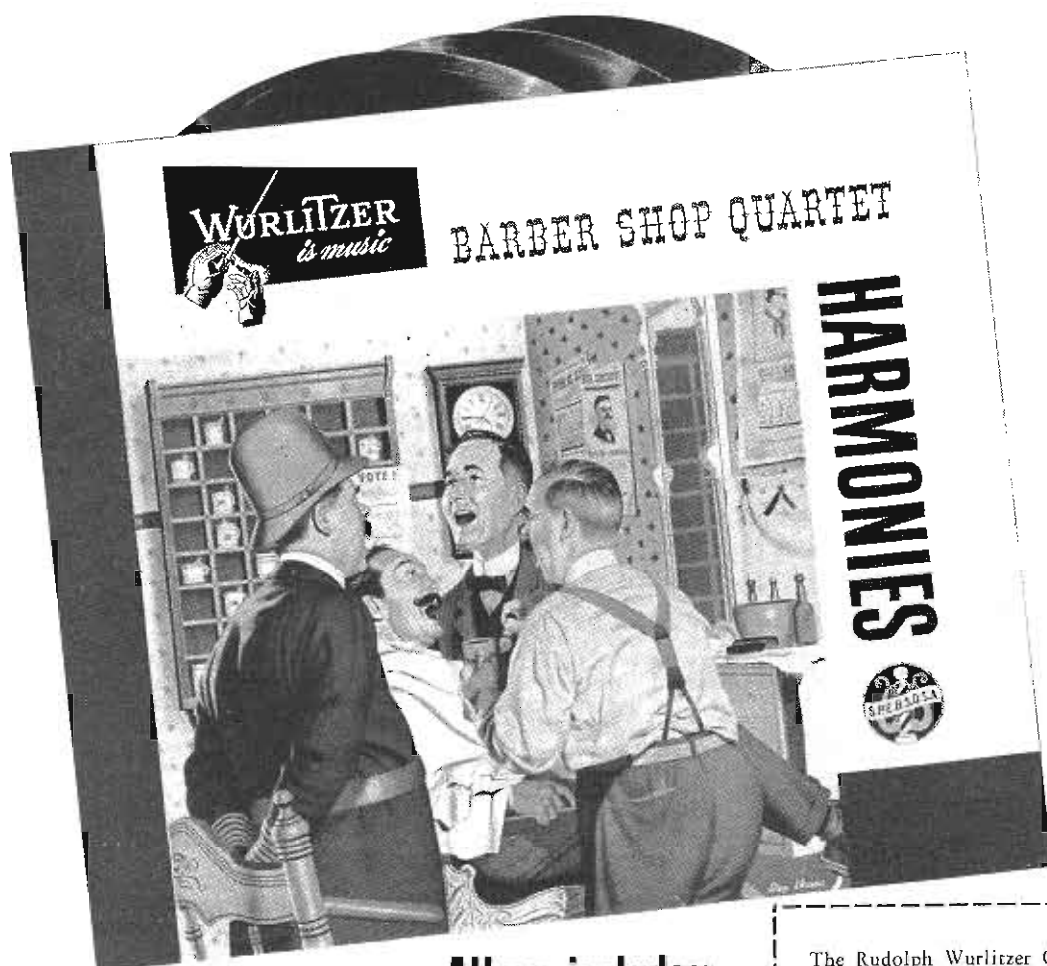
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I Don't Know Why (I Just Do).....	{	<i>Clef Dwellers, International Medalists</i>
Some Day You'll Want Me to Want You.....		
Somebody Knows.....		<i>Westinghouse Quartet, International Medalists</i>
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TAKE A TRIP THROUGH HARMONYLAND

Sig Spaeth reports that on September 3 the Bridgeport barbershop chorus sang at an outdoor concert of the Connecticut Symphony Orchestra and on the following evening two quartets were televised over WABC from the Astor Roof with Warren Hull emceeing. Hull met the society in '46 when Lakewood, Ohio Chapter played host to Vox Pop.

oOo

The Northeastern District has a novel procedure whereby Dist. Sec. Stub Taylor notifies by bulletin all member chapters whenever a new chapter is chartered, giving the name and address of the president. In the bulletin Stub suggests that the secretary of each existing chapter write a letter of welcome to the newly chartered chapter. Stub says it works! Why not try it in your district?

oOo

Looking for a new complimentary close for your letters? Try Int'l. V. P. Ed Smith's "Hummmmmmmmmmm-bly yours".

oOo

Seen by F. H. Thorne, bass of Chicago's Elastic Four a red neon sign in a Wheaton, Ill. barber's window "Singspiration". He didn't know then and the Harmonizer operatives haven't found out yet whether that barbershop was also a barbershopper's headquarters.

oOo

Imm. Past Pres. Charles M. Merrill has his Bonanza Four billed on the 1948-49 local Town Hall programs along with James L. Wick, Bennett Cerf, Andre Maurois, and other notables.

oOo

Past Pres. Hal Staab, chairman of the 10 Year History Committee, says that in order to "keep posted" on the Society you must know something about its initial 10 years when it grew from nothing to 25,000 membership. Says Staab "Keep America Singing" now in the hands of the bookbinders is a must for everybody. Old members will be reminded of much they had forgotten; new members will learn about the Society to which they belong.

oOo

If every chapter secretary or corresponding secretary took the oath subscribed to by Reg Mars, Wauwatosa Chapter, Wisconsin, and if they lived up to it, life would be much sweeter for a lot of members who sit on their hands while waiting for information or replies to SPEB correspondence.

The Mars pledge was "I pledge that all matters of my responsibility, including messages, announcements, bulletins, letters, telegrams, bills, telephone calls, etc. will receive my prompt attention and action or reference to the proper sources.

"Any time that I am unable to devote such attention, I will either obtain temporary assistance from other members or I will promptly resign my post as corresponding secretary."

oOo

The first district association of chapters in the Society was the Michigan Association. The term "Parade" designating quartet concerts was originated and first used in Detroit. The Metropolitan Detroit Ass'n. of chapters originated the term "Morning Glow" in 1945. It was suggested by Harold Stark, then president of Oakland County Chapter. Grand Rapids originated the "Aspirin Breakfast" at their Great Lakes Invitational in 1944. Neighboring Ohio gets credit for the breakfast type midnight After Glow which originated in Cleveland.

oOo

Northampton, Mass. Chapter turned \$1,000 over to the County Infantile Paralysis fund from proceeds of its fall parade. This almost matches the amount Northamptoners gave to the fund through SPEBSQSA last year. "Consistent community service", says Past Int'l. Pres. Hal Staab, who laid the community service plank so soundly in the Society's platform.

oOo

Staab likes a paragraph in the Meriden, Conn. bulletin in which the secretary referred to a notice which had gone to all members about a New Britain parade. At bulletin time only one quartet had signified attending. "Kindly tell us", he wrote, "how the hell we can expect other chapters to cooperate with us if we show absolutely no cooperation toward them." Hal says that the language is none too strong and that it is a matter which should be brought up often and forcefully to every chapter.

oOo

In Chicago, Patricia Vance entered a suit in Superior Court against the Society, charging bias and discrimination against women. The news, of course, got about and was widely distributed through news services and by radio. When the case came up, the Cook County Superior Court dismissed the charges on grounds of want of equity.

oOo

"Kentucky Babe" in this issue was arranged by John Hanson, the daddy

Important International News Briefs

of the Corn Belt Chorus and bass of Gipps Amberlin Four. It is truly an old-timer, sung straight by choral groups and quartets for almost half a century. During that time it is doubtful that any barbershop quartet anywhere failed to touch up Kentucky Babe in catch-as-catch-can style. Now "Babe" fans can sing it a la Gipps Amberlin when they wish.

oOo

Past Pres. F. H. Thorne thinks highly of the Chicago Chorus jam session held in the fall. It was attended by the Aurora and Oak Park Choruses each singing for the other and for Chicago. Thorne felt that all three choruses got a lot of experience and that it is an idea which should be spread around.

oOo

Four part influence is apparent in Canada on the Sweet Caporal cigarettes posters which utilize quartet pictures as the main attractions. Miller's High Life Beer is doing the same in the States. And the Harmonizer just received a coal company ad from Flint, Mich. in which it advertised its brand of coal as "an old favorite" illustrated by a warbling quartet.

oOo

A. C. Chapman, Pres. Ontario District, at a Conference of CWNy and nearby Canadian chapters said that up to the time the Society invaded Ontario they always spoke about their friends in the U. S. as their American cousins. "Now," says Chapman, "the word has been changed to brothers".

oOo

Following the convention at Oklahoma City the host chapter prepared a beautiful leather-bound book of all documents and press clippings bearing upon the tenth anniversary convention and presented it to the Int'l. office as a record of the fact that the Society had attained maturity.

oOo

W. T. Daniel, Waverly, Va., wrote to the Amalgamated Association for the Protection and Preservation of Barber Shop Harmony, New York, N. Y. Someone in the New York Post Office sent it to the Gay 90's Restaurant, whose proprietor had met the Society's founder, O. C. Cash, in years gone by. So the proprietor sent the letter to Cash in Tulsa with the comment that possibly he could give Mr. Daniel the information desired. The Founder sent it to the Int'l. office and at last Mr. Daniel has received the information he wanted about joining the Society and organizing a chapter at "Chitlin Switch—Waverly, Va."

HOW IS YOUR MEMORY FOR PLACES AND DATES?

"Keep America Singing", the forthcoming history of the Society's first decade will include an Appendix which in future years will be the official

source for settling arguments. Typical of such records is the following list of National and International meetings. Those who compiled it had attended most of them but found the situa-

tion hopeless when they attempted to compile the list from memory. Such reference material will be invaluable in years to come.

NATL AND INTNATL.

Date	Type of Meeting	City	Headquarters	Contest
April 11, 1938	First Get-together	Tulsa	Tulsa Club	
June 20, 1938	Organization Meeting	Tulsa	Hotel Tulsa	
June 2-3, 1939	First Convention-Contest	Tulsa	Hotel Tulsa	Central High School
Jan. 20, 1940	Mid-Winter Board	St. Louis	Mayfair Hotel	
July 22-26, 1940	Convention-Contest	New York City	Hotel New Yorker	World's Fair
Jan. 18, 1941	Mid-Winter Board	St. Louis	Hotel Coronado	
July 3-5, 1941	Convention-Contest	St. Louis	Hotels Jefferson and Coronado	Kiel Auditorium
Jan. 17, 1942	Mid-Winter Board	Chicago	Hotel Morrison	
June 19-20, 1942	Convention-Contest	Grand Rapids	Hotel Pantlind	Civic Auditorium
Jan. 16, 1943	Mid-Winter Board	Peoria	Hotel Berry	
June 18-19, 1943	Convention-Contest	Chicago	Hotel Morrison	Medinah Temple
Jan. 15, 1944	Mid-Winter Board	Detroit	Hotel Statler	
June 14-15, 1944	Convention-Contest	Detroit	Book-Cadillac Hotel	Masonic Temple
Jan. 13, 1945	Mid-Winter Board	Cleveland	Hotel Carter	
June 15-16, 1945	Convention-Contest	Detroit	Book-Cadillac Hotel	Masonic Temple
Jan. 19, 1946	Mid-Winter Board	Evansville	Hotel McCurdy	
June 13-15, 1946	Convention-Contest	Cleveland	Hotel Carter	Public Auditorium
Jan. 17, 1947	Mid-Winter Board	Omaha	Hotel Fontanelle	
June 12-14, 1947	Convention-Contest	Milwaukee	Hotel Schroeder	Civic Auditorium
Jan. 16-17, 1948	Mid-Winter Board	Pittsburgh	Hotel Keystone	
June 11-12, 1948	Convention-Contest	Oklahoma City	Hotel Biltmore	Municipal Auditorium

OMAHA PROMOTES HIGH SCHOOL QUARTETS

Under the co-chairmanship of Jack O'Neil and Walter Munson, Omaha chapter conceived, developed and perfected a plan to strengthen the chapter's future by promoting quartets among high school students.

The superintendents of the Omaha public and parochial schools gave the green light. The Committee then presented the plan to various school principals and later to the music teachers in the same schools and ended with a score of 90%. Munson says "Based on our experience each music teacher must be sold on the idea before full cooperation can be expected."

He adds that it takes activity to keep boys interested and the Omaha Chapters fosters two types of action. The first, sponsored by the chapter itself, includes joint meetings of chapter members and high school boys as well as Ladies' nights where music teachers and school quartets participate in the program. Another activity was an open house for all high school boys on the afternoon before the Omaha Chapter's annual fall parade. Such methods acquaint the boys with the top talent in the chapter and give them opportunity to meet quartets and ask questions. The chapter's experience is that such activities do more to create and hold the interest of the boys than any other part of the program.

Omaha Chapter appropriated money for this work, including enough to furnish folios and music to high school quartets, thus eliminating any expense which might be a hurdle to success. After a high school quartet is formed and progressing well the chapter encourages them to appear in public as often as possible, lending



Too huddled to identify all individuals is this picture taken when the officers and executive committee of Omaha Chapter engaged in a good old-fashioned woodshedding session with the Four Tones of South High School. The session included George Eklund, Pres.; Int'l. Sec. Adams; Dwight Slater, Sec.; Dick Mallory, V.P.; Clare Wilson, Int'l. Bd. Mem.; Past Pres. Lem Fitch; Walter Munson; et al. The following afternoon Omaha Chapter entertained 120 high school boys and three of their music directors.

whatever assistance is necessary.

The second activity is within the committee itself. Each member assumes responsibility for one school. It is his duty to work with the music teacher and the boys as he may see fit. Some committee men meet the teacher and boys after school hours at the school building. Others invite the quartets to their homes in the evening. Munson comments that the home-study method is probably more effective since it gives everybody a better chance "to let his hair down". After these committee sponsors have coached the quartets for a year the chapter sponsors a contest for high school quartets. This can be a private affair for members and their ladies or it can be public. In either case the judging is handled the same as in District Contests. Obviously a public contest anywhere at a slight admission

charge should furnish enough funds to pay for the special work with high school students. Or if the money is not needed by the chapter it can be contributed to a music fund in the schools or placed in a scholarship fund.

The Omaha plan brings in new blood to the chapter each year and in consequence develops new quartets, a principal need among most chapters. Omaha has had the experience of receiving letters from high school graduates thanking the committee and the organization for the support given and pledging themselves to join the organization. It is satisfactory to note also that the music teachers are enthusiastic about the chapter's work which in the final analysis is a contribution to the welfare of the youth and a service to the community.



FOUNDER'S COLUMN

By O. C. Cash

The Gay Nineties period slopped over into the early 1900's just far enough to impress me favorably with that era of friendliness. Until the advent of the automobile, American life revolved about the small towns and farms. I remember with a glow of contentment my boyhood at the old home town of Bluejacket, Indian Territory. I recall the barber shop quartet sessions at Jim Davis' tonsorial parlor, the rehearsal there of the Bluejacket Silver Cornet Band, and discussions of the prowess of our ball nine and various other village topics. We were not bothered with Communism or radicalism in any inanner and the threat of wars and solution of world problems did not concern us. Of course, Eugene V. Debs, we thought, was quite a hazard and in the Cherokee Nation we were all enthusiastic followers of William Jennings Bryan and believers in his theory of the free coinage of silver at the ratio of 16 to 1. In those days folks borrowed coffee and sugar from each other and went on neighbors' notes as a matter of course. It was not necessary to raise huge budgets for the Community Chest or hire myriads of social workers at public expense to take care of the poor and unfortunate. The neighbors got their heads together in cases of this kind and reluctantly approached the widows and orphans with offers of help. This all had to be done tactfully to avoid offending the pride of these people. It was considered to be perfectly all right to work and support yourself, if at all possible. Instead of "One third of our population is underprivileged, under-

nourished and illy housed" to quote the element that now would divide and confuse us, and who of course do not approve of the barber shop quartet movement, all of us were underprivileged. But we were too busy keeping the wolf from the door to do any "belly-aching."

I recall folks used to sit up with those who were sick, and when deaths occurred, they didn't send flowers, but came personally to mourn with the family and help do the cooking and housework. All this reminds me that the center of this fine, neighborly community life was the barber shop quartet. This one institution is the trademark by which most of us remember the Gay Nineties phase of our national history.

People these days are no different than those in the time of our fathers'. If these reformers and do-gooders would just let us alone and permit us to be sociable, have our picnics and sing our songs, most of us would be happier. When I visited Indianapolis a few weeks ago to attend the Chorus Contest, one of the Brothers told me of a picnic put on by the barbershop Brethren and Sistern somewhere in Indiana, as I remember, where barbershoppers and their families from all over the state, gathered in a park for an all day basket dinner, picnic and song fest. The whole family participated in the festivities just as we used to do back at Bluejacket on the 4th of July. It occurred to me this was getting back to the way of life as it was practiced during pioneer days.

Just this last weekend my family and I attended such an event at the Texas

State Fair at Dallas. Barbershoppers and their families, from all over Texas, converged on Dallas on Sunday, October 17, took in the Fair and in the afternoon met together to become acquainted, visit and listen to barbershop singing. Afterwards a basket dinner was enjoyed by everyone.

We haven't heard so much about the Texas Brothers. They were a little late in getting started in barbershop activities, but you can rest assured they have some fine quartets and some splendid choruses. While they are terribly good, those of you who know anything about Texas, will understand they are not nearly so good as they say they are. In fact, they are only about as good as the rest of us. The Wichita Falls Chorus came over in busses and I can vouch for the fact that if they had competed at the Indianapolis Chorus Contest, they would have been high in the scoring. There were 8 or 10 mighty fine quartets that performed and these boys and the audience enjoyed it just like they do everywhere else in the United States and Canada.

So it occurs to me that in these days of changing social and political ideologies, the barbershop quartet movement may be the leaven in the small remaining loaf of good sense and conservatism that may start the pendulum swinging in this country towards a more stable way of thinking. There is nothing wrong with our form of government that the old fashioned Gay Nineties idea of pride, thrift, honesty, energy and neighborliness will not cure.

Hoping you are the same, O. C.

KLAMATH FALLS, OREGON CHORUS

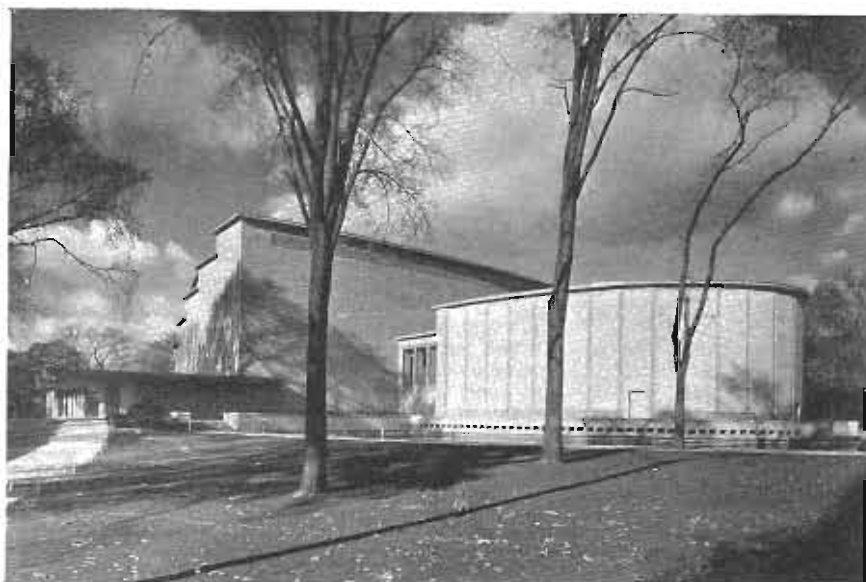


In the Pacific Northwest this group is getting immense satisfaction from harmonizing while rendering a real community service to the home town of Klamath Falls. On the right, in white coat is Director John H. Houston.

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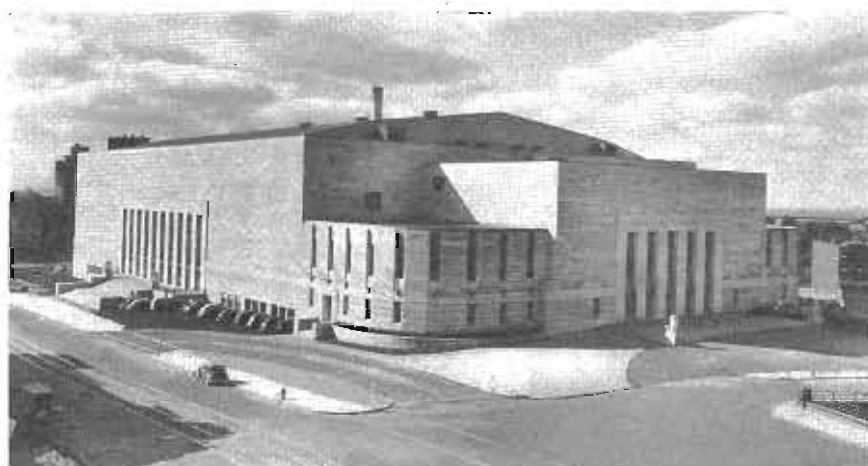
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BUFFALO, N. Y. CHAPTER

I SEE BY THE PAPERS



NAME IT AND TOMMY HENRICH CAN DO IT . . .

