

# THE HARMONIZER®

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



ABOVE—3rd PLACE WINNERS

**THE NOTE BLENDERS**  
OAKLAND COUNTY, MICHIGAN CHAPTER  
L. TO R.—SWANSON, TENOR; EBY, LEAD;  
CANNON, BARI; DUBRUL, BASS



BELOW—4th PLACE WINNERS

**FOUR CHORDERS**  
LONDON, ONTARIO, CANADA CHAPTER  
L. TO R.—WILS, STARLING, LEAD; RON STARLING,  
BASS; MILLS, TENOR; PATTERSON, BARI



ABOVE—2nd PLACE WINNERS

**CLEF DWELLERS**  
OAKLAND COUNTY, MICHIGAN CHAPTER  
L. TO R.—WISEHEART, TENOR; HANNAN, LEAD;  
JOHNSTON, BARI; BAUER, BASS



BELOW—3rd PLACE WINNERS

**THE ANTLERS**  
FLINT, MICHIGAN CHAPTER  
L. TO R.—SCHINDLER, BARI; AUGSBURY, BASS;  
BROOKS, LEAD; MORTON, TENOR



THE 1950-1951 SPEBSOSA INT'L CHAMPIONS

**— THE BUFFALO MILLS —**  
**Buffalo, New York**

L. TO R.—VERN REED, TENOR; AL SHEA, LEAD;  
DICK GRAPES, BARI; BILL SPANGENBERG, BASS





**WESTERNAIRES, PHOENIX, ARIZ.**  
Luehssen, Pranspill, Eberhardt, Parker



**HI CHORDS, LORAIN, OHIO**  
Von Koenel  
Williams Boehler Meske



**HALF PAST FOUR, LAKEWOOD, OHIO**  
Riemer, McKenna, Pearson, Nichols



**CLARK ANGLES, OLEAN, N. Y.**  
Lee, Keller, Thompson, Lafferty



**FLORIDA KNIGHTS, TAMPA, FLA.**  
Davis, J. Breedon, Carson, S. Breedon



**ABERJONA MOANERS, READING, MASS.**  
Mercer, E. Mackay, W. Mackay, West



**COLUMBIANS, WASHINGTON, D. C.**  
Ball, Cranford, Hay, Yznaga



**O-AT-KANS, WARSAW, N. Y.**  
Finch, Hooker, Arnold, Grove



**BONANZA FOUR, RENO, NEV.**  
Abbott, Adams, Merrill, Colville



**CHORDBLENDERS, EASTON, PA.**  
Young, Walters, Batt, Stocker



**N. I. COLLEGIATES, OAK PARK, ILL.**  
Borden, Montanus, Anthony, Mackain



**TUNICS, LAFAYETTE, IND.**  
Geist, Bailey, Bill, Bolds

## 12 OF THE SEMI-FINALISTS AT OMAHA

(See inside back cover for the other 13)

# BUFFALO BILLS BATTLE TO TOP

## MEET THE NEW PRESIDENT

You have probably met Jerry D. Beeler, of Evansville, Indiana, 1950-51 Int'l President of SPEBSQSA. If not, it must be because you are a brand new barbershopper or you were home in bed with laryngitis the night Jerry was in town. A record of Jerry's travels in barbershopping circles reads like several pages from the Atlas. If you haven't run across him in New York, or Washington, you may perhaps have seen him in Miami or Tampa. Not there? How about San Francisco, or Phoenix, or L. A., or Oklahoma City, or New Orleans, or Chicago, or Detroit, or any one of a thousand points in between?

Just in the event you really don't know him—Jerry has lived all his 51 years in Evansville and attended Evansville schools. Since 1915, when he got his first part-time job as a messenger for Wells Fargo, Jerry's drive has carried him step by step to the top of the ladder in his chosen field—transportation and storage. At the present time, he is Vice President and General Manager of Mead Johnson Terminal Corp., General Agent, Mississippi Valley Barge Line Company, President of Beeler Products Inc., Beeler Warehouse Corp., and Mohawk Sales, Inc.

Where he found the time, no one seems to know, but in addition to his extensive business activity, Jerry has been extremely active in every sort of fraternal, civic, and philanthropic organization. He is "Past" just about anything you care to name—Past President of the Evansville Chamber of Commerce, Kiwanis Club, Past Exalted Ruler B. P. O. E. The list of his activities in such organizations in the last 25 years covers 5 closely typewritten pages.

### Started Quartetting Early

As far back as senior year in high school Jerry sang in an "organized" but unnamed quartet. After graduation

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## CHICAGO NO. 1. CHAPTER DONATES \$1000 FOR HQ. BUILDING FUND

The fund to build a permanent headquarters building for SPEBSQSA which was started last March by the gift of \$100.00 from Sheboygan, Wisconsin Chapter received quite a shot in the arm when Past Int'l Pres. Frank Thorne, Chicago, announced to the Int'l Board at Omaha that Chicago No. 1 Chapter had appropriated \$1000 to be given to the fund.

Int'l Pres. Cole, in accepting the gift on behalf of the Society,



Past Int'l Pres. Frank H. Thorne, Chicago No. 1 Chapter, right, presents to Int'l Pres. O. H. King Cole the chapter's gift of \$1000 toward the permanent headquarters Building Fund.

said, "I am personally overwhelmed—one of the finest things I have ever seen one of our Chapters do. I hope you have started a trend that will continue until we have attained our goal." Frank Thorne attributed the original suggestion to Chicago No. 1 member Jack Mahon. He remarked in passing he hoped people wouldn't get the idea Chicago No. 1 is rich because it isn't and the members aren't well heeled either—just enthusiastic and determined.

## 3 Michigan Fours in Top Five. Canada in for First Time

In beautiful AkSarBen Coliseum, Omaha, before an intensely interested crowd of 5000 harmony lovers, at the climax of two days of the most delightful singing imaginable, the Buffalo Bills of Buffalo, New York, won the Society's Gold Medals and a tremendous ovation. Michigan's Clef Dwellers and Antlers repeated their 1949 performances by finishing two and three again. London, Ontario's Four Chorders became the first North-of-the-Border quartet to gain the charmed circle of Society medal winners by finishing in fourth place. The Note Blenders, from the same Michigan Chapter as the Clef Dwellers (Oakland County) by finishing fifth, tied the record held jointly by Chicago No. 1 and Pittsburgh of having two medal winning quartets in the same year. For the second year in a row, Michigan had three quartets in the top five.

Eight of the Society's fourteen Districts had representation in the 15-quartet Finals. Illinois, Michigan and Land-o'-Lakes had three each, Indiana two, Central States, CWNV, North-eastern and Ontario one each. The ten fours who "tied for 6th Place" were: — in alphabetical order: — Atomic Bums, Minneapolis; Cardinals, Madison, Wis.; Chamberlin Four, Mishawaka, Ind.; Chicagoans, Chicago No. 1 and Southtown, Ill.; Four Naturals, New Haven, Conn.; Four Tones, Omaha, Neb.; Hi-Lo's, Milwaukee; Minor Chords, Terre Haute, Ind.; Vikings, Rock Island, Ill.; Villageaires, Palos Heights, Ill.

The competition was stiff all the way. The 25 quartets who "tied for 16th Place" have nothing to be ashamed of.

On all sides, from long experienced listeners, came the question, "How do the Judges manage to pick 'em? I've got 24 musts for the Finals already with ten to go." Pick 'em they did and it was a grueling job for the dozen men glued to the chairs for 20 quartets Friday morning and afternoon, 15 Friday night and five Saturday night. Past Int'l Pres. Frank Thorne was Chairman of Judges. Maurice Reagan, Pittsburgh, Associate Chairman, completed his tenth year as a Society Contest Judge, swore, "Never again. It's too rugged." The others were Mark Bowsher and Jim Ewin, District of Columbia; John Hill,

(Continued on page 4)

## "HARMONY UNLIMITED" IN INDIANA-KENTUCKY DISTRICT

No two states in the Union have furnished the background for more songs than Indiana and Kentucky. As a check on that, turn to page 31, the introduction to the feature section on the Indiana-Ky District. This, in spite of the fact that Kentucky rhymes only with ducky, lucky and mucky, hardly good material for love songs. Indiana's a bit better—Anna, manna, etc. Maybe it's the nostalgia of trans-

planted Hoosiers. (Paul Dresser—Banks of the Wabash), and descendants of Dan'l Boone that insures a market for songs about "Moonlight on My Old Kentucky Little Red Barn Down Indiana Way".

Be all that as it may, if there were not several thousand harmony hounds from Indiana-Kentucky on the rolls of SPEBSQSA, there would be reason

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## MEET NEW PRESIDENT

Continued

tion he organized a dance orchestra in which he, "doubled on the guitar, banjo, mandolin and piano". The "orchestra" also sang as a quartet. Later, with the three Hitch Brothers, Jerry did a lot of quartet singing, eventually ending up as the Elks Club Quartet with Bruce and Curt Hitch and Orion Meeks.

Jerry founded the Evansville Chapter in 1943, was its first Chorus Director, and President for the chapter's first five years. In 1944, Jerry was elected to the Society's Int'l Board of Directors, served later as Vice President and First Vice President.

In addition to his work as a member of the Int'l Board, Jerry has been keenly interested in contest judging, has been on the judging panel for a number of years and has judged many times. As an ex-officio member of the Committee he is taking a very active part in the workings of that Committee this year.

As a harmonist Jerry is a very capable bass, but can and will tackle other parts if necessary. His knowledge of harmony is substantial. His one fault, according to some, is his addiction to trying out unusual and weird sounding harmony sequences, apparently more as an exercise of ability to "hit something on the nose" than to prove anything in particular.

## WINNIPEG MEMBERS HELP WITH SONGS AND \$\$\$

By Bill Ohde

"First it was trying to keep the water away, then holding it where it was—and, recently, cleaning up after it had left. This last will keep many of our members busy until Fall".

Thus nonchalantly does the Winnipeg, Manitoba, secretary dismiss the worst flood in the area's history—a disaster which made international headlines this Spring.

Contradictory to the saying that everybody talks about the weather but nobody does anything about it—the Winnipeg chapter members did something before, during and after the deluge. Proceeds from the second annual Parade, April 8, and the show program book were promptly donated to the Flood Relief fund. Several chapter quartets have given their "stuff" for other Flood Relief shows.

And during the worst of the community's clean-up period there was—again we quote—"always a few minutes for a couple of songs, which were appreciated by the residents of the area in which the boys were working". Oh yes, on April 26th, in addition to their other deeds, the chapter chorus and quartets cleared \$450.00 at a benefit show for the Crescent Fort Rouge United Church organ fund.

Small wonder that numerous Lakes O'Leaves chapter reports mention that contributions from their organizations have gone forward to swell that Flood Relief fund. With Barber-shoppers like that, Winnipeg deserves it—right?

## REGISTRATION FOR TOLEDO CONVENTION IN 1951

The combination all-events ticket books for Toledo Contest and Convention June 6 to 10, 1951, will be ready for distribution February 1st. Price will be same as this year at Omaha, \$7.50 per book. Orders are being accepted now and will be filled in the exact sequence in which they are received.

The hotel situation at Toledo will be very similar to that at Omaha. The Secor Hotel will house the competing quartets and their wives. The Commodore Perry, across the street, will house the Int'l Board, the Judges, members of Past Champion Quartets and wives. Neither the Secor nor the Perry is huge, so that in those two hotels, after the "official family" is taken care of, only 325 rooms will be available to the general membership. First to send in their checks for books and then send their hotel coupons from the books to the Housing Committee will get into those two hotels. Others will be housed in nearby hotels in the downtown area. All are excellent hotels and close to the center of things.

## WOODSHED AT OMAHA

A year ago, the Harmonizer asked the question, "How much wood would a woodshed shed, if a woodshed would shed wood?" The answer, of course, is "Chords". Omaha marked the third time a "Woodshed" has been used at an Int'l meeting. The Washington Mid-Winter deal was relatively more popular than the one at Buffalo in 1949, but Omaha was tops. Part of the reason for its popularity at Omaha was the location immediately off the main lobby of the Fontenelle.

Dick Sturges' marvelous work in constructing and decorating the actual "woodshed" also must get a loud cheer. Applause too, to Marv Brower and the others who emceed the sessions. But the big cheer goes to the members who made it what it was.

As Dick Sturges put it, "Everything happened but a knock down and drag out. We had several comedians, good and bad, a couple of pantomime artists, about a dozen comedy quartets, some better than others; couldn't count the girl's quartets, organized and otherwise. We had old ladies, young ladies, old men and young men and small boys. We had mixed quartets without number. One outstanding act was a four handed piano stunt by Percy Franks and a colleague from Kansas City. It was very much like a big amateur show in a theatre, only better."

## BUFFALO BILLS TO TOP

Continued

Lansing, Mich.; Jim Knipe, Cleveland, O.; Arthur Merrill, Schenectady, N.Y.; Frank Rice, Wichita, Kas.; Mark Roberts, Detroit; Ed Smith, Wayne, Mich.; Joe Stern, Kansas City, Mo.; Dick Svanoe, Chicago, and Joe Wodicka, St. Louis.

Ready to take over in the event any judge could not continue, but never called upon, were stand-by judges Paul Marshall, Decatur, Ill.; Dr. Mark Nelson, Canton, Ill.; Henry Schubert, Dearborn, Mich.; W. Carleton Scott, Birmingham, Mich.

Keeping track of the scores were Chairman of Secretaries Int'l VP Jean Boardman, District of Columbia and Secretaries Bill Diekema, Holland, Mich.; George Chamblin, Columbus, O.; Berney Simmer, St. Louis. The stop watches were very capably handled by Lloyd Cardwell, football coach at Omaha U., and Dean Lusinski, Asst. Athletic Director at Boystown.

Past Int'l Pres. Phil Embury, Warsaw, N.Y. emceed the opening Contest Friday morning in spite of a bad case of laryngitis picked up in his month's jaunt to the West Coast prior to Omaha. Past Int'l Pres. Frank Thorne, Chicago, led community singing in that session, and emceed the afternoon Semi-Final. Captain H. H. Copeland, DofC Chapter, gave the signals for audience singing both that afternoon and in the Finals that evening which Past Int'l Pres. Charles M. Merrill, Reno, Nevada, emceed, (his quartet having been eliminated). Then First Int'l V.P., now Pres., Jerry Beeler, Evansville, Ind. emceed the Jamboree Saturday afternoon.

Int'l Pres. Cole handled the mike at the Medal Contest Saturday night. The Omaha Chapter Chorus directed by Hugh Wallace, opened the program, followed by the outgoing champion Mid-States, of Chicago, who put on a terrific performance for half an hour. Omaha's 4 Tones sang as a special feature. George Campbell, Cincinnati, conducted the huge crowd in song.

## QUARTETS MUST REGISTER TO COMPETE IN CONTESTS

With fourteen District Contests coming up in the next two months, Int'l Sec'y Adams has asked the Harmonizer to publicize two items regarding quartet eligibility:

- (1) Each member of a participating quartet must be a bona fide, dues paid member of a chapter of SPEBSQSA.
- (2) Each quartet must be registered for the current year at Detroit Hq as an official SPEBSQSA Quartet, as outlined in the "Quartet Manual," and must have paid the Registration Fee for the current year to the Int'l Office. The second item is a new one, in effect only since July 1st. District Officers and Contest Chairmen must watch this and urge all quartets to register. Registration applications may be obtained in most cases from Chapter secretaries, or by writing to Detroit.



# TEN OF THE FINALISTS AT OMAHA





## PRESIDENT'S COLUMN

by J. D. Beeler

In my first effort at writing a so-called column I want to start off with grateful thanks to the members of the Board who saw fit to elect me to the spot of International President. Naturally I am proud and extremely happy to receive this high honor, and I humbly pledge myself to the task of contributing everything I am capable of in promoting and encouraging our Society. The men who have gone before me have all been standouts, and each year the Society has grown healthfully and increased in stature. If I am able to keep it on this same level I shall be happy; if, through the cooperation that I know will be mine, we can improve it (which of course is my objective) then I will be both happy and contented.

Having had advance notice that I would be nominated for the Presidency, and having made up my mind that if elected I would accept only one term of office, I started at once to line up Committee Chairmen, members, etc. (note the list, please, published elsewhere in this issue). Having served as a Board Member, Vice President and two terms as First Vice President, I had had more than the usual contact with our International Staff at Detroit, but it was not until I started working with them on Committee assignments, etc. that I definitely found out how thoroughly efficient they really are, what wonderfully accessible records they have maintained, and how much they can be counted upon to handle the affairs of our Society.

Recently, as a result of an effort to feel the pulse of some of our older tried and true members, I received a letter from J. Frank Rice of Wichita, Kansas. Those of you who do not know Frank are missing one of the finer things of life. Frank was in on the founding of the Society with Owen Cash, who incidentally, says that Frank has "the sweetest lead this side of Heaven". He has been singing lead with the Okie Four (Cash's own quartet) for so many years that I dare not mention it. He is a past International Vice President (maybe I should say past everything), is on the Judges Panel and has attended, I believe, every Convention we have ever held. His letter is so good that I am taking the liberty of quoting it:

Dear Jerry:

"First I want to congratulate you on your election to be our

president for the 1950-1951 term. Little did I realize, back in the 1944-1945 term when you were placed on the panel to replace L. C. Baston, that you would be our president someday.

"I promised I would answer your letter dated May 16, 1950, and here goes. Am writing this myself on an old Underwood No. 5 at home, and it doesn't spell very good, so excuse please.

"Yes I have heard a lot of pro and con about how the contests should be held, judging, etc., but not anything constructive, just gripes. I for one think we have a fine set of rules, and realize how much work was put into them. Probably they will be changed from time to time, and perhaps some for the best, but until we do, these will have to do.

"I think the biggest gripe is the different interpretations of barbershop harmony from the north, east, south and west. What I call good barbershop harmony is sung here in the southwest. The stuff I grew up on, and thought I learned to sing. But how do we expect the boys from the far east to know what we are talking about. I couldn't even write a set of rules of southwest harmony. Maybe it's because I can't explain it.

"But, I do think the rules we have are getting harmony more on a national level. In other words, the first barbershop contest I heard the eastern boys sing was back in 1940 when we held the contest in New York City. All the quartets sounded more glee club style. No "mean" swipes, etc. But as we go along from contest to contest they are following rules and trying to sing like the rules say. They at least know what is expected of them.

"Some of our 'show stoppers' can't get to first base in our contests but, after all, we are trying to preserve something called Barbershop Harmony. As long as the audience knows that there should be no complaint. I am speaking of two quartets in particular, the Kernels of Omaha, and the Key-noters of Newton, Kansas. Those boys can walk on the stage at a parade and stop anybody's show. I like to hear them sing myself, but that is because I am a lover of almost any kind of singing. But it's so darned hard to make the pay customers understand such things during a barbershop contest.

"I also heard a lot of complaints about the kids getting so high in the contests. Hells afire, didn't we spend time and money getting them interested in our Society? What do we intend to do now? Surely not tell them they can't compete with us old dubs? I say that if they can compete with the older ones, by using the rules that we older ones have written, the more power to them. Some of my old friends at Omaha talked of having age groups at the contests. Someone would have to talk faster than I can to make me agree to anything like that. We would have to have two sets of judges and two sets of rules. Then, after we picked a winner in each age group, who would be the champions? No, I don't think it would work. Perhaps nothing will come of it, but that's the talk I heard.

"We are growing by leaps and bounds, and that's the sign we are progressing, and you can't stop progress. I realize that the North and East are getting the most champions, but that's because most of our membership is in that country. When we boys in the Southwest had the most, we had the most champions. It's a case where majority rules. Some of our old champions complain about the judging, but I wonder how they would stack up today should they sing again with our rules.

"I could write lots more of pros and cons, Jerry, but it would only confuse us both. I know we all have different ideas. I just know I want this thing to grow and grow and be a living Memorial for our old friend Cash. It has taken guys like Carroll, Staab, Embury, Thorne, Merrill, Cole, and now yourself, to keep this thing alive. And only for the love of it.

"About the only suggestion I have for changing the rules, are to keep them simple, so old Joe Doakes from Punkin Center that sings lead or baritone, knows what is expected of him when he walks out to sing with his quartet.

"Am sorry I couldn't offer you more, Jerry, but I feel the rules are adequate for the time being at least. I am sure we picked the winners in Omaha, and after hearing the Mid-States again up there, think we picked them right last year.

"I know it's hard for everyone to like the way things are going.  
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## FAR REACHING DECISIONS MADE AS INT'L BOARD OF DIRECTORS MEETS IN OMAHA

With 26 of the 29 members present, the Int'l Board, governing body of the Society, held four lengthy meetings on Wednesday and Thursday, June 7th and 8th, during the Omaha Convention. A number of major decisions that will affect every member of the Society were made. Perhaps the most important, from the viewpoint of many, has to do with the complete change of policy in regard to the method of handling the Annual Contest and Convention.

Ever since 1944, the income derived from the Contest and Convention, has been of the greatest importance to the Society's financial well-being. Without it, many necessary and important things could not have been done. However, following Buffalo, a ground swell of feeling developed against holding the Contest in a large hall with the expectation of deriving considerable profit from sale of tickets to the general public.

Conditions at Omaha were better than at Buffalo, but still many sat a "country mile" from the stage. Public attendance was hardly great enough to justify the increased cost of the facilities and the promotion campaign necessary to sell what tickets were sold to the public. Aware of all these things, the Int'l Board, after thorough discussion, unanimously passed this resolution:—

"Be it resolved that hereafter the policy of the Society with respect to its Annual Convention and Contest shall be primarily to promote the aims of the Society and to provide recreation for its members and not primarily to raise revenue through the sale of tickets to the general public, and that commencing with the choice of the 1952 site, (Toledo in 1951 having been chosen a year ago at Buffalo, Eds), the Convention sites shall be chosen and arrangements made in conformity with the policy hereby expressed."

### Lotteries, etc., Banned

All inter-chapter solicitations of funds, whether by direct request, lottery, or in any other fashion, are prohibited in future.

An important change in the minimum numbers of members required to obtain a permanent charter was recommended. If approved as a constitutional amendment at San Francisco in January, effective October 1, 1951, probationary chapters will have to have a minimum of 20 members in order to qualify for a permanent charter. Likewise, all chapters, thereafter, will have to have a minimum of 20 members to retain their charters.

The way was opened for a possible change in the Contest and Judging Rules when, after considerable discussion, the Int'l Board passed the following resolution unanimously:—

"Be it resolved that it is the sense of this Board that the manner in which Arrangement is judged and the relative scoring weight given thereto is not necessarily settled by the Contest and Judging Rules

and that the next Contest and Judging Committee is invited to give the matter careful consideration and to report to this Board at its next meeting."

Among other items of business—Request by Ontario Chapters that Int'l Per Capita Tax be payable in Canadian Funds was turned down. The gift of Chicago No. 1 Chapter of \$1000.00 for the proposed permanent

### New Board Member

The Int'l Executive Committee has consisted of the President, Imm. Past Pres., Treasurer, Secretary, First Vice-President, and "one other Past Int'l Pres.," chosen by the President. Neither the Int'l Sec'y nor the "one other Past Pres." on this very important Committee have been members of the Int'l Board. By amendment to the Constitution, the Board voted that the

## SEVEN OF THE TEN 1950-51 INT'L OFFICERS



LtOR, seated—Int'l Sec'y Carroll P. Adams, Detroit; Int'l Pres. J. D. Beeler, Evansville, Ind.; J. F. Knipe, Cleveland, Int'l 1st V.P.; Berney Simmer, St. Louis, V.P.; standing—Int'l Treasurer Arthur Merrill, Schenectady; Mathew Hannon, Chicago, V.P.; Jean Boardman, Washington, D.C., V.P. Not present when picture was made—Imm. Past Pres. O. H. King Cole, Manitowoc, Wis.; Past Int'l Pres. Phil Embury, Warsaw, N.Y.; O. C. Cash, Tulsa, Okla., Founder and etc.

Int'l Hq building was accepted with gratitude. No action was taken on the preliminary bid of San Diego for the 1953 Convention. Invitations for 1952 were received from Boston, Detroit, and Kansas City and the last named city won out.

### Election of Officers

Elected unanimously were the following officers:— President, J. D. Beeler, Evansville, Ind.; Imm. Past Pres., O. H. King Cole, Manitowoc, Wis.; First Vice-Pres., James F. Knipe, Cleveland, O.; three Vice-Presidents, Jean Boardman, Washington, D.C., Mathew L. Hannon, Chicago; Berney Simmer, St. Louis; Treasurer, Arthur A. Merrill, Schenectady, N.Y. Re-elected for his ninth term as Secretary, Carroll P. Adams, Detroit. Re-elected for his thirteenth term as Founder and Permanent Third Assistant Temporary Vice Chairman, O. C. Cash, Tulsa.

Also elected for three year terms as members of the Int'l Board of Directors were—Earl Reagan, San Gabriel, Calif.; Dr. W. Calvin Jones, Pampa, Texas; Ray Nihlo, Des Moines, Iowa; Tom Armstrong, Decatur, Ill.; Cecil Fischer, Grand Rapids, Mich.; Carl C. Jones, Terre Haute, Ind.; Alex Grabhorn, Buffalo, N.Y. To fill vacancies created by the election as Vice-Presidents of Hannon and Simmer, A. C. Chapman, Toronto and Dayton Colville, Reno were elected for one year terms.

"one other Past Pres." on the Exec. Committee be hereafter a full member of the Int'l Board. Since Past Int'l Pres. Phil Embury, Warsaw, New York has accepted Pres. Beeler's appointment to the Executive Committee he will be a member of the Int'l Board during the coming fiscal year. By the same amendment, at the suggestion of the Int'l Sec'y himself, that officer will no longer be a voting member of the Int'l Executive Committee though he will continue to attend all its meetings and is empowered to make recommendations for its action. Appointments to Int'l Committees, copy of Financial Reports, etc., appear elsewhere in this issue.

## WHEN QUARTET CHANGES PERSONNEL

It is inevitable, considering the ever increasing number of organized quartets, that there should be changes in personnel. In many cases improvement results. Sometimes it doesn't. If a quartet is hooked to make appearances on one or more Parades and a change in the personnel of the quartet occurs, it is no more than courteous to notify the men in charge of the events for which the quartet is scheduled. They are entitled to know of the substitution so that they may make a change if they wish to do so.



## PRESIDENT'S COLUMN

Continued

and guess that has never been done, but know you are big enough not to let it get you down. There is too much love and sincerity in this Society to get too far out of line.

"Here's hoping you have a grand year as our President, and from the looks of your Board it looks like you can't fail. It is a thankless job, but also a hell of a lot of fun. I know I enjoyed my part as Director and Vice President of this Society, and it was one of the high spots of my life. Took a lot of my time and money, but both were well spent."

Sing-cereely,

(S) J. Frank Rice,

2204 Ayon,

Wichita 16, Kansas.

Doesn't that tell a pretty swell story? The Contest and Judging Committee are continually analyzing our contest and judging rules. They probably will come up with some changes and modifications that will be tested, studied and acted upon only if they prove to be better than what we have. The Extension and Membership Committee are coming up with a comprehensive plan which we believe will be enthusiastically received. The other Committees are set to go.

The Omaha Convention was, by and large, the finest we have ever had—thanks largely to the personal effort of Clare Wilson—yet we can already see how it can be improved upon. We heard the finest quartets we have ever heard present songs in the finest style we have ever "heard" or "listened to", and not one dissenting voice as to our new champions—the Buffalo Bills—reached my ears. Our program has been, and will continue to be, forward and upward. To accomplish this we need, and I am sure we will get, the continued full support of all the members to exemplify our two mottoes "Keep It Clean" and "Keep America Singing".

## REFUGE?

Wives of former Int'l B'd Members have no place to go each year on Saturday mornings when the "Decrepits" (former B'd Members) have their annual Breakfast Meeting. In self defense, the wives had a breakfast of their own this year largely promoted by Mrs. Clarence Marlowe, St. Louis. No one knows what they did except elect Mrs. O. C. Cash to the presidency, Mrs. Hal Staab as Secretary, and call themselves the "Decrepettes". Oddest part of the choice of the officers is that Mrs. Cash can never be eligible to belong to the "Decrepettes" because O. C. holds Board membership for life as the "Founder and Permanent Third Assistant Temporary Vice Chairman".

## NEWLY ELECTED INT'L BOARD MEMBERS



L. to R.—seated—Earl B. Reagan, San Gabriel, Cal.; Ray C. Niblo, Des Moines, Iowa; Alex Grabhorn, Buffalo, N. Y.; Dayton Colville, Reno, Nevada; standing—Cecil Fischer, Grand Rapids, Michigan; Carl C. Jones, Terre Haute, Ind.; Thomas H. Armstrong, Decatur, Ill. Past Int'l Pres. Phil W. Embury who becomes a member of the Int'l Board as a member of the Int'l Exec. Committee, was not around when the group picture was made. He is shown below as is Dr. W. Calvin Jones, of Pampa, Texas. A. C. "Chappie" Chapman, Toronto, also shown below, was unable to get to Omaha.

## RECOGNIZE QUARTETS BY RIBBONS OF RANK

Distinctive lapel ribbons, worn behind the Society lapel button make it easy to distinguish the relative Int'l rank of a quartet. Heretofore, the indication of a Champion, Medalist, or Finalist in the gold lettering at the top of the pin required Superman vision or a magnifying glass to read. Now, when you see a Blue Ribbon, you will recognize a Champion, Medalists receive Red Ribbons; Finalists, Yellow; Semi-Finalists, White. The 160 competitors at Omaha received the new insignia with pride, as did the Past Champions whose representatives were on hand to accept them.

## DISTRICT PROBLEMS THRESHED OUT AT OMAHA

With representatives of ten of the Society's 14 Districts on hand Saturday afternoon in the Hotel Fontenelle, many matters of importance in the administration of Districts were discussed and an exchange of information on methods took place. Int'l V.P. Berney Simmer, of St. Louis, presided in the absence of Stub Taylor, Chairman of the Int'l Committee on Districts. Among the items covered were the conducting of District Contests; quartet development through District quartet clinics; boundaries of Districts; permanent vs. flexible area limits; production and distribution of District newspapers or bulletins; stimulation of chapter activity during the summer months; active support of the Armed Forces Collaboration Program; township or county-wide chapters in sparsely settled areas.

Int'l B'd Member Ken Way presented the Int'l Committee's plan on Extension and Membership which led to a discussion of the relationship between increased dues and lowered membership; minimum age limits; serving of beverages at meetings, etc.



CHAPMAN



EMBURY



JONES

## MEETING OF JUDGES PANEL

As usual there was a large attendance at the Judges Panel in the Fontenelle Hotel on Saturday morning. Sixty men signed the registration book. After the meeting was formally opened by Chairman Reagan, discussions were led on each of the categories by Art Merrill, Frank Thorne, Ed Smith and Maurice Reagan. John Hill, who will be in charge of the Harmony Accuracy Category during the current year, gave a graphic illustration of the physics of pitch. The Pittsburghers were then called in to demonstrate the necessity of each voice accommodating itself to the others in order to produce complete accuracy of pitch. Under the direction of Reagan they gave many examples of the adjustments which are required. The new C. & J. Committee members were introduced and spoke briefly of the plans for the coming year and of the methods they will employ in the development of the judging system. It was pointed out that judging of today's fine singing requires great skill and continuous study and practice.



## CHAPTER OFFICERS MEETING AT OMAHA WELL ATTENDED

Chapter officers from California to Ontario flocked to the Chapter Officers Meeting in the Fontenelle Saturday morning. Int'l B'd Member Joe Hermesen, of Madison, Wis., who chairmanned the affair reported his greatest difficulty, "—trying to keep six from talking at once or asking questions". According to Joe, the interest of those in attendance was keen and considerably more time could have been used to advantage.

Relative importance of quartets and choruses, extent of and what is necessary at business meetings, means of organizing and the encouragement of quartets, question of refreshments, ways of making chapter meetings interesting and enjoyable, all came in for extensive discussion. Various individuals addressed the meeting on such subjects as "The District", "Inter Chapter Relations", "Membership and Extension".

Secretaries' failure to pass on information received from both District and Int'l Hq's was pilloried as was the negligence of the same gentlemen about sending in Quarterly Reports.

## CHARLESTONAIRES



Reading from the top, these Charleston, W. Va., members are — Gene Richardson, tenor; Ted Fennell, bar; George Hubst, bass; H. Sheldon Hopkins, lead. Charleston Chapter's Spring Parade offers an outstanding example of proper promotion and advertising.

