

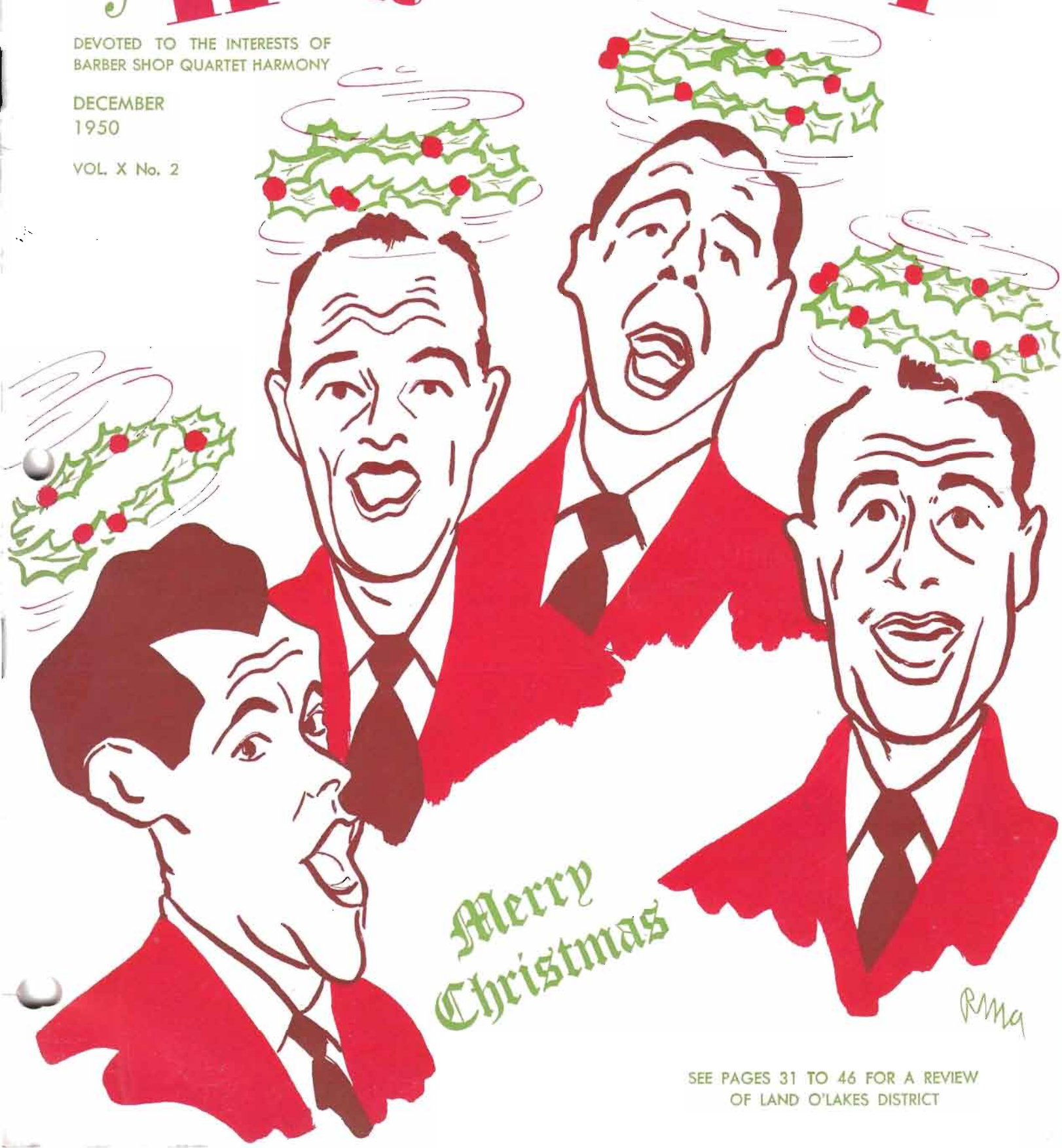
THE

Hammovizer

DEVOTED TO THE INTERESTS OF
BARBER SHOP QUARTET HARMONY

DECEMBER
1950

VOL. X No. 2



Merry
Christmas

SEE PAGES 31 TO 46 FOR A REVIEW
OF LAND O'LAKES DISTRICT



DISTRICT CHAMPIONS

and RUNNERS-UP



Michigan - 2nd
NOTE BLENDERS, Oakland County
L. to R. Swanson, Eby, Cannon, Dubrul