According to the Washington, D. C. Star "There is no smarter player than Henrich. Four times in 1946 he trapped outfield flies and converted them into double plays. He has made a putout at third base while playing first and he was involved in an infield triple play against Detroit at a time when he was playing right field . . . He loves music, so it came as no great shock to the Yankees in spring training at St. Petersburg when they discovered Henrich sitting in for the hotel dance band drummer. Later he filled in for the pianist and sang a duet with the girl vocalist." The main point is that Tommy sang tenor with Massillon, Ohio Tom Cats when they won the District Championship in 1947.

oOo

CAN'T RESIST QUARTET IMPULSE . . .

The Pasadena Star News carried a picture of past Pres. Frank H. Thorne singing with three fraternity brothers at the 33rd Annual Grand Chapter of Sigma Nu fraternity. Says the paper, "Wherever Thorne goes he surrounds himself with three men and proceeds to develop close harmony. He can't resist the quartet impulse".

oOo

"ALL WALKS IN LIFE JOINING" . . .

According to the Boston Post Magazine "All walks in life are joining quartets at the Hub and they aim to be tops in the all-American contest". The article showed a picture of the Old Timers quartet of Boston Chapter in action. It is significant that this quartet is made up of men from widely separated suburbs. The Old Timers are Oscar Smith, Leonard O. Gerard, Edward Merrifield and John J. Cuthbert. Says the article "There are many doctors, dentists, lawyers and executives who use quartet singing as a means of shedding some of the tension built up by the pressure of activities".

oOo

BARBER'S JOURNAL REVIEWS BARBERSHOP CONTEST . . .

The August Barber's Journal devoted almost three pages to the Oklahoma City contest, an excellent reporting job by J. C. Leineke, Dallas, Texas. He not only did a good description of the contest itself but gave an accurate account of judging and other phases of the Society.

"IS THERE A TENOR IN THE HOUSE?" . . .

The above query in the Houston Chronicle by Dick Tate preceded the statement that the Lone Star Four of Houston had lost its tenor through transfer to another city. Conditions being what they are in the international shortage of tenors, the remaining three begged Tate to help replace the lost one with the warning "He will have to be good". As a result Tate not only advertised for a tenor but gave a quick resumé of the Society and the Houston Chapter, including the fact that Walter Jenkins, a Houston choir conductor, is the local president. E. R. Place, Washington, D. C. seeing Tate's story wrote the columnist "It's an old story for three-fourths of a quartet to put on a man hunt for a tenor and often blood hounds are used to trail one down".

oOo

OAKLAND COUNTY, MICH. NOT OAKLAND, CAL. . . .

When Harry A. McCrea, Canton Repository, referred to the Society's Clef Dwellers as being from Oakland, Cal. he was promptly straightened out by Bd. Member James H. Emsley of Canton Chapter. Emsley also sent McCrea a clipping from an 1895 Metronome (music magazine) article in which the writer predicted that the quality of most of the "modern" (1895) popular songs was so low that "not one of them will be heard 30 years from now". The 1895 writer included in a list of songs which were to die before age 30, "Grandfather's Clock", "Two Little Girls in Blue", "After the Ball", "Daisy Bell", "Sweet Marie", "On the Bowery" and "Tarara Boom-deeay".

oOo

AMERICAN WEEKLY REVIEWS OLD SONGS . . .

A series of articles in the American Weekly by Jack Sente has brought together a colossal amount of facts about old popular songs, authors, composers, and publishers.

oOo

"A GREAT DAY FOR THE KING" . . .

The Sheboygan Press presented on its editorial page, Aug. 25, "A great day for the King" in which it told of the festivities when O. H. King Cole, Int'l. Pres. was honored by the Sheboygan Chapter. The article referred to Cole "As one of the hardest working presidents that this international body has had". During the evening the Sheboygan chorus, the Sheboygan Troubadors, and of course, Sheboygan's own Chordettes were featured on the program.

"KEEPING TIME TO MUSIC OF THE SHEARS" . . .

A Jacksonville, Fla. paper, editorializing on the need of barbershop quartets, commented on the revival of the institution in several Florida towns and gave its wholehearted approval to the movement. In the article, Jacksonville, Fla. is credited as the originator of the barbershop quartets. About 25,000 members not reared in Jacksonville are likely to take issue with that interesting statement. The author of "Keep America Singing", the Society's forthcoming history, says that research fails to reveal a definite place or date of origin.

oOo

"'WORLD' RECOGNIZES SOCIETY'S TENTH YEAR" . . .

The Tulsa World, one of the first newspapers to recognize the Society, recognized it again in a June article "Barbershoppers Complete 10 Years of Harmony". It traced the Society through highlights of its first decade and embellished the page with pictures of the Society's first champions, the Bartlesville Bar Flies and the Okies. Members who don't recognize the "Okies" are informed that it is a quartet made up of O. C. Cash, Bill Downing, Frank Rice and Fred Graves, who have claimed for ten years that it is the greatest quartet in America. The judges still have it under consideration.

oOo

"ALL THE BARBERSHOPPERS WON" . . .

Maintaining that "All the Barbershoppers Won" at Oklahoma City Tracy Sylvester wrote in part in the Oklahoma City Daily Oklahoman "Four guys, with questionable voices singing a questionable song, and inserting questionable harmonies, do not make up to the acme of musical listening. Even barbershoppers are seen to squirm when some of the chords???? come out 'like storm waves on a stern and distant shore' What we would like to know, however, is why did the higherups in the organization do away with the audience choosing the winners? We have no bone to pick with the quartets that won top honors. They were all remarkable in their respective presentations. We would hate to have been a judge and try to pick the best from the 40, but why in heavens name, after getting to the last five, isn't the audience allowed to pick the winner?"

After raising this question and discussing it at length Sylvester says, "If I had been a judge at that program, with 6,500 simmering lovers of barbershop harmony, we would have advanced upon the stage and raised the hands of 20 men and shout-ed 'The Winnah!'"

BARBERSHOP BAFFLERS

NO. 19

By Charles M. Merrill,

Imm. Past Int'l. President

How well do you know the verses of the really popular old songs? Here are ten numbered first lines from verses and ten lettered first lines of refrains. Match 'em up.

1. Down in front of Casey's old brown wooden stoop.
2. I met you in a garden in an old Kentucky town.
3. If you listen I'll sing you a sweet little song.
4. Many years ago today wedding bells were ringing gay.
5. Matt Casey formed a social club that beat the town for style.
6. Round my Indiana homestead wave the cornfields.
7. There is a flower within my heart.
8. There's a time in each year that we always hold dear.
9. 'Twas a sunny day in June and the birds were all in tune.
10. When I was a boy my mother always said to me.

- a. Casey would dance with the strawberry blonde.
- b. Daisey, Daisey, give me your answer, do.
- c. Dear old girl, the robin sings above you.
- d. East side, west side, all around the town.
- e. I want a girl just like the girl that married dear old dad.
- f. In the good old summer time.
- g. Mandy Lee, I love you, deed I do my Mandy Lee.
- h. My Wild Irish rose, the sweetest flower that grows.
- i. Oh, the moonlight's bright tonight along the Wabash.
- j. When you wore a tulip, a sweet yellow tulip.

(For Answers, see page 39)

JUST AIN'T 'NUFF ROOM

As chapters pyramid in numbers, problems of the Harmonizer's staff and District Editors pile up. One quarterly to cover 3 months of Society activities. The Harmonizer Committee recently gathered opinions far and wide. As a result, Sec. Adams has sent to all chapter secretaries a 9 point digest of international opinion. Main excerpts: The typical reader reads Swipes from his own section—Parades, shows and such have become something to be expected, therefore are not Swipes news by comparison with formation of new quartets, gratis appearances for community affairs, sponsorships of new chapters and such.

Therefore the consensus of belief among those most directly connected with news gathering and handling was: Confine Swipes to community services, inter-chapter relations, extension and the development of new elements within chapters such as four-somes and choruses.

The District Editors and all connected with this poll of opinion, weighing values and setting a course, believe that these policies are sound as the Society gets into its 11th year as an Adult Organization.



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THE OLD SONGSTERS

by Sigmund Spaeth

SINCE this issue of *The Harmonizer* concentrates on what may properly be called "Americana," this editor may be justified in submitting a few excerpts from his new book, *A History of Popular Music in America*, reviewed elsewhere in these columns. Its contents should certainly qualify as "Americana" from start to finish. Obviously there are numerous references to SPEBSQSA and many more to the songs that have become popular with the Society's harmonizers and their enthusiastic hearers. Below are a few quotations, reprinted with the permission of the publishers (Random House, New York), bearing directly on the activities of the Society or its best known songwriting members. In addition to the men whose names appear below, there are grateful acknowledgments to Russell Cole, Steve Lynch, Owen C. Cash, Carroll P. Adams, Harry Armstrong, Ted Livingston, Herbert Marks and others of note in the history of barbershop harmony. Nearly 10,000 songs are mentioned by title or discussed in detail, but such a list (the biggest ever made available in print) can hardly be tackled within the limits of a single column. Here are just a few samples.

THE year 1852 produced another great Foster song, *Massa's in de Cold, Cold Ground*. There are fanciful stories concerning its origin connecting it with the death of Judge Rowan, a cousin of Stephen's father, at Bardstown, Kentucky (the supposed scene of *My Old Kentucky Home*). If the composer actually saw any Negroes weeping there, it must have been fully two years after the Judge's death. What is far more important is the obvious relationship between *Massa* and its immediate predecessor, *Old Folks at Home*. The two melodies have identically the same form . . . There is even the characteristic octave jump, preceded by the three consecutive tones of the scale, from the third to the key-note . . . At the close the two tunes are again almost parallel . . . It is still among the Foster favorites, with a special appeal to harmonizers. (Geoffrey O'Hara handed *Massa* over to the male quartets in his popular arrangement, *A Little Close Harmony*, whose opening strain has become the theme song of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.)—*A History of Popular Music in America*, p. 113.

STILL a favorite with barbershop quartets is *Mandy Lee*, written by (John) Thurland Chattaway in 1899. Its natural harmonies are a constant urge to improvisation as well as to a variety of arrangements. Incidentally, Mr. Chattaway was in recent years one of the few composers of popular music to resist straining after an exciting and generally implausible "story behind the song." He merely said he wrote *Mandy Lee* and let it go at that. Another of his famous numbers was *Red Wing* (1907), for which Kerry Mills supplied the music. (They also did the *Kerry Mills Burn Dance* together.) Chattaway died at the age of seventy-five in November, 1947.—*Ibid.*, p. 299.

THE melodic appeal of *Sweet Adeline* may be traced to the well-tried pattern of the Westminster Chime, appearing also in Harry Kennedy's *Say Au Revoir But Not Good-Bye*, *How Dry I Am!* and other gems of close harmony. SPEBSQSA has one song built on the chime itself, as a tribute to its numerous descendants. It is this dependable four-note pattern, plus the natural echoes and the easily memorized words of the chorus, that can be credited with *Sweet Adeline's* permanent success. The composer himself is one of the few who know the words and music of the verse, and at this writing he was still delighted to sing the entire number on any and all occasions, naturally bringing in the audience on the familiar refrain.—*Ibid.*, p. 336.

POPULAR music held its own in America through 1909, to complete a decade that was definitely in advance of anything that had gone before. There were several songs fully up to the high standards of the preceding year, and one of these was *Has Anybody Here Seen Kelly?*, an interpolation in *The Jolly Bachelors*. The original English version was by C. W. Murphy and Will Letters, but it was a failure here until revised by William J. McKenna, still holding forth in Jersey City as one of the few real authorities on popular songs of the past. (He wrote the appealing *Mandy Lane* in 1908, and saw it introduced by three different performers on the same vaudeville bill.) . . . McKenna fixed up the lyric, and when Nora Bayes sang it in *The Jolly Bachelors* it was an instant success. The climax of the second verse was inspired by an actual parade on Fifth Avenue, when "five hundred Kellys left the ranks in answer to her plea." The spelling out of Kelly's name puts the song in the same category as *Harrigan, Mississippi* and others. Incidentally, the verse melody was copied for the verse of the later *Tipperary*, which took its chorus from the still older *Eileen Alanna*.—*Ibid.*, p. 364.

THE Irving Berlin songs of 1910 were the sprightly *Call Me Up Some Rainy Afternoon*, *Stop! Stop! (You're Breaking My Heart)*, *Kiss Me, My Honey, Kiss Me*, for which Ted Snyder wrote the words, *Oh, That Beautiful Ray*, again with Snyder, in a show called *Up and Down Broadway*, *Sweet Italian Love*, by the same partnership, and the *Grizzly Bear*, with the collaboration of George Botsford. The last named was a really important factor in the spread of the dance craze, establishing the name of one of the most popular of the animal steps. (It was danced with both partners hugging each other with both arms, bear fashion, and then merely rocking from side to side on the beat.)—*Ibid.*, p. 375.

THE year 1924 followed, on the whole, the pattern already set for the decade in American popular music as well as American life in general. Jazz had by this time invaded both vaudeville and the motion-picture theatres, with the Charleston reaching its peak as a ball-room dance. Cross-word puzzles became a natural mania, putting the new hook-publishers, Simon & Schuster, on their feet as the result of a tip from Jerry Vogel, of the Plaza Music Co. (The partners had used the Plaza name for their cross-word experiment, and became aware of its success when Vogel, now a music-publisher, specializing in copyright renewals, found himself overwhelmed with orders for the new game-book.)—*Ibid.*, p. 440.

FAIRMONT, W. VA. CHARTERED



Ted Dilday (L) past pres. of sponsoring Wheeling Chapter presents Fairmont, W. Va. charter to Russell L. Furbee, Pres. Over 300 persons attended an advance dinner session. The evening program was recorded by Station WMNN. The quartets appearing on this chartering parade were the Pittsburghers; Home Towners, Washington, Pa.; Gas Light Serenaders; Mountaineers, Fairmont; The Four Specks, Washington, Pa.; Executors, Pittsburgh; South Sidaires, Wheeling; and the Fishermen of Fairmont. Aody J. Monnich, 2nd Vice Pres. Ohio-S. W. Penn. District outlined District activities and W. L. Otto, Assoc. Int'l. Sec. gave highlights of the organization. Otto reports that he was particularly impressed by the high caliber of the new membership.

Int'l. Contest and Judging Committee Meets at Pittsburgh

The six members of the International Contest and Judging Committee met on October 9th and 10th at the Wm. Penn Hotel in Pittsburgh to review the entire Contest and judging set-up. Hundreds of pages of correspondence had passed back and forth since the Committee commenced work in late June. The groundwork had been laid by this long distance exchange of views and in two sessions on Saturday and Sunday, 21 hours vigorous grind, the whole thing was pretty well hashed out.

The Committee had found it necessary, because of the volume of work, to come together between the semi-annual Int'l. Board sessions. Past Int'l. Pres. Thorne, of Chicago, Chairman, Past Int'l. Pres. Phil Embury, of Warsaw, N. Y.; Past Int'l. V.P. Maurice Reagan, Pittsburgh; Int'l. V.P. Knipe, Cleveland; Int'l. Board Member Jean Boardman, Washington, and Don Webster, Cleveland, constitute the Committee.

Hints of some rather drastic changes in Contest rules and judging procedure have reached the writer but since none of the changes will go into effect until after the Int'l. Board votes on them in Toledo in January no purpose would be served in revealing them.

DIEKEMA TURNS UP IN OLD SONGS COLLECTION

A contribution to the Old Songs Library from Harry Milne of Saginaw included "The Language of Love" by one W. A. Diekema. Faced by one of the Harmonizer's special operatives in his home town of Holland, Mich., Bill Diekema, chairman of the current Song Arrangements Committee confessed in part: "Yes, I was present on the night in 1913 when the song was written. Yes, I wrote it for the 1914 University of Michigan Opera, titled "Them Was the Days". Until I became an arranger for SPEBSQSA I've never worked as hard on my music as I did in my college days. But that was play compared to this." Diekema was such a prolific writer of music for three of Michigan's annual college operas that, according to Sec. Adams, another Michigander, he was a musical institution even then. Lucky Society!

IN HIS CHRISTMAS STOCKING

Capt. Paul Spangler, founder of Portland, Ore. Chapter and Corpus Christi, Texas Chapter, suggests that the 1949 convention registration book at \$7.50 covering all events at the "world series" in Buffalo in June is a most appropriate gift for members. The Harmonizer suggests also a bigger book which costs considerably less—namely a copy of "Keep America Singing", the saga of the Society during its first decade.

DECEMBER, 1948

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As sung by the GIPPS AMBERLIN FOUR
and the CORN BELT CHORUS

Words by R. H. BUCK

Music by ADAM GEIBEL

Art. by JOHN HANSON, SPEBSQSA



1 2

'Skeeters am a hum-min' on de hon-ey-suck-le vine,

3 Sleep, Ken - tuck - y 4 Babel 5 Sand - man am a - com - in' to dis

lit - tle coon of mine, Sleep, Ken - tuck - y Babe.

9 Sil - v'ry moon am shin - in' in de heav - ens up a - bove,

10

Bob - o - link am pin - in' fo' his lit - tle la - dy love;

13 You is might - y luck - y, 14 Babe from old Ken - tuck - y,

15 Close your eyes in sleep. 16 17 Fly a - way, Fly a - way, 18

19 Fly a - way Ken-tuck - y Babe, 20 Fly a - way to rest, 21 Fly a - way, Fly a - way, 22

23 Lay yo' kink - y, wool - y head 24 on yo' mam - my's breast. 25 Yo' mam - my's breast.

26 Humm. 27 Humm. 28 Close your eyes 29 in

80 sleep, sleep, sleep. 81 Close your eyes in sleep. 82 83



SPARK PLUGS

by Frank H. Thorne, Past Int'l. President

HOW AMERICAN MUSIC EVOLVED

I believe the first singing known to man was produced by the Greeks, but it was a sorry affair consisting only of the melody, and little of that. In the middle ages the startling discovery was made that two voices could sing at the same time, a fifth apart. This interval was exactly maintained and not even this reckless idea was tried until about 1000 years ago. However, no rhythm whatever was used. The tribes of Africa, with their drums, had developed rhythm, but no music, and even when someone first got the idea of putting the two together the powerful churchmen, who did most of the singing, rebelled against it as they regarded rhythm as sensual, and dangerous to the morals of their people.

In the sixteenth century a fellow named Palestrina daringly combined two or three melodies in a sort of "Three Blind Mice" type of arrangement. This was the first serious attempt to produce chords, and I'll just bet Palestrina would have made a good barbershopper. Single instruments had been played for thousands of years, but their most daring attempt at harmony was to play one octave apart. The early idea of musical instrument accompaniment to singing was to simply try to duplicate the melody. The first brave soul who departed from this procedure by daring to play something different gave birth to what eventually developed into musical harmony and ultimately into Barber Shop Quartet Singing.

The first wind instrument was conceived when ancient tribesmen noticed that wind blowing softly over broken reeds produced a pleasant sound.

Eventually they discovered that low notes came from the longer reeds, and so they tied different lengths together and thus produced the "Pipes of Pan." The next invention was what is thought to be the first musical instrument, probably an accident. The pipes were frequently ornamented by burning designs on them. One day a native burned a hole in one of his reeds and noticed he had changed its pitch.

However, by putting his finger over the hole he could produce the original tone. That was the start of the modern flute. In fact, that is how our present day diatonic scale (DO RE MI FA SOL LA TI DO) was finally produced. This scale, at first, started on MI, and it is logical to assume that it

contains its two one-half tone intervals due to the fact that the little finger is hard to separate from its neighbor. In fact, the scale is limited to eight tones because the ancients limited the holes to their fingers, as the idea of holes for their thumbs had not occurred.

Different scales were tried and eventually the eight tones were started on DO. It is interesting to guess what would have happened had the scale been built in different manner or if they had had more fingers or sooner discovered how to use thumb holes. Boy, what swipes we could sing with a nine, ten, or fifteen tone scale! Well, maybe they stopped just in time. Wonder what would have happened if man's fingers were longer or thicker because that could easily have changed the interval between tones. However, it does show how habit can influence our custom.

Now, as three and four part harmony was formed, after thousands of years of single tone rendition, the new idea was labelled "Modern Music" whereas today when five and six tone chords are used, we call the latter type chord "modern." The times and our attitudes change.

However, in France groups still sing in unison, and outside of our Barber Shop circles, there is still too much unison singing. Choral singing has stayed quite conventional. Caruso, when he sang tenor, sang on top of the other voices. The arrangement of Italian music, however, was more joyous than that of the Russians who used the same minor chords in producing a more sad and weirdly lonesome effect.

Then came the development of the North American Continent where the musical ideas of many nations were joined in the melting pot. To us, one of the most important alloys that was thus produced was when, instead of the lead singing the top tone in the DO MI SOL DO pattern, our No. 1 barbershopper got the swell idea of moving the MI tone up above the lead so that whenever possible the chord was sung DO SOL DO MI. That must have been the beginning. I do not know whether or not it started in the 1890's, but a lot of so-called popular songs were written about then and probably more informal gang singing was indulged in.

Someone must have thought that the idea of "usually with the tenor singing above the lead" added interest and good musical effect to group singing and that four voices singing "usually one harmonizing chord on each melody note" could really go to town—relax—and have fun; and there, my friends, we have the Barber Shop Quartet. Yes, and even though it was plenty good,

it might have sunk into oblivion except for O. C. Cash having a burning desire to revive it. So here we are—thousands of fine members singing musical harmony which Deac Martin once remarked was "Just as American as apple pie." Let's be sure we preserve it as real Americana—let's be sure we "KEEP AMERICA SINGING"—AND GOOD! Cheerio.