## THE LADIES GET THEIR CHANCE— ON TO SAN FRANCISCO IN JANUARY!!!

At long last, every distaff relative of an SPEBSQSA'er has her chance to make up with interest all these lonely evenings spent while husband, or father, or boy friend, was off to meetings, rehearsals, or what not. What American Woman, over the age of 12, hasn't longed to see San Francisco? If there are any, they've seen and done everything. All over the country, from the chapter in Portland, Maine to the chapter in Portland, Oregon and from Miami all the way to Northern Ontario, agile female brains are at work figuring ways and means to make papa spring for a trip to San Francisco next January to attend the Mid-Winter Meeting of the Int'l Board and the attendant festivities which will mark the first time the Society's governing

body has ever convened west of Omaha.

What San Francisco hasn't got, no city has . . . fine hotels, superlative restaurants, scenery by the square mile . . . ummm.

Headquarters hotel will be the Palace —dates Friday, Saturday, January 19-20. Saturday night there'll be a Parade of quartets. (If you can keep a secret, there's a good chance the Buffalo Bills and the Clef Dwellers will be there).

If papa hasn't started thinking about it, give him a prod. Money in the sock won't bring you the dividends and the memories a trip to San Francisco in January, the best season of the year, will.

There is talk of a chartered plane. If interested, write to Int'l Sec'y Carroll Adams.

## 1950-51 INT'L COMMITTEES APPOINTED BY PRESIDENT BEELER

Armed Forces Collaboration	—Dean Snyder, Chairman; E. Wesley Enman, Edward G. Fahnestock, M. C. Newman.
Chapter Methods	—Len Field, Chairman; J. B. Hermesen, Vincent LaBelle, Ed Mall, J. Z. Means.
Community Service	—Charles Glover, Chairman; A. C. Chapman, Fred Gregory, A. M. Learned, Grady Musgrave, Russ Stanton, L. H. Stone.
Contest and Judging	—Edwin Smith, Chairman; John Hill, J. F. Knipe, M. E. Reagan, Mark Roberts and Dick Svanoe.
Districts	—W. G. Taylor, Chairman; F. C. Armstrong, J. B. Hermesen, Dick Schenck and C. A. Ward.
Ethics	—Jean Boardman, Chairman; Tom Armstrong, Cecil Fischer, Ray Niblo.
Executive	—J. D. Beeler, Chairman; O. H. King Cole, Phil Embury, J. F. Knipe, Arthur Merrill.
Extension and Membership	—Ken Way, Chairman; C. E. Glover, J. Z. Means, Earl Reagan, C. A. Ward.
Finance	—J. F. Knipe, Chairman; King Cole, Arthur Merrill, Clare Wilson.
Harmonizer	—Carroll P. Adams, Chairman; J. F. Knipe, Deac Martin.
Historian	—W. L. Otto.
Inter-Chapter Relations	—B. F. Marsden, Chairman; A. C. Chapman, Edward G. Fahnestock, William P. Hinckley, W. Calvin Jones, Ernest Cullen Murphy, G. O. Franspill, Ed Spinnler.
Laws and Regulations	—James H. Emsley, Chairman; Jean Boardman, W. W. Zinsmaster.
Nominating	—Berney Simmer, Chairman; E. Wesley Enman, Mathew L. Hannon.
Old Songs	—J. George O'Brien, Chairman; Russ Cole, J. H. Emsley, Don Grenfell, Sig Spaeth, Art Sweeney, Jerry Vogel.
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Quartets	—George Chamblin, Chairman; Sam Breedon, Dayton Colville, Phil Davies, Carl C. Jones, Lou Metcalf.
Resolutions	—W. W. Zinsmaster, Chairman; George Chamblin, Alex Grabhorn.
Song Arrangements	—Frank H. Thorne, Chairman; Phil Embury, Charles Merrill.

### Vice Presidents' Supervisory Assignments:

Jean Boardman—Finance—L & Reg.—Public Relations—Community Service. Mathew L. Hannon—Quartets—Song Arrangements—Contest & Judging—Resolutions.

James F. Knipe—I.C.R.—Harmonizer—Chapter Methods—Old Songs. Berney Simmer—Ethics—Extension and Membership—Districts—Armed Forces Collaboration.

## FINANCIAL STATEMENT OF SPEBSQSA

For a number of years the Society's Financial Statement has been made available to the membership through the pages of the Chapter Reference Manual, copies of which are in the hands of all Chapter Presidents and Secretaries. At the Mid-Winter Meeting of the Int'l Board in Washington, in January, it was decided to print the entire statement in the September Harmonizer each year.

## TERRE HAUTE CHORUS MAKES HIT IN MIAMI

By chance, or is it deliberate intent, the Terre Haute, Ind. Chapter Chorus happens to be also the T. H. Elks Chanters. In any event the chorus was in Miami at the same time as the Elks National Convention in July. Readily seeing through the thin disguise, the Miami SPEBSQSA'ers took over and showed the Indianans a time; swimming, sightseeing, topped off by a party crammed with quartet and chorus singing and woodshedding.

## NICE COOPERATION

San Gabriel, California Chapter wanted the 1949 Int'l Champ Mid-States for their October 7th Parade. The Mid-States had a date at Eau Claire, Wisconsin's Parade for that week end. Impasse? No sir. For the good of the order, Eau Claire offered to release the Mid-States.

## Toledo Chapter

presents

### Fifth Annual FESTIVAL OF HARMONY

Saturday, Oct. 28, 1950—8:30 P.M.

at

The Beautiful Museum of Art Peristyle

Featuring

BUFFALO BILLS  
CLEF DWELLERS  
MID-STATES FOUR  
MELLO-DEARS

and

OTHER OUTSTANDING TALENT

Please

TOLEDO CHAPTER CHORUS  
Under Direction of Tom Needham

CAPTAIN CAMPBELL  
at Intermission

JUDGE HARVEY STRAUB, M. C.

RESERVED SEATS—\$1.80 - \$2.40

\* \* \*

THOMAS STOMBAUGH  
Parade Chairman  
1414 North Case Boulevard  
Toledo 6, Ohio

## SUMMARY OF OPERATIONS OF SPEBSQSA (International) FOR FISCAL YEAR JULY 1, 1949 to JUNE 30, 1950

### REVENUE:

Per Capita Tax received from members (exclusive of Harmonizer portion)..... \$54,183.00

### The Harmonizer:

Harmonizer Portion of per capita tax received from members.....	\$26,892.00	
Harmonizer Revenue from non-members and other misc. income.....	1,822.70	
Harmonizer Revenue received from advertising.....	17,533.42	
<b>Total Harmonizer Revenue.....</b>	<b>\$46,248.12</b>	
Less cost of publishing and distributing the Harmonizer.....	41,497.37	
<b>Balance to apply to general overhead costs of publication.....</b>	<b>4,750.75</b>	<b>4,250.75</b>
Fees received for chartering chapters.....		1,187.50
Fees received for quartet registration.....		271.00

### SALE OF SUPPLIES, MUSIC, BOOKS, ETC.

Total sales.....	48,586.56	
Less actual cost and sales promotion of the goods sold.....	30,632.70	
<b>Balance to apply to general overhead costs of operation.....</b>	<b>17,953.86</b>	<b>17,903.86</b>
Revenue from Omaha Convention after expenses.....		9,440.82
Other revenue not classified.....		356.86
<b>TOTAL REVENUE: .....</b>		<b>\$74,894.79</b>

### EXPENSES:

#### EXPENSE OF MAINTAINING INTERNATIONAL OFFICE

Salaries of employees.....	32,304.86	
Rent, cost of equipment and its maintenance, upkeep of office, fuel, light, cleaning service, etc., and office supplies.....	12,356.48	
Taxes, legal fees, insurance, bond, audit and accounting fees.....	3,654.97	48,246.31

### OTHER COSTS OF VARIOUS SERVICES RENDERED TO DISTRICTS, CHAPTERS, MEMBERS

Printing, postage, mimeographing, shipping costs, etc.....	17,313.28	
Telephone and Telegraph.....	2,901.67	
Travel expense of members of Int'l office staff.....	2,618.74	22,833.69
News clipping service and historical records.....		740.99
Stenographic expense for Int'l officers other than Int'l Secretary.....		1,045.02
Other expenses not classified.....		1,975.24
<b>TOTAL EXPENSES: .....</b>		<b>\$74,841.45</b>

### NET INCOME TRANSFERRED TO NET WORTH OF SOCIETY.....

\$13,552.34

## STATEMENT OF FINANCIAL CONDITION SPEBSQSA (International) as of June 30, 1950

### ASSETS

#### CURRENT ASSETS:

Cash.....	\$12,918.38	
Accounts Receivable (due from chapters and members for supplies, music, etc.).....	2,460.57	
Inventories (cost value of supplies, music, books, etc. held for sale).....	9,781.61	
<b>TOTAL CURRENT ASSETS.....</b>		<b>\$25,159.96</b>

#### RESERVE FUND ASSETS:

U. S. Gov't bonds (including \$12,350 purchased June, 1950).....	\$30,341.00	
<b>TOTAL RESERVE FUND ASSETS.....</b>		<b>30,341.00</b>

#### SPECIAL FUND ASSETS:

Cash in special building fund account (donated by Shoyman, Wisc. Chapter).....	100.00	
U. S. Gov't bond in building fund account (donated by Chicago No. 1 Chapter).....	1,000.00	
<b>TOTAL SPECIAL FUND ASSETS.....</b>		<b>1,100.00</b>

#### DEFERRED ASSETS:

Prepaid Expense (Rent, Insurance, and 1951 Convention).....	1,564.21	
<b>TOTAL DEFERRED ASSETS.....</b>		<b>1,564.21</b>

#### OTHER ASSETS:

Judgment in favor of Society for uncollected rent.....	250.00	
<b>TOTAL ASSETS .....</b>		<b>\$58,415.17</b>

### LIABILITIES

#### CURRENT LIABILITIES:

Gov't. taxes withheld from Employees and Society taxes to be currently due.....	550.00	
Accounts payable (due to suppliers but unpaid).....	133.35	
<b>TOTAL CURRENT LIABILITIES.....</b>		<b>683.35</b>

#### SPECIAL FUND LIABILITIES:

Liability to building fund.....	1,100.00	
<b>TOTAL LIABILITIES .....</b>		<b>1,783.35</b>

**NET WORTH .....** \$56,631.82

**TOTAL LIABILITIES AND NET WORTH.....** \$58,415.17



# THIS IS YOUR INVITATION TO ATTEND THE ILLINOIS DISTRICT QUARTET CONTEST



at **DECATUR, ILLINOIS**  
"The Heart of The State"

**SATURDAY and SUNDAY, OCTOBER 7th and 8th**

— **COME AND HEAR** —

★ **BARBERSHOP HISTORY BEING MADE**

★ **THE CORNBELT CHORUS—OVER 200 VOICES**

JOHN HANSON, Director

===== **PRE-GLOW SATURDAY NIGHT** =====

For Information write to

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General Chairman

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Headquarters

**ST. NICHOLAS HOTEL**  
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Mail Reservations to

• **ST NICHOLAS HOTEL**  
• **ORLANDO HOTEL**  
• **MOTEL PARKVIEW**

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Chas. Ward, Im. P. Pres.  
T. L. Favoright, V. Pres.  
Jess Mossgrove, V. Pres.  
Bob Hockenbrough, Sec.  
Wm. Ellis, Treasurer

MAYOR JAMES A. HEDRICK of Decatur  
has proclaimed the week of  
**OCTOBER 1—8 BARBERSHOP HARMONY WEEK.**  
A sincere welcome is likewise extended  
by the Decatur Association of Commerce  
and the Retail Merchants Association.

#### DECATUR OFFICERS

Lee Clark, President  
Geo. Wright, Im. P. Pres.  
Chas. Gebhardt, V. Pres.  
Earl Hesler, Sec.  
Alva Current, Treas.

### SAGINAW CHORUS ACTIVE

The Saginaw, Michigan Chapter Chorus, directed by Martin M. Johnston, has been extremely active in recent months. It has appeared at the state hospital at Caro, the Saginaw county hospital, Chamber of Commerce dinner and was the big feature of the civic Armed Forces Day program. In addition, it has appeared in a weekly series of sustaining broadcasts over a Saginaw radio station.

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

### PIONEER AIDS QUARTETS

Pioneer (Chicago) Ill. Chapter, feels that young quartets need a lot of help. To provide for this in a positive way, the Chapter has retained the services of a good four-part man as Quartet Instructor. Members are ecstatic over the fine results produced so far.

The chapter believes too that its quartets should be given an incentive to work hard. They have provided a trophy—named in honor of Past President Edwin G. Boltz who thought up the idea—for outstanding achievement and progress by any quartet during the year. The presentation for 1950 went to the B-Flats.

### DECATUR HAS SUSTAINING PROGRAM

Last October, as a part of the advance advertising of their annual Parade of Quartets, the Decatur Illinois Chapter purchased advertising time on their local radio station, W.S.O.Y. (a C. B. S. affiliate). Featured on this program and various "spots", were the Decatur Longshots



Quartet, pictured above . . . L. to R. —Charley Ward, bar; Dale Gustin, tenor; Fletcher Ellegood, bass; and Lee Clark, lead.

From their performances, the Longshots were offered a weekly 15 minute, sustaining (non-sponsored) program by the Decatur radio station. Realizing the value such a program would be to the Decatur Chapter, the Longshots made arrangements to make this program available to the Decatur Chapter rather than to any individual quartet.

As a result, since December 12, 1949, the Decatur Chapter has presented a weekly 15 minute barbershop harmony program, known as The Olde Songs Program.

Lee Clark, (your old barbershopper) Decatur past vice-president and 1950-51 president, writes the script, secures the talent and acts as M. C. for the program.

Permission was granted by the radio station to use this program for the advancement of barbershop harmony and numerous announcements concerning the activities of the International, District and local barbershop organizations have been made. Decatur will use this program extensively to publicize the 1950 Illinois District Quartet Contest, which will be held in Decatur, Illinois, on October 7th and 8th.

### HOUSE ORGANS AFFORD FINE PUBLICITY MEDIUM

Many barbershoppers have an opportunity to play up their hobby in the house organs of their companies, trade associations or other professional groups.

Occasionally an alert editor with an ear and soul for harmony will feature such a story, as the Eastern States Funeral Directors Magazine did in a recent issue. The story revolved around the barbershopping activities of the Salem, Mass., Chapter and its president, Joseph L. Horan, a long-time member of the New England Funeral Supply Salesmen's Association. Joe sings lead in the active North Shore Four.

All members of SPEBSQSA are urged to get the house organs of organizations to which they belong, or of companies by whom they are employed, to mention the fact that there is a chapter in the community and point out that one or more members or employees belong to the local chapter.

"KEEP AMERICA SINGING" Has all the answers about SPEBSQSA (See page 54)

LOOK T-SHIRTS NOW READY T-SHIRTS LOOK

FOR BARBER SHOPPERS

FOR THE JUNIORS

Your Chapter Secretary will receive bulletins with prices or Write to

DAN BIERMAN

DANART DISTINCTIVE GAMES INC.  
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ART BIERMAN

# JOHNNY APPLESEED

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## District Contest AKRON, OHIO

Saturday, November 11, 1950  
GOODYEAR THEATRE . . . 8:30 P.M.

*For tickets and reservations write:*

T I C K E T S	TED VAN SWERINGEN
	496 Ritchie Ave.
	AKRON 2, OHIO
	\$1.75 - \$1.50 - \$1.25 <small>Tax Incl. All Reserved Seats</small>

- ★ PRELIMINARIES - 1:00 P. M.  
Mayflower Hotel Ballroom.  
General Admission 75c (at door)
- ★ AFTERGLOW - \$1.50
- ★ SUNDAY BREAKFAST - 9:15 A. M.

*Headquarters and Reservations*  
**MAYFLOWER HOTEL**





**It's  
HARMONIZIN'  
Time**

**For Male Choruses**

*Just look at these  
Barbershop Favorites*

- Hot Time In The Old  
Town Tonight . . . . . \$ .20
- In The Good Old Summertime .20
- Ida, Sweet as Apple Cider . . . .25
- In The Little Red Schoolhouse .20
- I Wonder Who's Kissing  
Her Now . . . . .20
- She Was Bred In Old Kentucky .20
- When The Sunset Turns The  
Ocean Blue To Gold . . .20
- When The Bell In The  
Lighthouse Rings . . . . .20

EDWARD B. MARKS MUSIC CORPORATION  
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# BERKELEY CHAPTER

SPEBSQSA

*Presents the*

## Third Annual Far Western DISTRICT CHAMPIONSHIPS SATURDAY EVENING, OCTOBER 21, 1950

~~~~~  
COME AND HEAR BARBERSHOPPING  
AT ITS BEST

**New Berkeley High School Theater**

*Wonderful Acoustics*

[ ELIMINATIONS WILL BE HELD SAME DAY  
AT A TIME TO BE ANNOUNCED LATER ]

★ **BARBERSHOPPERS ONLY** ★

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For Tickets and Hotel Reservations write  
H. DIXON, 2525 Regent St., Berkeley, Calif.—AS-3-5102

## MEMPHIS CHAPTER

SPEBSQSA, Inc.

will present its

**Second Annual**

### HARVEST of HARMONY

*Saturday, October 14, 1950*

••• ELLIS AUDITORIUM •••  
Memphis, Tennessee

~~~~~  
*Featuring*

THE KERNELS of Omaha, Neb.  
THE FLYING L's of Tulsa, Okla.  
THE WONDER STATESMEN  
of Jonesboro, Ark.

THE MAGNOLIA STATERS  
of Jackson, Miss.