Illinois Champs
VILLAGEAIRES, Palos Heights
Bond, Reeve, Mittelstadt, De Frew

Ontario - 2nd
CANADIAN TUNETWISTERS, Toronto



F. Rice G. Rice
Lang Wood



Far Western Champs
SERENADERS, San Diego, California
L. to R. White, Hodapp, Boyle, Manthel



Northeastern - 2nd
MELODY KNIGHTS, Schenectady, N. Y.
L. to R. Levey, Cronin, Mead, Heckman



Central States - 2nd
HAWKEYE FOUR, Des Moines, Iowa
Langerak
Jordan Boudewyns
Owens



Far Western - 2nd
TRAVELAIRES, San Jose, California
L. to R. Fairbanks, Palos, Hokanson, Green



Michigan Champs
TUNE VENDERS, Dowagiac
L. to R. McGlynn, Heppes, Grove, Mullen



San Francisco — January 19 - 21

SCHOOL WITHIN A SCHOOL

SPEBSQSA has always been a training ground for four part harmonizers, usually on an informal basis. Lansing, Michigan Chapter has gone a step further with the organization of a formal course in barbershop harmony. Nine members completed the first, one evening a week, twelve week course and at the September 11th meeting demonstrated their abilities before the chapter and a sizeable number of guests including Int'l Sec'y Adams and his associate Bob Hafer.

Ira Murray conceived the idea for the course and he and John Hill, (composer and arranger), were the instructors, helped by three members who could sing all four parts of the 18 songs used in the "curriculum". In some cases "graduates" had learned to sing several parts.

Of great interest, not only to Lansing, but to the entire membership of SPEBSQSA, is the fact that of the nine graduates, seven had previously classified themselves as "crows" and had done little or no singing.

Indicative of the excellent results was the clamor for admission to the next series of classes. A large number of "experienced" barbershoppers applied as well as neophytes.

LANSING "GRADUATES"



L. to R.—Clayton Hill, Ronald Jones, Rupert Pratt, Paul Collier, George Humphreys, Howard Bishop, Ted Shauger, Stanton Clark, George Gee, and at extreme right Ira Murray who originated the idea of the "Harmonizers School".

First Mid-Winter International Board Meeting In Far West

The Sixty-six chapters of SPEBSQSA west of the Rockies come into their own January 19-21 when the Int'l Board convenes in San Francisco. Second only to the Int'l Contest and Convention, the Mid-Winter Meeting has always been an exciting and much sought after event. In 1950, it was Washington, D. C. and in succession before that—Toledo, Pittsburgh, Omaha, Evansville, Cleveland, Detroit, Peoria, Chicago, St. Louis (twice). Definitely then the San Francisco meeting recognizes the tremendous expansion of SPEBSQSA throughout the West.

SAN FRANCISCO

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★

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★

Ride The Cable Cars Up And Down Hill For A Thrill

★

See The Mission Dolores Founded By The Padres in 1776

★

Meet the East In Chinatown

★

Traverse The World's Most Beautiful Bridges

The Int'l Executive Committee will meet Thursday night the 18th and Friday forenoon and the full Board will convene Friday afternoon and again on Saturday forenoon and afternoon. Friday night there'll be a Parade of Quartets in the San Francisco War Memorial Opera House and a Jamboree on Saturday afternoon in the same place, with the same array of quartets.

Other Int'l Committees will meet on Friday forenoon at the call of the various chairmen. The official luncheon of the Board will be held on Saturday noon and the official dinner, to include wives, on Saturday evening following the adjournment of the final business session.

In addition to the 30 members of the Int'l Board, it is expected that the following chairmen of standing committees will be in attendance at all of the business sessions of the Board: Dean Snyder of the Armed Forces Collaboration Committee—Edwin S. Smith, chairman of the Committee on Contests and Judging—W. G. (Stub) Taylor, chairman of the Committee on Districts—James H. Emsley, chairman of the Laws and Regulations Committee—and Frank H. Thorne of the Committee on Song Arrangements. Unfortunately, W. Welsh Pierce, chairman of the Committee on Public Relations and J. George O'Brien of the Committee on Old Songs find that business will interfere with their making the trip to San Francisco.