BARBERSHOP QUARTET ARRANGEMENTS

SPEBSQSA ARRANGEMENTS: Extra copies of the following in loose leaf form may be obtained from the Int'l. Office. Price 10c each for single copies; 5c each in lots of ten or more of any one song. Order by symbol number. All 35 in a binder—\$2.00—or \$1.50 in lots of 10 or more.

Extra copies of "Songs for Men", which all paid-up members have received can also be had from the Int'l. Office at 50c each.

- X1 After Dark.
- X2 In the Evening by the Moonlight.
- X3 Sailing on a Moonbeam.
- X4 Love is Like a Dream.
- X5 I'd Love to live in Loveland.
- X6 Silent Night.
- X7 Hymn for the Home Front.
- X8 It Came upon the Midnight Clear.
- X9 Cantique De Noel (O Holy Night).
- X10 Beautiful Isle of Make Believe.
- X11 You Tell Me Your Dream.
- X12 I Want a Date at a Quarter Past Eight.
- X13 O Come All Ye Faithful.
- X14 Colleen My Own.
- X15 Won't You Please Come Back to Me.
- X16 Sing Brother Sing.
- X17 Keep America Singing—Thorne.
- X18 When the Man in the Moon Says Hello.
- X19 Daisy—Annie Rooney Medley.
- X20 Honey Gal.
- X21 SPEBSQSA, Incorporated.
- X22 That Old Quartet
- X23 Gentle One.
- X24 Juanita.
- X25 America (God Save the King).
- X26 God Made a Wonderful Mother.
- X27 Don't Send around Tomorrow.
- X28 Keep America Singing—Diekema.
- X29 How Can I Leave Thee.
- X30 The Old Songs.
- X31 Give Me the Right to Love You.
- X32 Sweetheart of Sigma Nu.
- X33 In Walked an Angel.
- X34 Dreaming of the one in Love with You.
- X35 Melancholy Lou.

THE STORY BEHIND THE SONG ON THE COVER

By Leo Edwards

Gus Edwards and Vincent Bryan wrote the song in 1904. They went to the Oldsmobile people, with the idea of each getting a car which the Olds people turned down. In the meantime Gus went to Europe with Louis Bernstein and Jean Schwartz.

I was working at Witmark's Professional Department, which published the song. While Gus was in Europe I plugged the song day and night at all the beaches around New York including Coney Island, Rockaway, etc. These were the lead-off places for popular songs. By the time Gus returned a few months later the song was the most popular song in the country.

Gus and Vince again went to Oldsmobile people, but by then Olds was absorbed by General Motors, so Gus and Vince threatened to write a new song calling it "Take Me Back In My Cadillac", so the Oldsmobile people finally settled for one car. Gus and Vince then sold the one car and split the 'spoils'.

Strange but this particular song has become a standard pillar among popular songs, as General Motors have used over 1,000,000 copies for advertising purposes and it remains the theme song on radio and pictures, whenever the subject of autos appears.

AID TAYLOR FAMILY

L. to R.: Trend Michael, Chief L. O. Bates, Past Pres. Harvey Davies, Harry Johnson, Pres. Roy Kuhnhofer, Sec. Arthur Mould, aid Taylor family. See Michigan Swipes.



MEMBERSHIP QUESTIONNAIRE

In order to reveal members' qualifications, likes, dislikes, hidden assets and provide an accurate roster Int'l. Vice President J. F. Knipe sent a questionnaire to all members when he was elected President of Cleveland Chapter. Dean Snyder, President of Washington, D. C. saw it and revised the Knipe questionnaire for use at the Capitol. The following questions are from the Snyder Membership Questionnaire. Other chapters can add or delete questions according to their local conditions and needs.

Name—Nickname—Home Address—Business Address—Home Telephone—Business Telephone—Send mail to: Home address () ; Business address ()—What voice do you sing—Approximate vocal range—Do you own a chorus coat—Size of coat—Are you now a quartet member—Name of quartet—Are you interested in forming or becoming a member of a quartet—Can you play the piano—Other instrument—Have you ever studied

harmony—Ever made any 4-part song arrangements—Stage experience (apart from SPEBSQSA)—Amateur () ; Professional ()—What do you like about chapter meetings—Do you have any suggestions for improving the "order of business" at chapter meetings, or for making the meetings better in any other way—How can we improve our chorus work (including repertoire)—What kinds of chapter information should be included in "Sharp Notes"—Sometimes it is good for an organization if the members have a chance to voice their "pet peeves". Therefore, if you have anything on your chest, here's your chance to speak up. My peeve is (if any)—What event or occurrence has given you the biggest thrill since becoming a member of SPEBSQSA—Is there any particular job connected with the chapter's musical or business affairs that you'd like to take on—(Maybe we should dream up some new assignments for individual members, so don't be afraid to fill in the above space.)—Date—Member's signature.

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BOTSFORD, "SHY GUY", REMINISCES

EDITOR'S NOTE: Billy McKenna, Jersey City Chapter, describes George Botsford as "the lone survivor of the truly great quartet arrangers in the golden days of show business." McKenna and Botsford were together for years with Remick. McKenna recalls that the first Port of Call for all quartets when they hit the Big Town was Remick's where they would rehearse the latest Botsford arrangement. Several of those arrangements have become standards in quartet singing. Botsford's burlesque on the quartet from *Rigoletto* has been going strong for years, as has Botsford himself.

Ted Livingston, Manhattan Chapter, describes Botsford as "A charter member of ASCAP and one of the first and few collaborators with Irving Berlin". Old timers will recall "Grizzly Bear", 1910, a Berlin-Botsford collaboration. Botsford's "Travelling" became the Iowa Corn Song and his "Sailing Down the Chesapeake Bay" is as good today as it was prior to the first World War. "He's a shy guy", according to Livingston, "a rare quality in Tin Pan Alley". That's why the Harmonizer asked those who knew him to give readers the facts.

Now the George Botsford reminiscences for which the Harmonizer has been angling for more than a year.

* * *

"Once a quartet singer, always a quartet singer." A boy in high school sings in a quartet—after graduation the four boys go their four separate ways and in a short time there are four new quartets, all spending their spare time seeking the old familiar barbershop chords and rejoicing mightily when they meet with success. The SPEB has done wonderful work in organizing and consolidating these various singing units, and I have watched its growth with increasing interest.

"I never met a 'barbershop chord' until I had quit school and was on my own. From the age of ten I had spent five years as church organist in a small town in northwestern Iowa, and those wonderful Gospel Hymns gave me a thorough foundation in harmony. But in a basement printing office where I was a zealous apprentice I was shown what a 'swipe' was and was instantly converted.

"Years passed and I found myself in New York City, a pianist and dem-



onstrator with Shapiro-Remick and of course my quartet instinct came to the front. The Big City Quartet with

Bob Webb and Geoffrey O'Hara were about the first for me to work with, the same O'Hara who is so prominent today in the songwriting world. That four, with one replacement after another was in existence for many years and only stopped when radio interfered with vaudeville.

"I recall when Mort Theiss brought his 'Wine, Women and Song' show to the Circle Theatre. One of their features was the Manhattan Quartet with Orville Harrold, Herman Steinman, Hal Pierson and Arthur Wood. They were a sensation and set the whole town talking. Harrold later went into Grand Opera for Hammerstein and sang the male lead in 'Naughty Marietta.' Wood joined the Big City Quartet and Pierson joined my Volunteers and was with them for years.

"At that time no vaudeville bill or show was complete without a quartet, and, naturally, these were busy times for me for I enjoyed working with them and showed my interest. Some of the groups that came to me included the Bison City Four, with Vic Milo and Frank Girard; the Four Entertainers, with Lloyd Balliett and Bill Renaud; Harry Ellis, Tom McKenna and Bill McDonald with The Quartet; the Elm City Four with Jim Carty and Harry Morrissey; the Primrose Four (a thousand pounds of harmony) with Ross Wright, Norman Stanley, Tom Murphy and Basso Gibler; the Volunteers with Al Rauh, Billy Cripps, Fred Lyon and Joe Daly; A Night with the Poets, Sam Curtis (Walter White, Walter McPherson, Charley Purcell and Gus Wicke were noted quartetters who made my office their headquarters when they were in town and so many, many others.)

"The Empire City quartet with Harry and Ike Cooper, Harry Tally and Harry Mayo and Joe Jenney with the Empire Comedy Four were steady customers, and always exciting. Harry Frankel (Singing Sam), Frank Stanhope and Ed Drury were part of a quartet in burlesque with exceptional ability. The Old Homestead double quartet in charge of Mike Cochran were yearly callers and always welcomed a new song when I had the arrangement ready. Many famous singers got their start with that organization.

"In Boston there were four or five local quartets who combined yearly for five weeks of vaudeville as the Maestersingers. Some one had to be there to preserve peace and I was elected. It was quite an experience, but many long friendships resulted and I will always remember the tumultuous rehearsals.

"I must not forget the recording quartets—Collins and Harlan, The Peerless Four with Henry Burr (Harry McClaskey), John Meyers, Al Campbell and Frank Stanley; the American Quartet with Billy Murray, Steve Porter, John Biehling and Bill Hooley; The Shannon Four with Charley Hart, Louis James, Elliott Shaw and Wilfred Glenn. With one change of personnel they became the famous Revelers, whose singing will never be surpassed. Will Oakland, with a sustaining quartet, was very successful and Will afterwards went into vaudeville with an act I wrote and used it for years until he fell heir to a prosperous cabaret and commenced to go places.

"The Avon Comedy Four, with Joe Smith and Charley Dale, are still going strong and never lose their popularity. But I never will forget the sensation when Sylvester, Jones, Pringle and Morrell hit the town. Morrell sang baritone an octave higher and the unconventional chords startled everybody. No one made their arrangements, they just 'hit it,' and with remarkable results, until Morrell's voice broke under the strain. 'That Quartet' they were called and the name will always be remembered.

"Every summer in those good old times I would round up the idle quartets and take them up to the ball game where I would turn them loose between innings on a Remick song—not forgetting one of my own, like Pride of the Prairie.

"I used to get a lot of pleasure out of the Police Glee Club, which I coached for five years in the early twenties. One hundred men, who HAD to come to rehearsals. Imagine that. They gave an unusual show in Manhattan, the Bronx and Brooklyn and every one wanted to solo.

"Another exciting experience was when Billy Rose wanted some singing waiters for his Music Hall. I got over a hundred for him and they sounded grand. Hardly a good voice in the bunch, but the general effect was tremendous. But he was looking for chorus boys and kept them so busy in the show that they had no time to wait on tables and that was that.

"Those days have gone forever but they were certainly happy ones. I know that many of those I used to know are affiliated with the SPEB organization, for the old principle, 'once a quartet singer always a quartet singer,' still prevails. I would be pleased to hear from the ones who remember. A recent experience with one of your good quartets has shown me that I can still find a good chord—I have not lost the knack."

» » FOUR TONED FERD « «

By Louis F. Dow, Burlington, Vt. Chapter

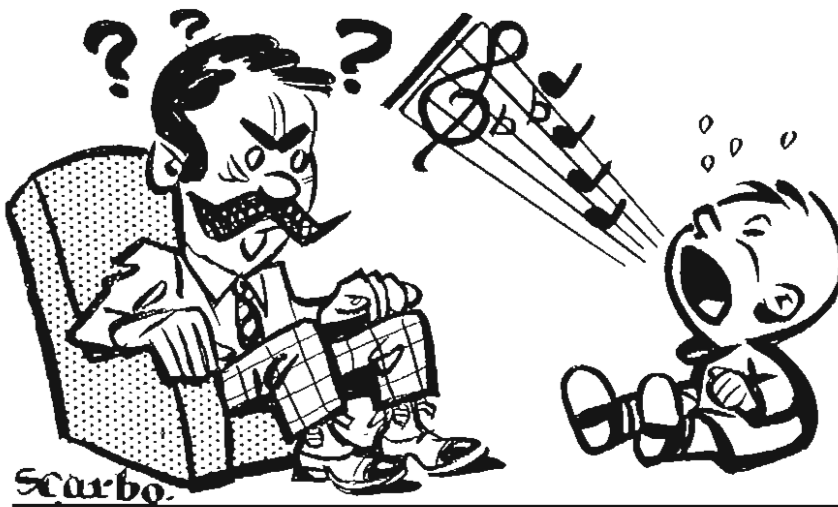
A recent Harmonizer told about the triplets of Brother Joe Harris, Muncie, Ind. and how they sing harmony. I can go that one better.

For a befuddler, you should have heard my brother Ferdinand. He was a whole quartet in himself, although it must be admitted he was a bit weak on the low bass. Allowance must be made for the fact that he was but three (years, not persons) when his unusual talent was discovered.

Four-Toned Ferd they called him. He would make the Melochords sound like a bagpipe and three cats on the back fence by comparison. And as for The Harmonizers, the Mid-States Four,

Hubbard, who had a nice eye for music, would tell him, as he started to enter the room, to go fly a kite or something and add "Nuts, Roger," (for that happened to be father's name), "the kid has sumpin. Leave him howl and don't try to come in, even on the chorus." And with that, Father would go out in the woodshed until Four-Toned Ferd had finished his last chord. And I don't mean a chord of wood.

It wasn't long before the whole town knew of Ferd's propensities. Sometime later, a collection was taken up for him and strange as it may seem, the amount was just enough



the Westinghouse, the Continentals and others of noble fame, my, oh, my! If they ever heard my brother when he was at his worst, even, I haven't a doubt they'd hand in their membership cards.

My brother would sound an A flat and when he'd gotten the pitch, he'd belabor such pieces of meat as "Sweet Attabrine", "Down by the Old Moss Back", "When You and I Were Hog-tied, Maggie", etc., until there wouldn't be a single half-tone left. My father, at these times, used to labor under the delusion that my brother was crying, but Grandma

to buy him a ticket out of town, which he left of his own volition on the urging of the Vigilante Committee.

Years later, strolling down a dark street in a strange city, the strains of a quartet burst on my ear. I immediately thought "there's my long lost brother, Ferd." I soon located the source of the music and what do you think? (Go ahead, you won't get another chance). Well, it wasn't Ferd, and it wasn't a quartet. It was a chapter of the SPEBSQSA practicing. Of all things! You could have knocked me over with a Sherman tank. But, they were as good as my brother, almost.



MERRILL VISITS HAWAII

Immi. Past Pres. C. M. Merrill was serenaded in Honolulu by chapter members. L. to R.: Gordon Kennedy, Wm. F. Quinn; Pres. W. D. Merrill; and Lawrence Holt. Mrs. Laurence Wiig seated opposite Merrill.

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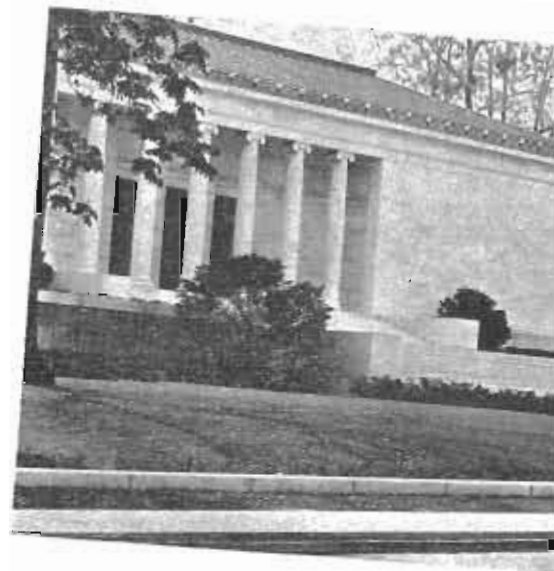
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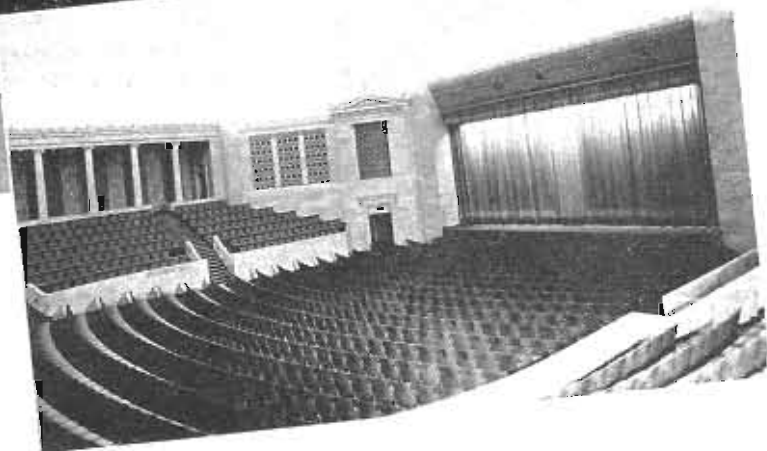
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THE WAY I SEE IT

by Deac Martin

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

Attributed to Voltaire, 1694-1778

The pearls of wisdom, this time, are strewn directly in the paths of newer chapters and newer quartets. But if longer established foursomes or chapters want to pick them up, they will not be turned over to The Law.

The way I see it, more of our younger quartets (plenty of the older ones too) can lead, rather than follow, by building the principal part of their repertoire around songs which are not yet widely popular within the Society. I am reminded of this by a comment from a new Ohio quartet member, immediately after "Songs for Men" came out. Said he: "We certainly like that 'Our Cook' number, and we're working on it hard".

"Our Cook" helped carry the Buzz Saws of Columbus to their District championship. As champions, they have been in wide demand throughout our Ohio area. In consequence, "Our Cook" has been heard many many times in Buckeye-land during the past year. Yet, here was a quartet hard at work on a song which, in Ohio at least, had already been trademarked definitely by those gentlemen (I mean gentlemen—and are we proud of 'em) from our capitol city. Even though the new quartet could perfect itself to do a better job than the Buzz Saws have done with "Cookie", its rendition by the newcomers would still lack the thrill of freshness that comes when you are introduced to a knock-

out number, or have heard it only a few times.

There are certain songs that we all should know. I've sung "Sweet Roses", "Coney Island", "After Dark", "I Had a Dream", "Sixteen", "Daddy Get Your Baby", "Aura Lee", the Elastics' "Tell Me You'll Forgive Me", the Four Harmonizers' version of "Irish Eyes" and "Shanty Town" and others that "everybody knows" with three others or with choruses from Orinda, Cal. to Birmingham, Ala. to Washington, D. C. and New England to Canada. But, what a thrill to go into a chapter and find a quartet or chorus that also knows Hal Staab's "Beautiful Isle" or any of dozens more which have come into wide circulation through the Harmonizer—through the Society's releases or through the many fine portfolios now available from publishers.

A splendid, almost totally new-to-most program could be built right out of the back files of the Harmonizer alone. And in the publishers' portfolios we have dozens, scores, hundreds of numbers waiting for quartets which will lead, rather than follow, by popularizing the songs which, as yet, lie fallow in the pages.

All of us should know the Common Denominator songs. But (tip to you newer comers) work on something not widely used, rather than trying to

give some new little twist to one that we all know, and in many cases have sung countless times since 1940, or earlier. I love "Sweet Roses", but if I never have to sing it again, that will be too soon, the way I see it.

oOo

In its beginnings the Society attracted, primarily men of 40 or older who wanted to revive the songs associated with their earlier years. Now they are 50-60 and upward. This means that, within the next few years, many of us older members will have sung our last harmonies. And that brings up the question of Obituaries in the Harmonizer.

The way I see it, the magazine may take note of the passing of a member, but not in a solemn column devoted exclusively to obits. To me, it is a matter to be handled by the district editor of Swipes, or whatever form the chapter news may take in the future. So I'm serving notice upon whoever is writing chapter-district news when I've sung my final one that I'll settle for a line or two in 8 point (that's the small type used in Swipes) telling anyone interested that Deac Martin, long-time in the Society, will attend no more meetings.

These rather somber musings are motivated, in late August, by the death of Cleveland's Lou (L. H.) Dusenbury ('46 Ohio Champion Ramblers)—good citizen, good bass, and an arranger whose "Dreaming" in Songs for Men will still be good when his grand-boys sing it.

JUDGES AT WORK ON VETERANS ADMINISTRATION CONTEST RECORDS



Here is the panel of judges in V. P. Sandy Brown's apartment as they judged the first batch of recordings made by quartets in Veterans' hospitals throughout the county. L. to R.: Bd. Mem. Jean M. Boardman; Chmn. of Int'l. Judges M. E. Reagan; Lead of 1943 champion Harmonizers Leo Ives; Former Bd. Mem. W. H. Holcomb; Former Bd. Mem. R. Harry Brown; V. P. Sandford Brown, Lenard Quinto, Ass't. Chf. of Music. Vet. Adm., and Bd. Mem. A. A. Merrill, to whom the *Harmonizer* is indebted for this picture.

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are prospects for the BEELERIZER.

Over the Editor's Shoulder

[A Public Forum for Constructive Criticism
as well as general Comment. Contributions
welcome. Keep'em telegraphic.]

"PICKLE PUSS" A REAL GUY

The chapter sec. who wrote that the Harmonizer "is uninteresting" (May '48) was subjected to a barrage of comment (Sept. '48) ranging from "pickle puss" to what-have-you. He might well have felt a bit sulky over the wide disagreement with his dictum. Instead, he wrote as follows:

"I believe I am getting just about as much kick out of the letters complimenting the Harmonizer and condemning the 'Pickle Puss' as you are. As a matter of fact, I think Page 34 in the September issue of the Harmonizer is the most interesting page in the book, and I got a big laugh out of some of these letters. Frankly, I think you owe me a vote of thanks for my criticism which has brought to you so many complimentary letters.