THE REBELAIRES  
of Memphis, Tennessee  
1950 Qualifiers, Dixie District

THE COTTONTOWNERS  
of Memphis, Tennessee

PLUS

THE MEMPHIS CHAPTER CHORUS

TICKETS \$2.40, \$1.80, \$1.20

~~~~~  
WRITE ELFORD LUMPKIN  
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For Tickets and Reservations  
AFTERGLOW — Claridge Hotel

## HARMONY in Distinctive Jewelry

With Applied Official S.P.E.B.S.Q.S.A. Emblems



MONEY CLIP  
NICKEL FINISH  
\$1.25 EACH



COFF LINKS  
1/20 10 K. GOLD FILLED  
\$3.75 PER PAIR



WINGS  
10 K. YELLOW GOLD  
\$18.50 EACH



BASKET WEAVE TIE CLIP  
1/20 10 K. GOLD FILLED  
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KEY CHAIN & CHARM  
1/20 10 K. GOLD FILLED  
\$3.95 EACH

All Items Individually Boxed and  
Shipped Prepaid. Prices include Fed-  
eral tax — Order direct from

**LEAVENS** *Manufacturing Co., Inc.*

WALL STREET • ATTLEBORO • MASSACHUSETTS

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

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SEPTEMBER, 1950

No. 1

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CARROLL P. ADAMS  
20619 Fenkell Ave., Detroit 23, Mich.  
Phone: KEnwood 2-8300

J. F. KNIPE

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**STRESS AND STRAIN  
ON TOP QUARTETS?**

There was a time when Parades were few and far between; when "talent" for shows was drawn largely from the Chapter's immediate area. In those distant days, quartets filled very few engagements in the course of a year. It was fun for them to "make a weekend" of their visit to a neighboring chapter's show. Since their trips were few, it didn't matter much whether they were recompensed for their expenses. The trip gave them a chance to sing before a strange, appreciative audience and they would sing from early morn to the next early morn and more if anyone was on his feet to listen.

Those days are gone, probably forever. Here is what faces a top-ranking quartet today—calls to appear on society and non-society affairs practically every weekend in the year—one or two rehearsals every week—chapter meetings—visits to nearby chapters—appeals to sing for this and that local charity function—offers for all sorts of lucrative commercial and semi-commercial engagements.

Many top fours have travelled as much as 50,000 miles in a year and have sung at as many as 200 engagements of one kind or another. That means countless hours and days away from home and family and jobs. For some men it can and has become a terrific burden.

With these facts in mind, it's obvious that some revision of thinking about Parade weekends is in order. On both sides—quartets and Parade Committees—contractual obligations up to now have largely been of the loose, "gentleman's agreement" type. "Can you come on the 25th of September, Will \$300.00 cover your expenses?" "Right, we'll be there".

What's covered by the agreement? Is the quartet obligated to arrive at 6 P.M., Saturday, eat dinner in leisurely fashion, be escorted by a pleasant companion to the auditorium, sing a spot or two on the program and after the show be entertained, IF THEY WISH IT, by gracious hosts in pleasant surroundings where they may sing a bit, if they care to, or go to bed if they prefer?

Or, as has actually happened, do they—

- drive 500 miles—
- sleep in a firetrap—
- sing for breakfast, dinner and supper (Dutch Treat)—
- sing for Civic Club, plus three institutions—
- sing on the Parade—
- sing on the Afterglow at 1:30 A.M.—
- sleep? in firetrap once more—
- drive 500 miles—

A quartet has the right to know what's going to be expected. In conducting negotiations, for an appearance, all such details should be covered at least in some sort of sketchy form.



## "DO YOU FEEL NEGLECTED?"

Int'l H. Q. was dismayed recently to learn from a District Vice President that a newly chartered chapter he had visited felt that they had been neglected by the District Secretary and the International Secretary's office.

During the chapter's first nine weeks of existence, besides the initial shipment of chapter supplies and a two-page letter of welcome and an offer to assist in every way possible, *twenty-three* individual pieces of mail went out to the chapter from the International Office. Within forty-eight hours of receiving notice that the chapter had been chartered, the District Secretary, as is his regular practice, wrote a letter welcoming the chapter into the District Association of Chapters and pledging the help of all the District officers whenever desired. A bulletin regarding the District's Regional Preliminary Contest also went out from the District Sec's office but the Chapter's members knew nothing about the event, the V.P. reported.

Here is what happened. The correspondence was addressed to the new chapter's Secretary but he failed to— (1) read it to the chapter at the next business meeting, or (2)—post it on the chapter's bulletin board, or (3)—pass it on to the membership in a chapter bulletin or newsletter. Consequently, the chapter members felt they had been forgotten as soon as they had signed on the dotted line and paid their first year's dues.

Chapter Secretaries owe what amounts to almost a "sacred obligation" to the members of their chapters. They are the intermediaries to whom most of the information intended for *all* chapter members is sent by the District Secretary, the International Secretary and the International Committees.

The Chapter Secretary's duties are of *paramount* importance, especially during the formative months of a chapter's operations when guidance and suggestions are needed most. If you are a Chapter Secretary and you aren't doing right by your members, won't you please resolve now to share with your chapter all of the correspondence and information you receive which *they* should know about, too?

And if you are a member of a chapter whose Secretary isn't "on the ball", how about letting him know in a friendly way that you are interested in what's going on and in learning about different ways of improving your chapter just as the Chapter officers are. Some chapters find that having *two* Secretaries is necessary to make it possible for all of the various important details to be properly taken care of.

At any rate we sincerely hope that in the future your Chapter Secretary won't give you cause to feel that you are being neglected or ignored, and we hope also that like a good chapter member you will look at the bulletin board each meeting or if you don't use

## BAFFLED BARBERSHOPPERS!



USED BY PERMISSION, OMAHA WORLD-HERALD

a bulletin board that you will *read* your Secretary's newsletters and bulletins when you get them.

Bob Hafer, Assoc. Int'l Sec'y.

## INCORPORATION OF CHAPTERS

Chapters are again reminded that provisions have been made to permit their incorporation as "not for profit corporations". Full information may be obtained from the International office.

If your chapter wishes to consider incorporating to protect its individual members, just have your chapter secretary or the chairman of your Incorporation Committee, in event you establish one, write to us for a set of instructions and forms which must be filled out.

It is not legally permissible for a chapter to request incorporation from its Secretary of State without formal written approval of the International Society. If by any chance your chapter has instituted incorporation proceedings without notifying the International office, that oversight can be quickly and satisfactorily corrected by contacting Bob Hafer of the International staff.

## DO WE SPONSOR ALL CONTESTS?

From newspaper clippings and other information received from time to time, it would appear that everyone wants "in the Act". Everyone wants to produce a "Barber Shop Quartet Contest". Unfortunately, however, too many of them are of such caliber that they do not tend to build popularity and public acceptance and since the public seems to associate all Quartet Contests with SPEBSQSA, it presents a serious problem.

Several newspaper articles recently received indicate that either the sponsors of such contests or the participants have endeavored to tie in the contests with our Society name. In each article the name and initials of our Society were used in one form or another. It is hoped that none of our quartets or members authorized or suggested such usage.

Although it has been said before, it cannot be repeated too often that neither our Chapters nor our Quartets should participate in nor should they lend the name or initials of our Society to any contest which is not sponsored by our Society.



## FOUNDER'S COLUMN

By O. C. Cash

In one of the popular magazines there has been appearing for a month or two a series of articles about Ernie Pyle, the famous war correspondent and columnist. It is disclosed in these stories that Ernie so thoroughly disliked writing a column and meeting a dead line that when required to do so he almost always took to his bed in fright. There seems to be a strange similarity among us literary people. I have ducked my last two assignments in the *Harmonizer* and each time the dead line passed I was exhausted but relieved. This is a much truer explanation of my failure to write my piece than that offered by the editors in the last issue of the *Harmonizer*.

I recall at one of the earlier Conventions someone introduced himself to me and mentioned reading my column. More recently, after I had missed the last two issues of our magazine, someone told me in a roundabout way that an Illinois Brother had intimated that somebody else had noticed the absence of my column. I never could find out whether he was disappointed or pleased about it. No one else seemed to notice its absence. I can't understand this indifference to talent. If Spaeth, O'Brien, Boardman, Martin, et al, should miss their stint in the *Harmonizer*, the magazine would likely suspend publication. Not a soul at the Omaha Convention made reference to the column, but my enjoyment of that affair has inspired me to make this effort at cooking up something for this issue. A great many things impressed me about the Omaha meeting.

For one thing, this was the first Convention I remember where the decision of the judges in selecting the champion quartet was not criticized by anyone. At most all the other contests the competition was so close that naturally there would be some dissatisfaction with the outcome. The Buffalo Bills were just simply "on the beam" and from their first appearance in the preliminaries, there was no stopping them. This circumstance should give encouragement to every future contesting quartet. It proves too that the judging panel, although it gave the Okie Four\* a dirty deal at Grand Rapids, is, after all, doing about as good a job as any human organization can do.

One of the visiting Brethren called my attention to something I want to pass on as it may help some of the quartets on their way up. This Brother had a "Geiger counter" with him and noted that a member of one

quartet bobbed up and down, or "squatted", as the Brother put it, 27 times in one song. The complaining Brother insisted this was entirely too many "squats" per song. I was so absorbed in the chords I didn't notice it until it was called to my attention, but thereafter I did note that this was about the only gesture some of the quartets made use of. To us sensitive artists, appropriate gestures, use of hands, animated facial expressions, etc., give emphasis to a pleasing rendition of a song. Even the entrance and exit of a quartet on and from the stage is important. For instance, did you observe Art Patterson as he lead the Four Chorders from the stage at the conclusion of each appearance? Even my Betty Anne agrees that he has finesse in this particular maneuver and that it adds to the attractiveness of the quartet. *Of course I could show him a thing or two about his baritone.*

I also noticed a few quartets continue, as they did in the early days of the Society, to split or break off a chord in three staccato tones like "There's a tear in your eye—eye—eye." The last two "eyes" are short and snappy with the middle one dropped about an eighth of an inch; the last is yanked back up rather abruptly to the level of the first "eye". I spoke to Phil Embury about this and after I had explained to him what "staccato" meant, and he understood what I was bellyaching about, he said that since he was on the Int'l Board this year, he would put a stop to the practice. In every case of this annoying (to me) habit, I believe a single sustained chord is much to be preferred.

As an expert on many subjects, I think I can give quartets aspiring to be champions some advice concerning selection of songs. If the Okie Four were competing again I would insist that it select three pairs of contest numbers that had not been used in other contests. One of each pair would be a fairly lively tune, like "The Old

Piano Roll Blues" and the other a sweet type of song. Fred Gregory, of Indiana, and I have been kicking "Georgia Moon" around for the past Convention or two and we think it might have possibilities. Then there are such songs as "Sunshine of Your Smile", "Garden of Roses", with possibilities for a bass lead in the chorus, "In The Garden of Tomorrow", and other old ballads of this character. And what's wrong with "Johnny Doughboy" with the two sweet, though difficult, chords I ribbed up (with very little help from Dwight Olds and Bill Anderson of Houston). In other words, the pattern set by the Buffalo Bills in trotting out *new* old numbers, is a good one. The song they wound up with in the finals, "Roses of Picardy" is one that we used to bounce around in the first World War. It was really too tough for us Buck Privates but when given the business by a bunch of experts it seems as easy as pie.

Then a lot of old timers, when worked over by a good quartet are simply superb. Have you heard The Chordettes recording of "Carry Me Back to Old Virginny"? There is a tune, like "Silver Threads Among the Gold" that used to simply nauseate me when some bird would start it in the kitchen while we were frying hamburgers. But the way The Chordettes do it makes one wonder if something couldn't be done with "Mandy Lee" and "Coney Island Baby". I heard Meredith Wilson's "Singing People" work over "My Wild Irish Rose" the other night with a lot of new stuff in it, and it brought tears to these bifocally enslaved old eyes of mine.

Hoping you are the same, I am

OCC

*\*The Okie Four, built around the imitable baritone of the Founder, was an integral part of all Society conventions during the early years. Why it never attained international champion status is still a mystery to the Okie Four . . . Eds*

### THREE NATURALS AND A "NATURAL"

The Four Naturals appeared at a New Haven dinner for children at which Tommy Henrich was the principal speaker. After a few songs Tommy filled in at tenor with L. to R.—Fred Richter, lead; the "ole pro" himself, Paul Miller, bari; Nick Cirie, bass. Henrich was a tenor of the Massillon, Ohio Tom Cats when they won the Ohio District Championship in 1947.





## AS REPORTED TO THE INT'L. OFFICE THROUGH JULY 28th

1950

August 19—Oscoda County, Mich., Charter Night.

20—Columbus, Ind., Picnic.

22—Lake Charles La., Charter Night.

23—Yasoo City, Miss., Parade.

26—Colorado Springs, Colo., Harvest of Harmony.

September 1-2-3-4—Charlevoix, Mich., Jamboree.

9—Mishawaka, Ind., Parade.

11—Waseca, Minn., Parade.

14—La Porte, Ind., Charter Night.

15—Southbridge, Mass., Charter Night.

16—Mt. Rainier, Wash., Parade; Gratton County, Mich., Parade.

23—Jackson, Miss., Parade; Northampton, Mass., Parade; Ypsilanti, Mich., Parade; Oshawa, Ont., Parade; Berea, Ohio, Parade.

26—Northwest Area (Detroit) Mich., Parade.

30—Dowagiac, Mich., Parade; Derby, Conn., Parade; Vancouver, B. C., Charter Night; Sheboygan, Wis., Parade; Gowanda, N. Y., Parade.

October 6—Belvidere, Ill., Parade.

6-7—San Gabriel, Calif., Parade.

7—Burlington, Vt., District Contest; North Canton, Ohio, Parade; Kansas City, Kansas, Parade; Eau Claire, Wis., Parade; Indianapolis, Ind., Parade; Richland, Wash., Parade; Lansing, Mich., Parade; Walton-Downsville, N. Y., Parade; Wood-Ridge, N. J., Parade; Olean, N. Y., Parade; Beaver Dam, Wis., Festival of Harmony; Pampa, Tex., Parade.

7-8—Decatur, Ill., District Contest.

8—Burlington, Iowa, Parade.

14—Madison, Wis., Parade; Plainfield N. J., Parade; Norwich, Conn., Harvest of Harmony; Memphis, Tenn., Parade; Eugene, Ore., Parade; Gardner, Mass., Harvest of Harmony; Chicago No. 1, Ill., Parade; Fond du Lac, Wis., Parade; Jackson, Mich., Parade; Blighamton-Johnson City, N. Y., Parade.

15—Janesville, Wis., Parade.

18—Bowling Green, Ohio, Parade.

19—Oakland County, Mich., Parade.

20—Warren, Pa., Parade.

20-21—Oak Park, Ill., Minstrel.

21—Tacoma, Wash., Parade; Meriden, Conn., Parade; Cleveland, Ohio, Parade; Ottawa, Ill., Parade; Wisconsin Rapids, Wis., Parade; Pontiac, Mich., District Contest; Berkeley, Calif., District Contest; Easton, Pa., Parade; Escanaba, Mich., Parade; Indiana-Kentucky District, Elimination Contests, Corydon, Kendallville, Marion, Seymour, Ind.; San Antonio, Tex., Parade; Tri-City (Borger) Tex., Parade.

22—Monmouth, Ill., Parade.

27—Washington, D. C., Harvest of Harmony.

28—Portage, Wis., Parade; West Bend, Wis., Parade; New Britain, Conn., Parade; Kokomo, Ind., District Contest; Toronto, Ont., District Contest; Ithaca, N. Y., District Contest; Bloomsburg, Pa., Parade; Boyne City, Mich., Bush League Contest; Ashland, Wis., Parade; Brookings, Ore., Parade; Toledo, Ohio, Parade; Des Moines, Iowa, District Contest; Leominster, Mass., Parade and Charter Night.

November 2—Sturgis, Mich., Parade.

4—Detroit No. 1, Mich., Parade; Medford, Ore., Parade; Baltimore, Md., Parade; Marquette, Mich., District Contest; San Bernardino, Calif., Parade; Naugatuck, Conn., Parade; Hammondport, N. Y., Parade; Reno, Nev., Parade; Springfield, Mass., Parade; Pittsburgh, Pa., Parade; Paterson, N. J., Parade; Seattle, Wash., Parade; Hudson, Mich., Parade; La Grange, Ill., Parade; North Olmsted, Ohio, Parade; Benton Harbor, Mich., Parade; Traverse City, Mich., Harvest of Harmony; Lockport, N. Y., Parade; Sandusky, Ohio, Parade; Salem, Mass., Harvest of Harmony; Waupun, Wis., Parade.

4-5—Longmont, Colo., Parade.

5—Muncie, Ind., Parade; Dallas, Tex., District Contest.

10—Bridgeton, N. J., Harvest of Harmony;

Dixon, Ill., Parade; Schenectady, N. Y., Parade; Topeka, Kan., Parade.

11—Kirkland, Wash., Parade; Akron, Ohio, District Contest; Sturgeon Bay, Wis., Parade; Milwaukee, Wis., Parade; Logansport, Ind., Parade; Rockville, Conn., Barbershop Jamboree.

11-12—Denver, Colo., Parade.

16—Morrison, Ill., Parade.

18—Portland, Ore., District Contest; Brockton, Mass., Parade; Auburn, N. Y., Parade; Roswell, N. M., Parade; Sparta, Wis., Parade; Louisville, Ky., Parade; Buffalo, N. Y., Parade; Goshen, Ind., Parade; Sioux City, Iowa, Parade; Sacramento, Calif., Parade; Findlay, Ohio, Parade; Skokie, Ill., Charter Night; Youngstown, Ohio, Parade.

24—Hermann, Mo., Parade.

25—Pioneer (Chicago) Ill., Parade; Lancaster, Pa., Parade; Rome, N. Y., Parade.

December 1—Versailles, Ky., Parade.

2—Westfield, N. J., Harmony Holiday; Cedar Rapids, Iowa, Parade; Lakewood, Ohio, Parade; Hartford, Conn., Parade.

3—Champaign-Urbana, Ill., Parade.

9—Enid, Okla., Parade; Harrisburg, Pa., Parade; Corpus Christi, Tex., Parade; Boston, Mass., Parade; Hollywood, Calif., Variety Show.

1951

January 13—York, Pa., Parade.

19-20-21—San Francisco, Calif., Mid-Winter Board Meeting and Parade.

20—Sharon, Pa., Parade.

27—Medina, Ohio, Parade.

February 3—Jersey City, N. J., Parade; Akron, Ohio, Parade; Santa Monica, Calif., Parade; Tulsa, Okla., Parade.

10—Glendale-Burbank, Calif., Parade; Dearborn, Mich., Variety Show; Penns-Grove-Carneys Point, N. J., Cavalcade of Harmony; Wichita Falls, Tex., Parade.

17—Warren, Ohio, Parade; Scranton, Pa., Parade.

23—Tucson, Ariz., Parade.

24—Dayton, Ohio, Parade; Phoenix, Ariz., Parade; Neenah-Menasha, Wis., Parade; Oklahoma City, Okla., Parade.

March 3—Saginaw, Mich., Barbershop Variety Show; Toronto, Ont., Parade; Elyria, Ohio, Parade.

10—Pasadena, Calif., Harmony Festival; Pontiac, Mich., Parade.

31—Abilene, Texas, Parade; Pittsburgh Pa., Parade.

March 31-April 1—Kansas City, Mo., Parade.

April 6—Manhattan, N. Y., Parade.

7—Steubenville, Ohio, Parade; Winnipeg, Man., Parade; Columbus, Ohio, Parade; Des Moines, Iowa, Parade; Manitowoc, Wis., Parade.

14—Wichita, Kansas, Parade; St. Louis, Mo., Parade; Lorain, Ohio, Parade; Racine, Wis., Parade.

14-15—Peoria, Ill., Parade; La Crosse, Wis., Parade.

15—Mexico, Mo., Spring Show.

20—Springville, N. Y., Quartet Festival; Rochester (Genesee) N. Y., Parade.

21—Marquette, Wis., Parade; Jamestown, N. Y., Parade; Painesville, Ohio, Parade; Parkersburg, W. Va., Parade; New Bedford, Mass., Parade.

28—Canton, Ohio, Parade.

May 1—Seattle, Wash., Regional Prelim. Contest.

12—Fall River, Mass., Parade.

19—Providence, R. I., Parade; Kenosha, Wis., Parade.

June 2—Jersey City, N. J., Annual Dance &amp; Quartet Roundup.

6-10—Toledo, Ohio, Int'l Convention and Quartet Contest.

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SUNDAY BREAKFAST



# KEEP POSTED Important International News Briefs

When a member of Lincoln, Nebraska Chapter becomes ill he doesn't receive flowers from the chapter. Instead they send him a small barber pole. Makes quite a hit, according to Milburn Johnson, founder of the chapter. (Int'l Hq sells these poles at \$1.00).

oOo

The U. S. Army thinks enough of the *Harmonizer* to renew the annual subscriptions of the 785 Post Recreation Officers all over the world who have been receiving the magazine since the SPEBSQSA-Army Collaboration Program got under way a year ago.

oOo

Int'l Sec'y Adams scared the day-lights out of a rookie cop recently; not that CPA is such a tough baby . . . Being a New Englander of the old school, Carroll rises early. Sometimes he gets to the office before six. Seeing lights on at that hour, the new patrolman entered with hand on gun and heart probably in mouth. Carroll not only avoided arrest but sent the officer away with a copy of the *Harmonizer* and full intention of looking in on the next SPEBSQSA meeting in the area. Should he join, he'll be following some distinguished police predecessors—The Flat Foot Four, 1940 Champions; the St. Louis Police Quartet; the Kansas City Police Four; Wichita Police Quartet; New York City Police, and Al Shea, lead of the Buffalo Bills.

oOo

While the Harmony Halls of Grand Rapids, 1944 Int'l Champs, were touring Army Posts in Europe, the District of Columbia Chapter's Colonials were flying 'round the Pacific from Hawaii to Tokyo. The Colonials hap-

pen to belong also to the George Washington University Glee Club which was invited to put on shows in the Pacific area. Dr. Harmon who directs the Glee Club is also one of DofC Chapter's Chorus Directors. Ed Place says he was there too in more than spirit. One of the Colonials borrowed his chorus coat.

oOo

The night before the Harmony Halls left Westover Field at Chicopee Falls, Mass., on their trip to Europe, four Northampton Chapter members, Bill Hotin, Ray Daniels, Ed Reidy and Jim Fitzgerald, came over to spend the evening visiting and harmonizing with the quartet.

oOo

Staff Taylor, tenor of the Columbus, O. Buzz Saws and Sec'y. of the newly organized Buckeye Capital Chapter, was compelled to retire from the quartet for business reasons. He says the Buzz Saws will continue using another thrush and, meantime, he is in a new foursome, the Has Beens, composed of members of the old Buzz Saws, including Mort Bobb and Didge Harris who sang in competition at Milwaukee and Snook Neal who sang at Okla. City and Buffalo.

oOo

Buffalo Chapter threw a "Welcome Home" Dinner for the Buffalo Bills in the Buffalo Hotel, June 21st. Civic officials, including Mayor Mruk and Councilman Leech, SPEBSQSA "brass", including Past Int'l Pres. Phil Embury, Int'l Sec'y Adams, Int'l B'd Members Grabhorn and Glover, Past B'd Members McFarren and Codrington, local and nearby chapter of-

ficers and delegations, the Kenmore Chorus, quartets from far and near, were all on hand to make the occasion a memorable one.

oOo

One exposure to the joys of a Contest and Convention is all that's necessary to make a "dyed-in-the-wool" barber-shopper. Rupert I. Hall of Tulsa, was President of the Society back in 1939 in the very primitive past of the Society. Like the prodigal son, Rup was welcomed back at Omaha. Now he can't be kept away. Says Rup, "Mrs. Hall and I vowed we would not miss another meeting. We'll be seeing you in San Francisco".

oOo

No *Harmonizer* cover has caused as much comment as that of the June issue. To refresh your memory, it featured four figures, representing East, West, North and South against a silver North America. A few people had difficulty working out the significance of the topmost figure which was supposed to represent "Industry", a nut and bolt topped by a workman's cap. One man said his wife thought it was supposed to be cheese. However, at least 99% of the hundreds who wrote about and commented verbally on the cover liked it.

oOo

Barbershopping will be in the Metropolitan one of these days. Ypsilanti, Michigan's Four Huron Hoarsemen appeared on a legitimate concert with the duo-piano team of Dudgeon Vernor and Archie Black. Doubtless the pianists played Beethoven and Rachmaninoff while the quartet sang John Hill and Bill Diekema.

## MANHATTAN CHAPTER RECEPTION FOR BUFFALO BILLS



After their appearance on the "We the People" radio program, June 16th, The 1950-51 Champion Buffalo Bills were entertained by Manhattan Chapter at the New York Athletic Club. Here's part of the group in a moment of relaxation. The Bills are in the middle of the back row. The ladies, LtoR—Mrs. Bob Blanchard, Mrs. Al Shea, (he's B.B.'s lead), Mrs. Bill Spangenberg, (B.B.'s bass), Mrs. Joe Jones, (he's Pres. Manhattan).

Other quartets present—the Notables, Manhattan; the Village Four, Staten Islanders, Withered Four. Just to prove no hard feelings were caused by that Omaha story about the Society's ban on Sweet Adeline, there's Harry Armstrong who wrote the song, sitting between Mrs. Shea and Mrs. Spangenberg.

## List of Numbers the Forty Competing Quartets Sang at Omaha

AberJona Moaners—Dreaming Medley—Lucky Old Sun.

Antlers—Watermelon Time—You Remind Me So Much of My Mother—\*Moon Over the Prairie—\*I Wasn't Lying When I Said I Love You—†When the Midnight Choo-Choo Leaves For Alabam—†Meet Me Tonight in Dreamland.

Atomic Bums—Where the Morning Glories Grow—Just A'Wearyin' For You—\*Do You Remember?—\*In the Evening By the Moonlight.

Barber Q Four—River, Stay 'Way From My Door—Breezin' Along With the Breeze.

Beau Jesters—Coney Island Washboard Roundelay—Dearest Memories.

Blackburn-Shaw Quartet—Mary Is A Grand Old Name—Carolina in the Morning.

Bonanza Four—Ma Blushin' Rosie—That Wonderful Mother of Mine.

Buffalo Bills—Goodbye, Old Dixie, Goodbye—Medley ('Way Down Home, Where the Swannee River Flows, Swannee River)—\*Goin' South—\*When I'm Walkin' With My Sugar Down Among the Sugar Cane—†Roses of Picardy—†My Gal Sal.

Cardinals—Medley (Back to Carolina, Pick Me Up and Lay Me Down in Dear Old Dixieland)—Medley (Honey Man, Honey Girl)—\*Medley (Somebody Stole My Gal; All Dressed Up With A Broken Heart)—\*Medley (I'm the Last One Left On the Corner; All Alone).

Chamberlin Four—Wait 'Til the Sun Shines Nellie—Last Night Was the End of the World—\*Tie Me to Your Apron Strings Again—\*Where the Morning Glories Twine Around the Door.

Chicagoans—Please Don't Talk About Me—If You Were the Only Girl in the World—\*Roll on Mississippi—\*Tip Toe Through the Tulips.

Chordblenders—Carolina in the Morning—Lazy Moon.

Clark Angles—Great Smoky Mountains of Dixie—Cruisin' In My Model "T".

Clef Dwellers—Wait 'Til the Sun Shines Nellie—I'm Sittin' Pretty in a Pretty Little City—\*Corabelle—\*Where the Morning Glories Grow—†Down Among the Sugar Cane—†Bell in the Lighthouse.

Columbians—Watermelon Time—Breezin' Along With the Breeze.

Crow-Matix—Darkness on the Delta—I Love the Way You Roll Your Eyes.

Florida Knights—I Love the Way You Roll Your Eyes—Medley (Honey, Honey Gal, Mood Indigo—Good Little Bad Little You).

Four Chorders—Lorabelle Lee—Tuck Me to Sleep in My Old 'Tucky Home—\*Down the Road to Maryland—\*I'm Always Chasing Rainbows—†Old Kentucky's Way of Saying Good Morning—†Darktown Strutters' Ball.

Four Naturals—When the Red, Red, Robin Comes Bob-Bob-Bobbin' Along—Can't You Hear Me Calling Caro-

line—\*Down Among the Sugar Cane—\*Dream, Dream Dream.

Four Pages—Moon Over the Prairie—Dreaming.

Four Tones—Medley ('Way Down Home, Home Again Blues)—I Wish I Knew—\*Medley (Mandy Lee, Howdy Do Miss Mandy)—\*Medley (By the Light of The Silvery Moon—Meet Me Tonight in Dreamland).

Half Past Four—Medley (Harmony, Sweet Harmony—On the Mississippi)—Night in June.

Hawkeye Four—Dixieland—Tuck Me to Sleep in My Old 'Tucky Home.

Hi-Chords—Steppin' Around—Mississippi Moon.

Hi-Lo's—Medley (In the Good Old Summertime—On A Sunday Afternoon—Take Me Out To The Ball Game)—When the Bees Are in the Hive—\*Baby Face Medley—\*When the Old Oaken Bucket Was New.

Hy Power Serenaders—Empty Saddles—Meet Me Tonight in Dreamland.

Keystone Quads—Heart Breakin' Gal—Medley (Lonesome and Blue—What Did I Do To Lose You?).

Minor Chords—Georgia On My Mind—Who's Sorry Now?—\*Son of the Sea—\*When You Wore A Tulip.

Mohawk Clippers—Mississippi Moon—Can't You Hear Me Calling Caroline.

N. I. Collegiates—When the Moon Plays Peek-A-Boo—A Garland of Old Fashioned Roses.

Note Blenders—Alabama Jubilee—Say Something Sweet to Your Sweetheart—\*When the Man in the Moon Says Hello—\*I'm too Darn Mean to Cry—†Meet Me in St. Louis, Louie—†Where the Mississippi Flows.

O-At-Kans—Old Erin—Trail of the Lonesome Pine.

Queen City Four—Medley (Sweet Cider Time—Down By the Old Mill Stream)—Meet Me Tonight in Dreamland.

Siouxland Four—Medley (Dear Old Girl—I Want A Girl)—I Love You Best of All.

Templairs—Empty Saddles—Dream Girl.

Tunics—Medley (Can't You Hear Me Calling Caroline—In My Merry Oldsmobile—Take Me Out to the Ball Game—Come Josephine in My Flying Machine)—Everything Is Peaches Down in Georgia.

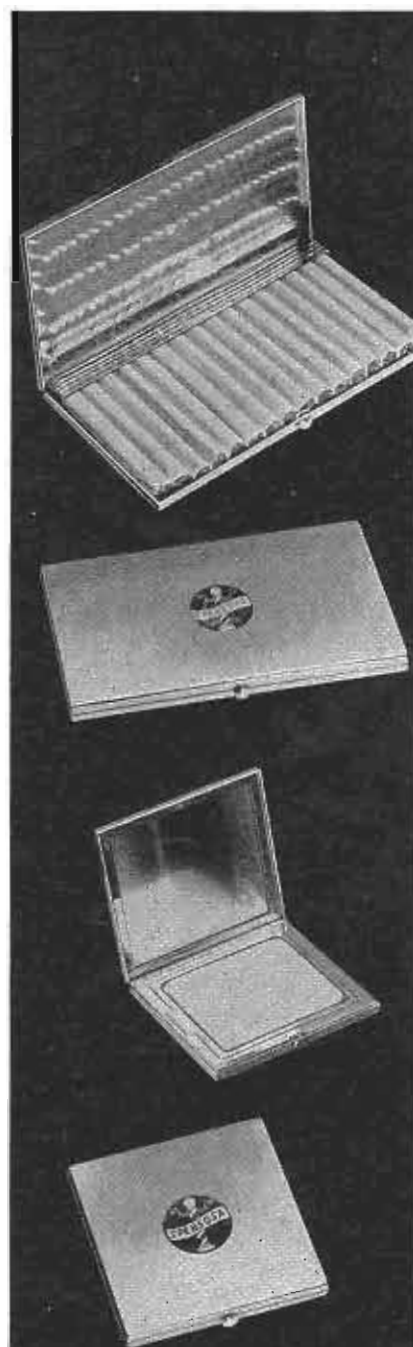
Vagabonds—'Til the Day—Dream River.

Vikings—When You're Smiling—Tie Me to Your Apron Strings Again—\*There's A New Gang on the Corner—\*Medley (Banks of the Wabash—Back Home Again in Indiana).

Village-Aires—That Old Gang of Mine—Sunbonnet Sue—\*Every Night I Cry Myself to Sleep Over You—\*How Can You Love Somebody Else.

Westernaires—Southern Roses—I Wonder Who's Kissing Her Now.

\* Indicates Songs In Finals Contest.  
† Indicates Songs In Medal Contest.



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## EXTENSION

**OUR NEW CHAPTERS CHARTERED SINCE MAY 1st, 1950**

Date	Name of Chapter	Number of Members	Sponsored by	Name and Address of Secretary
5/ 1/50	Neosho, Mo.	26	Kansas City, Kan.	O. M. Shadwick, 318 Ripley St., Neosho, Mo.
5/ 1/50	Emporia, Kan.	36	Salina, Kan.	G. E. Anderson, 424 Commercial, Emporia, Kan.
5/ 2/50	Rome, N. Y.	31	Lockport and Utica, N. Y.	Willis L. Peck, 906 Franklyn St., Rome, N. Y.
5/ 4/50	Kiel, Wis.	23	Sheboygan, Wis.	Ken W. Dederling, 319 Chicago St., Kiel, Wis.
5/ 8/50	Portage La Prairie, Man.	18	Winnipeg, Man.	Art Skinner, 76—6th St., N. E. Portage La Prairie, Man.
5/ 9/50	Centralia, Ill.	41	Clayton & St. Louis, Mo.	Wm. E. Weigel, City Nat'l. Bank, Centralia, Ill.
5/ 9/50	Oscoda County, Mich.	27	Oakland County, Pontiac & Saginaw, Mich.	W. L. Otto, Box 276, Mio, Mich.
5/10/50	Clinton, Iowa	38	Morrison, Ill.	Walter Fuchssteiner, 407 Myra Place, Clinton, Iowa
5/11/50	Kulm, N. D.	22	Barrington, Ill.	Lawrence Koenig, Kulm, N. D.
5/15/50	Belleville, Ont.	31	Peterborough, Ont.	R. L. Brettingham, 30 Crestview Ave., Belleville, Ont.
5/15/50	Buckeye Capital (Columbus) Ohio	28	Columbus, Ohio	Stafford R. Taylor, 203 E. Broad St., Columbus, Ohio
5/19/50	Vancouver, B. C.	29	Bellingham, Wash.	Gus Sainas, 2209 Dunbar St., Vancouver, B. C.
5/23/50	Fargo, N. D.	38	Minneapolis, Minn.	Glen W. Rott, 505—3rd Ave., N., Fargo, N. D.
5/29/50	Yorba Linda, Calif.	20	Long Beach, Calif.	Dick Jones, 17816 Yorba Linda Blvd., Yorba Linda, Cal.
5/29/50	Pekin, Ill.	51	Peoria, Ill.	B. G. Hecker, 417 Prince St., Pekin, Ill.
5/29/50	Escondido, Calif.	17	San Diego, Calif.	Arthur H. Peck, Rte. 3, Box 1150, Escondido, Calif.
5/31/50	Toronto (East York) Ont.	22	Toronto, Ont.	Jack Haughie, 325 Linsmore Crescent, Toronto 6, Ont.
6/ 1/50	Leamington, Ont.	29	Wallaceburg, Ont.	Jim A. Brown, 8 Marlboro St. E., Leamington, Ont.
6/ 7/50	Riverdale (No. Jersey Lakeland), N. J.	42	Ridgewood, N. J.	Matthew A. Spring, Cascade Way, Butler, N. J.
6/12/50	Springfield, Mo.	39	Kansas City, Mo.	Sam Pilkington, 918 W. Florida, Springfield, Mo.
6/21/50	Falmouth, Mass.	23	New Bedford, Mass.	Warren B. Gould, Garnet Road, North Falmouth, Mass.
6/27/50	Whitewater, Wis.	18	Janesville, Wis.	Wesley I. Nelson, Whitewater, Wis.
7/ 8/50	Ashtabula, Ohio	28	Conneaut and Warren, Ohio	Carlton W. Gaw, 3812 Station Ave., Ashtabula, Ohio
7/28/50	Ogden, Utah	16	Salt Lake City, Utah	David R. Evans, 422 East 2650 North, Ogden, Utah
7/31/50	West Unity, Ohio	29	Defiance, Ohio	William W. Hollingshead, West Unity, Ohio

### INCREASED MEMBERSHIP IS EVERYBODY'S JOB

By Ken Way, Chairman of Int'l Comm. Extension & Membership

Perusal of the Community Service section of this and past issues of the Harmonizer, should make every member proud of our Society's accomplishments. It gives testimony to the fact, that an active SPEB chapter is a definite force for good in a community. It is inspiring to realize that these accomplishments are a result of that enjoyable and entertaining medium, Barbershop Quartet Singing. Nine tenths of the joy of having something worthwhile is to share it with others. Each active member of our society

should consider himself a committee of one, whose duty it is to introduce men of good character to our organization; and thereby share our enjoyment of membership with others.

It is sad to note that last year over 4,700 men relinquished their membership. Thousands of other worthwhile men have left the fold in previous years, possibly because they were not aware of the fine work being accomplished. Many of these men would undoubtedly return and become active again if properly approached. Each of us should make a serious effort to return the worthwhile men to the fold. Membership can also be increased through the medium of extension.

Every chapter that considers itself on sound footing, should make extension a part of the chapter program for the coming year. Organize a chapter in a neighboring community that is as yet uninitiated to the joys and benefits of barbershopping. Extension carried out intelligently on a chapter basis can do much to insure sound and healthy growth of our Society. If every member on this 30,000 man committee carries out his assignment diligently, our record of accomplishment in all fields of endeavor will be tremendous. The Society's future record is in your hands Mr. Barbershopper! What will your contribution be?

### MEMPHIS, TENNESSEE, CHAPTER CHORUS



Chalmers H. Walker, center, directs this fine group of "rebels". Next to hearing the chorus, of course, Chalmers' Old Man River solo is worth a journey to hear. At Chalmers' right is George

Evans, one of the Oklahoma Evans, transplanted to Memphis, the eagerest barbershoppin' beaver in all the Southland. Woodard's Studio





# THE OLD SONGSTERS

by Sigmund Spaeth

A RECENT visit to Honolulu, partly for business and partly for pleasure, served as a timely reminder of the harmonic possibilities of the Hawaiian music, as well as the natural beauties of the islands. Hawaii's music, old and new, concentrates largely on melody and harmony, and much of it is ideal material for the barber shop style of interpretation.

It was gratifying also to find in Honolulu one of the strongest, and most active chapters of S.P.E.B.S.Q.S.A. yet encountered by this roving correspondent. With such leaders as President Chang, Past President Bill Quinn, Bob Ryder, "Bud" Thompson and others, these men have developed an organization that should be an inspiration to many of the mainland groups. Luckily I was able to attend the annual meeting of the Honolulu chapter, which included ladies' night and the territorial championship contest for quartets, for which I served as an Honorary Judge. The standards of the competition were amazingly high, and the winners, who call themselves the Tropicords, gave a performance that would command admiration anywhere in the United States. (Geographical difficulties have thus far kept the Hawaiian quartets from competing or parading on the mainland.)

THE Tropicords are led by that old Washingtonian, Ben Musser, formerly top tenor with the Diplomats. They are all good sight-readers, which gives them a big advantage in learning new material quickly. Their style is pure barbershop, with excellent balance and a nicely blended quality.

This "malihini" got a big kick out of having the Tropicords and about a dozen of their fellow-members come down to the Lurline to sing him off, using his own brand new arrangement of Harry Owens' best number, *To You, Sweetheart, Aloha*. (His *Sweet Leilani* is far better known, but harmonically less effective.) The passengers on the Matson luxury liner all seemed to enjoy this introduction to barber shop harmony, and later tried some experiments of their own in the seclusion of the cocktail lounge.

THE dean of Hawaii's composers is unquestionably R. Alex Anderson, who used to sing baritone in one of the best quartets this reporter ever

heard (see the Introduction to *Barber Shop Ballads*) and is now a Vice-President of the Von Hamm Young Company, a leading business organization of the islands. Alec is probably best known for his comic song, *The Cock-Eyed Mayor of Kaulakakai*, made famous by that great comedienne, Clara Inter ("Hilo Hattie"). But he wrote also *Lovely Hula Hands*, the *Haole Hula* and many other songs that every tourist recognizes with affection. It was a pleasure to be able, before leaving Honolulu, to make a barber shop medley out of the two hulas for the Tropicords, which may soon be available in print, along with the arrangement of *To You, Sweetheart, Aloha*.

"wahine" learns to interpret in her course of hula lessons. It was a surprise to find Al Perry's Surfriders, at the Moana Hotel, singing and playing *Honolulu Luau*, which this tourist had written on a previous visit to the islands, twelve years ago. It is based upon an old hula called *Wahine Ui*, meaning "beautiful women", and this in turn goes back to an ancient chant which is mostly rhythm, with only two notes of melody. (This one is not recommended for barber shop harmony, but it makes a good specialty for those who are familiar with the Hawaiian institution of the "luau", or native feast of roast pig, sweet potatoes, pressed salmon and other delicacies.)

## "TO YOU, SWEETHEART, ALOHA"

Spaeth in the middle, singing with Hawaii's Tropicords on the deck of the Matson Liner Lurline. The lei is part of the traditional manner of saying farewell to those departing from the islands.



Another number that has great possibilities for barber shop harmony is *A Song of Old Hawaii*, which has become the current favorite of my two granddaughters, aged three and five. It was written by a Navy man, Gordon Beecher, and expresses all the langor of the Paradise of the Pacific and the beauties of Nature which it celebrates.

THE late Johnny Noble, a leader among Hawaiian musicians, was responsible for the music of the *Little Grass Shack in Kealahoukua, Hawaii*, as well as such other hits as *King Kamehameha* and the *Hawaiian War Chant*. The words of the *Little Grass Shack* are credited to Bill Cogswell, who handles public relations for the Matson Line in Honolulu. Bill had originally written a lyric about a "jittle hlack shack in Hackensack", but the locale was changed after he became a Hawaiian enthusiast. Bill sat in with our harmonizers at a local broadcast while I was there, and is now a confirmed barber shopper.

Don McDiarmid, who has shared conducting honors at the Royal Hawaiian with Harry Owens and others, is chiefly responsible for the popular *Hilo Hattie*, another Clara Inter specialty, as well as the classic *Little Brown Gal*, which every visiting

HAWAII'S most famous musician, Charles King, died not long ago in Brooklyn. He is best known for his *Song of the Islands*, which ranks next to *Aloha Oe* as an expression of the nostalgic loyalty of all Hawaiians to their beautiful territory, now definitely on the way to becoming a State. At the moment another King number, the *Wedding Song*, is enjoying great popularity locally and may in time become more widely known.

Charles King was a scholar as well as a gifted composer. He collected many of the old songs and chants, delved into their backgrounds and brought them out in his own arrangements and collections. It is a strange thing that the earliest Hawaiian music depended almost entirely on rhythm, with little melody and no harmony whatever. When the missionaries came into the country, in the 1820's, they brought along hymn tunes which opened the eyes and ears of the natives to the possibilities of harmonious singing. Today the rich Hawaiian voices blend in a perpetual harmony, scarcely needing the support of ukuleles or steel guitars, reminding the world, through the practical example of music, how easily men of different races and tastes and habits can live and work together in perfect peace and tranquility. Aloha, Hawaii!

# Many a True Note is Sung Through False Teeth

by Stirling Wilson, Washington, D. C. Chapter

Drawings by Hockenbrough, Q Suburban, Ill. Chapter

The now notorious incident of a w.k. tenor of a w.k. quartet sneezing out his false teeth while singing in a railroad station (probably on the A-a-a-tchison, T. & S. F.), has led to some intensive dental research by scientists of the S.P.E.B.S.Q.S.A., Inc., (i.e., Society for the Prevention and Elimination of Bogus Snappers' Queer Sounding Airs, Inc.) This research has revealed some new, profitable fields for barbershoppers, once our researchers got their teeth into the problem. For example, one quartet rents out their baritone as a demonstrator for Westinghouse Air Brakes. He is one of the most consistent hissers hissing in Pittsburgh. The lead of the Four Squares uses his false teeth for hedge-clipping, and has clipped hedges in 15 yards. (Do not confuse this with the 15-yard penalty for football clipping.) Another uses his for opening cellophane packages, and his wife uses the set for scalloping the edges of mince and gooseberry pies.



S. Wilson

Another singer has perfected a device whereby he gears his false chompers to a Big Ben, and promptly at 7 a. m. the teeth bite him awake. Naturally, he has to be careful about his sleeping posture, but at present has no cause for alarm. Several singers we know use their false dentures as spare-time mousetraps, which is all right if you are not finicky about picking up dead mice and dropping them in the wastebasket. In El Morocco in

that Song You Sang at Sunday School, it Sounds so Sweet." In a recent Jersey parade, the lead thought the bass was hissing his efforts in "Sleep, Sleep, Sleep." In another parade, cats invaded the hall while a false-toothed quartet was singing, thinking they were being paged for a fish dinner.

Our technicians recommend that all members of a quartet get false teeth at the same time and start even. Otherwise, one who got his teeth at the St. Louis Fair will seem to be chewing tar, while another who got his last week from Sears, Roebuck, will show up like a headlight in the Holland tunnel, or like Bill Schindler of the Antlers looking into a Frigidaire.

It is also possible with false teeth, to produce notable clacking sounds, useful in singing such songs as "MacDonald's Farm", or "Klimbing Up the Kluckhorn with the Ku Klux Klan", which was not a winning song at Omaha because one singer had his own teeth and was badly handicapped. A word of caution—if your teeth have been singing "clack" songs all evening, submerge them in a weak solution of Coca-Cola or put them under a sofa cushion, or they will sing all night.

It has been suggested that all registered quartets bite their teethprints

quartet can mail their teeth to us (closed, please, as one of our office staff lost a thumb recently when handling a set of teeth with a Southern accent) and we will evaluate them for attacks and releases, especially attacks, and tune them with the Bureau of Standards. Be sure to label your teeth so a bass will not get back tenor teeth, as such things come high. Each set will be tuned for singing any



three of the following songs you select: "Cruising Along in My Old Model Teeth"; "I Stood on the Bridge at Midnight"; "Let the Lower Lights Be Burning"; "Only a Broken String of Pearls"; "Chinatown"; "A Bite in June Beneath the Moon"; "Sweet Sixteen" (uppers only); "Beautiful File of Make Believe"; "When I Lost You"; "The Curse of an Aching Tooth"; "I Wonder Who's Hissing Her Now."

The following song has been submitted to the Society for inclusion in the next song book by McSnagg Dentcher, bass of the Four Molars of Tusk, Oklahoma. You are at liberty to sing it, without teeth.

"There was a barbershop quartet, with artificial dentures, And when they sang sweet harmony they had some queer adventures; The tenor sang way up above, the bass way down beneath, The lead and bari in between, but they all sang through their teeth; "Sister Susie's Sewing Shirts for Soldiers".

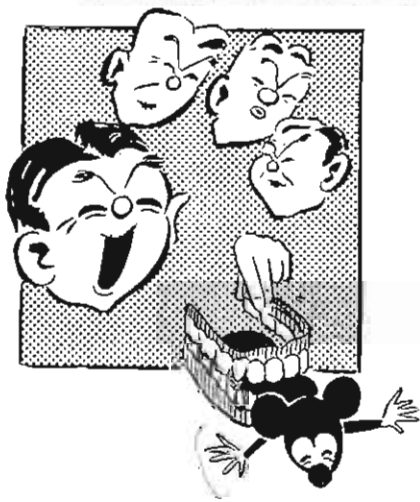
The tenor sang a true high C, but when he tried to stop.

His false teeth jumped right out and fell down on the pavement—PLOP! The baritone and bass and lead, when they saw his sad condition, Took out their teeth in sympathy, then all their teeth were *Mitthin*.

So when they sing their song, they thing it with a hith, And the thong now thounds like thith—

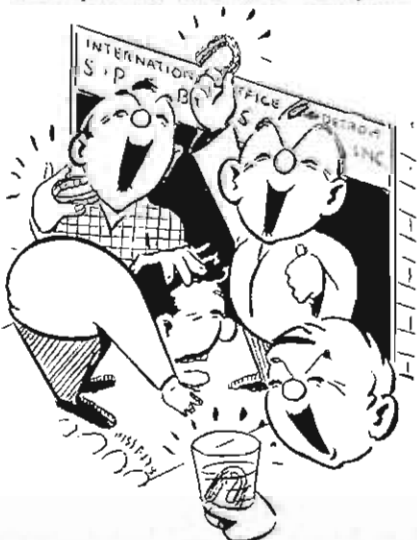
"Thithter Thuthieth Thewing Thirts for Tholdierth".

Write your own tag and put some teeth in it.



New York, a local barbershopper with bogus snappers drops ice cubes down his own back during the shawl dance and the Spanish dancer needs no castanets.

On the other hand, there have been some setbacks. In the Chicago Zoo, the prize cobra bit itself to death after hearing the Hissfits sing "Susie, Sing



in the cement in front of Society headquarters in Detroit, something like Grauman's Chinese Theatre in L.A. This would be a means of identifying the singer (one wishing to get copies of "I love the gold that lingers there" on the cuff would identify himself by fitting his false teeth into the right slot in the pavement) and would be a sort of I.B.M. sorting machine, meaning "I Bought Mine". The singer must watch out that the cement is not soft or he may come up without his teeth or with a block of cement hanging from his mandible.

The Society plans to add a free service to members. A false-toothed

## D. C. CHORUS DIRECTOR AND COLONIALS TOUR PACIFIC BASES

Dr. Robert Howe Harmon, director of D.C.'s Singing Capital Chorus, and the Chapter's Colonials, comprising Richard Hedges, Steve Anderson, John Parker and Wade Currier, have barbershopped from Greenland's icy mountains to Tokio's Ernie Pyle Theatre in the space of about three months.

Military Air Transport Service flew George Washington University Glee Club, led by Dr. Harmon for the 26th season, and featuring the Colonials, to northern bases in Labrador, Newfoundland and Greenland last April. Easter Sunday was spent in Greenland.

On June 26, the same glee club including 28 men and girls, Dr. and Mrs. Harmon, were flown by M.A.T.S. from Washington to Pacific bases, returning to the Nation's Capital on July 7. Concerts were given at Great Falls, Mont.; Fairfield Suisun, Calif.; Hickam Field and Fort Shafter, Honolulu; Johnston Island; Kwajalein; Guam; Clark Field, in the Philippines; Okinawa; Tokio, Haneda Air Base and Yokohama Navy installation in Japan. Four shows in Alaska were called off because of the Korean situation.

At Honolulu the D.C. barbershoppers had a reunion with Capt. Ben Musser, former tenor of D.C.'s Columbians and now with a championship quartet in Hawaii. At Yokohama, Bob Cordell, ex-D.C. barbershopper and G. W. glee clubber, joined the group in their tour finale.

## BEAT THE HEAT

All through the hot summer months, while other chapters throughout the Society have been sweltering in broiling downtown meeting places, four Northern Indiana and two Southern Michigan chapters have been beating the heat and performing a rare inter-chapter relations feat at the same time. The six chapters have been holding joint meetings at Spanish Terrace located on Christiana Lake.

The chapters involved are Mishawaka, Elkhart, South Bend and Goshen, Indiana along with Niles and Dowagiac, Michigan. This could prove to be a valuable tip to some of our chapters who suffer "chronic low attendance" during the hot summer months.

## FOUR KINGS AND GOVERNOR



The Khord Kings, Sault Ste. Marie, Mich. Chapter, entertained Governor Williams recently. L. to R.—Dana Strickland, lead; Wheeler Batdorff, bari; the Governor, Russell Travers, tenor; Vern Ball, bass.

## BALTIMORE

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# STUB PENCIL notes

From **O-M-A-H-A**

Speaking for thousands of members of SPEBSQSA Stub Pencil wishes to acknowledge the fine cooperation of the U. S. Weather Bureau during the period June 6th to June 11th, in and about the city of Omaha. The Bureau saw to it that what rain there was came in the early morning when practically everybody but Jack Briody, (baritone, 1946 Champion Garden States Quartet) was in bed. By some sort of manipulation, the Bureau also held the thermometer within pretty reasonable ranges. That's one Government Bureau that's sure of its appropriation.

oOo

No city can accommodate 2,000 or more SPEB'ers in the way all would like to see it done—that is, under one roof. Many hotels had to be used in Omaha to take care of everybody. It will be likewise in Toledo in 1951 and in Kansas City in 1952.

oOo

Never did quartets sing to more responsive audiences than the thousands who witnessed the two Semi-Finals and Finals.

oOo

Near panic among the Stage Presence and Costume Judges was averted Friday morning when the Judges' tables were moved back from the stage. As originally set up, the SP&C Judges would have been able to see only the heads of the competing quartets over the nearly five foot stage. Even so, one Judge had to stand up as each quartet entered to make sure they were wearing shoes.

oOo

According to Int'l Sec'y Adams, Omaha and the Omahans "went all out" to do everything possible to make the Contest and Convention a

complete success. Gen'l Chairman Clare Wilson literally lived with the affair for several weeks. Others pitched in and worked hard, among them Assoc. Chairman Dick Mallory, Dwight Slater, Jack Berner, Walt Munson, Sam Cohen, Bob Gates, Hugh Wallace, Lem Fitch, Vance Harmon, Hartwell Davis, Charlie Mabbett, Ed Kester, John H. Nicholson, Ray McGrath, Dick Curzon and Clyde Darner.

Gold stars for helpful activity go to Mrs. Wilson and Mrs. Mallory and to the Omaha quartets which took care of every demand on their services—The Kernels, Four Tones, Ak-Sar-Ben-Aires, and Melody Mugs.

oOo

The usual quota of mishaps occurred. O-At-Kans, Warsaw, N.Y.; Atomic Bums, Minneapolis; Columbians, D of C Chapter; arrived at the Paxton Hotel, Thursday night to find their room reservations in some unexplained manner gone up the flue. After plenty of scurrying around, Clare Wilson and Charlie Mabbett found reclining places for them in other hotels. Kansas City Serenaders very nearly didn't make Omaha at all. One week before the Contest, basso Dale Warrick was badly banged up in an auto accident. Despite a concussion, a number of stitches, and a limp, he made it.

oOo

Distances were traveled—Ted and Margaret Hanna, of Grand Mere, Quebec, 2000 miles on a train. Joe White and Leroy Kindle of San Diego, Calif., covered 1850 miles by car in about 42 hours. Drove 950 miles first day... "Jacket" Ed Hackett and his wife Rachel drove like demons trying to make it from Louisville, Ky., in two days. Hungry and exhausted, at the end of the first day's driving, they put up at a hotel in Council Bluffs, Iowa. Hereafter the Hacketts will look at a map. For the benefit of all "Anslanders", Council Bluffs is at one end of a 2000 foot bridge—OMAHA IS AT THE OTHER!!

oOo

Tampa Chapter not only put on a show to help defray expenses of their trip, but came en masse to the air-

port to give the Florida Knights a send-off. The Knights found an all night ride in a plane a poor preparation for a Contest appearance. When last seen, they'd been on their feet for almost 48 hours.

oOo

Marine Corps Private Mike Burke, of Champaign-Urbana, Ill. Chapter, on furlough, left home to hitch-hike to Omaha. Anticipating a three day trip, at least, he arrived full of vim and vigor on Monday, having picked up a salesman making a through trip at top speed. Sec'y Adams spotted him and put him to work distributing placards and advertising.

oOo

"Oh ye of little faith"!... Bill Spangenberg, bass of the winning Buffalo Bills, had planned to go on to California from Omaha, apparently not expecting to come out on top and to have to appear in New York City on the 16th for the "We the People" program.

oOo

London, Ontario's Harold Deadman is the maddest barbershopper on the continent. His employer, the London Free Press, paid all expenses for himself and wife to go to another convention in Omaha, June 16th to 18th, just one week too late to do him any good.

oOo

The Buffalo Bills very nearly didn't even enter the Int'l Prelim in their District. In April their baritone, Herschel Smith, was transferred to Madison, Wisconsin. 3 weeks before the Prelim at Olean, they settled on Dick Grapes as a replacement. Hersch was on hand at Omaha to cheer the Bills on.

oOo

In addition to the full complement of Mid-States and Pittsburghers, '48 and '49 champs respectively, there were representatives of other champion fours on hand—all of the original Bartlesville Bartflies, Doc Enmeier of the Chord Busters, Frank Thorne and Roy Frisby of the Elastic Four, Huck Sinclair—Four Harmonizers, Joe Murrin and Art Bielan of the Misfits, and Jack Briody of the Garden State Quartet.

(Continued on page 25)

## OMAHA JUDGING PANEL



Standing L. to R.—Timekeeper Cardwell, Marshall, Smith, Ewin, hidden by Schubert, Roberts, Timekeeper Lusinski, Boardman, Kripe, Svanoe, Hill, Thorne, Merrill, Diekmann, Chamblin. Seated—Dr. Nelson, Reagans, Stern, Rice, Wodicka, Bowsher, Simmer.

## STUB PENCIL (Continued)

More misunderstanding about that Mutual broadcast of the five Medalists!!! Some thought the Saturday night show was purposely being delayed to time things for the broadcast. Not so at all. If the show seemed to drag, it was for some other reason. Plans are already being made for a different pattern next year. After the contest was over; after the medals had been awarded; the quartets sang on the same stage into a KBON microphone. At the radio station, a record of that singing, etc., was cut. That record was played over many Mutual Chain stations Sunday night, 24 hours after the Contest. The record could have been made any time after the five winners were known. In fact it could have been made downtown in the radio station. It was made from the stage as a matter of convenience and in order to include the crowd singing and authentic audience applause, etc. The comparatively minor outburst of cheers that greeted the recorded announcement of the Buffalo Bills as winners is explained by the fact that that was the second time the crowd had heard the news. The roar that greeted the first announcement was heard in the middle of Iowa.

oOo

Quips and cracks were overheard—"What was that last chord?"

"Don't know. Must have been a fermented fifth."

"Why do we have Contests?"

"... to demonstrate the development of techniques and improvement in methods ..."

"Carroll Adams, in that tuxedo, looks like Digger O'Dell sounds."

Bob Haeger (Barber-Q-4)—"Someone told us if we sang like that we'd sure as Hell go places. We did. We're there."

Questioner—"O. C. (Cash), how many men were present at that first meeting of SPEBSQSA in Tulsa?"

O. C. Cash—"I've lied about it so much I can't remember."

oOo

Youthful appearance of some of the contesting quartets was an ever present topic of conversation. Some one said, "We'll have to change the Constitution to provide that in the event a champion's voice changes during his year as champ, his mother can take his place." Another replied, "In two or three years the president will have to bend way over to hang the medals on the winners".

oOo

Past Int'l Pres. Phil Embury, Warsaw, N. Y., puzzled over the elevator operators at the Fontenelle Hotel—"... first convention I've attended where the elevator gals remained unsold on barbershop harmony ...". Phil and spouse Jane found themselves in the cute predicament of being without plane reservations because a Mr. Embree had phoned in to cancel his and a careless clerk had confused the names. Omaha's Transportation Committee did some high powered fenagling and got the seats back.

Int'l Pres. King Cole experienced some difficulty in getting a seat out of Chicago on the Tuesday afternoon plane. He had to be there for the Exec. Comm. meeting Tuesday evening. Omaha's Transportation Committee again came through in noble style, pulled all sorts of wires and got Mr. Cole on Flight 607, United. Unfortunately, United, at the Chicago end, was dealing with the wrong Mr. Cole. King came out to the airport anyhow as a "standby" and got a seat when somebody "no showed."

oOo

Dick Sturges built the "Woodshed" in his studio down South—spent most of the winter at it—first thing he ever did in his life he was willing to call 100% right, and no wonder. How he got that patina of age over everything is a mystery. Everything about it was just so—ancient, smelly horse collars and bridles—antique saws, axes, etc., rats (rubber ones) scampering 'round. The Decrepits can well be proud of the Woodshed and of Dick. Crowds jammed the room whenever there wasn't a Contest going on elsewhere. Dick stayed over to take the Woodshed down, pack it, and ship it off to Toledo for use next June. Jack Nicholson, of Omaha, gets credit for a major assist on the Woodshed for supplying all the old horse goods, tools, etc.

oOo

The ladies came in for a considerable share of attention. Wives of Int'l Of-

ficers and Board Members found roses in their rooms. Gardenia corsages were their lot at the Omaha Chapter's Reception. Invitations to this and that were extended with typical Omaha graciousness. Speaking of ladies, Florence Staah, widow of the late Hal, Past Int'l Pres., who passed away last November, came to Omaha on Wednesday and stayed till Monday. Many of Hal's songs were sung during the Contests and elsewhere.

oOo

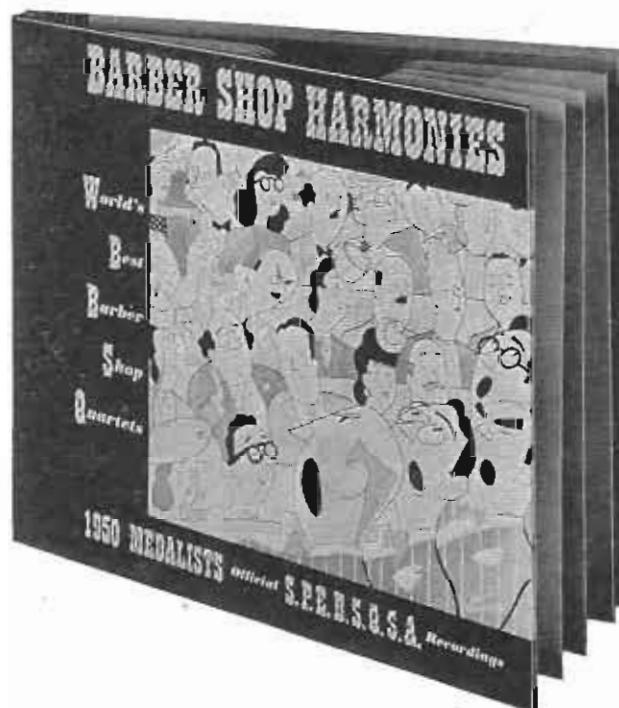
All Past Presidents of SPEBSQSA are Admirals in the Great Navy of the State of Nebraska. King Cole and 1939-40 President Rupert Hall, Tulsa, were inducted at the Admirals' Luncheon on Saturday. Governor Val Pederson was there to do the honors. King proved himself a first class actor with his "swab-the-deck" routine, dressed as Third Class Stoker Cole. By special act of the Legislature, or his wife, or somebody, Frank Thorne, a four year Admiral, was awarded a sword with a suitable inscription. Because of certain physical characteristics, Int'l Sec'y Adams was dubbed "Rear" Admiral.

oOo

Many quartets sang on local radio and TV programs during the week of the convention. Several appeared in the windows of Brandeis' store which had a beautiful display featuring SPEBSQSA. Pres. Elect Beeler and 1st V. P. Elect Knipe judged an amateur talent show on W.O.W. TV. They

(Continued on page 26)

## 1950-51 MEDALIST QUARTET RECORDINGS



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♪ A hearty welcome to all men—  
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that you're in our vicinity.



## NEBRASKA "ADMIRALS"



L. to R.—Founder O. C. Cash, Past Int'l Pres. Phil Embury, Clare Wilson, Omaha, Past Int'l Pres. Frank Thorne sang pretty well, believe it or not, at the Admirals' Luncheon as Hon. Val Pederson, Governor of Nebraska, left, and Mrs. Pederson, far right, can bear testimony.

### STUB PENCIL, Continued

awarded first prize to a female piano player, in spite of the fact that there was a quartet of high school lads competing. Traitors!

oOo

Int'l B'd Member Fred Gregory, Brazil, Ind., said his visits to the Woodshed, listening to the boys trying different chords suggested by most everyone in the room, reminded him of the Sioux expression, "Too many Chiefs. Not enough Indians".

oOo

Groups from Boston, New Bedford, Reading, and Providence flew out and back in a chartered plane. Boston Sec'y Ray Sheffield wrote a thousand word bulletin long hand Sunday in the plane homeward bound, describing the trip and the convention for the stay-at-homes. After reading Ray's Bulletin there're sure to be a lot of boys and girls starting a fund in the old sugar bowl for Toledo in '51.

oOo

The Morning Glow on Sunday was long, but the tremendous crowd stayed right along to the end. Omaha's Kernels appeared on this show and wowed the crowd with their "out of this world" stuff. Another highlight was

### PIPE THE GOB



Third from left Int'l Pres. King Cole, Stoker, 3rd Class demonstrating his fitness with 8 members of Omaha's "Melody Mugs" to join the "Admirals" of the Navy of the Great State of Nebraska.

the Mid-States presentation of Rural Rhythm with Louisville, Ky's Men of Note and Kentucky Troubadours forming a chorus line and chiming in on the off beat, down beat, up beat and cop-on-the-beat just as they did it in the Loo-ville show last Fall.

oOo

New ideas were plentiful. Miami's DeBlois Milledge probably produced the best. He wants the Int'l Board to give an award to TMWTGDTAICQCSPEB-SQSA—(The Member Who Travels the Greatest Distance to Attend an International Convention and Quartet Contest of The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.) As insignia DeBlois suggests, "... figure of man, middle-aged, slight paunch, fallen arches, hollow and slightly bloodshot eyes, badly flattened wallet, and a look of exaltation ...".

oOo

The flood held down attendance from Winnipeg. Originally, more than 40 were scheduled to attend. 22 made it, 18 coming in a chartered bus. The whole group serenaded the Mayor of Omaha and delivered to him a letter from the Mayor of Winnipeg.

oOo

The Four Chips, of Evansville, attracted much attention. Aged 6, 8, 10, 12, they caused some to wonder if they were full fledged members. Best comment of all—"if those are the 4 Chips, what a block".

oOo

Hair-covered faces were fairly common. Citizens of Kansas City, Mo., looking forward to the Centenary Celebration of that city, are growing authentic brushes—Van Dykes, spades, will of the wisp, depending on the ability of the wearers. Don McPherson, tenor of the Hy-Power Serenaders wore a very attractive "beaver".

oOo

Dozens of people arrived early and stayed late, entirely aside from the staff and the Int'l Officers and Board Members who had to be there. Stub picked up a few names here and there

(Continued on page 28)



# OMAHA PICTURES



Top—L. to R.—Pres. Cole, Dickema, Coddington at the airport. Registration Desk at the Fontenelle. San Diego, Cal. Delegation asking for '53. Pres. Cole pins button on Pres.-Elect. Bader. Omaha's Dick Mallory standing, welcomes Int'l Board. Int'l Sec'y Adams examines the Int'l Board's personal gift—a watch. Dickema, C. Mayall and Muskegon's Roy Harvey enjoying something. Dick Schenck and daughter listen to the New Haven Four Naturalists. Jack Rindby tells a joke to two members of the Official Staff. Lakeswood Ohio's 2½ Pastors sing in the window of the Brandeis department store. Int'l Sec'y Adams addressed the Int'l B'd from behind the "S Ball". Reagan and Thorne preside at the Judges' School. Campbell's class for Chorus Directors. Seaman Cole "swabbing the deck". Mixed foursome—Omaha's Faye Wilson, O. C. Cash, Betty Ann Cash, Fred Gregory. Captain Copeland reviews the Army Barbershop Program for the Int'l B'd. Chairman of Judges Thorne backstage with the quartets. Captain Campbell talks to Community Song Leaders. The Woodshed—singing, the Hy Power Serenaders of Kansas City—listening. Atlanta's Dick Sturges who built, painted, erected, disassembled and did everything possible to make the Woodshed the howling success it was. Past Nat'l Pres. Rupert Hall, of Tulsa, and Sec'y Adams. Airplane view of the Omaha Chapter Reception for Int'l B'd Members and ladies. Omaha's Faye Wilson, who tickles a mean piano, at the keyboard as sundry barbershoppers sing. Tampa, Fla.'s Florida Knights singing in a plane to Buzz Haeger and Assoc. Int'l Sec'y Bob Hater. Two views of the Decepsits' Breakfast.

**STUB PENCIL, Continued**

—the Jack Davises, Meriden, Conn.; the Larry Alexanders, Jersey City; the Harold Gibbs, Bay City, Mich.; the Ralph Lougees, Hornell, N. Y.; the Frank Buchtas, Milwaukee.

oOo

Captain H. H. Copeland, Chief of Music, Department of the Army, reported to the Int'l Board on the development of barbershop harmony in the Armed Forces.

oOo

Mr. and Mrs. Ben Landino, Grosse Pointe, Mich., made the trip to be on hand for the Sunday morning presentation of the Landino Trophy, (see picture, page 35, June '50 Harmonizer), to the incoming champions.

oOo

San Diego, California, Chapter made a premature, but nevertheless determined, bid for the Society's 1953 Contest and Convention. Newly elected Int'l B'd Member Earl Reagan, San Gabriel, gave the delegation, consisting of Charles Forrest, Bill Manthei, Leroy Kindle, Bud Moser and Joe White, effective moral support.

oOo

Gen'l Chairman Clare Wilson had shoulders aplenty to weep on had things turned out less perfectly than they did. Gen'l Chairmen of the last four years were on hand—Alex Grabhorn, Buffalo, '49; Hank Wright, Okla., City, '48; Jack Dollenmaier, Milwaukee, '47; Jim Knipe, who shared the task with Maynard Graft in Cleveland in '46.

oOo

Associate Int'l Sec'y Bob Hafer was drafted by the Contest Judges as a sort of 5th Secretary to stand backstage and get from each quartet the titles of the numbers or medleys they planned to sing. This is an important task because the rules specify that a number sung in the Semi-Finals may not be repeated in Finals or Medal Contests.

oOo

Sizeable delegations were on hand from Pacific Northwest District and from San Francisco area. Jack Hare, of that city, hasn't missed a Contest since his first at Cleveland in 1946.

oOo

Casualties among qualified quartets, prior to Omaha, were greater than ever before. Three alternates replaced fours unable to make the trip for one reason or another—Manhattan's Four Pages, Easton, Pa.'s Chord Blenders, and Winston-Salem's Vagabonds. The Harmony Counts, Warren, Ohio, alternate from the Ohio-S.W. Pa. (now Johnny Applesseed), District, made the trip with their fingers crossed, but the Hi Chords, Keystone Quads, and Half Past Four remained disgustingly healthy.

oOo

At the suggestion of Chuck Schmid, Toledo Chapter, one of the volunteer Convention staff workers, arrangements were made at the Medalist Contest for some of Omaha's sightless persons to occupy the seats for which no tickets had been sold because of poor visibility.

oOo

Some odd things happened in the Woodshed, supposedly dedicated to

quartet singing. One late visitor reported a duet consisting of a farmer tenor from Iowa and an 18 year old baritone. With his own ears Stub witnessed a lengthy piano monologue—not bad either.

oOo

As Stirling Wilson, D of C Chapter so aptly put it in his report to his wife—"Crowded halls and elevators . . . worried clerks, harassed waiters . . . gents from Kansas with their madams . . . Cash, and Cole, and Carroll Adams . . . quartets singing in the lobby . . . lyrics gay and lyrics sobby . . . the Woodshed crowd, fours in collusion . . . volunteers in great profusion . . . random tenors from the

crowd, leads and baris good and loud . . . bassos with profundo ranges . . . swipes and rolls and trick key changes . . . meeting friends from East and West . . . finding where the steaks were best . . . dummies sang in Brandeis' corner . . . that display was neither more, nor less, than perfect as I found it, with a crowd of folks around it . . . Jamboree with songs so comic . . . laugh-dispensing Bums Atomic . . . contest singing, wild applause . . . M. C.'s talking in the pauses . . . The Medalists, the WORLD'S BEST FIVE, finest singers now alive . . . So— if anyone should ask ya—We had fun out in Nebraska.

(Continued on page 29)

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# HARMONY TIME

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## STUB PENCIL, Continued

Next time you run across the Mid-Staters, ask for a demonstration of the brand new and revolutionary "bell chord" they have developed.

oOo

It being on the warm side, and the Civic Auditorium not air conditioned, several of the Semi-Finalist quartets were subjected to the addition of a fifth tone—an Omaha fire truck siren. All of them successfully ignored it, much to their credit.

oOo

Coke, Seven Up, and lemons were available to the quartets backstage. It is permitted to speculate on what would happen if, between songs, a quartet were to pull out four lemons, partake thereof, then toss them to the Judges? What would YOU do if YOU were judging Stage Presence and it drew a big laugh from the crowd?

oOo

Hotel man Loyd Bumpas, who has had much to do with the starting of half a dozen SPEB chapters, now in Beaumont, Texas, was ready and willing at all times to, "say a few words about Texas". (You can't appreciate that unless you've heard the story, which everybody who attended Captain Campbell's Class for Em Cees did).

oOo

Looks as though next year's fray will start a day earlier for a lot of folks. So many missed the Jamboree because they were tied up in the District, Chapter, Judge, Song Leader and Chorus Director meetings that many of these meetings, if not all, are going to have to be held on Thursday in the future.

oOo

Questions that went unanswered as far as could be determined by the reporters for this column—Did Omaha's Norm Haried really call his wife as often as he said? Did "Four Part" Reagan, newly elected Int'l B'd Member, set a precedent by carrying off the Board's "8-Ball" as a freshman member? Did Int'l Sec'y Adams tell an International News Service reporter that it was forbidden to sing Sweet Adeline in SPEBSQSA Contests? Did somebody announce that the noon train for Chicago would leave at 11 o'clock, or was that the noon train that was to leave at 1:45, A.M., P.M. not specified? Did Bob and Wilda McFarren and daughter Alice Marsh, all of Buffalo, suddenly decide to come to Omaha on Thursday morning because Alice dreamed that the Buffalo Bills were going to win? Did Paul Johnson, Fontenelle Hotel Sales Manager, write Pres. Cole a letter saying, "It was a great pleasure to have this fine, congenial group at the Fontenelle—It sure is quiet here, NOW . . ."?

oOo

The well known secretary of one well known chapter wrote Stub a personal letter which deserves publication. Said he, "My wife and I have attended hundreds of conventions. I'm convinced that our members, taken as a whole, rate higher in general than other groups. Our members confine their ac-

## STUDY IN CONTRAST



The white shirts are worn by the Int'l Executive Committee: the backdrop, a drapery in a Fontenelle Hotel living room. The occasion—second meeting of the Committee Wednesday morning. L. to R.—J. D. Beeler, J. F. Knipe, C. M. Merrill, King Cole, Frank Thorne, Carroll Adams.

tivities to singing. They're orderly too. You find them courteous and pleasant whether it's in an elevator, a street car, or a restaurant. It's great to be long in with such a nice group of people".

oOo

Writing your Congressman is a good idea. If you feel strongly about something, you ought to let him know it. There seems to be a difference of opinion among barbershoppers as to the place of community singing in our Int'l Contests. Should we have it, or shouldn't we have it? Do you love it, or are you bored stiff? Write a letter to STUB, c/o The Harmonizer, 20619 Fenkell Avenue, Detroit 23, Mich. A postcard will do. If others feel the same way you do, they may all sign the same letter or card. An expression is definitely in order.

oOo

Do the majority of the barbershoppers who travel so many miles, at so much effort, come primarily to HEAR, or should there be, in addition to the Woodshed, planned opportunity for them to sing as parts of quartets? What are your ideas? Again write STUB, as above.

oOo

Judges at the Int'l Convention and Contest receive no compensation. They pay their way, as does everybody else, including the quartets. To settle an argument, Officers of the Society and the Int'l B'd members receive no compensation for their services. The Society has two full-time paid, male employees, Int'l Sec'y Carroll Adams and his associate Bob Hafer. Bill Otto works part-time for the Society.

oOo

Objections to imagined "centralization" of judging personnel may be answered by pointing to the above—plus the fact that, compensation or no, many men are not able to get away from their occupations at will. Six of the 14 Society Districts were represented in the judging panel. Several more would have been had the men been able to come to Omaha and at least two more would have been had not the men from those Districts been in competing quartets.

oOo

Assoc. Int'l Sec'y Bill Otto, of Mio, Michigan, comes up with the thought that the perspiration from the brows

of competing 4's should be collected as they leave the stage—thereafter be bottled and enshrined in the permanent Int'l Hq. office as soon as it is built.

oOo

The charming young lady who assisted Pres. King Cole in draping the medals on the necks of the winning quartets Saturday night was Ann Mallory, daughter of Omaha's Assoc. Gen'l Chairman and Chapter President Dick Mallory.

oOo

Another "first" at Omaha, at least as far as Stub's experience goes—"Tiny"

(Continued on page 30)

## HARTFORD

—Connecticut—  
CHAPTER

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# THE WAY I SEE IT

by Deac Martin

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

Attributed to Voltaire, 1694-1778

## Four's a Quartet

If the class will come to order, we'll devote the next period to consideration of data and the demonstration that four constitutes a quartet.

I recognize the school which leans toward the quartet of five or even six, the extras being men of Ideas, Robust Voices and a perennial Spirit of Helpfulness. Because of these assets, they feel it not only a pleasure but a duty to aid any pick-up four which they find huddling.

It is possible that the four went into their huddle because three of them wanted to try out a new member, to decide how he might fit into the missing part in one of the chapter's quartets. More likely, all four just wanted to sing together simply because they wanted to sing together. This is sufficient reason for four to huddle anywhere, at any hour. It is not sufficient enough to warrant a fifth or sixth member joining them with his Ideas, Robust Voice and Spirit of Helpfulness.

When four barbershoppers want a Fifth Robust Voice, they will ask for it. In something over eleven years in the Society, I have never heard such a request.

We shall now proceed to the demonstration that four is a quartet. We shall approach it arithmetically, algebraically, geometrically, trigonometrically with aid of calculus, and finally by visual proof.

### By Arithmetic — Four's a Quartet

On the supposition that the entire class recognizes the single unit one (1), we proceed arithmetically in this fashion:

One (lead) + one (tenor) + one (bari) + one (bass), if added with only slight error in slipstick calculations, equals a total which comes so close to being four (4) that we may so designate it thus—four (4), proving at least to the mathematically minded, that four is a quartet.

### By Algebra — Four's a Quartet

Let  $x$  equal a quartet. That reminds me of a story: A man said to his wife "FVNEX?" She replied "SVFX". Much pleased, he pulled a piece of ham from his pocket and said "OKVFMNX". But—we have already demonstrated by exact arithmetical science that four is a quartet. Therefore if  $x$  also equals a quartet, we have the equation  $x = \text{one quartet}$ , and, since a quartet is synonymous with

four and with  $x$ , the equation  $4 = a$  quartet. Q. E. D.

### By Geometry — Four's a Quartet

Here we enter the dimensions of length and breadth. Obviously a straight line is inadequate since it has only length. Even two straight lines are out, since each is a unit with no connection, or as we say "blend".

We might consider three straight lines "blended" at the corners, obviously a triangle. But that will never do because all our singing is done a capella without accompaniment. Furthermore, who wants to carry a triangle around all evening to get in just one swat and bell-like effect near the end of "I'm Going Back to Caroline". So, we add one more line (note the simple, but significant, beauty of the data—FOUR lines blended) and arrive at a square.

This is a Square



Utilizing the known parts in a quartet, we designate the four corners as follows: lead, tenor, bari, and bass. Now for all practical purpose we have run out of corners. One time when I was in an abandoned cabin in Northern Minnesota, I was poking around in a dark corner, when something ran out. I have never known what it was. Anyhow, the fact that we ran out of corners proves the point to any who are able to follow the  $1 + 1 + 1 + 1$  calculations in the preceding demonstration, and we have exact geometric proof that four is a quartet.

### By Trigonometry with an Assist by Calculus — Four is a Quartet

Now we get into slightly deeper water, but there's always an old inner tube or something so let's dive in. Start with the equation:

$Q-20619-LTBB = \text{the cosign Pi } (.1416$

1

L. T. B. or B.)

It may be worthy of passing mention that my favorite pi is gooseberry. You may have your lemon, apple, sweet potato, squash, ches, pecan or blueberry I always say: "Give me gooseberry". Then the waitress brings me apple. I knew a man in Bangor, Maine, who—but maybe we'd better return to this pi. If we approach this equation cautiously, we see that pi (approx-

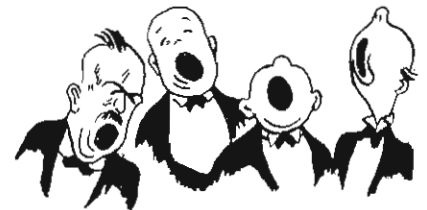
mately 3.1416) will never do. Regardless of how loud he is, .1416 of a lead, tenor, bari or bass can't hold up against 3 others (3 vs. .1416). Therefore we raise the value of Pi to an even 4, and immediately the cosign nullifies 20619-LTBB, and we have

1

$Q = 4$ , in other words Quartet = 4, or four's a quartet.

### Visually — Four's a Quartet

And now, backed by the full findings of the mathematical sciences, we offer overwhelming proof that Four is a Quartet.



$$1 + 1 + 1 + 1 = 4$$

Any who add the above figures as posted on the quartet and arrive at ten (10) will be banished to a chorus for the rest of their singing lives. Four is a quartet. A quartet is four. The Way I See It.

## STUB PENCIL, Continued

Pranspill, of the Phoenix, Ariz. West-ernaizes, startled everybody when he pulled out a tuning fork instead of a pitchpipe.

oOo

Never before has a hotel gone to such extremes to make people feel at home. The Fontenelle even had a "King Cole Room".

oOo

You've heard about the murderer who didn't know what to do with the body. Stub was reminded of that watching Int'l V.P. Art Merrill, of Schenectady, trying to rid himself of used flash bulbs. Art is responsible for all of the Omaha pictures found in this issue except those taken of the quartets backstage on Friday which appear in the full page groupings.

oOo

According to Welsh Pierce, Chicago loses its title as the "Windy City". Welsh noticed Omaha buses tacking up the hills; open doors that couldn't be shut against the pressure of the wind; billowing skirts galore; at least one hat that took off from a head and came to rest braced neatly against a wall three stories up. Welsh says the hat was still there four days later.

*"Kentucky Babe"*

*"My Old Kentucky Home"*

*"Indiana from Indiana"*

*"Banks of the Wabash"*

*"Indiana"*

*"In the Hills of Kentucky"*

**"Harmony Unlimited"**  
IN  
**INDIANA-KENTUCKY DISTRICT**

A REVIEW OF THE DISTRICT APPEARS  
IN THE FOLLOWING PAGES

*"Shine on Home"*

*"She Was Bred"*

*"Roll Along Kentucky Moon"*

*"Where the Dreamy Wabash Flows"*

*"In a Little Red Barn Down Indiana Way"*

*"Kentucky Blues"*

*"That's Kentucky's Way of Saying Good Morning"*

*"Wabash Moon"*

## "Harmony Unlimited"—Champions of Indiana-Kentucky District

1950 Champions—Chamberlin Four, Mishawaka, Ind. L. to R.—Joe, tenor; Jack, lead; Bill, bari; Frank, bass.

1946 Champions—Gary Harmonaires, Gary, Ind. L. to R.—Clinton Miller, bari; Bill Hess, bass; Roy Bortz, tenor; Paul Dodds, lead.

1945 Champions—Doctors of Harmony, Elkhart, Ind. Top Down—Max Cripe, lead; "Butch" Hummel, bari; Lee Kidder, bass; "Jumbo" Smith, tenor.

1948 Champions — Four Shades of Harmony, Terre Haute, L. to R. Jenkins, tenor; Sisson, lead; Roman, bari; Harold, bass.

1949 Champions — Minor Chords, Terre Haute, L. to R. Jack Beeson, tenor; Carl A. Jones, bari; Harry Rowe, lead; Carl C. Jones, bass.

1947 Champions—Songfellows, Evansville, Ind. L. to R.—Bill Henn, tenor; Vernon Ashby, lead; Lee Fleming, bass; Jim Leslie, bari.





## Harmony Unlimited in Indiana-Kentucky District

(Continued from page 3)



for surprise and disappointment. Actually, no more rabid group of chord hunters exists anywhere.

In 1943 when barbershopping had a firm hold in the surrounding states of Illinois, Michigan and Ohio, Ralph Rackham, of Elkhart, by reason of his work, spent considerable time in Chicago and Cleveland. He joined Chicago Chapter, visited Cleveland meetings many times and finally in late 1943 helped to organize Elkhart Chapter. Almost at the same time, working independently, a group organized the South Bend Chapter.

First real evidence the Society in general had of all this Indiana activity came when a quartet from Elkhart came to Detroit in January 1944 to attend the festivities in connection with the Mid-Winter Meeting of the Int'l Board. This quartet showed plenty of promise. They should have, because, with a slight change in name, and a new lead, they became successively; Indiana Champions, Feb. '45; 5th Place Int'l, June '45; 3rd Place Int'l June '46; Int'l Champions in 1947. Yes. It was the Doctors of Harmony, then the Harmony Doctors.

### 1950-51 District Officers



Hal Purdy  
Indianapolis  
Current President

### Beeler Meets Elastic Four

While Northern Indiana was growing by leaps and bounds, Jerry Beeler, of Evansville, was getting his baptism of fire in Chicago at a warehousemen's convention for which the Elastic Four, of Chicago, 1942 Society Champions, sang. Jerry was entranced and lost no time getting things started down along the Ohio River.

In August of 1944, representatives from several chapters met in Anderson to form the Indiana Association of Chapters comprising, Elkhart, South Bend, Gary, Indianapolis, Evansville, Brazil and Anderson. With the addition of Fort Wayne and Lebanon, a line-up of nine chapters was ready for the first District-sponsored affair, a contest at Elkhart Saturday, January 27, 1945.

### Snow Nearly Wrecks Contest

There was a near put-out for the weatherman. Friday morning a blizzard hit the entire Eastern United States and spread westward beyond Chicago. Trains were running as much as 16 and 20 hours late. Roads were hopelessly blocked. Yet, quartets from as far south as Evansville and barbershoppers from Michigan, Ohio and Illinois flocked in to help launch Indiana in the contest business. There have been a lot of contests in Indiana since then, but none that gave the participants and the auditors a bigger kick.

Indiana really hit the high road to barbershopping heaven in January of 1946 when the booming chapter in Evansville was host to the Mid-Winter Meeting of the Int'l Board. The enterprise that enabled the chapter to furnish handsome uniforms for a large and well-trained chorus and stage a splendid Parade, in addition

to a magnificent job of hosting the Int'l Board was a fair forecast of the kind of chapter Evansville would prove to be.

### Int'l Board Members

All told, six Indianans have served on the Society's Int'l Board — Ralph Rackham, of Elkhart; Jerry Beeler, Evansville; Ted Haberkorn, Ft. Wayne; Fred Gregory, Brazil; Max Cripe, Elkhart, and Carl C. Jones, Terre Haute.

Besides the gold medal winning champion Doctors of Harmony of Elkhart, other Indiana quartets carved places for themselves in the hall of fame of the Society. The Songfellows, of Evansville, were Finalists several years, as were the Gary Harmonaires. Four Shades of Harmony, Terre Haute, finished fifth at Oklahoma City in 1948, as did Lafayette's Varsity Four at Buffalo in 1949.

### Kentucky Takes Over

Looie and Evansville have a good many things in common besides the Ohio River so it wasn't too long before Jerry Beeler got some of his Blue

(Continued on next page)

### 1950-51 District Officers



Edward J. Backett  
Louisville, Ky  
Vice-President



Dick Twichell  
Elkhart  
Imm. Past President



Glen Reid  
Logansport  
Current Secretary  
Past District Treas.



Marion Faust  
Columbus  
Current Treasurer  
Past Dist. Sec'y



Regis Schmitt  
Mishawaka  
Vice-President

\* \* \*

Barbershoppers all around,  
 Rhythm and sharp chords abound.  
 Of the latter we have many  
 And the former? Hardly any.  
 Dauntless still, we roll along,  
 Raising voices into song.  
 In the tag we ring the gong!  
 People who have long-hairitis  
 Pray that we'll get laryngitis.  
 Long and loud we tell them NUTS  
 Excluding "ifs" and "ands"  
 and "buts".

♪ ♪ ♪

In a way the whole darn world  
 Needs to hear this challenge hurled:  
 Drop your guns and get on key;  
 Purge your gripes with Harmony!  
 Letters bold will lead the way—  
**S P E B S Q S A.**

\* \* \*

## MUNCIE CHAPTER

S.P.E.B.S.Q.S.A., INC.

Presents

## FIFTH ANNUAL PARADE OF QUARTETS

Featuring

## MID-STATES FOUR INTERNATIONAL CHAMPIONS

Along with

State and District Champs

Plus the Chapter  
 50 Voice Barber Shop Chorus

NOV. 5, 1950

MASONIC TEMPLE  
 MUNCIE, INDIANA

For Tickets Write

Bob Klopfenstine, Secretary  
 Yorktown, Ind.

## Harmony Unlimited

(Continued)

Grass friends to work to form a chapter in Louisville.

In the summer of 1945 the deed was accomplished. 33 charter members, including the original Kentucky Troubadours, joined. Now the membership is 242. Since Louisville was something of an orphan, it was logical that it and the State of Kentucky be joined to Indiana Association. Little did Jerry Beeler and the other Hoosiers who voted for this annexation think that five years later Ed Mall, Past Pres. of Louisville, and some of the other exuberant Louis-villains would be referring to the District in conversation

### An Open Invitation To All "BARBERSHOPPERS"

from the

### FRANKFORT KY. CHAPTER

S. P. E. B. S. Q. S. A., Inc.

...to meet with us any  
 Monday night when in  
 or near Frankfort, Ky.

♪ ♪ ♪

Meeting held in  
 V. F. W. CLUBROOMS  
 basement Hotel Southern

and correspondence as "Kentucky-Indiana". Now with Frankfort, Paducah, Lexington and Versailles in the fold and several others in the hopper, K'y is on the way up.

### Present Unusual Shows

Like everything else they do in Loo'ville, they put on bang-up shows, of which the 1949 edition was the best. As usual, two performances were presented to packed houses and 1600 were turned away. Two complete changes of scenery and costume were effected as the chorus of 150 furnished a background for the eight participating quartets, including the Int'l Champ Mid-States. This year's show, titled "Barbershopping — Then and Now" is touted, (everything in Loo'ville is "touted"—the Derby, you know), as being "bigger and better".

### WHOOSIER WHO'S WHO



Ted E. Haberkorn, Sr.  
 Ft. Wayne  
 Int'l B'd—1946-49



Fred N. Gregory  
 Brazil  
 Int'l B'd—1948-51  
 Past District Pres.



Carl C. Jones  
 Terre Haute  
 Int'l B'd—1950-53  
 Dist. V. P. 1947-49

## THE GUIDING FORCE OF INDIANA-KENTUCKY

JERRY BEELER  
 International President

FRED GREGORY  
 International Board Member

CARL C. JONES  
 International Board Member

HAL PURDY  
 Current District President

DICK TWICHELL  
 Immediate Past District President

ED HACKETT  
 Current District Vice President

REGIS SCHMITT  
 Current District Vice President

MARION FAST  
 Current District Treasurer

GLEN REID  
 Current District Secretary

## Here's What Makes "Hoosier Land" and The "Land of the Blue Grass"

1943 ELKHART—First in the state. (See page 33). Two term Pres. of District, Dick Twichell, 1948-1950 and two term Dist. Sec'y, 1946-48 Frank Vogt.

SOUTH BEND—Original Chapter of Marion Fast, two term District Sec'y, 1944-46. Current District Treas. Clem DeRose, Past District V. P.

1944 GARY—Gave the District its second Pres., Gil Carpenter. Home of the Gary Harmonaires, Int'l Finalists in '46-47-48-49.

INDIANAPOLIS—District Treasurer Clyde Marsh, 1947-48. Sponsor of first Indiana-Kentucky Chorus Contest.

EVANSVILLE—Home of the Int'l Pres. Jerry Beeler and Bill Henn, Past District V. P. and bass of the Songfellows. (See page 32).

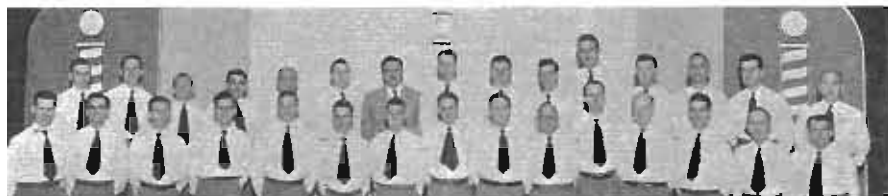
BRAZIL—(pronounced Brazil), famous chiefly for exports of coffee, or rather Fred Gregory, Dist. Pres. 1947-48, Int'l B'd Member, 1948-51.

*Indiana-K'y was the first District to require more than two numbers in District Contests.*

FORT WAYNE—Home of Earle Moss who wrote that wonderful little booklet, "What Is Barbershop Harmony" (get yourself a copy) and "Little" Joe Juday, District Sec'y, 1948-50.

1945 LOGANSPOUT—Home of Glen Reid, current District Sec'y. Scene of Ind.-K'y. Quartet Clinic August 20. Host to four District meetings in '45-47-48-50.

### WINNERS INDIANA-K'Y CHORUS CONTEST—1949



Michigan City, Ind. Chorus, directed by Rudy Hart, got the nod over nine other Indiana-K'y District Choruses at Indianapolis in the 1949 Contest. Terre Haute was second, Evansville third.

KOKOMO—Claims to be responsible for getting Carroll P. Adams, Society's Int'l Sec'y, into barbershopping through the good offices of one Robert J. Hamp.

MISHAWAKA—Largest chapter in the Society—328 members. Home of the eight Chamberlin Brothers and their dad and Regis Schmitt, current District V. P.

WABASH—Puts on what is reputed to be the finest minstrel show in that part of the world. Theme song of the chapter is "Banks of the Wabash Are Solvent".

TERRE HAUTE—District Chorus Champions in 1948 and '50. Has produced one Int'l Medalist—Four Shades of Harmony and one Int'l Finalist—Minor Chords.

*Indiana-K'y was the second District to hold a District Chorus Contest.*

*(Continued on page 38)*

## TIPPECANOE and HARMONY, TOO

*We Harmonize  
Every  
Tuesday  
Night*

**LAHR HOTEL**

**LAFAYETTE**  
(TIPPECANOE) CHAPTER  
Lafayette, Indiana

### CHIEF PADUKE CHAPTER

*Expresses its thanks to*  
The Louisville Chorus  
Kentucky Troubadours  
Men of Note, Louisville, Ky.  
Elks Club Quartet  
Dixieliners  
The McPhee Family  
The 4 "Chips" (Off the Old Block)  
Evansville, Indiana  
One More Four  
St. Louis, Missouri  
Egyptian Keys  
Mt. Vernon, Illinois

*For Assistance which made its*

### First Annual Barbershop Quartet Parade

THE MOST ENJOYABLE  
MUSICAL PROGRAM OF THE YEAR

*We are proud to be affiliated with*  
S. P. E. B. S. Q. S. A., Inc.

**Paducah, Kentucky**







---

# INDIANA—

---

## DISTRICT 43 CHAPTERS —

● FIRST DISTRICT TO USE MORE THAN TWO  
NUMBERS IN QUARTET CONTESTS — 1946 ●

—○—  
FIRST DISTRICT TO HOLD  
SECTIONAL QUARTET ELIMINATION CONTEST—1949

—○—  
SECOND DISTRICT HOLDING CHORUS CONTEST

—○—  
*DISTRICT PICNIC*  
*BROWN COUNTY STATE PARK - - - AUGUST 20*  
*COLUMBUS CHAPTER—SPONSOR*