"I might honestly add that I think this last issue is quite an improvement on any previous issue, and it is quite possible before long you will have me reading the Harmonizer with great appreciation. I certainly wanted to drop you this line to show you that at least I am reading the magazine and not throwing it in the waste basket."

WE HAVE A TWO-FOLD MISSION

Excerpts from a letter from Int'l. V. P. Ed Smith to Int'l. Pres. King Cole.

"As time goes on I become more and more convinced that we have a mission. And that mission is two-fold. Certainly the main theme is well expressed in our motto, to 'Keep America Singing'. That is a lofty and creditable aim. Every move we make should be in the direction of its attainment. We have another mission, too; Maybe it should be called a responsibility, and that is to seek fulfillment of the dream of our founder, 'to preserve this last remaining vestige of liberty—barbershop quartet singing'. I realize that the statement was more facetious than it was profound. Nevertheless, it packed a wallop. Of course, he didn't foresee the universal appeal that was harbored in his own personal yearnings. The important thing though, is that he did something about his idea, the result of which has meant an association for many of us that has high-lighted our whole social lives.

"It is my firm conviction that the ground work has been laid for an enduring organization. Many organizations are started. Few ever endure.

Quite often the failures are due to the forsaking of the principle on which they were founded. Ours is a society of amateurs. We have attempted to mobilize men of high character from all walks of life and to mold a great organization—for what? Why, to preserve and encourage barbershop quartet singing. But we've already done more than that. We have created barbershop quartet singing the like of which was never known in the palmiest days of O. C.'s childhood. Now the symphonies are stealing our stuff and orchestras of world fame are copying our barbershop stylings and our hitherto untried progressions. We are just amateurs, but our amateur standing has a tremendous appeal. By far and large our membership is made up of men who have no thought of personal gain from this association. They like our music and our friendship. Audiences pack our shows and parades because they thrill at the accomplishments of the home town boys who are earning their livings in the same way as are their listeners . . .

"Ambitious men have brought this society to its present enviable estate. They could not have been motivated by personal ambitions, as you well know. They have ambitions only for the success of a most unusual venture. They have been spurred by the same sort of ambition that inspired Caesar, who 'thrice refused the kingly crown'. Whether they know it, or not, they have been establishing a tradition. They have given us an inheritance for which we must accept full responsibility."

DEFENDS CHORUSES

J. Z. Means, President of Land O' Lakes District took up the cudgel in defense of choruses in a letter to Tom Needham, Assoc. Int'l. Sec., in part as follows.

"Having frequently heard expressions that our Society is primarily a quartet Society it can be easily recognized that in many minds the chorus is out of place. From the experience of the Land O' Lakes District I do not believe these fears are justified. In our third annual contest we had more than six hundred men actively participating in eighteen choruses. This means that we had better than a hundred and fifty potential quartets.

"The chorus work has taught these men their parts, giving them valued information about harmony singing, exposed them to good technical advice from their director . . . While this may not have a material bearing on the development of championship



quartets, this knowledge has made possible a great increase in "woodshedding" which is fun for the barbershoppers and a basic necessity of our Society.

"A chorus helps to keep any chapter alive—it simplifies programming and maintains interest—for all of us, good and bad, enjoy listening but enjoy singing even more. The chorus contest idea encourages directors and members to go into the intricacies of judging more carefully and the result is better informed barbershoppers. With more knowledge comes more thorough enjoyment and a higher standard in the minds of the barbershoppers for public performances".

HARMO-AD PAYS REDFORD

At last, endorsement of the Harmonizer as an ad medium! Cass Avery, secretary of Redford, Mich. Chapter writes in part: "We purchased a minimum ad in the last Harmonizer to offer our quartet shell for sale. Almost before the magazine was off the press, we received five replies from interested chapters, and several from chapters which didn't want to buy but inquired about renting it. The shell was sold to the highest bidder at a very satisfactory figure. You may hereafter count Redford a satisfied advertiser."

Sweet music to the ears of Bill Otto, Business Mgr. were those comments. Look out Saturday Evening Post here comes competition . . . Eds.

CORRY LAUDS CHAMPIONS

Corry, Penna. Chapter members wrote the Int'l. office a letter of appreciation about the Pittsburghers' contribution to the local parade given to a packed house.

Personally signed by all members the letter said in part "We doubt that we have ever met fellows who go out of their way as much as do the Pittsburghers to serve any member of the Society . . . they deserve credit for upholding the highest standards of the International organization. We were thrilled when they said they would appear on our little show. They are down-to-earth good fellows. Here in Corry they have won hundreds of friends for the Society".



SAN GABRIEL CHORUS (SANS GABRIEL'S HORN)

The San Gabriel Chorus sat on stage between its 6 appearances, making an impressive background for the October Parade.

MISFITS BUSY AS B's

by E. V. (Cy) Perkins, bari

A few engagements in August constituted our summer's barbershopping activities. However, with Sept. the calls have been coming in just about as consistently as ever. One characteristic of the '48-'49 fiscal season relates to the number of long distance trips involved. For most weekends up to Xmas the Misfits are booked for appearances in many distant points. The train and plane rides are great, but oh those Monday mornings!

No quartet can dislike more than the Misfits to say "No" to a chapter which has been kind enough to ask us to join them in their show. It would help if all chapters would give a hit more notice to all the quartets they plan to invite.

Right now we're working on a few new numbers and re-dressing some of the old for which we have had many

requests. How they will turn out is anybody's guess. We work from ear only and never have a note on paper. Using a ms. wouldn't make any difference as none of us would know what those hen tracks meant. We "feel" our harmonies better than we can read them so it might be that an arrangement in the Braille system could help.

Bill Diekema, our Society's able Chairman of Song Arrangements recently sent us a beautiful song. I hope we will one day be able to sing it — but it will take us a long time in our fumbling fashion. But speaking of arrangements reminds me that (in my humble opinion) too many of our Society arrangers do a swell job on numbers where changes and progressions are immediately obvious. By the same token it seems to me that all too few of our arrangers are capitalizing on the beauty that is possible in working out those passing chords or as some call them, "opening chords". Too many

arrangers fail to dress up their numbers with that type of chord. They seem fearful of giving the baritone an "A" alongside the lead singer's "B flat". That is properly described as a passing chord because it is not to be held or sustained but is to be used for an effect in opening up the next chord or progression. Our old friend Bill Diekema knows how to handle those delicate chords and insofar as the Misfits are concerned we'd like to see more of a trend in that direction.

ANSWERS TO BARBERSHOP BAFFLERS

(See page 25)

1 d	6 i
2 j	7 b
3 h	8 f
4 g	9 c
5 a	10 e

THE BARBERSHOPPERS DREAM SHOW!

Great Lakes Invitational



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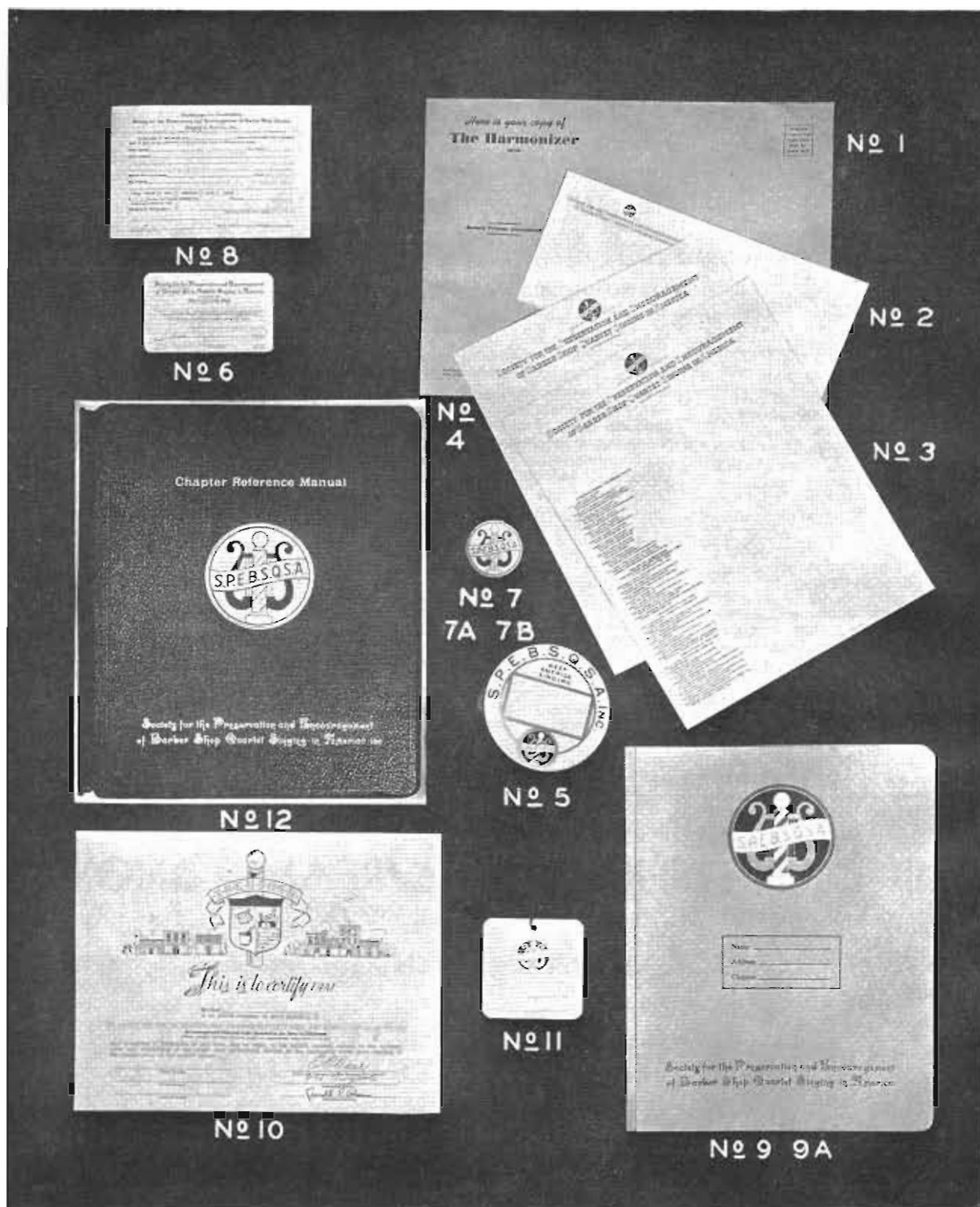
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4	Official Bulletin Sheet (Special mimeograph paper)		9	Official Binder for Song Arrangements.....	.15
	In lots of 500 or more.....per 100	.80	9A	Official Binder, containing 35 SPEBSQSA songs (loose leaf)	
	Celluloid Identification Badge for use at meetings (Name to be added by Chapter).....	.70		In lots of 10 or more.....	1.50
				In quantities less than 10.....	2.00
			10	Membership Certificate (suitable for framing).....	.20
			11	Square Pastebord Identification Badge (with string).....	.05
			12	Chapter Reference Manual.....	3.00

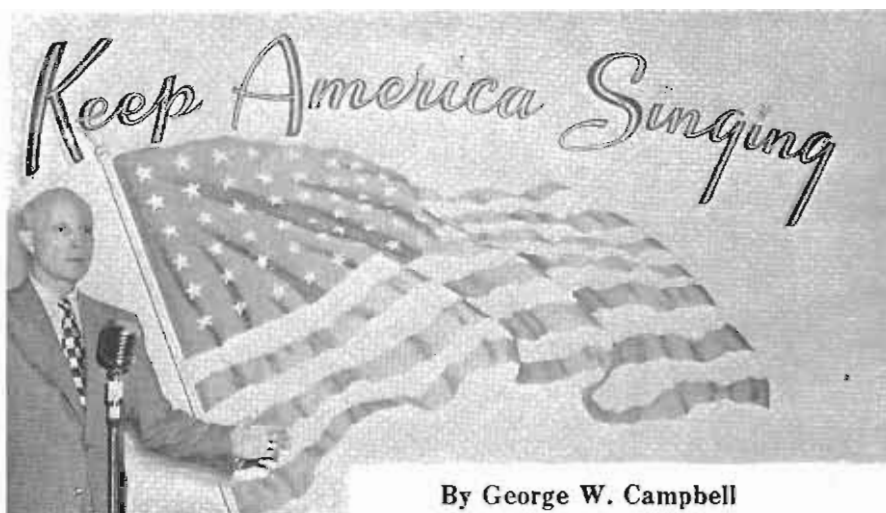
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16	Official SPEBSQSA Program Cover (In any quantity)05	22	Form 101 Member's Application Sheet	.03
	(Very attractively printed in 6 colors.)		23	Form 102 Member's Record Sheet	.03

Shipping charges on all items are included.
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By George W. Campbell

America is a singing nation. We have not lost our spirit of unity, nor our sense of humor. I say with all my heart, keep America singing and we will never lose that spirit of unity.

I HEAR AMERICA SINGING

By Walt Whitman

"I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, leaves off work,
The boatman singing what belongs to him in his boat, the deck-hand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows, robust, friendly,
Singing with open mouths their strong melodious songs."

George Campbell's "Keep America Singing" was chosen as the title of the Society's forthcoming 10 year history.—Eds.

THE HAIR APPARENT



Many thousands who have seen and heard George W. Campbell in his inimitable role of song leader will observe a striking resemblance to the young man who stands third from the left in this picture of the Association Male Quartet of Omaha, Neb. taken in 1918. At Campbell's right is Hugh Wallace, director of Omaha Chapter Chorus. These two, very active in Society matters in 1948, were singing together just thirty years ago.

DECEMBER, 1948

SINGING SQUIRES APPEAR WITH U. S. AIR FORCE BAND

An estimated 12,000 music lovers heard the Singing Squires, Washington, D. C. quartet, in their guest appearance with the U. S. Air Force Band, on August 22, at the U. S. Capitol.

The band, under the direction of Major George S. Howard, presented an "Old Timers Concert," featuring Gay Nineties tunes as played by the band and sung by the Squires, who were ranked second in their district championship competition this year.

The crowd, which overflowed from the Capitol steps to the entire Capitol grounds, was reported to have been the largest in fifteen years of the historic Capitol series of Sunday evening band concerts.

The Squires dedicated one number to the members present of the Society of the Oldest Inhabitants of the District of Columbia. Comprising the Singing Squires were Lew Sims, top tenor; Bill Shanahan, lead; Dean Snyder, President of the Washington Chapter, baritone, and Ed Place, bass of the Treble Shooters, filling in for the vacationing regular, Elton Woolpert.

SONG ARRANGEMENTS?

Chairman W. A. (Bill) Diekema of the International Song Arrangements Committee would appear to be devoting his entire waking hours to the Society's Song Arrangement job. He started in August with a four page bulletin to his committee high-spotting plans for the forthcoming year. Since that time his invitation to "send in any arrangements you may have" and "to be constantly on the lookout for suitable material" and "to speak up freely at anytime about any suggestions" has practically deluged the chairman with arrangements and correspondence about arrangements. Diekema recommends that any arranger should have a definite understanding with a quartet for which he arranges. He believes that an arranger, asked to arrange a song, should accept the assignment with the reservation that he will arrange it if it lends itself to barbershop. The quartet should set a reasonable time in which to use it and if for some reason the members do not sing it he should have a right to give it to some other foursome. After one quartet has used it Diekema believes that the gates should be wide open for any foursome. He says "When I spend as much time as I do polishing off an arrangement I don't feel like settling for its exclusive use by one quartet, prominent though that quartet may be." He feels, in other words, that the Society's interest comes ahead of those of any single quartet.

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

ON BEING BORN AT THE RIGHT TIME

By Don Knowlton, Charter Member, Cleveland Chapter.

The time was when there were three things that went together—a girl, a song, and a horse.

Susie said she'd go to the dance Saturday night. So what happened on Saturday afternoon? Well—after you'd washed the buggy and shined the harness, you went down and had a little confidential chat with Babe, the old mare.

You said to her, after you'd finished with the currycomb and gotten every last hair just where you wanted it, "Babe, do you think I should ask her for a kiss tonight, or shouldn't I? What do you think?" And then you went around to the front of the manger, and you sang to Babe, with gestures, "Oh You Beautiful Doll!"

And then, just after the moon came up, when you had Susie in the buckboard, with Babe out front, and as you drew near the dance hall, you heard, "Meet Me Tonight in Dreamland" floating out over the top of the oak trees, and you looked at Susie and she looked at you, you wanted to say to Babe, "How'm I doing?" But Babe was a smart horse, and she always kept her own counsel about things like that. She never said anything afterward, either.

Then, after the dance, you took Susie home, and Babe just couldn't get off a walk. You never saw such a lovable, lazy horse in all your life! And when the road went through that big maple grove, Babe actually stopped cold. There's just nothing like "horse sense".

So, at long last, you dumped Susie

off at her front porch and on the way home you told Babe all about it. You sang, at the top of your voice, "Mr. Jefferson Lord, Play that Barbershop Chord!" You stood up in the buggy, and made gestures at the moon, and shouted "Yip I-Addie I-Aye!" All of which didn't bother Babe in the least. Babe trotted right home—and fast. She knew when not to be tired.

Then, when you got back to the barn, and you put her in her stall, you told her, confidentially, in a voice that cracked at all the important spots, about your "Sweetheart From the Old Hometown"; and "The Old Mill Stream" punctuated the extra forkful of hay that you slipped Babe by way of personal appreciation. To this day, the smell of a horse, and the melody of "Won't You Be my Baby Bumblebee" and the recollection of moonlight nights and buggy seats and bashful girls are all mixed up together. All I need to take me back is just to walk into a stable.

Now, I ask you—how can the youngsters today possibly understand anything about all this? Can you tell the gasoline tank how sweet she was? Do you think the carburetor appreciates a 2:00 A. M. solo? Can you rub the nose of the exhaust affectionately, while you are explaining. Oh boy, what a night it was!

And do you know of any automobile that will still keep going, and stay on the road, with the reins wrapped around the whipsocket? All I have to say is, I was born at the right time. These young folks, today—they'll never know!

THEM WAS THE DAYS!

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DO YOU REMEMBER?

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

"Our December Issue," says the Big Boss, "Will be strictly Americana." Just how does he get like that? He can't do that to us. This is an old songs feature an' us old timers is going to see that it stays that way. They're not going to clutter us up with their high falutin' Americana stuff . . . no siree! !

Who Among Us Is Going To give a teenie weenie listen to Americana when someone mentions May Irwin and the way she used to sing When You Ain't Got No Money You Needn't Come Around, or Lydia Berry doing Make a Noise Like a Hoop and Just Roll Away?

Who Gives A Hoot for their old Americana when someone remembers that he heard Emma Carus back in 1911 sing Alexander's Ragtime Band and touch off a whole new era of popular music?

Who Has Ears for Americana when the conversation drifts to those old time musicals and their songs that live forever? Donald Brian and Julia Sanderson in the Girl From Utah and They Didn't Believe Me, Marilyn Miller and Leon Errol in Sally washing dishes as they Look For the Silver Lining, Bessie McCoy doing the Yama Man or Joe Howard puffing his Virginia cheroot, and every female heart in the audience pitty-patting as he crooned his famous Blow the Smoke Away.

Have We Time for Americana when someone wants to reminisce about Babes In Toyland, Red Mill, Ziegfeld's Follies, Berlin's Music Box Revues, Time, Place and Girl, Spring Maid, Prince of Pilsen, Naughty Marietta, Mlle. Modiste and hundreds of other grand old musicals that gave us such immortals as Mandy, When I Leave the World Behind, Every Little Movement, Gypsy Love Song, Kiss Me Again, Because You're You, and on and on far into the night.

Can We Give This Americana even a passing thought when an old timer wants to talk about such grand performers as Emma Trentini, Fritz Scheff, Frank Daniels, Montgomery and Stone, Blanche Ring, Lottie Gilson, Della Fox, Bert Williams, Honey Boy Evans, Eddie Leonard, Nora Bayes, Jack Norworth . . . names ad infinitum that chase chills up and down the spines of those of us who thrill to the memory of "the good old days" and the grand old songs.

Yes Siree!! This is an Old Songs page and we're not going to mess it up with this Americana business. Americana he says . . . "means incidents, lore, cus-

toms, etc. of earlier American days" . . . Holy Smokes, fellers! ! ! . . . This old song stuff IS Americana.

Meet the Newest Member of the O. S. committee, Jim Emsley. Welcome Jim to our select circle of Knights of the Knuts. You don't have to be goofy to be an old song addict but it sure helps.

This is Really Sig Spaeth's Story. He's the one who dug up the writer of Sweet Sweet Roses of Morn but we promised we'd tell it if he didn't so here goes. Sig was giving one of his fine lectures in Dallas, Texas last spring where he chanced to meet Oscar F. Jones a member of the Dallas Chapter and the talk naturally drifted to barbershop.

Back in Meridian, Miss. around 1915 Jones sang in a quartet with a chap named Martin S. Peake who also played piano. In their spare time they fooled around with chords and arrangements and finally decided to write a few songs and start a publishing business. Soon they had five numbers and among them one called Sweet Roses of Morn but they never got enough money to publish them and eventually the quartet broke up and they drifted apart. Jones moved to Birmingham, Peake to Montgomery, and Roses went merrily on from one quartet to another and even overseas in World War One until it became an international favorite, but neither of the writers ever got a nickel out of it. Jones sent headquarters a photostat of the original written in longhand on a letterhead of the Great Southern Hotel in Meridian in 1915 and with but few slight changes it's just about as we sing it in spite of the fact that it has been passed along from one foursome to another all these years.

Other numbers by Jones and Peake were An Hour Was All, The Panic's On, Where the Lilacs Bloom Again Dear Louise, and Carolina Brown Skin Babe but none of these ever approached the popularity of Roses. There you are Frank Thorne . . . now you can stop looking . . . it was never published.

Rus Cole Whose Wondering Always makes sense . . . wonders why more of our quartets don't sing the old Heidelberg Stein Song from the Prince of Pilsen. There's gorgeous harmony in every note of that old jewel but it takes a real hunk of harmonizing to do it justice. Maybe that's the reason Rus, maybe the boys are getting soft.

Little Things That Drive A Secretary Crazy. "Take a letter Miss Jones. As a matter of fact take a flock of 'em. J. T. Stewart's song is Would You Ask. Tell him it's from the musical Half a King back in 1896. Tell Wayne Watson the Elastic Four have a grand arrangement of the Lord's Prayer, maybe he can get a copy from them,

and tell Lloyd Kettler that there is no published barbershop arrangement of Oh You Beautiful Doll.

Don't Forget to Thank Pat Finlay for his contribution to the old songs library. Some dandies in that bunch. I get the Blues When It Rains, Johnny's In Town, He's A Cousin of Mine, Cubanola Glide, You're My Baby and a hundred others we were glad to get. Tell A. E. Stull where he can get Uncle Joe Played A Rag but tell him to read the last Harmonizer before he orders That Fussy Rag, maybe he wants Oh Joe. Tell Art Merrill that Building Castles In the Air is from the Knickerbockers of 1903 and may or not be P. D. Better check with Jerry Vogel or Bill McKenna, they'll know. Tell Art Sweeney the correct title is Hey, Babe, Hey and it's from the movie Born To Dance. He can get a copy through his local dealer if he wants to make that arrangement for the Doctors of Harmony.

Tell Bill Diekema About Is Your Mother In, Molly Malone and O'Brien Has No Place To Go, they're both good tunes and should fit well in the medley he's doing for Howie Tubbs. Congratulate Agnew Meyers on his persistence in running down Lydia, the Tattooed Lady, now he's got some idea what the YNEWDU Department is up against all the time. Thank George Lucas for the dope on how his Delaware Four sang You'll Never Know the Good Fellow I've Been back in 1911 and tell him to hurry and get well.

Tell Stedman Rohn the number he wants is A Little Boy In Blue and refer him to the February, 1946 Harmonizer for complete information.

Explain to Waldo Heywood That the numbers he refers to are all Public Domain but that the late dated copyrights cover only that particular publisher's arrangement. Make a note in the book to remind us that we've an important engagement to present a plaque to Harry Milne at the next meeting for the largest single contribution to the library so far, over five hundred copies, and be sure to thank Art Sweeney for making the beautiful plaque.

While You're At It be sure to thank Walt Harding and Rus Cole for doing practically all the work in digging up these toughies and before you start typing . . . get the Olde Editor a couple of aspirin."

Your Grandpappy Yodelled Father's Growing Old, the sad tale of what happens all too rapidly to poor pappy as he approaches that fateful "three score and ten." It was written in 1880 by James A. Bland and the chorus goes: Close the door softly, Mamma don't weep, Papa is dreaming so lie down to sleep, Dreaming of forms that are purest and bright. Angels will guard and protect him tonight . . . Do you remember? Americana!

SPAETH—"THE MENCKEN OF POPULAR MUSIC"

Sooner or later, some reviewer of Sigmund Spaeth's new book "History of American Popular Music," will dub Spaeth "the Mencken of American popular music," and the Harmonizer prefers to head the procession. It is hoped that neither Spaeth nor Mencken will object.

As one dips into the 700-odd pages, published by Random House and just now on bookstore shelves, the feeling grows that this book of pop-music etymology, fact and lore parallels Mencken's "American Language" in many ways. Both men know and respect their classics (Spaeth defines a classic as "nothing more than a work of art that has established its permanence") while each recognizes, respects and loves genuinely the grass-roots phases of our language and our popular songs. Both authors are avid researchers and workhorses extraordinary. Either seems capable of diving to any depth to dredge up the last scrap of information about a word in the language or slang or about some old popular song.

The book's jacket presents the History as "the most comprehensive list of popular music ever assembled in print." The list which appears in the Index, is indeed impressive, leading off with "Abdul Abulbul Amir" and ending, 66 pages later, with "Zongo, My Congo Queen." There must be about 6,000 items in that Index, most of them names of popular songs, and it is preceded by 70 more pages of "lists" which include the names of

composers and lyricists. Take your preference while praying that no moppet will deface the text or rip out the reference pages.

What can you do with a man who devotes seven (7) pages to Yankee Doodle alone? There just isn't that much information. He inspects it and others from the four cardinal points of the compass, climbs a ladder to get the birds-eye perspective, and frequently he undercuts the song to see what is beneath.

The reader sometimes gets the impression that regrettable space limitations account for only a paragraph-worth about many more songs about which we'd like to know more. Spaeth acknowledges in his Preface that the complete history of American popular music can't be written if "every composition of historical or artistic significance is given its due and every creative and interpretative personality honored with even a brief biographical notice." We believe that the book is "complete" enough for most. The text progresses, year by year, through our country's infancy, adolescence, "The Stirring Sixties," "The Simple Seventies," "The Elegant Eighties" and so forth right into the "Perplexing Present".

The text or the lists are top-notch for reference, chronological or alphabetical. But the book is far more than material for research. It is the opus of a man who writes easily . . . and good . . . which adds up to fascinating reading.

So far as we know, this is the first important book since 1938, the Society's

SOMEONE ELSE TURNED UP

(when you turned me down)

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founding year, which has taken note of the rise of SPEBSQSA and its contributions toward reviving old popular songs. Spaeth cites Addison's "Spectator" and quotes that gentle English essayist of pre-Revolutionary days: "An ordinary song or ballad that is the delight of the common people cannot fail to please all . . . as are not unqualified . . . by their affectation or ignorance . . .", a conclusion which Spaeth had already covered far more tartly and trenchantly in his own Introduction.

WURLITZER'S RECORDS

Wurlitzers Push Quartetings.—Wurlitzer has been much interested in the Society from its inception. To open their new half million dollar store in Chicago they built a mammoth reproduction of the Wurlitzer album in the recording department as a background for the Mid-States Four performance. They held a special barbershop day to feature the album. The Mid-States autographed all albums sold during their appearance. The fact that Wurlitzer is also promoting quartet albums in their other retail stores and among affiliated dealers and using local advertising to do so means that the Society is getting considerable notice from an unexpected source.

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
Break the News To Mother Gently	1892	Marks & Fox	Frank Harding
Building Castles In the Air	1903	Finney & May	Howley, Haviland & Dresser
Down On De Levee	1912	Yellen & Cobb	Charles I. Davis
Father Was Killed By the Pinkerton Men	1892	Willie Wildwave	William W. Delaney
Hey, Babe, Hey	1936	Cole Porter	Chappell & Co., Inc.
I'll Have the Last Waltz With Mother	1932	Harry & Charles Tobias & Geo. Bennett	Mills Music
I'm In Love With the Man In the Moon	1893	Charles Archer	M. Witmark & Sons
In De Evening By De Moonlight	1880	James Bland	B. W. Hitchcock
In the Land of Wedding Bells	1917	Johnson & Meyers	Leo Feist
Is Your Mother In, Molly Malone	1903	Mills & Everard	Francis Day & Hunter
Love Me While the Loving Is Good	1913	Murphy & Von Tilzer	Von Tilzer
Lydia, the Tattooed Lady	1939	Harburg & Arlen	Leo Feist, Inc.
Not Because Your Hair Is Curly	1906	Bob Adams	Jerry Vogel Music Co.
Now I Know	1919	Warren, Henry & Onivas	Jos. W. Stern
O'Brien Has No Place To Go	1908	Mnrphy & Evans	Jerome H. Remick & Co.
Our Yesterdays	1913	Lake & Leslie	Forster Music Pub. Inc.
Pardon Came Too Late, The	1891	Paul Dresser	Willis Woodward & Co.
Say It With Flowers	1919	Fleeson & Von Tilzer	Jerry Vogel Music
She's My Darling	1890	S. Turney	S. Turney
Song of India, A	1924	Dubin & Korsakow	Mills Music, Inc.
Sunset Valley	1922	Sherwood & Meyers	Vandersloot Music Pub. Co.
Sweet Sweet Roses of Morn	1915	Jones & Peake	Never Published
Tomorrow Land	1921	H. J. Tandler	Shermau Clay & Co.
Would You Ask?	1896	Smith & Englander	T. B. Harms & Co.
Your Eyes, Your Lips, Your Heart	1917	Wyngood & Keiser	Shapiro, Bernstein & Co.

CLOSE SHAVE — CLOSE HARMONY



Where people care—and faces save—the barbers swear—by Harms-shave—or something like that. At any rate the photographer of the Portland Oregonian demanded a picture in character when Int'l. Sec. Adams visited Portland Chapter. In consequence we see Sec. Adams lathering G. R. McDermott, Imm. Past Pres., while H. Sanford Saari, Tacoma, Imm. Past Pres. of Pacific N. W. District, supervises. Bill Ennis, Pres., Portland Chapter wields that razor which is tuned to pitch pipe sharpness. McDermott originally hailed from Grand Rapids and Ennis is Past Pres. of Lansing, Mich. Chapter.

DURLING CRACKS AT OLD SONGS BOARDMAN CRACKS AT DURLING

In his syndicated column, E. V. Durling took a crack at the Washington Diplomats for singing old songs at the Republican convention. Board Member Jean Boardman replied in part:

"Somebody showed me your column in which you wondered why barbershop quartets such as the Washington Diplomats sing antiquated songs like 'On the Banks of the Wabash,' and 'Down by the Old Mill Stream' when there are so many songs of recent vintage.

"When I asked them why do they do it, they said they sing these old songs because they are tuneful, some of them cheerful, and some sentimental about the old home place, true love, and old-fashioned stuff like that.

"This was a pretty poor excuse that probably wouldn't satisfy you because you are smart and know that all you have to do is twist the radio and learn a fine modern song like 'Bughouse Boogie'. They kept mumbling about how a lot of people like to hear old songs and how last Fall the barbershop boys gave a concert at Constitution Hall and folks packed the place to the rafters.

"So you see that these barbershop guys are hopeless. A fellow at the bookstore tells me that every now and then somebody buys a copy of 'Treas-

ure Island" or "Huckleberry Finn". Why waste money on antiquated literature like that when for nothing he could fish a paper out of the ashcan and read something of recent vintage like your column?"

EARLY AMERICAN SHEET MUSIC

Harry Dichter of Philadelphia writing in the Antiquarian Bookman points out the contribution to Americana made by songs or instrumental arrangements commemorating much in American history. Dichter says that music published in America around 1820 depicts the feeling and poetry of our early pride and patriotism as expressed in such songs as "Yankee Doodle", "Hail Columbia", and the "Star Spangled Banner". Dated sheet music before 1800 is very rare. The earliest publishers devoted most of their efforts to reproducing the English type ballad. Then native American music gradually came into its own.

"Dixie", "My Maryland" and "Battle Hymn of the Republic" all came out of the Civil War.

Dichter divides collectors of American sheet music into Institutional Collections, such as the Library of Congress or the Grosvenor Library of Buffalo, Stephen Foster collections and collectors. Of these the most important is Foster Hall Collection of Indianapolis which pays up to \$250.00 for rare Foster numbers. According to Dichter there are about 200 Individual Collectors of this old sheet music in the country and of these a dozen have pioneered for many years. But there are unlimited numbers of Specialized Collectors all around the country. Their interest is in getting music items tying up with their special field, for example; special interest in railroad songs or circus songs, temperance songs and such.

Dichter labels all who collect music of the Gay '90s or more recently as collectors of "late music" and their name is legion.

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*Barber Shop Parade of Quartet Hits No. 1, published by Edwin H. Morris & Co., 1619 Broadway, New York City 1360
*Barber Shop Classics, published by Remick Music Corp., 619 West 54th Street, New York City 1975
*For Barber Shop Harmony, 18 individual arrangements in octavo form, published by Forster Music Publishers, 218 So. Wabash Avenue, Chicago, Ill. each	1.00
Album of Favorite Barber Shop Ballads, arranged by Ozzie Westley, published by M. M. Cole Publishing Company, 823 S. Wabash Avenue, Chicago 5, Ill.	1.00
Barber Shop Songs and "Swipes", compiled and arranged by Geoffrey O'Hara, published by Bregman, Vocco & Conn, Inc., 1619 Broadway, New York City 1960
Time to Harmonize No. 1, arranged by Claude Garreau, published by Edward B. Marks Music Corp., RCA Bldg., Radio City, New York	1.00
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BOARDMAN POETIZES, "WHY THE HELL A QUARTET SHELL?"

By Int'l Bd. Member Jean M. Boardman

Last night I couldn't go to sleep because the sheep were all bleating in close harmony and just wouldn't jump the fence. So I fell back on my tremendous mental reserves and composed a lovely poem which went something like this:

"Why the hell
A quartet shell?"

Now I have always claimed that if I am smart enough to ask myself a question I am smart enough to answer it; so I set to work on this one. First off, I figured along the angle that maybe we had been able to get these singing boys only half way out of their bathrooms, but for the life of me I couldn't remember ever having seen any characters with straw hats and canes on singing in a bathroom—and right there I had a clue. Why, of course, what with all the fellows dressing exactly the same so they look like so many peas they naturally had to have a shell. So I decided to write to Prexy King Cole and point out how much money we could save if we would quit fooling around with these highfalutin masters of ceremonies and just make some phonograph records to announce each quartet by saying: "Ladies and gentlemen, four more peas will now perform in the pod."

"What's the matter, bub?" I heard a scratchy voice say: "Has Chord-thief Cash still got you down about your baritone singing?"

And there sitting on the foot of my bed was this Koby the kobold who, as I was telling you last time, lives in our fireplaces and has turned barbershop quartet crank.

"Not a bit of it," I shot back: "And I will have you understand that he never did have me down either. I was just contemplating the whyfore of a quartet shell."

"The quartet shell," expounded Koby, "is the most wonderful scientific invention of the twentieth century. Without it many quartets would be unable to hear themselves and would get off pitch and all sorts of things." "I have been noticing," I replied, "that many quartets sing so softly that no one else can hear them but I did not know any of them were so refined that they can't hear themselves."

"Surely you must know," continued the kobold, "that barbershop quartet singing in America, incorporated, will not reach its acme until ethereal harmonies are sung soundlessly to audiences composed entirely of lip read-

ers. No quartet has attained perfection but many are approaching it with the aid of the wonderful quartet shell and most any day now you may hear that some quartet has mastered the art of inaudible harmony accuracy."

"Marvelous, marvelous!" I cried: "But until that glorious day arrives why wouldn't it be cheaper to give these quartets some kind of pills to make them sing louder or maybe ear-trumpets to enable them to hear each other?" "Because," replied Koby in disgust, "pills and ear-trumpets are old-fashioned."

"I guess I must be a little old-fashioned myself," I said: "So won't you please tell those sheep to start jumping over the fence so I can go to sleep."

"Indeed you must be hopelessly old-fashioned, commiserated Koby. "If you still practice that archaic application of the principle that monotonous repetition is sleep inducing. If you will just become modern and scientific and start counting imaginary quartets walking in and out of the same old quartet shell you will go to sleep fast enough."

And, as usual, he was right.

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SWIPES from the CHAPTERS

Michigan's Pitch Pipe

by Roscoe D. Bennett

As far as SPEBSQSA is concerned President Harry Truman is going to have nothing on Republican Candidate Tom Dewey . . . Owosso Chapter, from where Dewey hailed originally, has sent the New York governor a full paid up membership in that chapter . . . "It's for two reasons, Alfred C. Haynes, secretary, says, "One because it is his home chapter and second because he's a male singer of high repute" . . . John A. Merrill is taking over the Owosso Chorus . . . At one

time he directed the Toledo Light Opera company . . . J. Herbert Fry, music director at Ypsilanti High, is taking the baton for the chapter chorus at Ypsilanti . . . Another school music instructor, Robert Sorenson of Wayne High, is tutoring the boys in the Wayne Chapter in the intricacies of barbershop choral music . . . Two quartets are being organized in the new Ortonville Chapter . . . Uyval Jones, vice president of the Oakland County Chapter, has taken the vacancy in the Harmony Shavers quartet, made by the death of Mark L. McKelvey . . . Muskegon dipped into its treasury to buy four junior memberships in the YMCA for as many deserving boys . . . The chapter has moved back to the Occidental hotel . . . A new quartet, featuring comedy songs, is being organized in the Mt. Pleasant Chapter . . . Charles C. Farmer, chapter secretary, is the prime mover . . . Others in are Charlie Myers, Eddie Priest and Bill Kerin . . . This will give the chapter two quartets . . . The membership committee of Grosse Pointe Chapter is inspecting 25 new applications . . . Greenville, giving itself a shot in the arm, has elected an entire new set of officers . . . Grand Haven has organized a chorus with Robert Warnaar as director and also a new quartet, the Chord-Cutters . . . Dowagiac is shaping a chorus . . . Gov. Kim Sigler listened to the Tune Vendors at a recent dinner at which they sang . . . Dearborn Chapter members are taking their wives to the December meeting, showing why they stay out late . . . A new chorus is being recruited . . . Boyne City has 35 members 12 of whom belong to quartets—the Boynaires, Boyne Knights and the new Sugar Throats . . . Beulah, the home of the Crystal Chapter, has a new chorus . . . Mr. Coleman, music director at Benzonia High School is the director . . . Fruit Belt Chapter at Benton Harbor has organized its fourth quartet, the Exiles . . . Joe Martin, chapter president, is in the lead slot . . . Belding needs a tenor . . . A second quartet is in process of organization if one moves into that area soon . . . Dick Richards is taking over the new Adrian chorus . . .

To Charlevoix, one of the smallest chapters in the Michigan association,

30 members, goes major acclaim of SPEBSQSA for one of the most unusual and enjoyable conclaves of barbershop harmony in the land. Undertaking a three-day assemblage of barbershoppers by any chapter is breath taking. However, Charlevoix has now done it six times in a row and without any profit left, is looking ahead to its seventh. The Charlevoix affair for 1948, like those of previous years, was the mecca of Michigan harmony singers, beginning Friday before Labor Day and continuing through the holiday week-end. The pattern of the 1948 jamboree, as it is named, was much like those of previous years. A stag barbershop session at the home of Dr. Nettleton, while the women guests were gathering at one of the hotels, was the opening gun. Then came the Saturday night parade in the high school auditorium, followed by a gala dancing party at another hotel, The Beach. Sunday, an afternoon informal at Dr. Nettleton's basement again followed by a public sing in the park on the shores of Lake Charlevoix and finally the big dancing party, quartet singing and barbecue at the famous Belvedere. The formal portions of the program, which this year featured the presence of Int'l. Pres. O. H. King Cole, were only part of the program. All the time, it seemed, in wooded cabin areas, on streets, in restaurants and in many a private home quartets sang almost interminably. The feature performers this season were the Mid States Four of Chicago.

Organizing new quartets is the No. 1 purpose of the Lansing Chapter . . . To that end two quartets are picked up from the membership at each meeting . . . They practice two weeks but John Hill, chapter arranger, is sent out to teach them how during those two weeks . . . So far it's worked . . . Rush Wyman, prexy, calls board meetings before each regular meeting—to save time and get the trivia out of the way . . . Pontiac is attempting a revival . . . It's calling all the old disbanded quartets together for a ladies' night party trying to get them together again . . . Pontiac's parade is set for March 5 . . . Four quartets and a chorus are the pride of the Three Rivers Chapter and they're all busy . . . This is a 53-member chapter . . . Holland's newest quartet, the Sandmen, is doing a bangup job and is heading for the district contest . . .



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Grosse Pointe Chapter at Vet's Party.

GROSSE POINTE CHAPTER SERVES VETS

Last year Grosse Pointe, Mich. Chapter furnished two quartets to entertain veterans from Percy Jones Hospital and Camp Custer at Red Cross dinners served after all "Lions" football games, and they have been repeating this year.

Above is a group of Grosse Pointers at Red Cross Hq. in Detroit where they sang and staged entertainment for veterans from Percy Jones, The Marine Hospital and the Veterans Hospital. In August they chartered a bus to visit the Veterans Hospital in Dearborn. At last year's Marine Hospital party they distributed flats of cigarettes to the patients. Among the quartets which have participated in these activities are the Balladaires, Harmony Chaps, Twilight Four, Four Horsemen and Chordsmen, aided by the Old Timers of Detroit Chapter and the Clef Dwellers of Oakland County.

PITCH PIPE (Continued)

On Sept. 22, Niles Chapter No. 32 staged a Parade at the Niles High School Auditorium as a benefit performance for the Taylor family. Mr. Taylor was killed by the "mad dog" killers in Ohio and left a widow and four small children.

The net proceeds from the Parade amounted to \$485.00 which was turned over to Police Chief Bates who, with Niles Daily Star Editor John Scamehorn, acted as trustee for the gifts which were extended to the Taylors. Mrs. Taylor has applied this money on the purchase of her home.

On Oct. 14 the Niles Chapter Chorus sang at a benefit Parade at the Washington-Clay Township High School. They were raising funds for playground equipment. Mishawaka Chapter sponsored the Parade and Niles cooperated. The newly organized "Four Flaggers" plan to enter the coming contest at Grand Rapids, in the Novice bracket.