~~~~~  
**HOME OF INT'L. PRES**  
**Evansville**

HAL PURDY, President, Indianapolis, Indiana

::





---

# KENTUCKY

**ASSOCIATION**

---

**2486 MEMBERS**

## CHORUS CONTEST

APRIL ??

Indianapolis Indiana

---

## SECTIONAL QUARTETS CONTESTS

OCTOBER, 21st

KENDALLVILLE — MARION — SEYMOUR — CORYDON

---

## DISTRICT QUARTET CONTEST

KOKOMO, INDIANA

::

::

OCTOBER, 28th

---

**IDENT JERRY BEELER**

**e, Indiana**

::

GLEN REID, Secretary, Logansport, Indiana

---



## Crossroads of the Nation

Crossroads of Harmony . . . .



**SPEBSQSA'S**  
Indianapolis  
Chapter

**I**nterest

**N**ever dies

**D**own

**I**n, nearby, and

**A**round the

**N**ation's most

**A**ction-loving  
chapter.

Meetings each Monday Night  
YMCA

See you at our

### PARADE OF QUARTETS

Caleb Mills Hall  
SHORTRIDGE HIGH SCHOOL  
Indianapolis, Indiana

— OCTOBER 7, 1950 —



### THE VARSITY FOUR Lafayette Chapter

Organized while all four members of the quartet were attending Purdue, the Varsity Four represented Ind.-Ky. at the Oklahoma City Contest in 1948, then again at Buffalo in 1949 where they attained the 5th Place Medals. Clockwise from the top—Bob King, baritone; Ed Easley, lead; Bill, ("The Brow"), Wainwright, bass; "Doc" Ruggles, tenor.

## HARMONY UNLIMITED IN INDIANA-KENTUCKY

*Continued*

LOUISVILLE—First chapter in Kentucky. (See page 34).

MUNCIE—Sponsored by Evansville with 73 charter members, Host to 1947 District Contest.

TELL CITY—Again Evansville brought one into the fold, this time with only 47 members. Slipping?

1947

CORYDON—Louisville sneaked over the state line to snag this one.

*(Continued on page 42)*

# MISHAWAKA, IND.

## ... WORLDS LARGEST CHAPTER ...



# 326



## M E M B E R S

## TWO PARADES OF QUARTETS

SEPTEMBER 9, 1950 AT 2:30 P.M. — 8:15 P.M.

GRADY YEAGER, President



W. M. (Doc) VOORHIES, Secretary



---

# LOUISVILLE

---

## CHAPTER

### OF

# Unusual Productions



### — 1950 SHOW —

## “BARBERSHOPPING—THEN and NOW”

*Featuring*

THE FOUR CHIPS    ::    THE KENTUCKY TROUBADORS    ::    THE HI-LO'S  
THE CARDINALS    ::    THE VILLAGEAIRES    ::    THE ANTLERS  
                         :: THE CLEF DWELLERS and    ::

**The Louisville Chorus of 150 Voices**

**November 18th, 1950                    ::                    Memorial Auditorium**

For Information write RUDY FRITSCH, 560 Garden Drive, Louisville 6, Kentucky

---

## *"Harmony Unlimited" in Indiana-Kentucky District*



# SOUTH BEND CHAPTER

S. P. E. B. S. Q. S. A., Inc.

## Indiana-Kentucky Association Chapter No. 2

*"The Community Chapter"*

DONATED THIS YEAR TO THE COMMUNITY IRON LUNG, COST, \$2300.00

*Helped raise funds for:*

CHURCHES • RED CROSS • POLIO • COMMUNITY CHEST • OTHERS

*Entertained at:*

VET HOSPITALS • CHILDREN'S HOME • HOSPITALS, ETC.

### • Activities for Inter-Chapter Relations •

#### *Annual Picnic August 4, 1950*

ENTERTAINMENT . . . FOOD . . . REFRESHMENTS . . . DOOR PRIZES

**PLACE:** IZAAK WALTON LEAGUE — • — **TIME:** SIX P.M. TO MID-NIGHT  
TO ALL OUT OF TOWN SOCIETY MEMBERS FREE

### » LADIES NIGHT «

**DATE:** SEPTEMBER 8, 1950 . . . **PLACE:** AMERICAN LEGION POST 284  
**Need We Say More?** It is for the LADIES. We will have everything.

### • Public Relation Activities •

|                     |    |               |
|---------------------|----|---------------|
| CONCERT OF QUARTETS | :: | FIVE QUARTETS |
| DATES: JULY 22      |    | CHORUS        |
| AUGUST 19           |    | M. C.         |
| SEPTEMBER 23        |    |               |

ALL TO BE HELD AT POTAWATOMIE PARK, ON BAND STAND

### Regular Meeting Nights . . . First Friday of Every Month.

Come and visit with us, we will be glad to have you. Meeting place Oliver Hotel

SOUTH BEND CHAPTER S.P.E.B.S.Q.S.A., Inc.



## Greetings:-

from  
**FT. WAYNE CHAPTER**

—Indiana's 2nd Largest City—

★ ★ ★

We're looking for YOU  
at our meeting.

Every 2nd Tuesday  
in the month.

STOLTZENAW HALL

Watch for date of our

## OCTOBER PARADE



AL. ZICKGRAF, President  
2526 LeRoy Drive

"HERB" KRULL, Secretary  
4214 Tacoma Avenue

## HARMONY UNLIMITED IN INDIANA-KENTUCKY

*Continued*

MICHIGAN CITY—Copped the 1949 Indiana-K'y Chorus Contest, under direction of Rudy Hart.

LAFAYETTE—Purdue is located here. Varsity Four got their start. Home of song writer "Skeet" Boldt.

LAWRENCEBURG—(Dearborn County)—The Buckeye State crashed the Indiana line to charter this one with 51 members. Cincinnati doing the brave deed.



### JOINT CHORUSES

Lexington and Frankfort, Kentucky, twenty miles apart, have joint choruses under the direction of William "Pete" Lea.

JASPER—No. 28 in the District, brought into the fold July 23 by Tell City.

KENDALLVILLE—No. 29 in the District. Co-sponsored by Ft. Wayne and Elkhart.

*Indiana-Kentucky District was the first to adopt the system of holding District Elimination Contests in various cities, prior to the District Contest.*

*(Continued on page 43)*

## TERRE HAUTE CHAPTER

IS PROUD OF ITS CHORUS

1948—1st Place Ind.-Ky. District Chorus Contest

1949—2nd Place Ind.-Ky. District Chorus Contest

1950—1st Place Ind.-Ky. District Chorus Contest

AND ITS QUARTETS

### FOUR SHADES OF HARMONY

1947 District Champions  
1948 Fifth Place International Medalists

### MINOR CHORDS

1948 District Champions  
1950 International Finalists

### THE STATESMEN

1949 Regional Preliminary Winners  
1949 Second Place Winners in District

### THE HIGHLANDERS

1950 Just Born, But They're Comers

★ ★ ★

Meetings Second and Fourth Mondays - - 8:00 P.M.

ELKS CLUB — We like visitors

## Goshen Chapter GOSHEN, INDIANA

*Presents its*

### THIRD ANNUAL PARADE OF QUARTETS

Saturday, November 18, 1950  
HIGH SCHOOL AUDITORIUM

*Featuring*

THE MISFITS

International Champions

THE

CHAMBERLIN BROTHERS  
Indiana-Kentucky District Champions

THE TUNE VENDORS

*And our own Chapter Chorus*

WAWASEE MARINERS

CROONADERS

*Afterglow*

PENN A. A. HALL

Penn Athletic Association

For tickets and reservations write

ARTHUR TINGWALD  
208 N. Third St., Goshen, Indiana

## HARMONY UNLIMITED IN INDIANA-KENTUCKY

*Continued*

1948

EDWARDSPOORT—(White River Valley)—Just got under the wire on December 29, 1947—Evansville sponsored.

VINCENNES—Evansville again as sponsor. (When do these guys stay home?)

GOSHEN—Chartered January 12, 1948. Co-sponsored by Elkhart and Ft. Wayne. (Quite a team, those two.)

COLUMBUS—This year host chapter for the District's Annual Picnic. Chapter of Marion Fast, current District Treasurer.

CONNERSVILLE—Again an Ohio Chapter crossed the line to do the fathering job. This time, Hamilton, Ohio.

FRANKFORT, K'Y—No. 2 in the State of Kaintucky, sponsored by Louisville, of course.

MARION  
HELPS  
CHEST

With an assist from Wabash and Kokomo, Marion, Ind. raised \$325 for the Community Chest by staging a show to which all Chest workers were admitted free.



FRANKLIN—Indianapolis sponsored this one with 43 charter members.

FRANKFORT, Ind.—(How do they keep all these "Franks" straight?)

BROADRIPPLE—(Indianapolis)—Making two chapters in the Indiana metropolis. Host chapter for the 1949 and 1950 District Chorus Contests.

*(Continued on page 44)*

We'll be seeing you . . . IN

-- KOKOMO, INDIANA --

CITY OF FIRSTS

for the

INDIANA-KENTUCKY  
DISTRICT CHAMPIONSHIP  
QUARTET CONTEST

AND

*Parade of Past District Champions*

SATURDAY, OCTOBER 28th, 1950 — 8:00 P.M.

SPEBSQSA, HEADQUARTERS  
HOTEL FRANCIS

## TICKETS

LELAND JOHNSON  
111 So. Union St. Kokomo, Ind.

## RESERVATIONS

MR. THOMAS CALLEN  
Hotel Francis Kokomo, Ind.

— ALL SEATS RESERVED —

Admission \$1.20 - \$1.80 Tax Included

CONNERSVILLE  
INDIANAHOME OF  
BACKYARD  
BARBERSHOP

55 MEMBERS

35 Voice Chorus

"THE  
BARBERS OF C'VILLE"

"THE TUNECATS"  
1949 District Fifth Place Four

"WOODSHEDDERS"

"MERRYAIRES"

"HAPPY HOOSIERS"

"CLOSE CHORDS"

Meetings every  
MONDAY NIGHT  
8 P.M.

40 et 8 HALL  
Sixth & Central

Hoosier  
Hospitality  
Guaranteed  
To

LOUD

OR

PRETTY

Singing  
Visitors

## HARMONY UNLIMITED IN INDIANA-KENTUCKY

*Continued*

RICHMOND—For the third time, an Ohio Chapter, Dayton, did the sponsoring.

*Indiana-K'y was the first District to hold an All-District Picnic.*

- 1949 HUNTINGTON—No. 41 in the District, sponsored by Wabash.  
 MARION—First to break the ice, literally, in 1949—came in in January when there was lots of ice to break.  
 SULLIVAN—Not related to John L. or the heel. The "O" was dropped somewhere along the line.  
 LAGRANGE—Kendallville and Three Rivers, Michigan, joined up to bring LaGrange into the fold. There's a LaGrange in Illinois also. Where isn't there a LaGrange?  
 PADUCAH, K'Y—To quote their own words, "—charter members totaled 35 men, for the most part as unlikely a bunch of harmonizers as ever banded together". Now, with the rough edges knocked off, and a successful Parade back of them, the "Chief Padukes" are on the way.  
 LEXINGTON, K'Y—Sponsored by Frankfort, K'y. 4th chapter in Kentucky. (Temporary Charter.)  
 WASHINGTON—64 members for this one, sponsored by Terre Haute. (Temporary Charter.)  
 VERSAILLES, K'Y—Again Frankfort, K'y came through with a successful delivery. (Temporary Charter.)  
 SEYMOUR—Last of the Forty Niners, sponsored by Columbus with 73 members. (Temporary Charter.)  
 1950 LAPORTE—First in 1950 and the 50th Chapter chartered in the Indiana-Kentucky District. (Temporary Charter.)  
 SHELBYVILLE—Franklin sponsored. Operating under temporary charter.  
 GREENSBURG—Connersville sponsored. Operating under temporary charter.



DRAWN BY HAL REINHARDT, GROSSEPOINTE, MICH. CHAPTER

**Yeah Man!**

## It's the SPEBSQSA LAPEL BUTTON

Secretary Joe has 'em, or, if he daesn't, all you have to da is dig up \$1.50 and he'll get one for you from headquarters in Detroit.

Enameled in gold,  
red and blue

**\$1.50**

Special  
10K gold for past  
District or  
chapter president  
or secretary.  
**\$6.00**

Make check payable to and mail to

**SPEBSQSA, 20619 Fenkell Ave., Detroit 23, Michigan**

SEPTEMBER, 1950

## WHOOSIER WHO'S WHO



Gil Carpenter  
Gary  
District Pres. '44-45



"Little" Joe Juday  
Fl. Wayne  
District Sec'y '47-48-49



"BIG" Joe Westendorff  
Fl. Wayne  
District Pres. '46-47



Frank Vogt  
Elkhart  
District Sec'y '44-45

❧ KEEP AMERICA SINGING ❧

## EVANSVILLE CHAPTER

INDIANA - KENTUCKY DISTRICT CHAPTER No. 5

### HER OFFICERS



FLORENZ GEHLHAUSEN  
Secretary-Treasurer



BRUCE HITCH  
President



JAMES HYLAND  
Vice-President

### HER CHORUS AND QUARTETS



» » WELCOME « «

ALL VISITING BARBERSHOPPERS TO HER MEETINGS ON THE 1st and 3rd  
MONDAYS OF EACH MONTH AT EVANSVILLE ELKS CLUB

THANK ALL BARBERSHOPPERS FOR HAVING SELECTED  
THEIR INTERNATIONAL PRESIDENT FROM EVANSVILLE

We are proud too  
to be the Home of—  
THE  
FOUR  
CHIPS





CHAMBERLIN BROS.  
Mishawaka, Ind.

TEMPLEAIRES  
Muncie, Ind.

REGAL-AIRES  
Evansville, Ind.

TONE POETS  
South Bend, Ind.

THE REBELS  
Frankfort, Ky.

KENTUCKY TROUBADOURS  
Louisville, Ky.

SANDPIPERS  
Gary, Ind.



HARMONY HOOSIERS  
Elkhart, Ind.

THE TUNICS  
Lafayette, Ind.

SOFTONES  
Mishawaka, Ind.



# INDIANA-KENTUCKY

## Harmony Unlimited

SOME OF OUR SINGING FOURS

HARMONAIRES  
Gary, Ind.



DIXIELINERS  
Evansville, Ind.

SONG FELLOWS  
Evansville, Ind.

SENTIMENTAL FOUR  
Ft. Wayne, Ind.

TUNE CATS  
Connorsville, Ind.

CARPENTER BROS.  
Gary, Ind.

RIPCORDS  
Broadripple - Indianapolis

MINOR CHORDS  
Terre Haute, Ind.



ELKS QUARTET  
Evansville, Ind.

REDDY KILOWATS  
Ft. Wayne, Ind.

# ELKHART

— I N D I A N A —

## THE PIONEER CHAPTER

*Sponsors of*

|            |   |              |
|------------|---|--------------|
| SOUTH BEND | • | KENDALLVILLE |
| MISHAWAKA  | • | WARSAW       |
| GOSHEN     | • | FORT WAYNE   |
| LOGANSPORT |   |              |

*Announces*

## CHARITY PARADE & DANCE

FRIDAY, OCTOBER 6th, 1950

*at*

Spanish Terrace on Beautiful Christiana Lake

★ HOME OF DOCTORS OF HARMONY

1947 International Champions

★ OVER 100 MEMBERS

★ TWO INTERNATIONAL BOARD MEMBERS

★ TWO INDIANA-KENTUCKY DISTRICT PRESIDENTS

★ ONE INDIANA-KENTUCKY DISTRICT SECRETARY

*Summer Meeting at Spanish Terrace*

★ *Winter Meeting at Municipal Band Headquarters*

RUDY KAPORC, President

OTTO HORN, Secretary

# OCTOGENARIAN QUARTET



Eugene, Oregon Chapter now lays claim to having the oldest quartet—L. to R.—Capt. LeRoy Woods, 86; Rev. H. W. Hall, 82; Rev. Francis L. Conk, 84; Frank Terpin, 82.

## U. S. TREASURY CITATIONS FOR SEVEN "D. C. KEYS"

U. S. Treasury citations for their work in the Savings Bonds program were presented on July 20 to seven members of District of Columbia Chapter who sang with the D. C. Keys quartet in various 1950 public and radio appearances.

Presentation of the citations was made by Thomas L. Husselton, director of national organization of the Savings Bonds Division, on the radio program, "U. S. A. Unlimited", over Station WOL, to the following: Millard Beall, top tenor; Vincent Gingerich, Charles Vaile, Charles Rhodes and James Ewin, leads; Jesse Nussear, baritone, and Ed Place, bass.

The Keys, with Rhodes at lead, responded by singing Frank Thorne's "Keep America Saving" and five other selections. It was the 161st appearance for the Keys since their organization last September.