Midland has booked the Mid-States Four for its annual parade, Jan. 29 . . . Luman Bliss, past Board Member, is recovering from a throat operation . . . Kalamazoo Chapter is in the midst of a new membership drive

. . . The Kazooks now number 104 paid up members . . . Grand Rapids is doing nothing except rehearsing and planning for the district contest to be held Dec. 18 . . . Grafton County Chapter trotted out its new chorus under direction of Chester Robinson at its parade Oct. 23 . . . The Harmony Hunters is the chapter's newest registered quartet . . . There are three new quartets in the Redford Chapter, they are the Tunesmiths, Melody Lane Four and the Barbersharps . . . An enlarged community service program is being worked out in the Saginaw Chapter . . . It includes visits by chorus and quartets to state

hospitals, homes for indigents and wherever there are shutins or unfortunates . . .

CAN YOU BEAT THIS RECORD?

Not challenging Harry Hall, Bartlesville, and Glenn Howard, Springfield, Ill., who have attended every SPEBSQSA convention since 1939, is the different record set by Jim Saunders, Muskegon, Mich., who has not missed a chapter meeting since Muskegon's first in 1939. Starting in 1942, he has attended every International with the exception of Cleveland in '46. And he has missed very few



Michigan District Contests in the past 9 years. He enjoys every minute spent in barbershopping except when someone sings incorrect words to an oldie. He knows an amazing number of the old songs, and is a stickler for singing them as written, not the "Keep the lovelight glowing—beaming—shining in your eyes so true—of blue—so blue, etc." technique.

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Coast to Coast,—by Districts

News about District Contests and District Meetings

"MINOR CHORDS" ARE INDIANA-KENTUCKY DISTRICT CHAMPS

By Tom Needham

The Minor Chords of Terre Haute are the 1948-49 champs of the Indiana-Kentucky District. The remaining four places went to the Firesiders of Louisville, second; Varsity Four, Lafayette, third; Chamberlin Brothers, Mishawaka, fourth; and the Kentucky Troubadors, Louisville, fifth.

Competition was keen in Logansport, Indiana, on October 17 at the "Berry Bowl" (High School Gym), where the judges were Jim Doyle, Chicago, Chairman, Andy Anderson, Chicago, Bob Shreves, St. Louis, and Col. Newman, Sturgis, Michigan. Ed Smith, Wayne, Michigan, International Vice President, was secretary of the judges.

Twenty-one quartets competed in the Contest. Best in the novice class were the Nobleaires of Kendallville, Indiana. In the junior class it was the Firesiders of Louisville.

The preliminaries started on Sunday, October 17, at 10 a.m. and 21 quartet hopefuls were reduced to 10, five of whom (in addition to the five winners mentioned above) were the Foremost Four, Anderson; Soft Tones, Mishawaka; Nobleaires, Kendallville; Sentimental Four, Fort Wayne; Templeaires, Muncie; all of Indiana. Joe Westendorf of Fort Wayne, former District President, was M.C. at the preliminaries, while Dick Buck, Vice President of Logansport Chapter, steered the afternoon finals at 3 p.m., from which the Minor Chords emerged with a "major" victory. From Terre Haute came the Immediate Past District Champion Quartet, The Four Shades of Harmony, (1948 Int'l. Medalists) as well as the present champion quartet, The Minor Chords and the District Championship Chorus. Can any chapter beat that record?

C. W. NEW YORK DISTRICT CONTEST

By Chuck Glover

The Buffalo Bills (Buffalo Chapter) singing "Down in the Hills of Kentucky" and "When the Maple Leaves are Falling" not only sang their way into the hearts of over 1500 attending the C-W New York District Contest at New York State Armory in Hornell, N. Y. on Saturday, October 16, but they also convinced the judges that they should wear the District Gold Medals for this year. Of the 21 quartets competing at the preliminary contest during the afternoon, 5 medalists were selected.

The Sinnering Four, Endicott, N. Y. were second, Notecrackers Genesee (Rochester) N. Y. third, Nonchalants, Genesee (Rochester) fourth, Chautauqua-Aires, Dunkirk-Fredonia, N. Y. Fifth. The contest judges were the Misfits who worked overtime by singing after the evening medalist

IND.-KY. CHORUS CONTEST CLICKS

By Tom Needham

If any doubt remains that choruses can sing quartet arrangements, the first annual Indiana-Kentucky Chorus Contest should settle that point. Ask Founder O. C. Cash, who was present with his family at the Murat Theatre in Indianapolis on Sunday, September 26, when the curtain rose at 2 P.M. sharp. Indianapolis Chapter President Anderson presented General Chairman Carl Jones, who introduced Jerry Beeler as M.C. The Doctors of Harmony and the Four Shades were among top notch quartets interspersed with competing choruses as the M.C. engineered a smooth flowing continuity. Judges were Frank Thorne, Chairman; Dick Common, Secretary; Don Webster, Andy Anderson, Al Strahle, and Ken Hurlbert, Time Keeper. Winning choruses were, in order: 1st, Terre Haute, Carl Jones, Director; 2nd, Northern Indiana (Gary, Hobart, and Michigan City), and 3rd, Louisville.

The judges' decisions were popular.

Part of the program included community singing led by Frank Thorne. Reports have it that the judges almost slipped in rating that "chorus" as champs—thanks to Frank's inspiring leadership.

Other competing choruses were: Wabash, Columbus, Logansport, La Fayette, Clinton, Vincennes, Franklin Evansville, Indianapolis, Kendallville, Fort Wayne, Brazil and South Bend. Other entertaining quartets were: Rippleaires, Sentimental Four, Tone Poets, Minor Chords, Firesiders, Kentucky Troubadors, Harmonaires, as well as the Harris Triplets, and the McPhee Three. At a morning session Frank Thorne explained Maurice Reagan's "clock system" to 500 "students." Will the Choral Contest be repeated next year? Most likely. Why? That—deep sense of participation!

contest, along with the Westinghouse Four, the Four Chorders of London, Ontario and the Hornell Chapter Chorus. Int'l Board Member Les Davis was secretary of judges. Alex Grabhorn, District V. President and William Coddington, Int'l Board Member M.C'd at the afternoon contest. Chuck Glover, District President, handled the evening Finals. In addition to the traditional (tie clasp type) gold, silver and bronze medals presented to the first five by past District Presidents, Bill Coddington and Homer Scott, all competitors received plaques. The significant part of the entire day's activity was the good sportsmanship shown by all quartets and the hundreds of members. They took decisions without the slightest hint of dissatisfaction. Cliff House, Jack Smith and Monroe Kase along with the entire membership of the Hornell Chapter are to be congratulated for being such fine hosts.

DARK HORSE WINS IN NORTHEASTERN DISTRICT

By "Stub" Taylor

Boston's famous Symphony Hall, home of the Boston Symphony Orchestra, resounded with barbershop harmony for the first time when the Northeastern District contest was held there on Saturday night, September 25. Practically a full house greeted the fourteen contestants. The contest was won by the Cavaliers of Bridgeport, Conn., with New Bedford's Smoothies and Jolly Whalers taking 2nd and 3rd places respectively.

The Cavaliers, as now composed, have been singing together less than a year. They consist of Herb Appleby, tenor; Dave Kennedy, lead; Ed Hayes, bari, and Frank Armstrong, bass. Frank is President of the Bridgeport Chapter.

The audience distinguished itself by unbounded enthusiasm in community singing, very ably led by George Arkwell, chorus director for the New Bedford, Boston, Quincy and Brockton Chapters, all in Massachusetts. Jack Emerson, Immediate Past President of the New Haven Chapter and Lieutenant-Governor for Connecticut in the Northeastern District, was outstanding as MC for the contest.

"CHICAGOANS"—ILLINOIS CHAMPS '48-'49

By Tom Needham

Macomb Chapter played host to the 1948 Illinois District Quartet Contest on Saturday and Sunday, October 2nd and 3rd. Mac Kinney and Doc Hermetet were general co-chairmen of the show committee. Competing were twenty-two quartets divided into afternoon and evening preliminaries on Saturday with a Gay 90's torchlight parade through the business district at 6:30.

Ten thousand people applauded the 4-block long carousel as quartets rode and sang in horse-drawn carriages. Picking the five best of 22 quartets were judges: Jerry Beeler, Chairman; Carl Jones, M. A. Newman, Bob Ising, with Joe Wodicka as alternate. The Finals were held Sunday at 2 P.M.

First place went to the "Chicagoans." They topped the Vikings of Rock Island (2nd), The Tune Twisters of Oak Park (3rd), The Harmo-Knights of Joliet (4th) and The Harvesters of Monmouth (5th). Sunday morning breakfast was served to delegates, governors and guests at the Hotel Lamoine. The district board meeting followed at the Moose Lodge. Clyde Weingartner led the Lamoine Chorus through its musical paces on the Finals show. Guest quartets were two Past Illinois Champs: The Mid-States Four (1945) and the Big Towners (1947). Finals were held in Morgan Gym through courtesy of Western State College. Macomb Chapter officers Joe Hayden, President, and Mose Wittkamper, Secretary, in appreciation, presented a check for six student scholarships to Dr. F. A. Beau, College Prexy.



DISTRICT CHAMPIONS

and RUNNERS-UP




No. 1—First—Northeastern—The Cavaliers, Bridgeport, Conn. L. to R.—Dave Kennedy, lead; Herb Appleby, tenor; Ed Hayes, bari; Frank Armstrong, bass.

No. 2—Second—Illinois—The Vikings, Rock Island. L. to R.—Robert Maurus, tenor; Bruce Conover, lead; Robert Lindley, bari; Calvin Stuhr, bass.

No. 3—First—Illinois—Chicagoans. L. to R.—Ward Chase, tenor; Al Donnermuth, lead; Ed Jensen, bari; Bob Corbett, bass.

No. 4—First—Indiana-Ky.—Minor Chords, Terre Haute, Ind. Top—Carl C. Jones, bass; Left center—Carl A. Jones, bari; Right center—Jack Beeson, tenor; Below, Harry Rowe, lead.

No. 5—First—CWNV—Buffalo Bills, Buffalo. Top left—Al Shea, lead; (R) Bill Spangenburg, bass; Bottom left—Vern Reed, tenor; (R) Hersh Smith, bari.

No. 6—Second—Northeastern—The Smoothies, New Bedford, Mass. L. to R.—Robert E.

Jellison, tenor; Henry McGowan, lead; George H. Young, bari; Charles R. Palmer, bass.

No. 7—Second—Indiana-Ky.—The Firesiders, Louisville, Ky. Upper left—Rudy Kaspar, lead; (R) Frank Shophard, bass; Lower left—John Nelson, tenor; (R) Paul Ditto, bari.

No. 8—Second—CWNV—Simmering Four, Endicott. L. to R.—Nels Ward, tenor; Bill Scanlon, lead; Floyd Martin, bari; Ed Wilcox, bass.



PEORIA'S 2 SHOWS BOTH SELL OUTS

Included in the top-flight talent of Peoria's two shows were L. to R.: Harmonies, Four Harmonizers, Johnson Sisters, Doctors of Harmony, Harmony Halls, Mid-States Four, and Capitalaires. Rolly Myers emceed, and Smith Applegate is shown directing.

Illinois Inklings

by W. Welsh Pierce

"And a pleasant time was had by all"—that would be a fitting tag to every Illinois Chapter's activities for the last quarter. For instance . . . Alton alternated actively between various community activities besides visiting St. Louis twice and the Clayton Chapter once . . . Aurora did a stint at the Kane County 4-H Fair and pepped up meetings with guest quartets from Berwyn and Q-Suburban. Barrington's good deeds benefited the Baptist Church and local Lion's Club . . . Beardstown was guest to Canton and Macomb at a swell meeting and interest is very high in their "every-member-get-a-member" drive . . . Belvidere roamed afar with special doin's at Northern Illinois Fair, Women's Club of Geneva, and the Illinois Firemen's gathering at Rockford . . . Bloomington for the 'steenth year sponsored the closing day show at the successful Illinois State Fair and then came through with a tremendous Music Festival of choirs and choruses. News clipping states the wind blew accompanists' music around but not so for Bloomington's chorus. One more reason why barbershop is best . . . Cambridge worked in the vineyard for several church gatherings and also entertained at the Henry County Convalescent Home . . . Canton did a meeting swap with Monmouth and abetted the Corn Belt Chorus at Illinois State Fair. Also bearded Beardstown in their own den . . . Champaign-Urbana aided veterans on visit of the Freedom Train and also joined in the aforementioned Illinois State Fair. They did a neighborly visit to Bloomington and as always on such inter-chapter visits, were inspired. Good deeds at Homer City resulted in plans for a new chapter there . . . Decatur sparked outdoor show at Tuscola and staged a Chapter "Homecoming." Novel idea to bring back lost members . . . Effingham's two radio broadcasts pushing local Coon Dog Meet pronounced howling success. Not content with stints aiding Old Settlers' Day, Kiwanis and Lion's Clubs, Effingham even pepped up a style show. What next? . . . Elgin apparently too busy

in evenings, so new officers were installed at a breakfast; probably held the morning after one of their regularly-scheduled Fun Nights. Anyway, Elgin put on an evening's entertainment at Kane County Fair that brought them much glory . . . La Salle Chapter has a baseball team with which they make money to help buy overcoats for the High School band from which they no doubt expect to recruit members. A long way around, it seems from here . . . Lombard presented a chorus concert at Lilacia Park and did themselves plenty of good. Also entertaining Fox River Valley showed them the value of inter-chapter visits . . . Monmouth has been host to Galesburg and Canton with a return visit to both places. At Galesburg they helped stage a gala Labor Day program. Working hard on a new chapter for Burlington, Iowa . . . Oak Park came up with a Past-President's Night—not to be confused with "passed out," we hope. This busy chapter did its usual gamut of civic, church and hospital appearances plus a full-scale chapter visit to Joliet and an annual golf tournament . . . Palos Heights made planned visits to South Town, South Cook and Q-Suburban Chapters, as well as showing the Methodist Church members a good time. Park Ridge held its annual American Legion festival before 2,000 local fans, and also aided the Wilmette Chamber of Commerce by staging an open-air show. Wheaton Chapter were guests on Fun Night. Peoria was a huge success at the Morton Fall Festival and also at charter night festivities at Chillicothe, a Peoria "baby." Peoria joins the ranks of the enlightened with a monthly magazine edited by member Wayne Tull . . . Princeton has been busy at PTA and church affairs but found time to aid, abet and otherwise insure the success of the Bureau County Fair . . . Roanoke came up with fine performances at the Old Folks Home in Eureka and the Veterans Hospital at Dwight . . . South Town (Chicago) gave a full evening at Hines Hospital and sent quartets to Vaughan Hospital. South Town has had many visitors, including South Cook, Oak Park, Pioneer, Chicago No. 1 Chapters, and Huck Sinclair . . . Streator lived up to its name, phonetically, by entering an American Legion street parade. Also a one-two punch was delivered by singing for the vets at Dwight Hospital and subsequently sponsoring a local chapter at Dwight. This busy chapter has been in many local affairs and is always in demand . . . Wheaton once

more busy locally and afar. Aiding at the Kane County Fair was one job, while sweetening up practically every local civic and church affair was another. A visit to Park Ridge kept them in the inter-chapter relations derby . . . Q-Suburban (La Grange) shows a fine membership jump with a 30% increase in attendance at meetings. Must be giving away dishes. They don't say for sure . . . Fox River Valley helped "burp" Lombard on Charter Night and have the unusual distinction of having "lit up" one of their own towns. Aided Batavia businessmen in an event to inaugurate the new street lights. Kane County Fair night was a big event for Fox River Valley, Wheaton, Elgin, DeKalb, Dundee, Aurora, and Belvidere Chapters.

(Continued on next page)

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Illinois Inklings

Continued

An outstanding job of public relations was performed by Charley Ward, Illinois District Secretary, in arranging for and guiding a month-long marathon of barbershop entertainment at the Railroad Fair held in Chicago. This show was visited by millions from all over the country and almost every night there were one or more quartets and choruses on exhibition at either the Northwestern or the Rock Island display. To line up so many dates on short notice and to see that everything went off smoothly was a tremendous job and Charley even gave up his own vacation in order to be in town for these events. To Charley Ward goes the Society's thanks.

Lombard off to a fine start with charter night proceedings augmented by Fox River Valley, their sponsor . . . Macomb entertained 15,000 on Independence Day . . . Pioneer (Chicago) did itself proud at the Railroad Fair. This bustling chapter keeps the pot boiling by means of a Special Events Chairman whose job it is to liven interest with at least one event a month.

Quarterly Activities Reports were received also from the Danville, Highland Park, Morrison, and Rock Island Chapters.

HARMONY FARE AT RAIL FAIR

By C. A. (Charley) Ward,
Ill. Dist. Secretary

One hundred years ago a handful of Chicago citizens risked their money and reputations on the iron horse. Their wildest dreams came true when the little "Pioneer" puffed its way five miles out on the prairie and back on October 25, 1848. A century later that "Pioneer" train of the Chicago and Northwestern stood proudly in the center of a 55-acre, mile long Rail Road Fair on Chicago's lake front. The Rail Fair was an epic, an historical record of the nation itself, staged by 38 of the nation's railroads from July 20 through October 3, 1948. No historical record of the nation would be complete without the ancient art of harmonizing male voices in barbershop style. That's why, throughout the summer, thousands of Americans from all over the nation packed the seats, aisles, and doorways of the Northwestern's "400" Playhouse at the Rail Fair—to hear old-time, Barbershop Quartet singing as it is being preserved and encouraged by SPEBSQSA.

Hometown papers carried stories of "Local Foursome Wows Crowds at Rail Fair." On the radio, in magazines, and through the wire services the story of "Harmony Fare at the Fair" spread through Walter Jay Stephens, Int'l. Chairman of Public Relations. Gatemen, uniformed guards, and even souvenir pitchmen soon learned the answer to "Where are the quartets?" Autograph seekers often swamped quartets. Being stopped on the midway, or by Fair employees, for "just one more song" got to be common. Club members in the audiences "booked" many quartets for private affairs, and at every

THE COMMODORES, DECATUR



Decatur Chapter's Commodores as they arrived at the Railroad Fair in a replica of the Windy City's depot. L. to R.: Harry Bloomquist, tenor; Glenn Howard, lead; Floyd Mier, bari; Ralph Grossman, bass.

appearance on the stage male members of the audience were advised to "Look up your local chapter or write for information on how to start one." The standard-bearers for our Society were 37 quartets and choruses who gave their services to spread the fame of Chords and Swipes:

From Indiana—Gary Chapter, The Harmonaires, The Carpenter Brothers. Mishawaka, The Softones. South Bend, The Tone Poets. From Illinois—Oak Park, Four Porters, Oak Leaf

Four, Tune Twisters, Four Frets, Pitchpipers. Chicago No. 1. Mid-States Four, Chicagoans, Knights of Harmony, the Melodaires. Pioneer (Chicago), The Four Flats, Pioneer Chorus with Andy Anderson directing. South Town (Chicago), The Pitchblenders, Hoodat Four, Southtown Chorus with Andy Anderson directing. Park Ridge, Mellow Fellows. Q-Suburban, Four Pops, Barber-Q's, Suburbanaires. Palos, The Villagers, Palos Chorus with Al Foster directing. Wheaton, Illi-noisy Four, The Lost Chords, Wheaton Chorus with Al Foster directing. Fox River Valley, The Fox Valley Four. Decatur, Decatur Commodores. Joliet, Smeets Brothers, Joliet Chorus with Ed Mitchell directing. Dixon, Watt, Four, Dreadnaughts. Morrison, The Squat Four. LaSalle, Tunedrafters, 1-2-3-Four, LaSalle Chorus with Ray Auler directing.

AVERAGE AGE 72



The Borrowed Time 4, Decatur, Ill. average more than three score and ten each and still sing good. L. to R.: Edwin Davis, tenor; Herman Bennett, lead; John Briggs, bari; Roscoe Davis, bass.

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Central States Concentrated

By Ken Hegarty

Interest in barbershop singing, given impetus by the summer activities at the Int'l. Convention in Oklahoma City, has taken a sharp turn upward in the vast expanse of the Central States area. From the Dakotas to Texas and from the Mississippi to Colorado and New Mexico, SPEBSQSA songfellows have been busy in a variety of events, particularly this fall. Rosters, in most instances, have grown. New quartets have been formed. Thousands of appearances at veterans' hospitals and church and charity events have been made. Almost weekly new chapters are being organized. Indeed, the district, the largest in the Society, can say proudly, "All's well and singing is better in the golden prairie country."

No lull days for the Kansas City Chapter. Active throughout the summer, the members have helped much in extension work this fall in several small towns nearby. Gift of \$500 to the Community Chest roundly applauded by the workers after the chapter entertained them at the victory dinner. The "School of instruction" for chorus leaders and extension committee chairmen at Holiday house, on the Lake of the Ozarks, drew many persons from throughout the district. The Gamboliers of Kansas City were on hand and worked overtime providing the musical entertainment. Newest quartet in the Kansas City chapter is the Treble Shooters, who sang as the Corn Poppers for several months. Nine quartets in the chapter. Clayton and St. Louis Chapters have made several visits, starting activities in Belleville, Ill. St. Louis proud of its invitation to sing at the memorial services during the National convention of the Veterans of Foreign Wars. Underground activities: "In the muted hush of those high-domed and echoless grottos, our voices, both chorus and quartets, came through with a smooth quality we never before attained," wrote the St. Louis secretary of its chapter and Clayton members singing in the famous Meramec caverns. The recorded program was excellent. Ed Fahnestock, Wichita, International board member, emceed Salina, Kans., parade, first show of the fall in the area. Keynoters of Wichita, under the sponsorship of the Newton, Kas., Chamber

GREATER ST. LOUIS 4



This quartet includes at least three men who did much in molding the young Society. L. to R.: J. E. Brown, tenor; J. E. Wodicka, former Sec. St. Louis and former National Sec.-Treas. lead; Otto Balser, baritone; Clarence R. Marlowe, former Bd. Mem., bass.

of Commerce, put on a 2-hour benefit program. Try staging a concert with one quartet some time. Whew! Kiowa, Kas., is buying a piano for the Boy Scouts to put in their troop hut. Pittsburg, Kans., plans a bus trip to Parsons, Kans., and Fort Scott, Kans., to visit chapter there. A boys' chorus of fifty voices is being sponsored by the Lubbock, Tex., Chapter. Men's chorus will join with youngsters in program for underprivileged children at Christmas time. Extension work occupied Oklahoma City, which sponsored new organizations at Shawnee, Okla., and Anadarko, Okla. Anadarko has three quartets. Tulsa gradually building its membership to former high. Harry McKeever and Romayne Baker of Enid, Okla., made the trip to the "School of Instruction" in the Ozarks. Dick Means directing new chorus at Bartlesville, Okla. 35-voice chorus already made two public appearances. Street carnival for the benefit of the Playground Association drew 5,000 and the chapter chorus and the Harmony Wranglers provided the entertainment on the bed of a trailer. Efforts being made to pick additional objectives at McAlester, Okla. In San Antonio, Tex., the chorus sang four times recently at army hospitals in the area. Special invitations are mailed in Lincoln, Neb., to increase membership. Bus loaded with Des Moines, Ia., members went to Newton, Ia., to help in chapter organization there. Two new Des Moines quartets being formed. Charter presentation at Lexington, Neb., highlighted early fall activities of the Sioux City, Ia., Chapter. In Sioux City group is a quartet of youngsters attending Morn-

ingside college. All four are majoring in music. Songfest around a huge bonfire on the banks of the Missouri river was a fall feature at Vermillion, S. D. Twelve of the eighteen members at Franklin, Neb., are members of new quartets, which appeared on a program dedicating a new civic auditorium. Gil Carver did the honors, when Kearney, Neb., presented Franklin its charter in September. One new Lexington quartet called the Four Drones. Why? Warren Adee, the lead, is an apiarist. Honey toned, too, that foursome. Abilene, Kans., is quite proud of the progress made by its chorus. With 15,000 persons listening, the Hutchinson, Kans., chorus sang at the State Fair. When school was resumed in September at Kansas State college, Manhattan, Kans., barbershop members beat the drums, calling a meeting. Thirty-four appeared. Busy harvest days slowed Osborne, Kans., for a while, but thirty-five members now busy on songs for the annual community carol sing at Christmas. In Longmont, Colo., one quartet has turned in \$40 to the chapter treasurer to help in operating costs. Quartet earned it at public appearances. Quarterly activities reports also were received from the following chapters: Albuquerque, N. M., Las Vegas, N. M., Clear Lake, Ia., Wichita Falls, Tex., Amarillo, Tex., Cherokee, Okla., Kingman, Kans., Bowling Green, Mo., and Herman, Mo.

GUIDES AVAILABLE

Nowadays all chapters and particularly chapter officers need only to write Int'l. Headquarters in order to receive gratis one booklet or a series of them dealing with most phases of the Society. Available now: "How To Organize a Chapter in your Community", "Code of Ethics", "Putting Swipes into Inter-chapter Relations", "Just What is Barbershop Harmony" and "It Can't Be Done" also dealing with barbershop techniques, "Guide for Chapter Officers", "Contest Procedure and Official Rules of Judging" and "Let's Harmonize", a resumé of the history and objectives of the Society. Coming very soon "Keep America Singing", the official ten year history of the organization. The History is the only one for which there will be a charge.



SPENCER, IA.
CHORUS GRACES
GRACE CHURCH CHANCEL

Spencer, Iowa chorus took over the regular choir's duties and sang a Sibelius and a Gouod athen among others. The chapter presents an Easter sunrise service as an annual affair. Glenn Scott, left center, is the director.

ADELINE ADDICTS AT OKLA. CITY '48

Following shows the distribution of 1948 Convention books by state. It is reasonable to assume that a few changed hands, but this is a pretty accurate record of where visitors came from.

1. Oklahoma	747
2. Illinois	434
3. Kansas	259
4. Texas	142
5. Michigan	120
6. Missouri	112
7. Ohio	96
8. Indiana	84
9. Wisconsin	72
10. Nebraska	58
11. New York	57
12. California	54
13. Iowa	39
14. Kentucky	35
15. Pennsylvania	25
16. Arizona	19
17. District of Columbia	18
18. Ontario	14
19. New Mexico	13
20. Minnesota	12
21. Florida	11
22. New Jersey	10
23. Oregon	10
24. Massachusetts	8
25. Alabama	7
26. Colorado	7
27. Connecticut	7
28. Georgia	7
29. Washington State	7
30. Delaware	4
31. Maryland	4
32. Virginia	3
33. Mississippi	2
34. Nevada	2
35. Tennessee	2
36. Hawaii	1

2502

Thirty-four states, one Canadian province and Hawaii were represented. Note that Canada sent 14, and did those Illinois boys turn out in a body; 434 of them crossed the Mississippi and the Big Muddy to visit the Society's home state.

THE CHAMBERLINS



Missing in this picture is Leonard Chamberlin member of Mishawaka, Ind. Chapter, father of ten children all of whom sing. Seven of the boys belong to Mishawaka Chapter. Four older boys went into Service thus removing one quartet from the Chamberlin home. The father immediately started work on the younger group and when the older boys came home they were amazed to find a second quartet under the Chamberlin roof. Father Leonard frequently substitutes as bass in both the senior and junior quartets.

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Indiana-Kentucky

By Carl A. Jones

Clinton had its Charter Night September 3 with 40 members and already its chapter chorus has made six appearances. Connorsville's relatively new chapter already is started on its inter-chapter relations activities. On Sept. 27 they entertained 28 members of the Dearborn County Chapter. The Ft. Wayne Chapter Chorus sang at the Whitley County Fair and also took part in Ft. Wayne's gigantic Freedom Week celebration with an estimated audience of 100,000. Franklin's Chapter also is going in for inter-chapter activities and has met once with the Indianapolis Chapter. The Harmonaires from Gary, three times international finalists, entertained Gary's underprivileged children on a program sponsored by the Tri-Kappa of Gary. The Carpenter Bros., also of Gary, sang for the local Boy Scouts at one of the Gary camps. The Jasper Chapter Chorus appeared at the Dubois County Fair. Lafayette Chapter has an up and coming new quartet called the Four Tonics. Bob McClellan, Jack Gay, Skeet Bolds and Marc Hubble comprise this foursome. One of the top choruses in the district is the combined group from Michigan City, Gary and Hobart Chapters. It recently won second place in the District Contest and serves as an effective stimulus to inter-chapter relations in the Northern part of the state. The Louisville Chapter staged two shows for the soldiers of Ft. Knox on August 28, entertaining with the chorus and three quartets, the Gateway City Four, the Mixed-Up 4, and the Kentucky Troubadors. The Wabash Chapter played host to the gang from Logansport on July 29. The Goshen, Elkhart and Mishawaka Chapters held joint meetings during the summer at Christian Lake, the three chapters alternating in sponsoring the meetings. Columbus Chapter has two new quartets. The Pitch Pipers consist of Ray Walker, Jim Fouts, D. W. Lewis and Mode Calhoun. The Columbians are: John Hammond, Morris Turner, Paul Eddleman and Forrest Eddleman. The Michigan City Chapter co-sponsored with the local Rotary Club a Boy Scout Benefit Show for the purpose

DELINQUENT FOUR



Corydon, Ind. Chapter's Delinquent Four is sometimes known as the "Draft Bait 4" and occasionally as the "Peach Fuzz 4." The quartet has been harmonizing for about 2 years, therefore, Peach Fuzz probably is entirely out of date. Here is how they looked harmonizing at the Frankfort, Ky. Chapter installation sponsored by Louisville. Front row, Chesney Davis (L.) lead; Frank O'Bannon, bass; Standing Tom Miller, (L.) tenor; Bobby O'Bannon, bari.

of raising funds for a Scout camp site. The Parade was presented in the Michigan City High School Auditorium on July 20 before approximately 1600 persons. The show raised \$650 for the cause. Quartets appearing were the Michigan City Sandpipers, the Eagles state champs, the Softones of Mishawaka, the Harmonaires of Gary, the Minor Chords and Four Shades of Harmony both of Terre Haute, The Antlers from Flint and the Mid-States Four of Chicago. George Campbell served as emcee. The Northern Indiana Chorus opened and closed the show under the direction of Rudy Hart. Quarterly reports also have been received from Indianapolis, South Bend, Tell City, Mishawaka, Kendallville, Frankfort, Ind., and Corydon.



"THE BARBERS OF C'VILLE"

"C'ville" stands for Connorsville, Ind., and standing for their pictures L. to R., are Frank Sardiner, bass; Hubert Smaltz, lead; Manford Ferguson, bari; Munsy Stephens, tenor.

Far-Western Sunshine

by Dick Schenck

San Jose quartets made several visits to Veteran's Hospital, Palo Alto also appeared at San Mateo County Fair to stimulate interest in the Society.—Glendale busy organizing quartets among veterans at Birmingham Hospital, and cooperating with Van Nuys Chapter in providing the veterans with entertainment at same hospital. West Los Angeles is making rapid strides, starting out by chartering a bus and taking entire membership to Van Nuys. Hollywood has two new quartets Golden West Four and Harmony Hi-Lites. La Canada soon to have Charter Night very busy attending other chapters and have two quartets forming. In keeping with the rest of the Western chapters, Long Beach has been keeping its three quartets and chorus busy entertaining the less fortunate in the hospitals of the beach city.—Pasadena sponsoring new chapter at La Canada and working hard forming a chorus.—From the Bay Area we hear San Francisco furnished entertainment for two County Fairs and did a lot of ground work towards stimulating new chapters.—From the other end of the sunshine state San Diego keeps rolling merrily along by sponsoring a new chapter at Lakeside also taking part in various community civic and benefit performances and at hospitals.—Tri-City (Bell, Maywood and Huntington Park) has three quartets keeping up

THE FOUR BERRIES



This quartet's name comes from the fact that they are Four Baris and we'll have you know that they are also the officers of Sacramento, Calif. Chapter. In most of their numbers they switch the bari and other parts around indiscriminately. Mostly they sing as follows: L. to R.: Howard E. Waite, Sec., tenor; Clyde L. Filbert, Pres., bass; Gilbert P. Pryor, Director, tenor; Herbert W. Krebs, V.P.; lead. "Who's the bari?" All of 'em.

a regular schedule of visitations to the Long Beach Naval Hosp., where they are very much in demand, being preferred over other types of entertainment. From the Valley of the Sun, Phoenix, Ariz. comes a carrier pigeon saying they have a new quartet 'The Night Howls' which started out entertaining Veterans at Papago Park Hospital, held a joint meeting with the Tucson and Globe Chapters which was a grand party and furthered inter-chapter relations in this land of sun and great distances between cities. Globe, Ariz. forming a chorus to stimulate interest in quartets, Orinda, Calif. Chorus made several appearances for civic enterprises—Newhall sponsoring a community sing to bolster interest in barbershopping.—San Gabriel with two quartets has been very active in community affairs appearances in the last quarter, also the two quartets making a total of 34 were host to Far-Western Dist. delegates at meeting with Carroll P. Adams, that grand guy from Detroit. A meeting of chapter officers and members from 14 chapters gave greater understanding of the Int'l. Office. The conclaves were presided over by Sec. Adams. Practically all Far-Western chapters are forming or have choruses which fact seems to be a solution to keeping up attendance out here where entertainment is so diversified.

Ontario Harmonie

by Hughbert J. Hamilton

Listen! Here's what they do and say North of the border, up Canada way. Most newly formed quartets, after of course, many rehearsals, come before non-society listeners in a modest way at first. Not so Stratford Chapter's new Avon Four. On only their second public appearance their audience—an appreciative one at a recent band concert—numbered 3000. The "encouragement" possibilities of this demonstration are being felt in a popular demand for assistance from numerous youth groups wanting to form quartets. A sour note was struck in Sarnia's usually harmonious life when it was announced that their popular President, Charlie Payne, was to be transferred from his office of American Vice Consul there to similar duties

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at Toronto. Frank Gillespie (able chorus leader) was voted to complete the President's term. Sarnia loses but the District organization gains by the move because, as Secretary of the District Association, Barbershopper Payne is now within hailing and do-this-and-do-that distance of District Governor "Chappie" Chapman, in Toronto. In the latter city plans are underway for an all-time record gathering of quartets and choruses to participate in Music Day at the Canadian National Exhibition next summer. Forming new quartets is receiving serious attention at Hamilton. Eight organized fours are reported and material for eight additional is in sight. A chorus of 40 has also been organized. Brantford very wisely and generously donated the entire proceeds of their first parade, Oct. 8, to the Brant County Police Association's youth work. A capacity audience of 1600 enjoyed the show, learned about the Society and helped financially an excellent cause. The District organization, in its communications to the various chapters, is stressing the importance of free quartet and chorus appearances at church, community, patriotic and charity affairs. Such participation is calculated to enhance the standing of the Society and to bring pride and pleasure to the individual members. The chapters are showing a keenness for the proposal and it is the earnest hope of your District Editor that much more of this worthy public service will be reported in "Swipes" of forthcoming issues.

Quarterly Activities Reports were received also from the following chapters—Paris, Kitchener, Chatham, Amherstburg and London.

THE KANDY STRIPERS



Sponsored by Monmouth, Ill. Chapter, here are the Kandy Strippers of Kirkwood, Ill. L. to R.: Mildred Warner, tenor; Patricia Van Riper, lead; Doris Warner, bari; Doris Gunter, bass.

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Northeastern District

by W. G. (Stub) Taylor

From a perusal of this column it will be evident that the chapters in this district are giving remarkably good attention to "shut-ins" and to civic affairs. This year the University of Conn. Chapter is operating uniquely in two sections, the main one at New London and a branch on the main campus at Storrs, 35 miles away. Monthly combined meetings are planned. Mystic, Conn., feels deep loss in the transfer of its founder, Lt. Commander Bill Ruhe, to Allentown, Pa. In New Haven, Conn., even though no summer meetings were scheduled, two dozen or more members were irresistibly drawn weekly to the meeting place. In September a new chorus was organized, with Tom Clancy as director. Newhallville Four entertained at Boy's Camp and Jr. Chamber of Commerce Children's Party. Quincy, Mass., has new quartet, the Four Alarms, which has taken part already in a benefit show. Terryville, Conn., sponsored new chapter at Bristol, Conn. Chorus and quartets at Rockville, Conn., sang at public 4th of July celebration, meeting of Hospital Association and Recreation Board rally. Chorus of new chapter at Norwalk, Conn., has made early public appearances by singing for Red Cross and Chamber of Commerce. Tunecrafters at Reading, Mass., included Home for Aged Women and Chelsea Naval Hospital among their numerous summer engagements. Half of the reported activities of Waterbury, Conn., Chapter has been devoted to a church benefit, Conn. Children's Hospital, children's fresh air camp, public entertainment at Short Beach, and YWCA charity bazaar. Conway, Mass., keen to have a good chorus, has engaged Pres. Don Tiffany of Northampton Chapter as chorus director. Three-fourths of their membership went to Northampton in August for joint meeting. Centennial anniversary of city of Chicopee, Mass., was assisted by chapter chorus, which sang for crowd of 10,000. Other noteworthy activities include entertainments for Orphans Benefit Society and visit to Holyoke, Northampton and Springfield Chapters. Another city anniversary was the 75th at Holyoke, Mass., where Care-Free Four parade in an old Ford equipped with loud-speaker. Recently this quartet spent several hours singing in local hospital. Marlboro, Mass., press gives fine recognition to numerous civic activities of chapter quartets, which have included five band concerts in neighboring communities, Labor Day celebration, and concert at Brighton Marine Hospital. Schenectady, N. Y., embarked on program of six objectives for the year. List was distributed to all chapters by Int'l Sec'y. Its quartets participated in YMCA membership drive. Drifters entertained church members at Dominican Sisters Retreat House. Atom City Four, located at Richland, Wash., and unique because of its distance

NEW BRITAIN TUNED



Here is the New Britain, Conn., "Hardware City," Chapter Chorus all set to go in their red, white, and blue ties.

from "home", is active in Western Parades and other events. At New Bedford, Mass., original Neptuners had reunion when Charlie Ricketts, now President of new chapter at Indianapolis, rejoined the quartet for Chapter summer outing. To create interest in new Brockton Chapter, sponsored by New Bedford, latter sent three quartets to sing at Brockton Fair. It also gave entire proceeds of local show to South Baptist Church. For second successive year, Smoothies and Jolly Whalers placed 2nd and 3rd, respectively, in District Contest. Activities at Northampton, Mass., include visits to Conway and Holyoke, concert at Veterans Hospital and large donation to Infantile Paralysis Fund from proceeds of Oct. 2 Parade. Brighton Memorial Hospital was visited by Salem, Mass., chorus. One quartet entertained Mass.

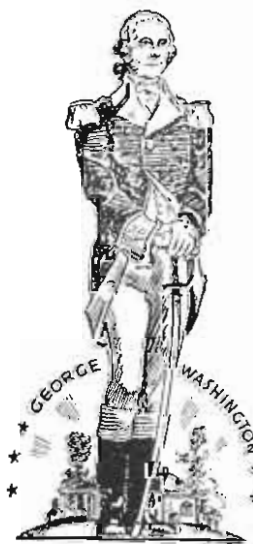
Old Age Assistance Society. Funds for Girl Scouts were raised at Meriden, Conn., by concert by the chapter, which also participated in Song Festival by eight organized singing groups and received greatest applause. Working with Red Cross, Boston, Mass., performed with chorus and quartets at four hospitals. Old Timers quartet is singing together again after layoff of about 20 years. Extension activities are progressing in two communities. Chapter was host to District Contest and District Board Meeting Sept. 25. Since organization in May, Brockton, Mass., has developed Four Squares (now the Vega Tones) and Maple Leaf Four. Latter has been active in band concerts and bond rallies; both entered District Contest. Determined to have

(Continued on Page 59)

OLDER THAN "THE OLD SONGS"

AS AMERICAN AS ➔

HARTFORD CHAPTER IN HARTFORD CONNECTICUT



Pledges its continued support to

"KEEP AMERICA SINGING"

Northeastern News

(Continued)

more opportunity for inter-chapter relations, Fredericton and Harvey Station, both in New Brunswick, Canada, are pushing extension work aggressively. Both participated in concert in Prince William for benefit of Red Cross. Harvey gave proceeds of concert in McAdam to Canadian Appeal for Children. Fredericton is starting a chorus with a fine director. Chorus of Cohoes, N. Y., made its initial appearance at reopening of Troy's Germania Hall. Chapter is receiving fine press notices. Newington Veterans Hospital gave New Britain, Conn., chorus a warm reception in August. Chief activity of Bridgeport, Conn., this summer was participation in one of Connecticut "Pops" Concerts on grounds of Fairfield University for the benefit of Connecticut Symphony Orchestra. Previously, Bridgeport was host to Int'l Preliminaries and promoted series of radio broadcasts, assisted by Rockville and New Haven, to advertise the event. Wallingford Masonic Home and Hillside Home were both entertained in the summer, and new chapter at Norwalk, Conn., was sponsored.

A quarterly Activities Report was received also from Springfield, Mass.

CAREFREE FOUR



This carefree foursome hails from Holyoke, Mass. Chapter. "No medals yet," they say, "but watch our smoke." L. to R. they are Homer Moineau, lead; Bill Hunt, tenor; Art Brigham, bar; Al Brigham, bass. According to the Holyoke birth records, Art is 5 minutes older than Al. The quartet says that is has big ideas and "we'll have a lot of fun trying, win or lose."

MODEL MEETING SCHEDULED

At the conference of chapter officers in Buffalo next June members of the Schenectady, N. Y. chapter will present a one hour Model Chapter Meeting. It will include a business meeting, chorus rehearsals, numbers by organized quartets, and additional impromptu presentations. Looking at it from this far distance the Harmonizer sees but one flaw—namely that they now plan to put on this Model Meeting at a limited conference rather than on stage before hundreds of interested members and officers. That one hour ought to be a good show all by itself. Maybe the powers-that-be will agree and stage it where more can enjoy and benefit from it.

Song Library Continues to Grow

Up to October 25th, generous quantities of sheet music had been contributed to our fast growing Library of Old Songs by:

Billy Curran, (Holyoke, Massachusetts); Carroll P. Adams (Detroit); Baltimore, Md. (No. 1) Chapter; O. C. Cash (Tulsa); Russell Cole (Chouteau, Okla.); Mrs. D. D. Davenport (Cleveland); James H. Emsley (Canton, Ohio); Frank Essex (Pryor, Okla.); Miss Ruth Gahan (Cleveland); James Judice (Detroit); James F. Knipe (Cleveland); Marvin Lee (Chicago); J. George O'Brien (Saginaw); Wm. P. Osmer (Jamestown, N. Y.); Ralph C. Rodgers (Milwaukee); Ralph Stoltz (Fayette, Ohio); George Strickler (Jackson, Mich.); Edwin O. Stuckey (New York City); Arthur F. Sweeney (Baltimore); Miss Kate Tilley (Detroit); Miss Alice Murray (Cleveland); Dr. Lawrence J. Callinan (Cleveland); Mrs. M. E. Beyerlein and G. W. Stanton (Detroit). In addition Alex "Pat" Finlay, Saginaw came through and Harry Milne, who is in the moving business in Saginaw made a magnificent contribution of several hundred songs. Harry checks with families on the move and asks for any old sheet music. Keep your eyes open you moving and storage men.