# ONTARIO DISTRICT CONTEST



MASSEY MUSIC HALL  
TORONTO  
OCTOBER 28TH



W. A. (TED) BOYD  
GENERAL CHAIRMAN

1480 YONGE STREET

TORONTO, 12

# ANNUAL PARADE OF QUARTETS IN DETROIT

*where the Parade of Quartets Was Born*

## MASONIC TEMPLE

Saturday, November 4th, 1950

Sponsored by DETROIT, MICHIGAN CHAPTER No. 1

Featuring . . . CLEF DWELLERS

|                  |   |                 |   |            |
|------------------|---|-----------------|---|------------|
| NOTE BLENDERS    | . | HI-CHORDS       | . | 4-KERNELS  |
| CHAMBERLIN BROS. | . | FOUR-MALDEHYDES | . | 4-SHORTIES |

Metropolitan Detroit Chorus . . . TOM NEEDHAM, Director

TICKETS \$1.20, \$1.80, \$2.10 and \$2.40

Including Federal Tax

On Sale September 1st at GRINNELL MUSIC HOUSE

Ticket Office: 1515 Woodward Avenue :: Detroit, Michigan  
Advance Sale Tickets . . . "Monty" Marsden, 1663 Penobscot Building . . . Detroit, Michigan  
FOR HOTEL RESERVATIONS . . . HOWARD TUBBS, 16534 Greenview Avenue . . . KE. 1-0786

## HARMONY HALLS AS THEY TOURED EUROPEAN ARMY POSTS



Frankfurt . . . Bremen . . . Bremerhaven . . . Marburg . . . Giessen . . . Wetzlar . . . Heidelberg . . . Stuttgart . . . Augsburg . . . Garmish . . . Bad Tolz . . . Berchtesgaden . . . Salzburg . . . Vienna . . . Munich . . . Nurnberg . . . Bamberg . . . Vießbeck . . . Würzburg . . .

Baedecker? No, just the Harmony Halls' itinerary on their month's flying trip to Army posts in Europe. The Society's 1944 International Champions left Westover Army Air Base, Chicopee Falls, Mass., June 16th and arrived back in Grand Rapids 15 July, as the Army would put it. In between, they broke all records for appearances—sang 50 scheduled performances and at least 200 unscheduled in 23 days, besides informal street, hotel lobby and market place woodshedding.

The Halls were guests of the Army Recreation Service which conducts regular tours of entertainers around the circuit of Army posts of the European Command. Judging by the enthusiastic comments of the Halls, newspaper stories from Europe, and reports of the officers in charge, the tour was a terrific success. Everywhere, the greatest difficulty was in getting away. Usually supposed to sing a program of six or seven songs, it was a common occurrence for the quartet to be kept going for an hour. Baritone Ray Hall, writing to Int'l Sec'y Adams, described the routine as follows, "—Ordinarily, the Service Club Director introduced Captain V. T. Hall, (no relative but our marvelous host and companion throughout the entire trip). The Captain would then bring us on and we'd sing The

Old Songs. I then named the boys and their parts and we sang three numbers. Between songs I'd manage to get in a few words about SPEBSQSA. Then we'd have the crowd sing a song or two and ask for a volunteer quartet to come up and sing with us. After one or two tries, we'd get them to tackle a song alone. This seemed to work out fine; served as a baptism of fire, as it were, and I really believe we were instrumental in getting quite a number of quartets started—".

Showing how the members of the quartet feel, Ray wrote. "The Army treated us like kings. Accommodations everywhere were tops, but far more important was the whole-hearted welcome we received everywhere from all ranks. We would like very much to be considered in the future if the Army wants us again".

## Army Thanks

Col. W. Austin Bishop, Chief of the Army Recreational Service Branch, also wrote Sec'y Adams at the conclusion of the Harmony Halls' trip to Europe in part as follows, "—While it is obviously too early to determine the ultimate results of the project, reports from military authorities in Europe indicate that the Harmony Halls were enthusiastically received by the troops and made a very fine impression upon the command in terms of professional competence, enthusiasm, and attention to duty. Their work reflected highest credit on the fine organization they represented. We are confident that the benefits which will accrue to our occupational forces from participation in quartet and chorus singing will convincingly justify this tour and encourage requests for other Society quartets to make similar tours."

Top—Singing to patients at Nurnberg's 15th Evacuation Hospital.

Singing for Col. Porter P. Wiggins, deputy chief EUCOM Special Services. L. to R.—Bob Hazenberg, lead; Ed Gaikema, tenor; Col. Wiggins, Ray Hall, bass; Gordon Hall, bass.

Panel at left, reading down—Loading in field bus at Westover Field.

Singing in the market place at Wetzlar.

Frankfurt—three of the quartet, two German drivers, Capt. V. T. Hall, escort.

Unloading cars at Augsburg, Germany.

Being checked by Austrian guards at the border, en route to Vienna.

## DEFLATION ?

HAS YOUR CHAPTER REFERENCE MANUAL A TUMMY ACHE? A simple operation will reduce the swelling. REMOVE ALL LOCAL MATERIAL UNDER THE TAB "OUR CHAPTER", and file it somewhere else — Your sick baby will then immediately improve.



## ACTIVITY PLUS!

Probably one of the brightest stars in the SPEBSQSA firmament anywhere is the village of Hudson, Mich., a community of 3,500 souls and a barbershop chapter of 30 paid members.

This energetic group, to list its achievements in recent months has, 1—organized five quartets; 2—organized a chapter chorus of 20 voices; 3—sponsored a new chapter at Adrian; 4—staged a barbershop picnic and jamboree entertaining various other chapters; 5—dispatched various of its quartets to other singing functions and entertainment such as the Michigan School for the Blind.

## GALA INTER-CHAPTER PARTY AT EASTON, PA.

Inter-Chapter relations with the Easton Chapter, closest Society Chapter to Allentown-Bethlehem, were permanently cemented on June 22, when a gala inter-chapter party was held at Forks Valley Tavern in Easton. Some 85 Barbershoppers from the two chapters were present including both chapter choruses and six Allentown-Bethlehem quartets and three Easton quartets. Massed chorus singing was led by Gerald Batt, Easton Director, and Robert Simmons, Allentown-Bethlehem Director. Batt, spokesman of the Chord-blenders Quartet, 1950 International Semi-Finalists, told of his quartet's experiences at Omaha, and answered many questions regarding that international affair.

## MANSFIELD, OHIO'S MINSTREL



Mansfield is blessed with members who actually sang and hoofed with touring Minstrel Shows years ago. In the last two years, Mansfield has staged a dozen benefit shows for churches, schools, and charitable organizations.

## CHARLEVOIX JAM SESSION PROMISES FUN

All indications are at this time that the eighth annual Barbershop Jamboree, the nationally known Labor day week-end festival of harmony in "Charlevoix the Beautiful", this year is going to be one of the highlights of the year. Jerry Scudder, secretary of the Charlevoix chapter, is authority for this statement.

Taking a tip from Int'l Pres. Jerry Beeler, who was a 1949 guest at this fete, the local chapter has made arrangements to take over one of the big resort hotels in Charlevoix, The Beach, for the entire affair. Said Prexy Beeler last year, "If you could manage to hold all your activities under one roof, you would really have

something". Quips Secretary Scudder, "therefore now we have something".

Jack Dollenmaier who guided the 1949 Jamboree to a successful consummation, is again in charge of the whole program and arrangements. He is lining up talent now and hopes to have the Harmony Halls, recently returned from Germany, as one of his top attractions.

## GOOD PUBLIC RELATIONS

Steubenville (Ohio) was alert when an opportunity presented itself to publicize the Society. When the local Y. M. C. A. held a "Hobby Display" the chapter furnished a booth and displayed literature, copies of "Keep America Singing", song sheets and an album of quartet pictures.

## • THE DALLAS CHAPTER •

WILL BE HOST FOR

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SAN GABRIEL CHAPTER



No. 26

By Chas. M. Merrill, Past Int'l Pres.

The question, this issue, is simply this: Of what?

1. The blinding tears are falling as I think of what?
2. It was bought on the morn of what?
3. Here's to the maiden of what?
4. You're my ever-loving queen of what?
5. She is the sunshine of what?
6. The girl of my dreams is the sweetest girl of what?
7. From the fields there comes the breath of what?
8. Picture tonight a field of what?
9. Sweet and low, wind of what?
10. Mine eyes have seen the glory of what?

For answers, see page 57

## WHAT DO YOU THINK ARE THE MOST POPULAR SONGS FOR HARMONIZERS ? ? ?

Three prominent members of SPEBSQSA recently got into an argument as to what songs a group of adult males, ages 30 to 60, attempting a bit of harmony in the kitchen, anywhere in the U. S. or Canada, would be most likely to sing. Each of the three men prepared a list of 35 songs. Some songs were on all three lists; some on two; some on only one. Here are the lists. Read 'em, think a bit, and start throwing brickbats. (Bear in mind this hypothetical group of men are not members of SPEBSQSA and, therefore, never heard of "Coney Island Baby" and "After Dark").

### Songs on All Three Lists

Take Me Out to the Ball Game, In the Evening by the Moonlight, When You Wore a Tulip, The Band Played On, Show Me the Way to Get (Go) Home, Let Me Call You Sweetheart, Down by the Old Mill Stream, You Tell Me Your Dream (I Had a Dream Dear), Shine on Harvest Moon, Moonlight Bay.

### Songs on Two of the Three Lists

Dinah, Carry Me Back to Old Virginia, Sweet Adeline, Let the Rest of the World Go By, Dear Old Girl, My Wild Irish Rose, Love's Old Sweet Song, On a Chinese Honeymoon, Honey, Down in Jungle Town, Love Me and the World Is Mine, Home on the Range, Kentucky Babe, I've Been Working on the Railroad, By the Watermelon Vine, I Want a Girl, Wait 'til the Sun Shines Nellie, When You Were Sweet Sixteen, My Gal Sal (Frivolous Sal).

### Songs on No. 1 List Only

Are You from Dixie, Down in the Old Cherry Orchard, I'll Take You Home Again Kathleen, I Love You Truly, In a Little Red Barn Down Indiana Way, In the Good Old Summertime, Meet Me Tonight in Dreamland, Moonlight and Roses, My Bonnie Lies Over the

Ocean, On the Banks of the Wabash, School Days, In the Blue Ridge Mountains of Virginia.

### Songs on No. 2 List Only

Quaker Town, Ragtime Cowboy Joe, Sidewalks of New York, Now Is the Hour, Daisy Bell, Four Leaf Clover, Curse of an Aching Heart, Evaline, Comin' Round the Mountain, Keep the Home Fires Burning, Way Down Yonder in the Cornfield, Missouri Waltz, Bring the Wagon Home, I Ain't Got Nobody, There's a Long Long Trail.

### Songs on No. 3 List Only

By the Light of the Silvery Moon, Carolina in the Morning, Down Among the Sugar Cane, If I Had My Way, Just a Dream of You Dear, Mandy Lee, Seeing Nellie Home, Sweet Genevieve, Sweetheart of Sigma Chi, When You and I Were Young Maggie, While Strolling thru the Park, Old Black Joe, Put on Your Old Gray Bonnet, After the Ball, Old Folks at Home.

Naturally, no one agrees with the others' selections. No. 1 and No. 3 have offered to give the entire state of Missouri to No. 2 if he can produce just one other man who knows the words of Missouri Waltz. No. 2 and No. 3 state categorically that no group of male harmonizers, however inept, would be caught dead attempting to harmonize School Days. No. 1 and No. 2 believe No. 3 has been too much influenced by his ten plus years as a member of SPEBSQSA—that too many of his selections are known only to members of SPEB. And so on, far into the night. It isn't possible to get an impartial arbitrator. Any one competent to judge at all would have firmly fixed ideas of his own. If you have definite ideas as to who is right, maybe they are all wrong, send your vote, or your list, to SPEBSQSA, 20619 Fenkell Avenue, Detroit 23, Michigan.

## APOLOGIES TO AL DOMMERMUTH

The June Harmonizer, page 39, pictured six Illinois District Champs. Three of these have had personnel changes since being Champs, but we showed the original personnel in two cases (Mid-States and Big Towners), completely overlooking the Chicagoans, 1948-49 Champs. We, the 1949-50 Illinois District Officers, apologize to Albin Dommermuth, lead singer of that great foursome when they held the District Championship.

## CO-OP CHORUS

A successful plan based on the premise of helping others is working out smoothly for the Lansing SPEBSQSA chapter in the form of the "Quintown Serenaders".

Gathering together a chorus of some 40 voices from nearby small chapters, Portland, Ortonville, Holly, Fenton and Owosso, plus the Lansing group, the boys meet weekly under the baton of Art (Duffy) Farrand of Flint to learn the good old melodies barbershop style.

## CITY HONORS FOUR CHORDERS

At a congratulatory dinner held at Hook's Roadside Restaurant in London on Friday evening, June 16, the Four Chorders, Fourth Place Finalists at Omaha, received noteworthy civic honors. Mayor Wenige, himself an ardent Barbershopper, presented the boys with Honorary Citizenship Certificates, gold embossed, while he remarked, "not only the London Chapter of S.P.E.B.S.Q.S.A., but every Canadian Chapter, and every Canadian citizen can feel proud of the Four Chorders, our Goodwill Ambassadors of Song". Nearly one hundred and fifty Canadian Barbershoppers were on hand for the gala celebration, and the parents and sweethearts of the boys were guests of honor. It is believed that this presentation and civic recognition is the first of its kind in the history of barbershopping, and it is a certainty that the Four Chorders will cherish their Honorary Citizenship as long as memory lasts.

## HARMONY FEATURES NURSERYMEN'S CONVENTION

Barbershop harmonizing was a major feature of the diamond jubilee convention of the American Association of Nurserymen staged during the third week of July at Hotel Statler, Washington, D. C.

The opening social event Sunday evening, July 16, featured the Capitoliens and D. C. Keys of the Washington Chapter in an extensive program of the old songs. At the banquet, attended by 1200, on Thursday evening, July 20, the Singing Capital Chorus made two appearances under Capt. H. H. Copeland and Dr. Robert Howe Harmon, respectively, while the D. C. Keys sang an original song written by Ed Place and arranged by James Ewin, entitled "Plant America".



Mt. Hood, in full view from Portland

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Send Quarter entries to

L. H. STONE, District Secretary, P. O. Box 598, Klamath Falls, Oregon

Ask him for entry blanks and get entries in not later than  
NOVEMBER 4th—Sooner if possible.

### IMPORTANT

Breakfast meeting of District Board of Directors at Multnomah Hotel, 10:00 A. M.  
Sunday, November 19th.



## WHO HAD FUN ?

Mert Barrett, St. Petersburg, Fla. Chapter, of course, Mert pulled the float, all togged out in Gay 90's costume. The occasion—St. Pete's annual Festival of States Children's Parade. The kids—all sons and daughters of SPEB'ers. Who won? Yep! First Prize.

## TUNING FORK VS. PITCH PIPE:

by Art Merrill, Int'l Treasurer

In Omaha I almost fell off my chair when George Franspill, lead for the Westernaires, held a tuning fork to his ear for the pitch for his quartet. I asked him afterward, and he said that he'd been brought up on tuning forks, and found them easy to use. He certainly wielded his with professional ease.

On the way home, while browsing in a music store in Chicago. I bought a standard "A 440" fork to experiment with, and can pass on the following comments to you:

### Advantages of a tuning fork:

1. You don't have to squint at the letters as you do with a pitch pipe. In the dark you don't have to light a match. The pitch is always there—always one note—the "A" above middle "C."

2. It's less expensive than a pitch pipe.

3. It takes less pocket space. I measured mine at a half cubic inch, compared to over two cubic inches for a pitch pipe.

4. It's more accurate. A tuning fork isn't appreciably affected by temperature or humidity.

5. It doesn't plug up with pocket fuzz.

### Disadvantages:

1. A tuning fork is persistent about giving you only a single pitch. If you want to sing in another key, you have to figure it out. (A good barbershopper should have no trouble here.)

2. It's quiet. You might have trouble in a noisy room.

3. Because it's quiet, only one man can hear it, and he has to sing the pitch to the rest of the quartet.

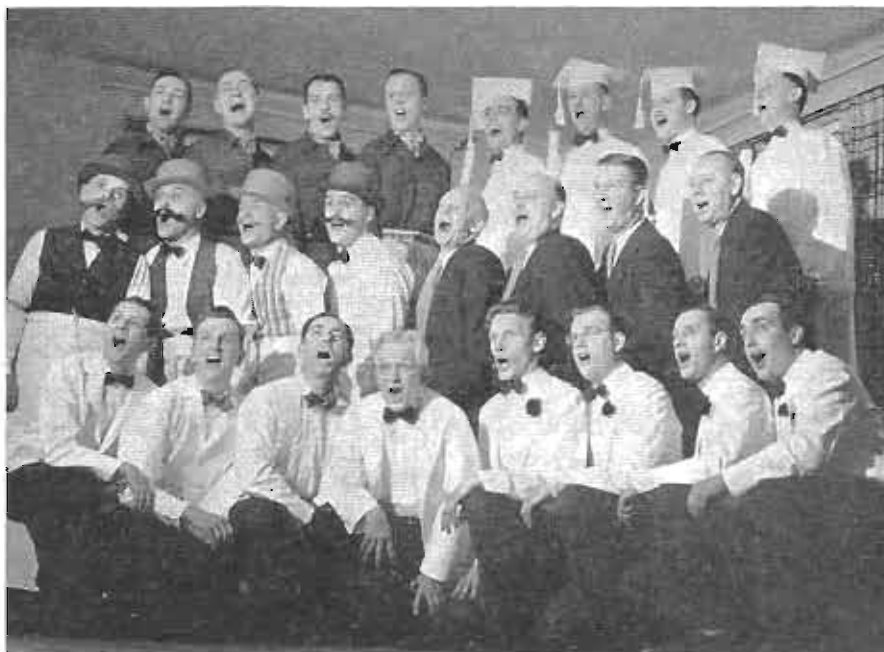
### How to use a tuning fork:

To make it sing, hold it with the middle part between your thumb and forefinger, and whack it on your other hand. Some prefer to pinch the two tines together, and pull the hand away sharply. Then hold it to your ear, and sing the pitch of the fork. If you want A flat, slide down a half step. If you want B flat, move up a half step. These two pitches cover most of our songs.

If you want another pitch, it's easy. I find that every man has his own system, so you can work out your own. I find the following works with me: For B, move up two half steps, or one full step. The major chord, Do-mi-sol will give you two more notes. "Mi" is D flat, and you drop down a half step to get C, or move up a half step to D. "Sol" will give you E, and you can drop a half step to E flat, or move up a half step to F. To get G flat, you can run the sixth chord: do-mi-sol-la. "La" is G flat. To get "G", run the barbershop seventh: do-mi-sol-seventh. The seventh is "G" . . . and that's all the notes there are.

George, maybe you started something!

## ALLENTOWN-BETHLEHEM, (PA.), QUARTETS



Top Row—Left to Right—The Keystone Four—Don Fehr, Baritone; Scott Finley, Tenor; Don Klinkoff, Lead, and LaRoy Ruth, Bass. The Tunetimers—Pete Skelly, Tenor; Ralph Mattern, Lead; O. B. Landis, Baritone; and Harry Snyder, Bass. Second Row—Left to Right—The Queen City Four—Edwin Lentz, Bass; Frank Lentz, Baritone; John Ziegler, Tenor; and Al Muhl, Lead. The Globetrotters—Jack Trotter, Baritone; Claude Missmer, Lead; Jim Frey, Tenor, and Joe Truse, Bass. First Row—Left to Right—The Franklin Clippers—Thomas Owens, Tenor; Jack Peltz, Lead; Victor Benner, Bass; and Bill Snyder, Baritone. The Allentones—Ray Siegfried, Bass; Al Bellesfield, Lead; Al Muth, Tenor; and Vic Grzenczyk, baritone.

♪ ♪ ♪

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EFER IFER

By W. Welsh Pierce

Dear Carroll:

Too bad you ain't old enough to be a Decrepit. You could of been at our breakfast in Omaha and had yourself a time. However, considerin the ungodly hour it was staged (8:00 in the yawning) maybe you wouldn't of been interested.

How was I able to make it? You know darned well how I did it! Me and Old Jack Baroney, or Broody, or something like that, simply stayed up all night and listened to him sing. That old Jack is a card and I love him and all his breed, but he sure does age a person. One convention with him makes anyone a Decrepit. So they let me in. As I told you, it was pretty early, but a goodly crowd was there; the lame, the halt, the limp, the languid—Decrepits all! To start off with we had hot grape-fruit. If you ain't never had any burnt squirt-juice you have missed the best eye-opener since Old Man Emerson came up with bromo.

But we didn't get up the day before just to eat. You can do that at a decent hour. We was there for the annual meeting of the "Decrepits", where nothing is sacred, not even your blood-pressure or your last bout with Herpes Zosta. The whole thing was a riot from start to finish, with Retiring Head Nurse Bob Irvine, doing a masterful job of pinch-hitting for our Most Antique Relic, Ed Smith, who got called away to something unimportant like Contest Judging. Had he stuck around we would of showed him a real contest to judge. Before we got down to serious singing, however, we had some guests who entertained us a heap. They were the original, genuine, number one Championship Quartet of the Society, the Bartlesville Barflies, and they sang so darned good, and looked so old besides, we immediately adopted them as our Official Quartet. Yep, official-like, with "I move" "I second" unanimous vote and everything so they are now the Third Assistant Temporary Alternate Guest Quartet of the "Decrepits".

Some more guests of a vice versa gender also dropped in on us, the Harmony Honeys from Kansas City. I understand Joe Stern has all their phone numbers. This quartet was much younger (and prettier) than the Barflies so we kept them around longer. We even made them judges of our own official quartet contest and they did a great job. I can tell you who would of won if it hadn't been for Old Hank Wright, his big mouth and his legal training.

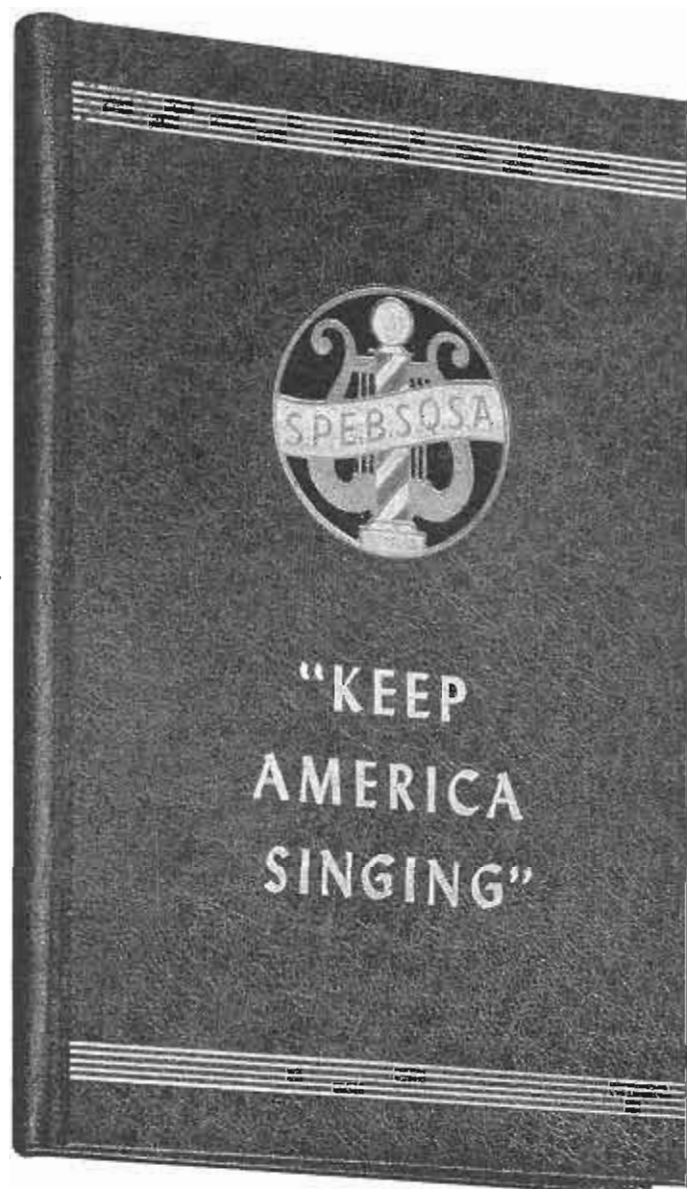
There was some more goings-on, like election of new officers, etc., but I'll have to ask Old Jack about that. He can stay awake better'n any man I ever knew.

Decrepit-ly yours,  
Efer Ifer.

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# Over the Editor's Shoulder

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

## LIKES WILSON

Nate Berthoff, Elyria, Ohio, editor of the Quarter Note, official publication of Johnny Appleseed District knows Good Humor when he sees it, and it doesn't have to be dressed in a white suit, pushing a white cart. Says Nate, "The article on the rules for judging SPEBSQSA Quartet Contest in the last issue of The Harmonizer was one of the most enjoyable things I've read recently in a world whose main aim seems to be tragedy. I have re-read it several times, coming up with new belly laughs each time, and I know it saved me some hypertension recently. Congratulations to 'Doctor' F. Stirling Wilson, and to the Harmonizer staff for giving us doses of him."

## "SPEAKS WELL OF" GRAND'MERE TOO

### Handsome Apology

by Ted Hanna, Sec.

All chapters may benefit by the Ethics Committee's recent advice to the Grand'Mere, Quebec chapter when it appealed to other chapters for funds for a rug to be presented to the International Society.

We wrote every chapter, asking them to contribute \$1.25 towards the cost of this rug. Overnight, the Ethics Committee was at our heels, and rightly so. What seemed to us a bona fide plan turned out a violation of canon 7 of the Ethics Code. Our enthusiasm was premature and untempered with the spirit of good old common sense.

The Ethics Committee cited the possibility that such a scheme, had it worked, would have been an incentive to all other chapters to plan similar projects, which would eventually place all chapters at the mercy of these ideas and then where would we all be? We had to admit the truth of that. All donations sent in to the Grand Mere chapter for this project have been returned to their senders, with a note attached, and our personal thanks goes to all these officers who thought, as we did, that the idea was good. Obviously, the Head Office should be consulted before contemplating any similar venture. While the more experienced chapters will probably have the necessary officers to deter them from these projects, we feel that new chapters, like ourselves, are the ones to benefit from our recent situation.

The idea, incidentally, is not to be associated with the Grand Mere chapter. It took root in the Secretary's mind, and, as such, responsibility is cheerfully assumed by this scribe.

Signed:

TED HANNA, Secretary

And that last paragraph, we claim is evidence of a BIG MAN willing to assume personal responsibility . . . Ed.

## ENJOYED SUSPENSE

Dick Ferguson of the Melody Mugs, Omaha, in writing for his quartet's scores in the Int'l Prelim at Topeka said, "You were probably right when you said we didn't sing so well, but were the prettiest quartet there—One thing I do know, we had a whale of a lot of fun. All my fingers nails are down to the second joint and I gnawed off one finger completely—".

## WANTS SPEBSQSA MOVIE

Jim Talbot, Secretary Norwood, Ill. Chapter, writes, "I think it would be a good idea if the Society has enough money, to make a film of the Society's history. It could be a 15 minute short or even longer, giving the history of the Society and having some of the winning quartets sing some of the old songs—".

(This subject has been considered a number of times and dropped because of the very high cost. Eds.)

## SWIPES ELIMINATED; STARS DID NOT FALL

Elimination of Chapter Swipes from the June Harmonizer resulted in just two "Letters to the Editor". One writer objected to dropping Swipes; the other thought the same material could be presented in other and better ways. (So ends a controversy of long standing. Requiescat! Eds.)

## SHOULD DISTRICT CHAMPIONS DEFEND THEIR TITLES?

Bernie Slebos, lead of the Washington, D. C. Potomac Clippers, thinks that District Champions should remain eligible for District competition and should be not only permitted to defend their titles but more or less honor bound to do so.

In a letter to the Harmonizer, Bernie points out that, "—District Champions are very much in competition and constitute the backbone of the Int'l Contests. Removing them from District Contests too frequently results in the District Championship becoming a rather hollow title—will insure the best possible show for the public, whose support is essential to our continued success . . .".

To the argument that eligibility of former champions will discourage new quartets from competing, Bernie answers that in Mid-Atlantic District the same quartets enter both the District and Int'l Preliminary Contests despite the presence of Past District Champions in the latter.

Bernie believes that Int'l Champions should continue to be retired from competition because of their unique position.



(This latter is an interesting question. Any change in the present set-up would require action by the Int'l Board. If you, as a member, have an opinion and want to express same, write to Edwin S. Smith, Chairman C&J Committee, 34660 Michigan Avenue, Wayne, Mich. Eds.)

## WILSON SUGGESTS ORIGINALITY IN QUARTET NAME AND DRESS

Mat Wilson, Holland, Michigan, is surprised at the sameness of costume worn by the quartets at Omaha. Mat recalls the Mountaineers of Enumclaw, Wash., in their appearance at Oklahoma City in 1948, dressed in colorful Swiss mountain climbing rigs, complete to ice pikes and rope. He points to the DofC Chapter's Potomac Clippers as a quartet with a clever name who dress up to it. Says Mat, in concluding his letter, "Have you seen a quartet from New England dressed as Pilgrim Fathers; or one from the South as cotton pickers, (Mat's memory apparently doesn't carry him back to the Peach Pickers from Atlanta in 1942 and '43. Ed); or one from Philadelphia dressed as Quakers? Why doesn't some quartet from a mining area dress as miners and call themselves the Miner Chords? Or from the Cornbelt dressed as farmers and call themselves the Vocal Yokels?"

(How about the Four-T-Niners from San Francisco—the Fore-Runners—the Four End Men, in black face? If you have any good ideas, send them in and they'll appear in the December Harmonizer. Eds.)





## DO YOU REMEMBER?

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

*Okay Chillun, Climb Up On Grandpappy's Knee* an listen to the story of an elusive, exclusive little lady called Yona From Arizona. Last issue we promised that this time we'd tell you all we know about the brazen little hussy, and frankly it ain't much.

*It Seems That Yona Has Been* pretty much in Ye Olde Ed's rapidly disappearing marcel ever since he took over this old song assignment and scarcely a month goes by but what he has at least two or three letters, "where can I get a copy of Yona . . . or maybe it's Iona . . . From Arizona?"

*For A Time We Thought We Had The Answer* in a number called My Mona From Arizona in Jerry Vogel's catalog until Leo Aiello of Utica who had purchased a copy at our suggestion said, "Uh, uh . . . 'tain't it." But Leo sent us the words to the chorus as he remembered them and we went to work. Copies were sent to our operatives all over the country . . . but no dice.

*It Was Good Old Reliable Art Sweeney* who finally came across with what we hope will be the story to end all stories about Yona, for Art it seems has been troubled with "Yonaitis" even longer than your Olde Ed and he finally decided to do something about it. It's his story so we'll pass it along to you exactly as he gave it to us . . . here 'tiz.

*"I Have Just Returned From the Library Of Congress in Washington* where I spent considerable time checking copyright information. One of the numbers I was looking for was 'Yona From Arizona' on which I drew a blank. This is a song which has cost me a lot of time and money. I've written about it over a period of years to all the publishers as well as ASCAP under the titles of both Yona and Iona but have never been able to find a thing.

*However Here Is What I Did Find.* Wilmington got it from Baltimore in this manner. George Kirchner, a member of our chapter until his death two years ago, sang tenor in 1914 in a quartet which travelled with Susie Fischer in an act called the Cathedral Choir. The act broke up and the quartet then worked as the Monumental Four in burlesque. Kirchner was tenor, Scotty Freidel lead, Joe West bari, and Happy Fryor bass.

*When They Came Back To Baltimore* in 1916 they introduced three songs which to us were new. You Remind

Me So Much Of My Mother, Goodbye My Coney Island Baby, and Yona From Arizona. Here are the words just as George taught them to Wilmington: Every night by the light of the campfire bright, dream of one who will dream of you. (Chorus) Oh, Yona from Arizona, you're the sweetest girl I know, I'll give you my affection, if you'll promise to be my beau. Perfection is your protection, right from your shining eyes. Yona, Yona, Yona from out in Arizona, you're the only little girl I idolize."

*There You Have It—the truth, the whole truth, and nothing but.* The publishers don't know who wrote it. ASCAP doesn't know who wrote it, and the Library of Congress has no record that it was ever published or copyrighted. Tell you what though. Art's promised to have an arrangement made and your Olde Ed is going to see if he can't get someone to publish it. Yona sounds too good to be "lost and gone forever" and there's altogether too much interest to let her go by the boards.

*We Still Can't Tell You Who Wrote It* but, with the help of Art Sweeney, we'll do our darndest to see that copies are made available to Yona's host of friends and admirers, so help us. There you have it kiddies, now gwan to bed.

*It's Gratifying To Know That More Published* barbershop arrangements are becoming available to meet the ever increasing demands for four part harmony numbers by our society quartets. The latest to come to our attention are six dandies that our own Sig Spaeth has turned out for the Alfred Music Company and they are now available at your local music store. Five of the songs, *Here Comes My Daddy Now*, *Waiting For the Robert E. Lee*, *Hitchy Koo*, *Mammy Jinny's Jubilee*, and *Trail To Sunset Valley* are by Gilbert and Muir, a team that turned out a host of good harmony hits and the sixth, *Ragtime Cowboy Joe* is another natural. At two bits per copy this should be good news for those foursomes desirous of adding some pep to their rep. (Int'l office carries a stock of 'em, also.)

*How Are We Gonna Guess 'Em?* In the last issue we told about locating a song for Deac Martin called *Automobiling With Mollie* with little or nothing to help except that he remembered a number "out for an auto ride with Mollie". That should have closed the incident but it seems when you start fussing around with old songs the end is often only the beginning. Now comes a letter from Billy Curran of Holyoke with words to the chorus of a song from the comic opera "The Hain Tree" and when we read the

first two lines: "You just au-to see me and Mollie, ride out in our au-to-mo-bile" . . . we had a strong suspicion that this really was the number Deac wanted . . . and sure enough, it was. The title . . . *On An Automobile Honeymoon*. Credit us then with one hit, and one error, but with so many songs so much alike . . . after twenty-five or fifty years . . . how are we gonna guess 'em?

*To Make Matters Even More Complicated* both of these numbers were written in 1935. S'pose there could be any . . . but shucks no . . . songwriters then as now wouldn't do anything like that.

*Will Rossiter Is The Latest Publisher* to join the increasing ranks of those who are publishing barbershop arrangements. When the Moon Plays *Peek-a-boo*, *Gee!* But There's *Class To A Girl Like You*, and the old favorite *I'd Love To Live In Loveland* arranged in barbershop quartet style are now available and we understand that other old gems from the Rossiter catalog are scheduled for similar treatment in the future. Incidentally they tell us that this is exactly the same arrangement of *I'd Love To Live In Loveland* that the Chordettes recently recorded for Columbia. But don't think when you sing it that you'll sound like the Chordettes . . . there just ain't nothing that sounds like the Chordettes 'ceptin' of course . . . the Chordettes.

*Can It Be That Our Best* old song rememberers are going soft on us? We expected at least half a dozen letters about Little Mary Brown as a result of our cry for help in the last *Harmonizer* but so far . . . not a nibble. Can it be that Art Sweeney is the only one in the country who remembers this number. Art insists that this one is perfect for barbershop and says if he doesn't locate the number he's going to write an arrangement as he remembers it . . . and get Mary back in circulation. Are we going to let him down?

*On The Theory That Maybe One Song* isn't enough to stimulate your remembering we're going to add a few more for you to kick around so that it will really be worth your while to dust off the cobwebs and start some serious thinking.

*The Chamberlin Brothers Would Like* to locate a song that they think may be titled *Rollin' Home* or possibly *Calling Me Home*. Here are the words as Pa Leonard recalls them: "Rollin' home to the harbor which shines forth no more, Have no fear as I steer to the light from the last distant shore. (Then some that he can't supply

(Continued on page 57)



## Do You Remember?

(Continued from preceding page)

and . . . ) Let me hear once more the song of the seven seas, I used to roam. Let me hear once more the bell of the evening breeze, Calling me home, calling me home."

(Ye not so very olde Ed. says O'Brien and the Chamberlin Bros. should get a record of "Rollin' Home" made by the 1943 Society Champs, the Four Harmonizers of Chicago.)

And Judge Jim Bottorff of Jeffersonville is trying to find Chloe. Hold everything!! Don't write and tell us about Chloe from the swamplands in I Got To Go Where You Are . . . the Judge's Chloe is a different gal entirely . . . we gather from the words that they even called her Clo . . . not Clo-ee. Anyway here's the chorus: Darling Chloe, darling Chloe, Your sweet face again I'll see I know. When the sunny summer breeze, fans the tall palmetto trees, then I'm going back to see, my darling Chloe.

From Our Cry For Help on several oldies in this issue (and we have oodles more in the files when we can get to them) you may suspect that the YNEWDEU Dept. ain't been doin' so hot lately. Right you are brother, we just ain't. But we did manage to make a few of the boys happy.

If Cy Perkins Doesn't Let Us Down we told Harold Winget of San Jose where he could find In A Little Red Barn On A Farm Down In Indiana. Now all they have to do is to learn to sing it like the Misfits. We found That Old Sweetheart Of Mine and Just Give Me A June Night the Moonlight and You for Bill Fitz Gerald of

Springfield, Mass., and the Tattooed Lady and the Blues My Naughty Sweetie Gave To Me for Len Field of Jackson.

We Found Nora Malone for Jim Laverty of Lauderdale, Cal., also Does the Spearmint Lose Its Flavor and When the Pussywillow Whispers To the Catnip. For Dr. J. G. Vance of Birmingham we located I Handed It Over To Reilly but he still has us going around in circles over two others.

And As A Switch . . . We received a swell list of titles complete with composers names, copyright dates, etc., from Forster Music Publisher for which we are deeply grateful. Many appear in the old song list in this issue and the rest will follow as space permits.

Your Grandpappy Yodeled Early In De Mornin'. He probably yodeled late at night too on certain occasions but evidently they didn't sing about that. This one was written in 1877 by Will S. Hays and the chorus goes: Den rise children, sing around de door, we'll gadder early on de golden shore. He's comin' right now an' he'll come no more. He's gwine to meet us early in de mornin'. Do you remember?

### Answers to Barbershop Bafflers

(See Page 51)

1. my lost pearl.
2. the day that he was born.
3. bashful fifteen.
4. all the dusky maids.
5. Paradise Alley.
6. all the girls I know.
7. new-mown hay.
8. snowy white.
9. the western sea.
10. the coming of the Lord.

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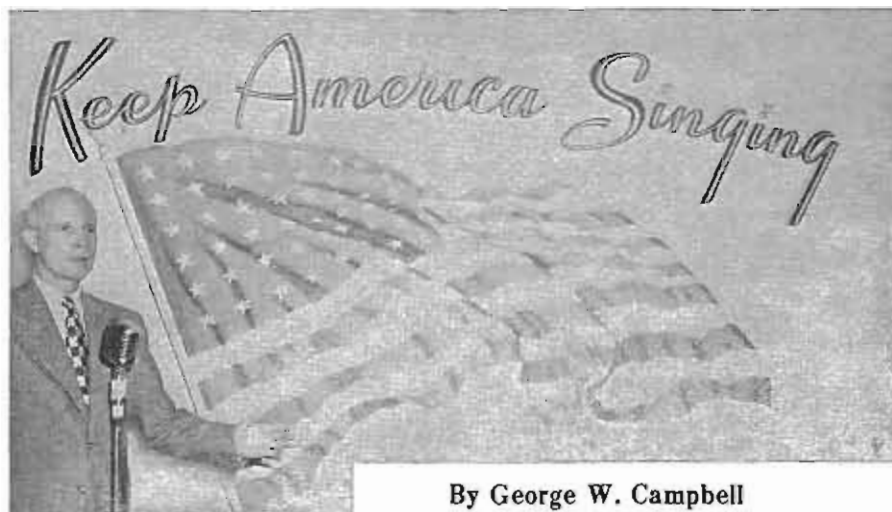
## INFORMATION YOU WANT

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                 |
|---------------------------------------------------------------|---------|------------------------------|---------------------------|
| Blues My Naughty Sweetie Gave To Me                           | 1919    | Swanstone, McCarron & Morgan | Jos. W. Stern Co.         |
| Dear Little Mother O' Mine                                    | 1914    | Jayne Sterling               | Forster Music Pub., Inc.  |
| Does The Spearmint Lose Its Flavor                            |         |                              |                           |
| On The Bedpost Overnight                                      | 1924    | Rose, Bloom, & Breuer        | Waterson Berlin & Snyder  |
| Down By The O-hi-o                                            | 1920    | Yellen & Olman               | Forster Music Pub., Inc.  |
| Dream Train                                                   | 1925    | Baskette & Newman            | Forster Music Pub., Inc.  |
| Here Comes My Daddy Now                                       | 1912    | Gilbert & Muir               | Alfred Music Co.          |
| Highways Are Happy Ways                                       | 1927    | Harris, Malie & Shay         | Forster Music Pub., Inc.  |
| Hindustan                                                     | 1918    | Wallace & Weeks              | Forster Music Pub., Inc.  |
| I'd Like To Dunk You In My Coffee                             | 1934    | Brown & Akst                 | M. Witmark & Son          |
| I Handed It Over To Reilly                                    | 1892    | Hall & McGlennon             | Frank Tousey              |
| I'm Knee Deep In Daisies                                      | 1925    | Goodwin, Shay & Ash          | Forster Music Pub., Inc.  |
| June Night (Just Give Me a June Night, The Moonlight and You) |         |                              |                           |
| Missouri Waltz                                                | 1924    | Friend & Bear                | Leo Feist, Inc.           |
| No One Knows                                                  | 1914    | Eppel, Knight & Shannon      | Forster Music Pub., Inc.  |
| Nora Malone                                                   | 1917    | Francis Mack                 | M. Witmark & Sons         |
| Oh Johnny, Oh Johnny, Oh                                      | 1909    | McCree & Tilzer              | York Music Co.            |
| On An Automobile Honeymoon                                    | 1917-44 | Rose & Olman                 | Forster Music Pub., Inc.  |
| One I Love Belongs To Somebody Else, The                      | 1905    | Jerome Schwartz              | Jerome H. Remick          |
| Sweet Anabel                                                  | 1924    | Kahn & Jones                 | Forster Music Pub., Inc.  |
| Tattooed Lady, The                                            | 1922    | Alice Morrison               | Forster Music Pub., Inc.  |
| That Old Sweetheart Of Mine                                   | 1934    | Walter O'Keefe               | Metro Goldwyn Mayer Corp. |
| Tie Me To Your Apron Strings                                  | 1928    | Goodwin & Shay               | Harold Rossiter Music Co. |
| Trail To Sunset Valley                                        | 1925    | Goodwin & Shay               | Forster Music Pub., Inc.  |
| When I'm With You                                             | 1906    | Gilbert & Muir               | Alfred Music Co.          |
| When The Pussywillow Whispers To The Catnip                   | 1922    | Carson J. Robison            | Forster Music Pub., Inc.  |
|                                                               | 1927    | Cliff Friend                 | Jerome H. Remick          |

NOTE: The publishers listed may not be present publisher, as songs can change owners several times over a period of years. The listing, however, will enable your dealer to locate the number for you.





By George W. Campbell

The Omaha Contest and Convention was the most completely successful to date, back to and including 1943 in Chicago, my first. Especially those of us who have spent years in conference and convention work, professionally, and can sense the tiniest bit of grit in the convention machinery, can honestly say it was one of the smoothest moving conventions any director, or Board of Directors, could hope to have. The Omaha Committee did a magnificent job. There were handicaps, and some obstacles, as in every endeavor of this kind. But, the three and a half days it was my privilege to observe, talk with the rank and file, local and Int'l Committeemen, and contacts in the events in which I was actively engaged, convince me Omaha was "tops" from start to finish.

I don't know the exact attendance, but I can't recall seeing so many people attending the Semi-Finals and what is more inspiring, we have never had so many wonderful quartets. It was thrilling. Audience response was terrific. The quartets sensed it and poured out their hearts. One did not have the feeling, as a listener, that he was listening to a contest—almost to the last quartet there was an unusual atmosphere of relaxation, calmness and yet an expression of confidence.

My biggest personal thrill was watching the London, Ontario Four Chorders earn their way right up to fourth place—and if my memory serves me—the youngest to achieve that honor.

oOo

The Saturday morning Emcee's meeting, with about 30 men in attendance, was extremely interesting. Int'l Ist V.P. Jim Knipe, of Cleveland, Past Int'l Pres. Phil Embury, Warsaw, N. Y., and Bill Schindler, baritone of the Flint, Mich. Antlers quartet, served as a panel. Naturally, the discussion on the part of the members of the group led the conversation into almost every conceivable topic, problem and concern of the Society as far as public performance is concerned. One major conclusion which seemed to meet majority approval was that it is far better to have a non-professional Emcee who is thoroughly famil-

iar with the Society than a "pro" who is apt to attempt to be funny at the expense of the quartets or who may consume too much time in selling himself.

oOo

Song Leaders followed the Emcees. It was the best group we ever have had considering experience, interest and eagerness to get ideas and suggestions.

Fifty-five enrolled from 17 states, D. C. and the Army. West of the Mississippi: Nebraska, Colorado, Missouri, Iowa, Kansas, California, Oklahoma and Texas. East of the Mississippi: Wisconsin, Indiana, Illinois, Michigan, Ohio, New York, Kentucky, Rhode Island and Florida. D. C. and Army neutrals. It was the consensus of opinion of those enrolled in the class for song leaders that audience singing at all public performances is not only a most desirable program feature, but the most effective exemplification of our motto: "Keep America Singing". Thirty thousand or more members containing two thousand or more organized quartets, and we don't know for sure how many chapter choruses, is a neat little hunk of peoples. BUT, the opportunity and responsibility of that 30,000 men, through the preservation and encouragement of barbershop quartet singing in America, is to keep America singing. Hundreds of thousands of people attend our public performances a month. Monthly, I said! Why? They like to sing, too! Let's not get mixed up—our motto is "Keep America Singing" and it does not mean "Keep An Audience Sitting".

oOo

Approximately 25 men attended the session for Chorus Directors. The "faculty", consisting of Frank Thorne, Hugh Wallace, Captain Copeland, Dick Svane and Rudy Hart, gave splendid demonstrations. The most important thing that came out of this meeting was the emphasis placed by the men themselves on the necessity of keeping in touch throughout the year, exchanging arrangements, etc.

District Chorus Contests were discussed at length and the possibility of an International Chorus Contest was touched upon. Opinion was unanimous that the Chorus Director session should be held on Thursday of Convention week in the future.

## DAVID SILVERMAN

Music Librarian

WJR, The Good Will Station, Inc.  
Detroit

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

Ellen Bayne; Come Where My Love Lies Dreaming; Comrade, Fill No Glass for Me; Village Maiden; Some Folks Like to Sigh; Gentle Annie; Fairy Belle; Old Black Joe; The Glendy Burk; Down Among the Cane Brokes; Under the Willows She's Sleeping; We Are Coming, Father Abraham; Don't Bet Your Money On De Shanghai; Our Bright Summer Days Are Gone; Why Have My Loved Ones Gone? If You've Only Got A Moustache; Mr. and Mrs. Brown; The Merry, Merry Month of May; We're A Million In The Field; Little Jenny Dow; That's What's The Matter; Willie Hos Gone To War; I Will Be True To Thee; Why? No One To Love; Dearer Than Life.

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Arranged by Deac Martin

- Z-9 CARRY ME BACK TO OLD VIRGINIA

Arranged by Phil Embury

- Z-6 SILVER THREADS AMONG THE GOLD
- Z-7 ROSE OF TRALEE
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- FMP 305—"Tell Me You'll Forgive Me" (Thorne)
- FMP 306—"Tie Me to Your Apron Strings Again" (Diekema)
- FMP 307—"When the Maple Leaves Were Falling" (Thorne)
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- FMP 312—"I Love You the Best of All" (Reagan)
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- WR 105—"When The Moon Plays Peek-A-Boo" (Svanoe)
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- AMC 206—"Mammy Jinny's Jubilee" (Spoeth)

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- 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.
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- 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.
- X 35 Melancholy Lou.

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## KOBOLD vs. O'HARA

By Int'l V.P. Jean Boardman,  
Washington, D. C. Chapter

"Why are you looking so sour?" I asked Koby, the barbershopping kobold, as he stomped out of the fireplace.

"Because I am front-half mad at this O'Hara for saying in the last Harmonizer that we barbershoppers are musically too dumb to do anything but 'just sing' and that we are going to kill ourselves off if we don't quit embarrassing ourselves by trying to read music."

"Well, Geoffrey O'Hara is one of America's finest musicians and composers. We use his 'A Little Close Harmony' for our theme song and many years ago he published his utterly utter barbershop arrangement of 'Way Down Yonder in the Corn Field' which exploded the myth that barbershop chords can't be written. He ought to know what he is talking about, Koby."

"Sure he ought; therefore he ought to know that what he has said will lend aid and comfort to those diehards in the Society who are always claiming that any smattering of musical erudition is something to be avoided like the itch, and that it will discourage and impede the efforts of many men who have been working hard to raise the musical standards of

(Continued on page 61)

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## JERSEY CITY'S INSTALLATION OF OFFICERS



L. to R.—Earl Green, Chairman, Installation Committee; John J. Briody, retiring Sec'y. (Jack is bari of 1946 Int'l Champ Garden State Quartet and is "retiring" only in the sense that an elephant backing into a tent wall might be said to be "retiring"); Larry Alexander, retiring V.P.; Fred Engelhardt, V.P.

Elect: Leo Finley, Pres. Elect; George Biscoff, re-elected Treasurer; August Patzig, Sec'y elect; Russel Stokes, Vice Ch., Installation Comm. Significance of the stovepipe hats, caps and gowns, if any, escapes the caption writer.

## KOBOLD vs. O'HARA

Continued

their chapters and to make chapter membership attractive. He ought to know that since the Society has made available to all our members high grade arrangements in printed form, male harmony singing has been improved tremendously. He ought to know that our chapters which are organized on the level of catch-as-catch-can gang singing fail to retain the interest of their members and drag along or die. He ought to know that almost without exception our vital chapters are grounded on member participation in accurate four-part harmony singing learned from written scores or taught by competent directors. He ought to know that our better chapters have developed great choruses of competent singers which not only sing the most difficult Society approved arrangements but sing them so well that they have rescued male ensemble sing from the Great Frost deposited by three generations of glee clubs and classical choral groups trying to express phony emotions through stilted musical settings. He ought to know that the backbone of the Society is composed of serious minded singers of ordinary ability who can learn their parts from written scores in the manner that ordinarily passes for 'reading' or can learn their parts from those who do read. He ought to know that these men carry on and improve the Society in spite of the dubs, yowlers, and night-out Charlies. He ought to know—

"Wait a minute, Koby! Geoffrey says he visited a chapter that was a third rate glee club trying to sing without any tenors who could hit high G. You know we have a lot of chapters composed of men who can't sing much, if any, and without the voices to fill out the four parts."

"Yes, and you can try to catch fish with bent pins if that is the kind of anglers club you want to belong to. What makes me hind-half mad is that we have so many chapters like that. Here we are a society to preserve and encourage quartet singing, yet many of our chapters admit to membership any affable singing punk who comes along. It seems to me that our members ought to be able to do what we are organized to do which is to sing."

"But we are a great democratic—"

"Nuts! If that means we've got to take in dubs let's call ourselves a great dubocracy. We are or ought to be a fellowship of socially com-

patible and fairly competent harmony singers."

"But we have a duty to the underprivileged singers of America. The land teems with harmony hungry souls who sing so lousy that no other musical organization will let them light within hog-calling distance. Shall we, as Geoffrey O'Hara so pointedly points out, frighten them away with such awful words as 'music' and shall we terrorize them with hex signs on paper which give you some idea how far up or down to sing and when?"

"Yes, time and again I have heard all about our mission to succor the underprivileged and harmony hungry dubs. Also I take a gander every now and then at our membership rolls to see how the musically naked and the harmony unfed are flocking into the fold. After twelve years, chapters with more than 100 members are rare and most of our chapters are lucky if they can keep 50 members, counting singers, dubs, and crows."

"I have been noticing that, too. What is the trouble?"

"Well, Mr. B, someday maybe you will learn that most men crave to be distinctive and that no man values membership in an organization which almost anybody can join; maybe you will learn that nobody likes to sing with dub singers and that after the dubs have driven away the competent singers they have little interest in singing with each other; maybe you will learn that for every dub singer in the community who will maintain membership in our Society there are at least ten singers of ordinary competence who would be delighted to maintain membership in a chapter which admitted only competent singers and which provided an opportunity for effective self-expression and self-improvement; maybe you will learn that the road to membership quantity is through the field of membership quality; maybe you will learn that our Society will survive as a permanent American institution through those chapters which have the statesmanship to function as guilds of harmony singers striving to improve their musical techniques; maybe you will learn that we can't count on chapters which cater to dubs who may catch O'Haraitis and die off if exposed to music—"

"Listen, Koby! We will now sing as our closing number 'A Little Close Harmony' by Geoffrey O'Hara, and then you had better seot back up the chimney."

## DISAGREES WITH O'HARA

by Frank H. Thorne

I think our friend and brother, Geoffrey O'Hara, jumped to a wrong conclusion about chapters failing because of chorus training and music. I do not know the significance of the phrase "community choruses" but "song leading" and chorus directing are two entirely different animals.

The only one of his five points I agree with is No. 5. For the public performances so many of our chapter choruses participate in, the idea of catch as catch can corny harmony and almost positive discord are dynamite and the surest way to bring disrepute and ridicule to our Society.

I should think O'Hara would know why certain numbers are written in certain keys. It is all a matter of pitch as he points out in his No. 5. point and it is certainly more important than he seems to realize.

Providing good arrangements is essential. It is not necessary that our chorus members can read—only a small percentage can—but any good barbershopper that sees a little jump or a big one for his part of the next chord will hear it on the nose and O'Hara might be startled at how quickly our better choruses take an arrangement and sing it well in an hour's rehearsal. In my book they can read music much better than they realize they can.

It is living in the past to dig up this horrible suggestion that we throw away music, that "high voice and low voice make up our vocabulary". Hell's afire—sounds like a duet to me, or maybe the Andrews Sisters.

Gang singing is swell, but it cannot take the place of our trained chorus singing. It would seem that O'Hara visited the wrong chapters. We have developed society choruses far beyond his conception. It has been well said, and we might all take heed, "Those who cannot remember the past are condemned to repeat it". Let's be sure our hard won progress continues to move in only one direction.—FORWARD.

## PHONE BOOTH FOUR



Kearney, Nebraska's entry in the high school age bracket of harmonizers—L. to R.—Harold Allen, tenor; Arlen Bergland, lead; Bill Giesler, bari; Dewaine Alcorn, bass.



# Serving Our Communities

## Chapters at Work on the Home Front

By Al Learned, Community Service Committee Editor

### "Service With A Smile"

Ten thousand words printed in the newspapers of the U. S. and Canada—flood relief, aiding burned out families, injured school students, crippled children, polio, palsied children,—the gamut of human endeavor. That's the monumental total about SPEB chapters who served with a smile during the last quarter.

From all over the U. S. and Canada shining examples of service above self—to the community—have come in. They're yours to emulate.

Space restrictions make them brief. But here you'll find ideas for your chapter. And we'll make room for more if you'll make sure your secretary reports.

### The Roll of Honor

Waterboro, Me. raised \$300 for three families who lost their homes in a fire. . . . Westfield, Plainfield and Newark, all in New Jersey, teamed up to raise over \$900 for medical expenses for several high school pupils badly hurt in a car crash. . . . Louisville, Ky. gave a tiny, brown haired girl five weeks speech training at the Institute of Logopedics, Wichita, Kan.

Canada's great disaster, the Red River floods, brought instant, heart warming help. Way out in California, Santa Monica sent \$25, Detroit, Mich., \$50, Hamilton, Ont., \$75, Cleveland \$25, to Manitoba or Winnipeg relief funds. Belleville, Ont. quartet sang for same; Wauwatosa, Wis. sent \$100, Painesville, O. voted a sum. There may have been more, these were gleaned from reports.

Guide Dogs for the Blind, other charities, got the proceeds from the Berkeley, Calif. show. . . . South Bend, Ind. aided the iron lung fund with the great Capt. George Campbell, himself, leading the community sing. . . . Schenectady, N. Y. fought cerebral palsy by singing. . . . Corydon, Ind. did a benefit, the entire proceeds going to the Harrison county hospital. . . . Philadelphia, Pa. put on a big Harmony Night for the Philadelphia Society for Crippled Children and Adults. . . . Manchester, N. H. also aided crippled children. . . . In Abilene, Tex., the chapter's parade turned \$2,500 over to a child welfare fund. . . . Dunkirk-Fredonia, N. Y. sent \$100 to the Brooks Hospital expansion fund. . . . London, Ont. gave \$300 to the cerebral palsy fund besides \$100 for a band shell in a city park. Their Four Chorders, medalists at Omaha, helped a flood relief benefit show, aided a church pay off its mortgage, etc. . . . Painesville, O. gave \$204.76 to the polio drive.

### Building Boys

Music scholarships were popular. Gowanda, N. Y. gave \$100 to the high school senior making the greatest advance in voice. . . . San Gabriel, Calif.

### PREAMBLE

*Do you accept your responsibility in your home community as a barbershopper? Your chapter has the finest entertainment talent in town. With these marvelous talents, you can have the finest, largest, best accepted Service Organization in your Community.*

*How can my chapter contribute best to the activities of our community? That question is becoming more and more important.*

*Many chapters are following this trend with wonderful results. They are organizing their chorus and quartets as entertainment units with which they can contribute their talents to any and all worthy civic or community events. Some have learned that this leads to better recognition in their communities than if they had given away thousands of dollars. The result is—you have more \$\$\$ in your treasury to spend on your own members. This makes for a stronger chapter which adds up to better talent for your shows. A vicious circle, huh? But it's working swell in many chapters.*

*Just one final word of good advice: When you contribute your talent or \$\$\$ to any good cause, for gosh sakes! Get credit for it by proper publicity.*

Chuck Glover, Chairman,  
Int'l Committee on  
Community Service.

gave two \$100 scholarships, Canton, Ill. also made musical studies possible. Pampa, Tex. is sending three music students to a summer music camp. Ridgewood, N. J. not only gave a music scholarship, but had enough

on hand to aid the YM-YWCA building fund. Springville, N. Y. gave a show for its music scholarship fund. Santa Monica, Calif. gave \$50 to send a boy to the Legion Boys' State, and \$100 to the Santa Monica Boys' Club. . . . Portland, Me. gave \$500 to the Portland Boys' Club. . . . Binghamton, N. Y. gave \$10 to the Boys' Buddy Camp fund, besides \$10 to a church improvement fund. . . .

Boy Scouts got lots of help, especially to send lads to the big national jamboree in Valley Forge, Pa. Corpus Christi, Tex. and Scranton, Pa. raised funds for 'em. . . . Klamath Falls, Ore. and Richmond, Ind. also aided Scouts. . . . Gowanda, N. Y. gave \$40 to Thomas Indian school to send three Indian children to Scout camp. . . . Jim Moore, Philadelphia, Pa., taking over barbershopping for 2,000 members of Germantown, Pa. Boys Club, said Bill Harris, executive director of the Boys Clubs of America, would like to see a national hookup between them and SPEB.

### Many Camps Made Possible

Northwest Suburban (Park Ridge) Ill. donated its services to the Valentine Boys Club to provide vacations for 100 underprivileged boys. Lubbock, Tex. gave \$1,000 to the Boys' Club. . . . Boston, Mass. helped Exchange Club raise \$700 to send diabetic children to camp. . . . Singing Capital Chorus of Washington, D. C. sang at a benefit for the juvenile delinquency fund, appearing with such notables as Bob Hope, Frank Sinatra, Arthur Godfrey, etc.

(Continued on next page)

### SAN GABRIEL, CAL. CHAPTER AWARDS SCHOLARSHIPS



John E. Hill, Chairman of the Chapter Award Committee, right, looks on as San Gabriel School Board Pres. Robert Gray gives \$100 scholarships to Rodney Wallace and Rickard Back. This is the 3rd annual contest sponsored by San Gabriel Chapter.

## Serving Our Communities

Continued

Churches and schools, too, received many helping hands. Oak Park, Ill. netted \$1,000 for the Our Savior Lutheran Church Building Fund with a full evening's show. . . . Wichita Falls, Tex. sang at a noon day religious service. . . . Peoria, Ill. sponsored a show which produced \$1,000 for uniforms for the High School Band. . . . Marion, Ind. did a show to help the school band. . . . Medway Four quartet of London, Ont. not only did church and swimming pool benefits, but visited the veterans' wards of Westminster Military Hospital. . . . Oshawa, Ont. Quartones sang at a tea for a church building fund, and the Gay 90 Quads of the same town did the same for a church lawn social. . . . Geneva, N. Y. sang at the Evangelical United Brethren church's centennial, and Bath, N. Y. also aided a church function. Other churches were helped by Colton, Calif.; Reading, Mass., and White River Valley, Ind.

### Hospitals—As Always

Virtually hundreds of hospitals heard barbershoppers. At Hamilton, Ont. a double quartet has been singing every Saturday night at Hamilton General. . . . San Marcos, Tex. sang at Gonzales Warm Springs Foundation. . . . Osborne County, Kan. chapter made a 200 mile trip, with 50 people in the caravan, to sing for Winter General Hospital, Topeka, Kan. . . . In New York state, Warsaw, Dunkirk-Fredonia, and Geneva, made hospital trips. Gardner, Mass. did the same.

Hospitals were also aided with funds. Morrison, Ill. perpetuated its chapter's good deeds by furnishing a room in the new addition to the Morrison Hospital. . . . Naugatuck, Conn. not only sang for the Gaylord Farm Sanatorium, but gave it \$50; Kearney, Neb. gave \$250 to St. Luke's Hospital. . . . Sidney, N. Y. aided the hospital fund.

### Potpourri

Kenmore, N. Y. scored a big hit, not only marching, but singing in the Memorial Day parade. . . . Guelph, Ont. gave \$50 to the Rotary's benevolent sick children's fund. . . . Knox County, Ind. chapter aided the 4-H building fund. . . . Rome, N. Y. sang for the Red Cross. Girl Scouts were helped by Meriden, Conn. . . . Conneaut, O. gave over \$300 to the Music Boosters' Association. . . . At Pittsburg, Kan., seven members aided Kansas State College in "The Messiah", others helped in "The Chocolate Soldier", and the chapter did several college assembly programs. . . . St. Petersburg, Fla. aided the youth center. . . . Beaver Dam, Wis. received the "Good Neighbor" award given by the Fraternal Order of Eagles for "many contributions to the welfare of the community and its citizens".

Demonstrating "how community music groups contribute to the joy of living in a democracy", eight musical groups, which had had "a marked influence on the rich, cultural heritage of St. Louis", sang in the Independ-

## \$500.00 FOR BOYS CLUB



H. Merrill Luthé, (Left) Pres. Portland, Me. Chapter gives check for \$500 to Edgar Hagen, Director Boys Club. At right, Gay L. Dunton, Pres. Boys Club. Hagen is tenor of the Off-Key Four. Luthé is lead of the Portland Harbor Lights.

## \$1623.82 FOR CHILDREN



Wichita, Kansas Chapter last year gave \$2240.81 to the Institute of Logopedics. At left in picture Cy Faulders, Past Pres. Wichita, presents check for \$1623.82 to Martin Palmer, Institute Director, while Bill Palmer, Chapter Pres., looks on. The Institute works with speech handicapped children.

ence Day program of the Department of Classroom Teachers, National Education Association, in St. Louis, Mo. And of course, one of the groups was the combined SPEB choruses of Clayton and St. Louis.

In Evansville, Ind., a quartet helped Clean Up, Paint Up, Fix Up Week, as did the Providence, R. I. chapter. Accidental Chords of Gardner, Mass., boasting the highest bass in barber-shopping—6'7" Gus Sundnas—beaded polio, Red Cross drives in Gardner, sang for veterans at Ft. Devens and Rutland, Mass.

At Omaha, Neb. the Omaha Symphony Orchestra's third "pop" concert included the Omaha SPEB chorus. In Lombard, Ill., the chapter was asked to open the town's summer program of "Music Under the Stars" for the third consecutive year.

### Last Minute Notes

Oklahoma City chapter, along with the Kiwanis Club, gave donations up to \$1,600 to the orphans' home. . . . Pacific Northwest District gave two hour program Sunday night, July 23, as grand climax to Seattle Park Board Summer Concert Series, and charmed 10,000. . . . Glasgow, Mont., new chapter, leads district in Community Service with 18 public appearances. . . . Wood Ridge, N. J., with police escort,

drove to Kingsbridge Vets Hospital in the Bronx, sang two hour program. . . . Jersey City's Garden State Quartet, '46 champs, did four community service jobs, among many others. . . . Plainfield, N. J. chorus and two quartets, and Westfield, N. J. chorus and three quartets put on joint concert in South Amboy, N. J. night of June 20 for explosion victims. . . . Wildela Four of Wilmington, Del. sang for Masons, Boy Scouts, Jewish synagogue and Methodist church. . . . Paterson, N. J., pointing for charity show in September, recently entertained shut-ins at sanatorium. . . . Franklin, Ind. chorus gave sunrise service for Franklin Ministerial Ass'n.

### And Finally—

So your chapter has no dough, huh? Listen to "Barber Shop Notes" of the Jackson, Mich. chapter. A letter to the editor said he noticed "all the stuff in the Harmonizer about community service and giving money away". "Why not", he wrote, "if we have no MONEY, give harMONEY away; sing for any and all worthwhile community projects".

. . . . Thousands of words poured in. But we should have had thousands more. We can't mention it if you don't report; your own bashfulness kept you from the honor roll. . . . Send Detroit the word. (A. M. L.)