Wanta Lick the Spoon?

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Ohio, S. W. Pa.

by James H. Emsley

Alliance's chorus and 3 quartets bussed to Crile Hospital in Cleveland to entertain our disabled vets. Berea sponsored North Olmstead where a charter night is scheduled for Nov. 13. Canton, en route to Scio to visit the Scio-Ohio Pottery, and aid in the dedication of the football field there, stopped over at Carrollton for a street concert. As a result, a new chapter is in the making. Cleveland is mourning the loss of Lou Dusenbury, former District Secretary, bass of The Ramblers, 1946 District champs, and a member of the Song Arrangements Committee. Lou's death leaves 5 Cleveland members serving on Int'l. committees. Cleveland Heights visited the Cleveland Chapter where its Hill Toppers came up with Gospel Boogie which is proving a huge success. Dayton's Chamber of Commerce was so impressed by a 6000 crowd at Island Park they invited the chapter to nominate a representative to its music committee. Defiance has a new chorus director in the person of Les Brooke, who succeeded Loren McDonald who moved to Indiana. (Indiana chapters, please follow up on McDonald. He's a whiz). Elyria staged a benefit show for the Lions Club. Findlay sponsored the Lima Bean Chapter at Lima, Ohio, and public recognition of Findlay's chapter was given at the football stadium for donating marching spats for the high school band. Galion visited its sponsoring chapter en masse and found Mansfield most hospitable. Lakewood's newest quartet, The Avidaires, with The Yachtsmen and The Half Past Fours aided Berea in staging an outdoor program, and a sizeable gang visited Parma. Lima's charter night attracted 1200 people to Memorial Hall, where 8 quartets participated. The entire program was recorded and later re-broadcast over WFIN. The Marksmen of Toledo, The Oldsmobile Quartet of Defiance, and the Melody Lane Quartet and The Sad Sacks were some of those that participated. Lorain lost Charles Meek as its chorus director but succeeded in obtaining Howard Hansen, Director of music for Lorain High Schools to take over. Mansfield boasts of a new foursome called The Staff Riders. The chapter sang at the dedication service for the 1st Methodist Church. Massillon entertained some Akronites with whom they are soon staging a joint parade at Akron. Medina's Quadratores sang for the Aged Ladies of Pythian Home. The chapter is making a name for itself because The Ohio Bell Telephone Company's monthly bulletin "Hello" said, "A Cleveland, trying to reach a man in Medina, could furnish only his name and the fact that he sang with one of Medina's barbershop quartets. The Cleveland operator passed on that information to the Medina operator and the call went through." Middletown visited with Hamilton and aided with the charter presentation at Lebanon and at Richmond, Ind., and have moved out of the temporary headquarters, a funeral parlor, to the Veterans of Foreign Wars. And something a little

different is being planned, an 1890 Circus of Harmony, with the quartets in appropriate costume. Napoleon's efforts this fall will be towards furnishing money for a wading pool for the kiddies, and continuing its visits to the Henry County Home and the Convalescent Home. New Castle was invited by the American Federation of Musicians to appear at its free public concert; and entered a float appropriately decorated at a sesquicentennial parade and used some ingenuity in advertising its parade of quartets when the local dry goods store could not provide male dummies for window dressing by merely creating a deserted barber shop with a sign on its window—Closed—gone to the Cathedral to the Parade of Quartets. North Olmstead, prior to its formal charter presentation already has proved to be of service to the community by singing for its annual home-coming. Painesville's George (Mr. Fixit) Smith exemplifies the spirit of the chapter. On a meeting night he came home just in time to change clothes and eat, but a burst pipe developed. He had it fixed in 3 minutes and told his wife as he dashed out the door "I wrapped it with tape and hung a tin can under it—no time to lose—the barbershop quartets meet tonight." Piqua's newest foursome is The Pards of Harmony. The Westinghouse Quartet of Pittsburgh showed their fellowship in picnicking the Pittsburghers, and the chapter officers, who now have their own quartet named The Executones, and they, together with The Four-Maldehydes and The Washing-Tones traveled to Aspinwall, Pa., to entertain War Vets. The Freedom Train celebration was aided by Toledo, who traveled to Bowling Green to meet representatives of 5 other chapters in the interests of chapter extension. Warren traveled to Conneaut in the interests of chapter extension, and scouted for talent at Camp Chickagami's Boy Scout Camp. Wellsburg reports 3 new quartets, The Round Town 4, The Harmony Four and The Four-Gone Conclusions whose activities have aided the purchase of recreation equipment for school playgrounds. Wheeling entertained Washington, Pa., and their ladies.

Other Quarterly Reports were submitted by Akron, Columbus and Springfield.



3 YACHTSMEN AND A GOVERNOR

Ohio's Gov. Thomas J. Herbert is a member of Columbus Chapter. Here he sings with three of Lakewood's Yachtsmen at an American Legion Post dedication. L. to R.: Fred Fussner, tenor; Gov. Herbert; Jack Wells, bass; Paul Crane, bari and director Lakewood and Berea, Ohio, choruses.

Central-Western New York Song Chats

by C. E. Glover

A very interesting idea on inter-chapter relations has sprung up spontaneously in this realm of barbershopdom — three groups — Gowanda, Springville, Hamburg, and E. Aurora — Corry, Warren, Jamestown, and Dunkirk — Hornell, Bath, Corning, Addison and Painted Post — are planning joint meetings frequently. This can spread to other chapters closely related within our district and can be a wonderful pattern for other districts to follow . . . A minstrel show with three quartets and chorus was Addison's contribution to their Local Youth Recreation Program . . . Bath quartets appeared on an Avoca minstrel show to assist in raising \$300 to redecorate the Methodist Church—they also are to sponsor a new chapter at Hammondsport soon . . . Buffalo working with C.W.N.Y. District already well on their way to make the Int'l. Contest and Convention next June the most outstanding yet—they will be bringing a new chapter into our fold soon at Tonawanda . . . Corry gets new Ridgway Chapter off to a great start with Charter Night held October 23rd . . . All area chapters converged on Dansville for a gala Charter Night Program in September . . . Dunkirk-Fredonia chorus and quartet sang at Children's Health Camp at Cassadaga T.B. Hospital . . . Genesee (Rochester) presented full length shows at both Batavia and Canandaigua Vets Hospitals and Geneva working diligently to organize chapters at Manchester and Auburn . . . Int'l. Board Member Bill Coddington entertained E. Aurora and Rochester Genesee Chapters at his cottage on Conesus Lake a while ago. Small but mighty Hornell wonderful hosts to District Contest—they also found time to sponsor Dansville. In the past year their chapter has been directly responsible for raising over \$1,200 for various charities in their community . . . Again for charity Jamestown donates over \$400 to Boys' Club, Girls' Club and other community enterprises . . . If it's class you are looking for don't look any farther than Kenmore—their chorus was invited to appear with the Buffalo Philharmonic Orchestra—we hope the musicians didn't throw away their horns in disgust after listening to real harmonious music (or could we be prejudiced) . . . Onondaga (Syracuse) quartets and chorus participated in 14 local affairs during past 90 days, including K. of C. Building Fund—Purple Heart VFW—County T.B. Sanatorium Benefit and before 15,000 at Syracuse Centennial Celebration — Jim Jeffries formerly tenor of Melotones (Buffalo) their new Chapter President. Congrats Jim . . . Seneca Falls to promote contest among male quartets from the high schools of Seneca County to encourage interest . . . Chorus program for benefit of hospital is highlight of Springville happenings . . . A singing float—yes that's what Warren, Pa. Chorus appeared on during opening of Pennsylvania Week . . . Quartet school being formed at Warsaw—it



NOTE CRACKERS CRACK SMILES TOO

Here are the Note Crackers of Genesee Chapter, Rochester, N. Y. in happy mood. At top Earl Parr, bass (it's natural, girls); center left, Wayne Poor, lead; right Robert Gale, bar; bottom Clayton DeLong, tenor.

looks from here like the Phil Embury influence again . . . In addition to the above mentioned chapters the following have submitted their quarterly activities reports: Binghamton-Johnson City, Cortland, Gowanda, Ithaca, Lockport, Niagara Falls, Olean, Painted Post, Randolph and Walton.

Pacific-Northwest District News

Klamath Falls Chapter Chorus and two quartets, Eagle 4 and House Brothers, participated in promotional work for the Y.M.C.A. program. Tacoma entertained 20 members of Mt. Rainier Chapter of Enumclaw with an evening of singing and good fellowship. The Chapter's three quartets active in other inter-chapter visits. New chapters chartered at Everett, Washington, and Ashland, Oregon. Prospects for at least two other chapters in Washington. Tacoma was sponsoring chapter for Everett. The Pacific Northwest District honored by the visit of International Secretary Carroll P. Adams, October 6 in Portland. New District President, Tom Hansen of Enumclaw, elected to replace H. Sanford Saari, who resigned because of change in business. Plans being made for the Northwest Regional Contest, April 30, 1949. Mt. Rainier Chapter of Enumclaw has an extensive program for Xmas presentation at U. S. Marine Hospital in Seattle.

CHROMATIC CHRONICS



Frank D. Vogt, Elkhart, Ind. sent this picture of that city's Chromatic Chorus. L. to R.: Dan Witmer, lead; Roger Hamilton, tenor; Past Pres. and Past Sec. Ed Nance, bar; and (guess who?) Frank D. Vogt, bass.

It has been a pleasure to take part in so many Chapter affairs during the past few years and an occasion for sincere regret that I've had to turn down so many.

I sincerely hope that in the coming year, and years, I'll be in a position to accept many more of your gracious invitations.

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IT'S OMAHA IN 1950

Local Committees in Omaha that are to have supervision over details of the Society's 1950 Convention and Quartet Contest (June 9-10) recently met with Int'l Secretary Adams for two solid days of advance planning. Adams reports the enthusiasm in that city is something to shout about and that all Committee members have pledged themselves to make 1950 the biggest ever. The Omaha Chapter has the reputation of always getting things done!

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Land O' Lakes

by Bill Ohde

If this column of Swipes seems to have shrunk like a \$20 suit, 'tis not entirely our fault; the Society has re-defined what constitutes news, and rightly so, say we. Chapter secretaries have been advised of this, and when you latch on to what's been eliminated and what's been included in the following, you'll see what we're driving at. Make with the right kind of activities in those reports, men, and you'll see yourself in print!

Down Beaver Dam, Wis., way the air often quivers with the harmonizin' of the B-flat Beavers, who are singing at functions like the Wisconsin Dells benefit Kiwanis meeting; likewise the Kirsch Foundry Four (formerly the 3 O'clock Four) have made not one but two appearances at the Dodge County Home for the Aged, and have also delighted the American Lutheran Brotherhood who were recently in town for a state convention. It tickles us to introduce Brodhead, Wis., as a chapter too busy to submit more than their per capita tax check in lieu of a QR-ly report. That's one report that's to the point, but quick! Dale, Wis., organized at the beginning of this Summer, is long on civic get-togethers, listing stuff like the appearance of their chorus at the Dale Harvest Picnic, the Royal Neighbors County convention, the Weyauwega County Fair and several others. Implementing their intention to make life more liveable for shut-ins in the Green Bay, Wis., area, that chorus has appeared at St. Joseph's Orphanage, the Sanatorium, the County Home, the Old Folks Home, the Odd Fellows Home, three hospitals and the Home for Wayward Girls. They've also increased the number of organized quartets from two to five. Tie that, you other clubs! Fond du Lac's scribe says they're the liveliest chapter in Wisconsin" and backs up this contention with an impressive list of chorus appearances—especially taking into consideration that they're neophytes who just joined this wonderful Society come last June. Saddened by the death of Fred Kowalke were LaCrosse, Wis., members on September 22. Fred sang bass with the Old Style Quartet, and his passing was a distinct loss to the community as well as the chapter. Madison, Wis., has recently revised their constitution and by-laws. They don't say in what manner, but some good has evidently resulted: after all, they won first place at Oshkosh, didn't they? Madison's 4 fours—Cardinals, Fog Cutters, Four Lakes City Four and Four Roses—are spreading harmony thither and yon but are too bashful to give their sec'y a list of where they've been. Helping to raise funds for a community band shell (in which, incidentally, a chorus also sounds good), Manitowoc's Songsters appeared on a program featuring Guila Bustabo, who also hails from these parts. Charter night in Rhinelander saw several members present, Sept. 26, and Oct. 26 found the entire Manitowoc chorus at Sturgeon Bay to present their charter formally. Earlier in the summer,



WAUWATOSANS

All done to music, Sam Winkler, the groom; Gil Tews, the minister; Fred Evert, the bride; Harold Zoerb, maid of honor; and Paul Kuphall, the lady left waiting at the church (and how she objected) staged a mock wedding for Wauwatosa, Wis. Chapter. Numbers, of course, included "The Fatal Wedding" but not all three verses, Chapter President John McNamara has been guide and mentor. Florimond La Fleur put on pre-parade rehearsals and directed on Parade night.

a joint picnic with the local J.C.C.'s at Lincoln Park succeeded in locating prospective harmonizers from among their ranks. Marshfield, Wis. . . . has our best wishes in their search for several more 4-tets from among their chorus. That's something most every chapter can use, nicht? Milwaukee cut the summer doldrums short with a "Homecoming" September 17, to which long-absent members got special invites. Results—good; Nearly 100% attendance rewarded their efforts. The opening of the new upper Third Street also saw the Milwaukee chorus on hand with the right blend of notes. Children are the backbone of coming SPEBSQSA strength reasons Minneapolis, who entertained the kiddies royally at an August picnic for members and families. They've got something there—cultivate the little notes and watch the harmonies grow! Oshkosh is justly proud of their very swell District sing last July, and the chapter is now working hard to increase the size of their membership so they carry on in the future in similarly capital style. When Virginia, Minn., mentions Ham & Eggs, they may be referring to breakfast, but more likely they mean the octette which results when the Ham quartet merges with the Egg ditto. Yup, they go together. The Virginians and the Iron Rangers from the same chapter are hard put to meet all the demands for their services from civic and charitable institutions in the old home town, and the chapter reporter's list of where they've been would fill the rest of this column! \$100 toward a Youth Center Building is the way Waukesha looks to the future of barber-shopping. Waupun believes in an early start for Christmas, and has long been rehearsing carols to be sung that week over the P.A. system in the business section of town. O, brothers, how that report from Wauwatosa bristles with news about their missionary work in establishing other SPEBSQSA chapters! They're about to succeed in Cedarburg, and are working hard on Menominee Falls, Wis. at this writing. Had a nice share-the-expense party with Waukesha, Aug. 19, did yeoman committee work for Barbershop Harmony Day at the Centennial, organized 2 new chapter quartets—in short, have only one kind of members—ACTIVE. Wisconsin

sin Rapids has moved to new quarters, stepped up meeting schedule to once a week, and reports considerable improvement in attendance. 'Sfood for thought amongst others of us whose membership is inclined to be wayward.

All of which about winds us up for the quarter except to say (to those hardy souls who're still reading this) that QR reports were also received from Algoma, Baraboo, Marinette and Waupaca, Wis. See y'all again next quarter, men, and remember—keep those reports NEWSY! Your Swipes ed. is a slow reader at best, and canNOT read between the lines.

WISCONSIN'S HARMONY DAY

By Corr. Sec. Reg Mars,
Wauwatosa, Wis. Chapter

Barbershop Harmony Day was an official part of Wisconsin's Centennial Exposition, Sunday, August 22, through the efforts of Tom Needham and Wisconsin Federation of Music Clubs, working with the Exposition managers. Late in May, the project received the final acceptance of the Land O'Lakes District of SPEBSQSA, to act as sponsors. The call was issued to the entire District to participate in what was believed to be the first district-wide parade of quartets and choruses. Preliminary registration of barbershoppers was 1339.

Actually the parade program consisted of 34 quartets and 7 choruses (there being no time for more). The program was continuous from 10



REG MARS

Reg Mars, Corresponding Secretary Wauwatosa, Wisc. Chapter was general chairman of Barbershop Harmony Day at the Wisconsin Centennial Exposition.

A. M. to 4 P. M. An assemblage of several hundred voices sang en masse before the grandstand preceding the evening program. Joe Ripp, director of the Madison (district champs) Chorus led the mass chorus.

To pronounce this affair as a success seems hardly adequate. Only a record of the general exuberant pleasure of the public and all those barbershoppers could do that. The program was a wow from start to finish. Sprinkled into several appearances were the Pittsburghers, the Clef Dwellers, the Aquatennials, the Chordettes, the 4 Key Notes, the Houdat Four, and many other headliners from the Midwest.



= Holiday Greetings =

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FOURTH ANNUAL OUTING PATERSON, N. J. CHAPTER NO. 3



This is quite a crowd but represents less than half of those who turned out to Paterson's 4th annual outing. Jim Matthews, Pres., is a little left of center. The lad in the striped jersey is directly in front of him.

Mid-Atlantic States

by J. J. (Jack) Briody

Every quartet that has placed in District Contests since their inception, is now in possession of a Victory Plaque with best wishes of Baltimore No. 1 Chapter artist (me thinks, Arthur Sweeney). Is now busy making Plaques for all Int'l. Champs . . . Baltimore No. 2, after a lot of hard work has finally started a chorus and the members are rehearsing diligently . . . Parlor City Four of Bloomsburg, Pa., sang for Rotary at Lock Haven, then made stop at Jersey Shore for some promotion work. The men of Jersey Shore are about ready to sign up . . . Chorus and quartets of Bridgeton, N. J., took part in 200th Anniversary of founding of

Cumberland County. Group well received by 10,000 . . . Members of Penns-Grove, N. J., visited Salem for that chapter's Charter night. Jersey Flats entertained at Veteran's Hospital in New Castle, Delaware . . . a large delegation of Philadelphia, Pa., members attended picnic of Penns-Grove chapter at Woodstown, N. J. . . . Scranton, Pa., Chorus rehearsing each week and going swell under leadership of Harold Mundy. Bus load of members attended Binghamton show . . . "Every member bring a member", the campaign slogan of Westfield, N. J., is providing the quantity from which quality can be selected . . . York, Pa., members co-operated with the Mayor and City Council in a Fourth of July show. Public safety on the highways was

the theme of program . . . Quarterly reports were received also from the following chapters: Bronx, N. Y., Harrisburg, Pa., Jersey City, N. J. Vineland, N. J., Wilmington, Delaware Nos. 1 and 2.

Wood-Ridge, N. J. gave a benefit for Hasbrouck Heights Hospital Guild for handicapped children. Fourteen quartets helped build up a stock pile of almost \$1500.

APOLOGIES TO WISCONSIN RAPIDS

In error the September issue stated that Manitowoc, Wisc. had sponsored the Marshfield, Wisc. chapter. Actually it was sponsored by Wisconsin Rapids.

JERSEY CITY CHAPTER'S 3rd Annual QUARTET CONCERT

» » HENRY SNYDER HIGH SCHOOL « «
Saturday, February 5, 1949 :: 8:30 P. M.

THE PITTSBURGHERS
GARDEN STATE QUARTET
MID-STATES FOUR
McPHEE FAMILY
BUFFALO MELODY MEN
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925 Seventh St.—48-W
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HOW LONG IS TOO LONG?

It is the considered opinion of a considerable group of members, polled informally, that too many chapter bulletins are too long. Many chapter secretaries could get their messages across more forcefully if they were less wordy. That statement is in no sense a preachment for brevity just for brevity's sake. Like a letter or a sales presentation, a bulletin should be long enough to put over the main points. Beyond that, the reader or the sales prospect is likely to emulate Mark Twain's church-goer who started to drop a dollar into the collection plate and, after the preacher had talked too long about "cheerful givers", took out a quarter.

The majority opinion favors a single sheet, letter head size, printed one side on the official bulletin sheets from the Int'l. office. They give it that something.

PLEASE DON'T BLAME THE FDS.
IT AIN'T ON THEIR HEDS
THERE AIN'T NO "SWIPES" FROM DIXIE
IN THIS BOOK.

THE WRITER FROM MIAMI
WAS OUT IN ALABAMA
SO SEND YOUR "GRIPES" FROM DIXIE
TO HOLBROOK

SONS OF PIONEERS CREDIT SPEB

The famous Roy Rogers singing group, Sons of Pioneers, through M.C. Lloyd Perryman, expressed keen admiration for the unique singing technique of the Barbershoppers and the community work they are doing. They stated that our Society had been responsible for the success of their organization by reviving folk music and other old songs.

At Lockport, N. Y., when SPEBSQSA Chapter President Lyn Eaton invited the Pioneers as guests, the original aim was to have the Pioneers sit back and relax while the locals gave out with the ageless songs dressed up in the "new-look" of barbershopping, but the guests entered into the vocalizing with zest. To reciprocate, the Pioneers invited the Lockport boys to appear as guests on the Pioneer show the following night.



Dog-gone Good . . .

is what folks say when they see and hear The Progressive Four accompanied by the famous singing mascot "Frankie" on WXYZ-TV television. "Dog-gone Good" they say, too, when they taste the new and finer Frankenmuth Beer and Ale. Such harmony, such flavor.



Brewed with spring water in America's most modern brewery. It's Dog-gone Good.

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