♪ ♪ ♪

## C. W. N. Y. DISTRICT CONTEST

★

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"I'M WAITING IN DREAMLAND  
FOR YOU"  
Arranged by Walter L. Ingram.... .20

"IN THE LAND WHERE THEY DON'T  
SAY GOODBYE"  
Arranged by Walter L. Ingram.... .20

"WHEN THE MOON  
PLAYS PEEK-A-BOO"  
Arranged by R. Swanoe..... .20

"YOU HAVEN'T CHANGED" (A new  
song by the writer of "I'd Love To  
Live In Loveland")  
Arranged by "Buss" Hoeger..... .20

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## MANUAL FOR QUARTETS

Because of the widespread interest in the 20 page booklet "Manual for Quartets" recently distributed to quartets which are officially registered at Detroit, the Editors decided to reprint the text in the HARMONIZER in two installments of which this is the first.

### I. THE SOCIETY QUARTET

If the Society is to be of service to its quartets and is to have any degree of contact with them, the Society must know who and where they are. Therefore, a definite classification of "Society Quartet" has been established, with specified qualifications and registration requirement, as follows:

#### A. Definition: A "Society Quartet" is defined as:

"Any quartet which (1) by maintaining registration with the International Office of the Society has demonstrated that its members are members in good standing of an accredited chapter and that it is not a professional quartet within the Society's definition; and (2) as a quartet has neither suffered revocation nor is under suspension of its Society standing."

#### B. Registration: Each organized quartet must be registered with our International Office in Detroit. Effective with the beginning of the fiscal year July 1, 1950, such registration will be required annually. In other words, regardless of whether you are now registered, in any capacity, write immediately to International Secretary Carroll P. Adams, 20619 Fenkell Avenue, Detroit 23, Michigan, for a registration form. The annual registration fee—per quartet—shall be in an Amount to be determined by the International Board and shall accompany the application for registration.

#### C. Privileges of the Society Quartet: Only a "Society Quartet" may, as a quartet, make use of the Society name, engage in Society competition, claim Society protection of its quartet name or receive bulletins from this Committee. (And again: you are not a "Society Quartet" unless you're registered!)

#### D. Professional Quartets: While our membership is open to professionals and amateurs alike and we do have many professionals among our members, a professional quartet cannot qualify as a "Society Quartet." The Society's definition of a professional quartet is as follows:

"Any one deriving more than 50% of his income from occupations in the field of vocal music will be considered a professional and more than one professional in any quartet establishes that quartet as a professional quartet."

It should be understood that under this definition a quartet can be a "professional quartet" even though it may never, as a unit, charge for its appearance. Conversely a quartet may with considerable regularity appear for a professional charge or fee and still not be a professional quartet so long as three of its members derive 50% of their income from sources other than the fields of vocal music. In other words, vocal music must be a side line to the majority of the quartet members.

#### E. Rank of Society Quartets: Rank is attained by quartet standing established in an official contest, as follows:

(a) District Rank as established in a District Contest.

(Continued on page 65)

## MANUAL FOR QUARTETS, Continued

- (b) International Rank as established in an International Contest.

and is held both by the quartet and by its members individually. Once attained, it is, subject to being raised, permanently retained by the individual members. The quartet itself to retain rank must include at least three of the members it had when rank was achieved. (e.g. A Medalist Quartet breaks up. Two of its members draft two new members and continue with the quartet name. The four original members individually are still Medalists. The quartet, however, is no longer a Medalist Quartet.)

There are four official International "ranks."

1. *Semi-Finalists*. This is the only International rank on the Regional (or in effect, District) level.
2. *Finalist*. From the forty quartets appearing each year in the International Semi-Finals competition, fifteen quartets are selected to appear in the Finals contest. Of these fifteen, the ten quartets there eliminated have attained the rank of International *Finalist*.
3. *Medalist*. From the Finals, five quartets are selected to appear in the Medals contest to compete for the championship. The four quartets not reaching the rank of champion have attained the rank of *Medalist*.
4. *Champion*. The top of the heap.

Certificates of rank will now be issued by the International Office to all quartets as rank is achieved. Distinctive lapel ribbons of rank will now be issued to be worn in back of the Society lapel emblems. These ribbons are in different colors to distinguish different ranks, as follows: Blue for *Champions*; Red for *Medalists*; Yellow for *Finalists*; White for *Semi-Finalists*.

## II. THE SOCIETY'S CODE OF ETHICS

The primary law governing activities of Society Quartets (as it is the primary law governing conduct of the individual members) is the Society's Code of Ethics.

Violation of the Code may subject a quartet to disciplinary action by the International Board, which in turn may (depending upon the seriousness of the violation) involve suspension or revocation of rank or Society standing of the quartet and its individual members.

## III. DEPORTMENT

Unquestionably the most important section of the Code as far as concerns quartets is Section 2.

It is constantly to be borne in mind that the quartets are the Society to the public. The public, for the most part, knows nothing and cares nothing for the Chapter, the individual member or the Officers. It is the deportment of the quartet that, to the greatest degree, determines the manner in which the public regards our Society.

*Every time a quartet opens its collective mouth, it holds the Society's good name in trust.*

This subject can well be divided into three parts: "How," "Where" and "When".

### A. HOW

How to act is simply a matter of good taste. The Society has taken a firm stand in one regard: that of the use of questionable songs or of questionable gestures in the presentation of a perfectly innocent song. That sort of thing is definitely out! That's just one instance of "How" behavior, but it's a good example.

Just about all that can be given in the way of guidance is: don't do anything that is in questionable taste. Get your standards up plenty high. When in doubt—don't do it.

And do not permit any member or members of the audience, however clamorous, to persuade you otherwise. You and not your admirers

(Continued on page 66)

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## MANUAL FOR QUARTETS, Continued

in the audience must be the judges of what is good taste. The biggest mistake a quartet can make is to assume that a noisy portion of the audience, clamoring for a suggestive song, represents the sense of the whole group. That assumption is *never* correct, no matter how clamorous the demand. Ignore it and you'll be respected for your judgment.

So get all suggestive songs and skits out of your repertoire right now and forget them completely.

One further rule of thumb, almost too obvious to be of real value: *Never mix drinking and public singing.* Our audiences are extremely quick to spot and take offense at what might be called "alcoholic irregularity". Also alcohol dulls one's sensibilities and there's far more possibility of offending when one's judgment in matters of good taste may be impaired.

## B. WHERE

This is still a matter of good taste. The Society is not a bunch of Puritans. But remember again—when you're together as a quartet, you represent the Society. So exercise discretion about quartet singing in bars or at stag parties where other entertainment may be off color.

Never open your mouths without asking: *If we sing here and under these conditions, will we reflect credit on ourselves and the Society?*

And remember, too,—the rules of "How" behavior apply no matter where or when you sing or before what type of audience.

## C. WHEN

This has to do with that late-hour hotel singing. Again—no fixed rules or regulations. But please—use your best judgment. Always respect the wishes of the management. But also, go beyond that. Think of the guests themselves. Are you characterizing the Society as a bunch of drunks in their eyes?

Suggestion: After midnight, forget your powerhouse high endings and concentrate on the soft and sweet.

In connection with both "Where" and "When," look at section 6 of the Code. Get the point?

## IV. SOCIETY FUNCTIONS AND QUARTET CHARGES

Every quartet has an obligation to the Society. The quartet should never forget that it owes its existence, its standing and rank and its Society popularity and demand to the Society.

Actually, the Society is not demanding in regard to the quartet's obligations. These are largely confined to the Chapter level. The quartet is expected to attend Chapter meetings and contribute its services to its Chapter when requested for parades, or for charter nights and other Inter-Chapter relations (visitation) activities, or in response to requests from worthwhile community enterprises. That's just about the extent of it. (The current International Champions are expected to attend the International Convention Contests at their own expense; former International Champions shall be subject to call for appearances at International Convention Contests).

However trivial these obligations might appear, quartets must realize they are far from trivial to the Chapter. Your Chapter needs you. Too many quartets ignore the Chapter once they have organized, apparently feeling that the Chapter has served its purpose simply in permitting the quartet members to find each other. So always remember that you are a part of the Chapter and not a unit of the Society entirely apart from the Chapter. Give your Chapter every possible assistance.

A Society quartet, on the other hand, is under no obligation to contribute its services to a parade presented by some Chapter other than its own (save that obligation to give reasonably of its time as is discussed later under Non-Society Appearances). Parades do not fall within Inter-Chapter Relations activities.

However, an ethical problem is presented which has become the source of much misunderstanding: quartet charges for attendance at such parades.

Now—once again—read section 7 of the Code.

(Continued on page 67)

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## MANUAL FOR QUARTETS, Continued

This means that while a quartet may properly recover expenses (including a moderate amount for overhead), it may not make a charge for a Society appearance which amounts to a fee for services performed.

Difficulties may arise since it is left to each individual quartet to determine what can properly be charged as "expense". Lack of uniformity has led to instances of misunderstandings and consequent hard feelings between quartets and parade committees and has resulted in some Districts adopting fixed schedules.

Still, we are reluctant to set up a fixed International schedule of charges which can hardly be imposed on all quartets without resulting in injustice to some and widespread regimentation which all of us are anxious to avoid.

Expenses divide themselves into two general factors: expense of the engagement (travel, meals, room, etc.) and general overhead (costume acquisition, maintenance, etc.).

Of course, no quartet should be expected to appear for less than the actual expenses of the engagement. How much of the quartet's general overhead, if any, should be added in any one instance, is up to the quartet. Each quartet is urged to take stock of its own situation—determine the extent of its overhead; the extent to which that overhead might properly be charged off to its Society appearances as distinguished from its non-Society appearances; and to what extent it might properly charge it off in one Society appearance.

As a guide, here is a breakdown of quartet responses to the questionnaire issued by this Committee:

| Basis for                                          | No Charge | Expenses Only | Adjustable Scale | Most Can Get |
|----------------------------------------------------|-----------|---------------|------------------|--------------|
| Inter-Chapter Functions                            | 55        | 12            | 2                | 0            |
| Charter Nights                                     | 45        | 21            | 3                | 0            |
| Own Chapter's Parades                              | 63        | 3             | 3                | 0            |
| Parades Within District                            | 5         | 28            | 25               | 1            |
| Parades outside of District                        | 4         | 18            | 32               | 5            |
| Civic Clubs, etc. where no admission charged       | 54        | 11            | 14               | 0            |
| Civic Clubs, etc. where admission is charged       | 20        | 7             | 30               | 12           |
| Lodge Conventions, etc. where no admission charged | 14        | 22            | 19               | 6            |
| Lodge Conventions, etc. where admission charged    | 5         | 14            | 26               | 14           |
| Non-Society shows by organization for Charity      | 57        | 8             | 2                | 2            |
| Same when for profit                               | 9         | 2             | 27               | 22           |

Relative to the "adjustable scale" many quartets take into consideration the size of the parade audience-wise to ascertain whether or not the parade committee is going to have to cut corners.

One final word of guidance: be sure there is clear understanding as to the extent of your charges at the time you accept the engagement. If there is any ambiguity, settle it *then* and not later.

Also, as a last suggestion, do not permit a Chapter to make a "tentative" booking with you. They either want you or they don't, so make them say so at the time of original negotiation. And, when a Chapter writes you inquiring for your rates, open dates, etc., write to them promptly, if only on a post card—they are entitled to an early reply. Always confirm rates and dates in writing immediately upon acceptance of an engagement.

The Chapters should remember that quartets, booked to appear on Parades or Shows are entitled to rest, relaxation and an opportunity to eat meals at hours of their selection. All Society Quartets should cooperate with Show Committees to the fullest extent possible, but such Committees should keep in mind that the quartets have physical limitations that must be respected.

*The second half of Manual for Quartets will be printed in December HARMONIZER*

SEPTEMBER, 1950

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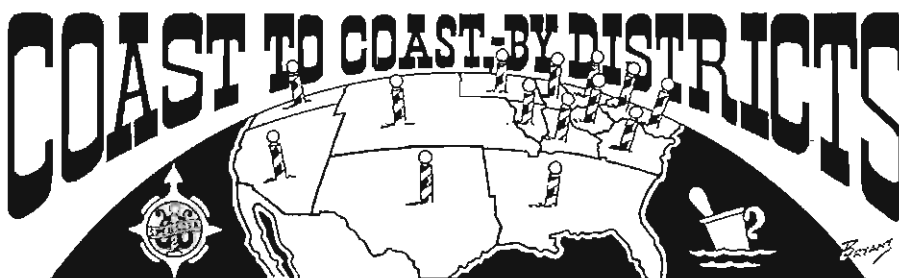
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## DIXIE

Highlight of the Dixie District Board Meeting, held April 29th in the Claridge Hotel at Memphis, Tenn., was a discussion of the possibility of dividing the Dixie District into smaller areas. However, it is realized that considerable growth in membership and number of chapters within the District must take place before any reduction of territory or division of territory is requested of the International Board. While the selection of a date and a host chapter for the District Quartet Contest was not made at the meeting, it is expected that the matter will be decided by mail vote of the District Executive Committee in the near future.

## C. W. N. Y.

The Central Western New York District Board Meeting was officially opened in Olean, N. Y. at the early hour of 11:30 A. M. by President Alex Grabhorn.

The large number of District Quartets participating in the Regional demanded an early afternoon start on the Contest preliminaries.

Quite properly the first item of business was a warm welcome from Olean by Mayor Olafson.

The most important action taken was the acceptance of the District Constitution, C.W.N.Y. By-Laws in regard to District quartet expense policy for charter nights and parades were proposed for approval by the International. Other important action covered the acceptance of Ithaca's bid for the District Contest on October 28th and Hornell's bid for the 1951 Regionals. The outgoing slate of officers moved on after extensive reports on the past year's activities. President Grabhorn stressed consolidation of the district, strengthening our chapters, and inter-chapter activity. Newly-elected President Garry Cornick pledged the new officers to a year of vigorous activity aimed at a larger and even better organized District.

## FAR WESTERN

Long Beach, Calif., was host to the Annual District Meeting.

Day started with Area Counselors breakfast at 8 A. M., at which time Counselors made reports and recommendations to District Board. District Board went into session right after breakfast with a large agenda and

with 18 delegates present, one of whom came 750 miles. All officers reports were waived as printed copies had been distributed to each delegate. Business actions were as follows—adoption of bylaws to new constitution: 10% assessment on all parades, appointment of area counselors. Decided to give money in treasury over \$400, plus anticipated profit from Regional Preliminary to winning quartets for expenses, this finally amounted to \$575 per quartet (two). Planned to hold District Contest with District taking all profit if Int'l Dist. Comm. gave consent. New officers were elected and installed and meeting adjourned at 12 noon. All proceedings were recorded by a court reporter thus all conversation and discussion is a matter of record.

## PACIFIC-NORTHWEST

The Pacific Northwest District Board meeting, April 29, at Tacoma, was attended by 10 delegates from the 21 Chapters—a fair representation, considering that the District covers the entire northwest section of the American continent, including Alaska. There were no delegates from Montana, Alberta or Alaska.

Sponsorship of the 1951 Regional Preliminaries and annual business meeting was sought by two of the larger Chapters, namely Portland and Seattle. Portland Chapter withdrew its application and Seattle was accepted.

Kirkland made application to sponsor the Fall District Contest and business meeting on November 18, with the provision that they would withdraw in case any other Chapter applied. Portland agreed to consider sponsoring the event.

A committee was appointed to study the question of expenses of traveling quartets in this far-flung District.

## CENTRAL STATES

The 1950 Annual Meeting of the Central States Association of Chapters was called to order by President Floyd D. Strong, Saturday, May 6th, at the Hotel Jayhawk, Topeka, Kansas.

First order of business was acceptance of the invitation of the Des Moines Chapter for the District Quartet Contest on October 28, 1950. Boundaries of the Areas in the District were revised so that there are now 25 Area Counselors, instead of 13, to handle this important work. The District accepted a definite quota of 27 new Chapters and 500 additional members

for the coming year. Each Area will have a definite goal.

Ken Way, International Board Member, stressed the importance of Inter-Chapter visits and Community service by our Chapters.

## ILLINOIS

Illinois District Association's Board of Directors held its annual meeting, Hotel Kaskaskia, LaSalle, Ill., May 6, 1950. Forty-two of the 62 chapters were represented. It was decided that the 50¢ per member assessment formerly collected by the District would be eliminated. Area Counselors are to be appointed by the District President. District Board in the future will consist of one chapter delegate or alternate from each chapter, regardless of the size of the chapter. Rules and Regulations Committee to consider allowing chapter officers to attend board meetings, without voting power. It was decided that the District will not sponsor chorus contests. The Secretary to contact all chapters to get an opinion of the entire membership with regards to holding Sectional or Area chorus contests. The idea of establishing three classes of competition—novice, junior and senior—in our District quartet contests was voted down in favor of our present method. The Fall meeting and District quartet contest slated for Oct. 7 and 8 will be held in Decatur.

## ONTARIO

Ontario District Board Meeting, May 7th, at the Hotel William Pitt, Chatham.

14 Chapters were represented by one delegate and at least one alternate. The appointment of Area Counsellors was left in the hands of President Chapman.

District Contest will be held Saturday, October 28th, in Massey Hall, Toronto.

There was a long discussion regarding the 10% exchange problem on per capita tax and fees for visiting quartets at Canadian Parades. Many suggestions were brought forth and finally it was decided to pass a resolution asking the International Board if it were possible to allow the Canadian Chapters to pay in Canadian funds. Tony Martin was delegated to present this resolution at Omaha.

Harold Deadman asked the Chapters to support the Harmonizer by sending in their Quarterly Activities Reports on time and regularly.

The question of increasing the District revenue was entered into very thoroughly by all present and the delegates were asked to submit to their Chapter executives the several suggestions made, and report back to the District Secretary.

Choral competition was discussed and area inter-chapter meetings proposed.

## MID-ATLANTIC

The 1950 Annual meeting of the Board of Directors of the Mid-Atlantic States District was held Sunday, May 7th, at the Americus Hotel in Allentown, Pennsylvania with 28 of the District's 45 chapters represented. As usual, many items of unusual importance and interest were discussed. After handling the necessary details in connection with setting up the District's operation under the new Plan of Uniform District Organization and Procedure, the Board passed a resolution commending the International Committee on Districts for the exceptionally fine work done in preparing the plan. The important subject of Extension and Membership came in for a large share of attention and the work of Commander F. Stirling Wilson of the Washington, D. C. Chapter and Milt Plapinger of the Philadelphia, Pennsylvania Chapter along these lines was given special recognition.

## JOHNNY APPLESEED

Mansfield, Ohio, was the scene of the Annual Meeting, May 7th. Achievement awards made to Canton, Ohio; Elyria, Ohio and Berea, Ohio in their respective population classes, with honorable mention going to Toledo, Ohio; Lorain, Ohio and N. Canton, Ohio.

New name of Johnny Appleseed District officially adopted, subject to approval of International Executive Committee. District Secretary instructed to request additional territory for District from International. Bid for May, 1951, Regional Preliminary Contest accepted from Shenango Valley Chapter, Sharon, Pa. Constitution and By-Laws Committee instructed to follow through on incorporation of District immediately. Mansfield Chapter announced that 100%, instead of the usual 50%, of proceeds from Regional Preliminaries would be turned over to District Treasury. Dale Conard, award winner in special fund raising campaign, returned award to the District to be used for helping quartets to Omaha. Seven new chapters organized during year, one chapter lost. District Contest scheduled for Nov. 11 at Akron, Ohio.

## LAND O'LAKES

Meeting May 5 in Appleton, Wisconsin, the Land O' Lakes District Board, after hearing its officers reports and reports from Area Counsellors took part in a discussion of its June 25 Chorus Contest. Following this it was moved to award duplicate trophies to choruses winning the contest three times consecutively. New By-Laws were reviewed and accepted with a change relating to methods of handling sound shell transport charges. Marquette, Mich. was awarded the November District Quartet Contest and \$150.00 each was voted to the

(Continued on page 70)

## DISTRICT SECRETARIES and PRESIDENTS FOR 1950-1951

### CENTRAL STATES

Sec.: Ray Niblo, 3rd Floor, Hubbell Bldg., Des Moines, Iowa.  
Pres.: Russ Gentzler, 1117 Grand Ave., Suite 327, Kansas City 6, Missouri.

### CENTRAL-WESTERN NEW YORK

Sec.: Jack Harby, 46 Park Lane, Rochester, New York.  
Pres.: Garry Cornick, 123 Oak St., Binghamton, New York.

### DIXIE

Sec.: John T. Dawson, 1138 N. Hawthorne Rd., Winston-Salem, N. C.  
Pres.: Elford A. Lumpkin, 1601 Foster Ave., Memphis, Tennessee.

### FAR WESTERN

Sec.: Richard N. Schenck, 853 Garibaldi Ave., San Gabriel, California.  
Pres.: Dayton Colville, Box 875, Reno, Nevada.

### ILLINOIS

Sec.: Robert Hockenbrough, 4150 Deyo Ave., Brookfield, Illinois.  
Pres.: Harold Kamm, R.R. No. 1, Franklin, Illinois.

### INDIANA-KENTUCKY

Sec.: Glen Reid, 511 Erie Ave., Logansport, Indiana.  
Pres.: Hal Purdy, 5825 Indianola, Indianapolis, Indiana.

### JOHNNY APPLESEED

Sec.: Karl J. Haggard, P.O. Box 142, Sharon, Pennsylvania.  
Pres.: F. C. "Army" Armstrong, R.R. No. 3, Warren, Ohio.

### LAND O'LAKES

Sec.: Henry F. Shea, 170 Third St. North, Wisconsin Rapids, Wisconsin.  
Pres.: Allan E. Kapitke, Box 631, Oshkosh, Wisconsin.

### MICHIGAN

Sec.: Louis R. Harrington, 2222 National Bank Bldg., Detroit 26, Michigan.  
Pres.: Mark P. Roberts, 1462 Fischer, Detroit 14, Michigan.

### MID-ATLANTIC

Sec.: R. Harry Brown, 3403 Madison St., Wilmington 105, Delaware.  
Pres.: Charles L. Vaile, 925 Dupont Circle Bldg., Washington 6, D.C.

### NORTHEASTERN

Sec.: Harold B. Foye, 40 Trinity Place, Boston 16, Massachusetts.  
Pres.: Wm. P. Hinckley, 256 Lowell St., Reading, Massachusetts.

### ONTARIO

Sec.: George Marks, 14 Glenmanor Drive, Toronto, Ontario.  
Pres.: A. C. "Chappy" Chapman, 331 Bay St., Toronto 1, Ontario.

### PACIFIC NORTHWEST

Sec.: L. H. "Hub" Stone, P.O. Box 598, Klamath Falls, Oregon.  
Pres.: Lester Armstrong, 5330 S.E. Foster Rd., Portland, Oregon.

### SOUTHWESTERN

Sec.: Kelly Chisum, 1819—9th St., Wichita Falls, Texas.  
Pres.: Dr. W. Calvin Jones, 506 Combs-Worley Bldg., Pampa, Texas.

## DISTRICT MEMBERSHIP

As of July 1, 1950 membership by districts was as follows: Central States—3383; Central-Western New York—1836; Dixie—1377; Far Western—1590; Illinois—3335; Indiana-Kentucky—2486; Johnny Appleseed—

2489; Land O'Lakes—2568; Michigan—2570; Mid-Atlantic—2433; Northeastern—2489; Ontario—855; Pacific Northwest—706; Southwestern—1548; Outside—18; Total 29,683.

## DISTRICT CONTESTS SCHEDULE

|                                 |                     |                  |
|---------------------------------|---------------------|------------------|
| Northeastern District           | October 7th         | Burlington, Vt.  |
| Illinois District               | October 7th and 8th | Decatur, Ill.    |
| Far-Western District            | October 21st        | Berkeley, Calif. |
| Michigan District               | October 21st        | Pontiac, Mich.   |
| Central States District         | October 28th        | Des Moines, Iowa |
| Central-Western, N. Y. District | October 28th        | Ithaca, N. Y.    |
| Indiana-Kentucky District       | October 28th        | Kokomo, Ind.     |
| Ontario District                | October 28th        | Toronto, Ont.    |
| Land O'Lakes District           | November 4th        | Marquette, Mich. |
| Southwestern District           | November 5th        | Dallas, Texas    |
| Johnny Appleseed District       | November 11th       | Akron, Ohio      |
| Pacific-Northwest District      | November 18th       | Portland, Oregon |
| Dixie District                  | ?                   | ?                |
| Mid-Atlantic District           | ?                   | ?                |



## COAST TO COAST

Continued

three quartets representing the District at Omaha. Achievement Awards were given as follows: Cities of 20,000 and over—Outstanding was Winnipeg, Manitoba and for those of 20,000 and under Beaver Dam, Wis. Meritorious Awards in the same classes went to Minneapolis, Minn. and Ashland, Wis.

Following election of new District officers, Area Counsellors were voted on. The meeting closed with appointment of a committee to plan for a District newspaper and presentation of lapel pins to outgoing officers.

## INDIANA-KENTUCKY

A resolution offered by Int'l board member Fred Gregory, Brazil, Ind., that district Int'l preliminary be held one week earlier so as not to conflict with the Kentucky Derby, was approved unanimously. Regis Schmitt, president of and delegate for the Mishawaka chapter (the society's largest), gave his report regarding chapter memberships. Basic suggestion was friendship and smiles with plenty of singing and general activity. Newly elected district president Hal Purdy of Broadripple, Indianapolis, suggested that the district chorus contest again be held in Murat Temple at Indianapolis. (Passed)

Carl C. Jones voiced his opinion that the chorus is now the backbone of most chapters. Guest Lester Davis, of Lansing, Michigan, voiced the same opinion and stated further that many fine quartets have their start in choruses. Committees were appointed to provide the Int'l with necessary information, etc. for the Ind.-Ky. dedicated Sept. 1950 issue of the Harmonizer.

## MICHIGAN

Finding the Michigan District in the best financial condition of its history as a result of the Per Capita Tax instituted in 1949, the Board of Directors at the annual meeting held at Midland, voted One Hundred Dollars to each of the four Michigan District quartets qualifying for the International contest at Omaha.

The District also adopted several by-laws to the new uniform Constitution. One provided for proportionate representation on the Board of Directors. Another provided for the appointment of the 10 area counselors. The Directors also voted unanimous approval and support to the publication and distribution of the "Michigan Troubadour" the District publication, which is circulated to the entire membership of the District.

The promotion of clinics to help quartets was discussed and plans were formulated for the inauguration of them.

## SOUTHWESTERN

A meeting of the Southwestern district was held at the Old Tascasa room in the Herring Hotel, Amarillo, Texas, May 6, 1950 with delegates from approximately twenty chapters present. All officers gave their reports and it was found that practically all chapters were very active in community service work. It was recommended that all chapters work toward that goal in the coming year. There are many new chapters in our District just waiting to be organized, however, we are suggesting to all chapters to be sure they are able to follow through with their help before sponsoring any new chapters.

The board acted upon the suggestion that a chorus contest, the first in our district, be held in Wichita Falls, Texas, in October. Approximately ten choruses agreed to charter buses to attend this meeting. It was agreed that Sunday afternoon would be more suitable for this meeting due to long distances that have to be traveled in our district. We of course are optimistic about the coming year and feel that our district will grow beyond the quotas that have been set for us.

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(See page 54)

## NORTHEASTERN

District Sec'y Harold Foye, of Boston, reports that the District's Annual Meeting was held in Hartford, Conn., May 6-7. Burlington, Vt. was awarded the sponsorship of the District Contest. \$250 per quartet was voted for the District's three quartets chosen to go to Omaha. To bolster District finances an assessment of 5% of the net proceeds of Parades in the District was legislated. Reading, Mass., Burlington, Vt., and New Bedford, Mass., won the Achievement Awards in their population class. Meriden, Conn., is to be the scene of the 1951 Int'l Regional Preliminary Contest.

### WANTS DISTRICTS STRONG

"Strengthen the District to equivalent of the national organization of five years ago", is a conclusion of E. C. Murphy, Pacific Northwest spark plug, who returned in a dizzy state from Omaha. He says further, "Make it semi-autonomous. Decentralization of authority and activity not only is desirable, but necessary." He also thinks there should be a separation by age classification in the World Series quartet competition.

### ALWAYS

look in the Chapter Reference Manual

### FIRST

## Geographical Boundaries of Districts

**CENTRAL STATES**—The States of Colorado, Iowa, Kansas, Missouri, Nebraska, South Dakota and Wyoming.

**CENTRAL-WESTERN NEW YORK**—The State of New York to include all territory in the State west of a line drawn along the western boundary of the Counties of Franklin, Hamilton, Fulton, Montgomery, Schoharie, Greene, Ulster and Orange, and the following Counties in Pennsylvania: Erie, Warren, McKean, Potter, Crawford, Venango, Forest, Elk, Cameron and Clarion.

**DIXIE**—The States of Arkansas, Mississippi, Louisiana, Tennessee, Alabama, Florida, Georgia, South Carolina and North Carolina.

**FAR WESTERN**—The States of California, Nevada, Arizona and Utah. Territory of Hawaii and Island of Guam.

**ILLINOIS**—The State of Illinois.

**INDIANA-KENTUCKY**—The States of Indiana and Kentucky.

**JOENNY APPLESEED**—The State of Ohio, and the following Counties in Pennsylvania: Mercer, Lawrence, Beaver, Washington, Somerset, Greene, Butler, Allegheny, Fayette, Armstrong, Cambria, Clearfield, Westmoreland, Jefferson and Indiana, and the State of West Virginia with the exception of the Counties of Grant, Pendleton, Hardy, Mineral, Hampshire, Morgan, Berkeley and Jefferson.

**LAND O'LAKES**—The States of Wisconsin, Minnesota and North Dakota, the Upper Peninsula of the State of Michigan (except the Counties of Chippewa, Luce, Mackinac and Schoolcraft), Provinces of Manitoba and Saskatchewan, Canada and the Counties of Kenora, Thunder Bay and Rainy River in the Province of Ontario, Canada.

**MICHIGAN**—The State of Michigan (except that portion of the Upper Peninsula west and north of the Counties of Chippewa, Luce, Mackinac and Schoolcraft).

**MID-ATLANTIC STATES**—The District of Columbia, and the States of Delaware, Maryland, New Jersey and Virginia, also the eastern portion of the State of Pennsylvania—east of the eastern boundaries of the Counties of Potter, Cameron, Clearfield, Cambria, and Somerset the Counties of Richmond, Queens, Kings, Nassau, Sussex, Rockland, Bronx, New York and Westchester in the State of New York (except the City of Peekskill), the Counties of Grant, Pendleton, Hardy, Mineral, Hampshire, Morgan, Berkeley and Jefferson in the State of West Virginia.

**NORTHEASTERN**—The six New England States and the northeastern portion of the State of New York (Counties of Franklin, Clinton, Hamilton, Essex, Warren, Fulton, Saratoga, Washington, Montgomery, Schoharie, Schoharie, Albany, Rensselaer, Greene, Columbia, Ulster, Dutchess, Orange and Putnam, and the City of Peekskill in Westchester County), also the Provinces of Quebec, New Brunswick, Prince Edward Island, Nova Scotia and Newfoundland in Canada.

**ONTARIO**—The Province of Ontario, Canada, with the exception of the Counties of Kenora, Thunder Bay and Rainy River.

**PACIFIC NORTHWEST**—The States of Washington, Oregon, Idaho, Montana, the Territory of Alaska, the Provinces of Alberta and British Columbia, Canada, and Yukon Territory, Canada.

**SOUTHWESTERN**—The States of New Mexico, Oklahoma and Texas.



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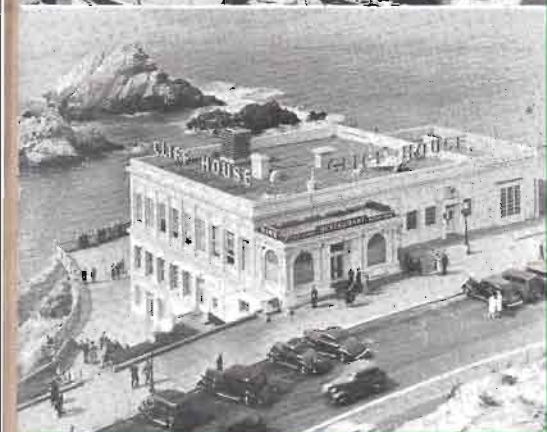


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*Fisherman's Wharf.*

*Famous Cliff House,  
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*Center—Air view of  
 downtown San Francisco.*

*Top—Telegraph Hill—Alcatraz  
 left center—Marin County  
 shore in background.*

*Golden Gate Bridge.*

*Japanese Tea Garden in  
 Golden Gate Park.*

*Street Scene, Cable Car.*