(Continued on next page)

Far West Mid-Winter Meeting

Continued

Chairman Smith of the Committee on Contests and Judging reports that his group has completed the preparation of the proposed revisions in judging procedure and he will appear before the Board to speak in behalf of acceptance of those revisions.

A committee from the San Diego, California Chapter will be on hand to



Palace Hotel, San Francisco

make a preliminary bid for the 1953 International Convention as will Detroit and Memphis. According to present plans, Dearborn, Mich., Milwaukee and Boston will present invitations to the Board to



War Memorial Opera House, San Francisco

meet in their respective cities for the January 1952 Mid-Winter meeting.

The customary Morning-glow breakfast is scheduled for Sunday, the 21st, and the balance of the day will be spent in various sight-seeing trips, with most of the Board members leaving for home or for other points on the Pacific Coast on Monday.

Is Your Chapter Interested In Being A Host?

The location of the January 1952 Mid-Winter Board Meeting will be decided on January 20th at the International Board Meeting in San Francisco. The location of the June 1953 International Convention will be picked at Toledo on June 7, 1951.

If your chapter is interested in hosting either of these events, be sure to have your proposal in International President Beeler's hands before the above dates.

HAVE YOU ORDERED YOUR ALL-EVENTS-TICKET-BOOKS FOR THE JUNE 1951 CONVENTION IN TOLEDO?

The dates of the 13th Annual Contest of SPEBSQSA are June 8th and 9th, and the city is Toledo, Ohio. Price of an All Events Ticket Book remains at \$7.50, including tax, and over 700 orders have already been received at the International Headquarters Office in Detroit. An order blank is not needed — just make out a check to SPEBSQSA, and mail it to 20619 Fenkell Avenue, Detroit 23, Michigan, with a note clipped to the check—giving your name and address and stating that it covers ticket books for Toledo.

MID-WINTER IN MIO, MICH?

Part-time Assoc. Int'l Sec'y Bill Otto lives in Mio, Michigan, pretty well up in the woods, when he is not book-keeping and doing other chores for SPEBSQSA. Invited to attend the San Francisco Mid-Winter Meeting of the Int'l B'd, Bill replied in typical Otto fashion, "... the distance is too great and I am forced to banish the delightful prospect from my mind. Am starting a campaign to have the next meeting in Mio. We have all the necessary facilities—depends only on how you view them. Unlimited audience capacity—in the great outdoors—seldom more than 30 below. Woodshedding in real woodsheds—hotel rates low, just like Florida in the off season, Board meetings in the back room of the local tavern—high grade like—and hundreds of other inducements. When you're considering a meeting place—remember MIO."

STARTS RADIO PROGRAM

Corpus Christi, Texas Chapter recently inaugurated a weekly 15 minute program over Station KUNO. The period is known as "Barber Shop Harmony Time" and consists of "live" numbers by one of the Chapter's three quartets and transcribed numbers by the entire Chapter Chorus. The Chorus records twelve or fourteen numbers which are used with the quartet. The program is, of course, sustaining, not commercially sponsored.

GREYHOUND LINE, PASADENA STYLE



Pasadena, California Chapter has its own bus for inter-chapter visits, trips to hospitals, etc. Standing in the doorway is Pres. Court Elliott. At his left, in the two-tone jacket is Howard Yeoman who did the paint job on the vehicle. Extreme right, District Sec'y Dick Schenck leans on the fender. In the driver's seat is Chapter Secretary-Chauffeur Ed Groleau.

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PRESIDENT'S COLUMN

by J. D. Beeler

Chapter Secretaries

"A policeman's lot is not an 'appy one", according to Gilbert and Sullivan. Neither is a Chapter Secretary's, IF he lets it get him down. Sure, there are some records to keep, some letters to answer. That's what a secretary is for, after all. Every effort is being made to streamline the job of chapter secretary. Right this minute some of the absolutely necessary report forms are being revised and simplified to make the secretary's job easier.

There are only a few essential records that need be kept. Membership records and payments are, naturally, a must. Without them, no one would know where anything stood. A running record of quartet and chapter activities is very helpful, not only to next year's officers, but to the editors of District papers, etc. Meeting notices aren't hard to prepare if a regular schedule be set up and adhered to with reasonable faithfulness. Each month a few items come in from District or Int'l Hq that should be passed along to the members. There're the Harmonizer envelopes to address, four times a year. And that's just about it. It really isn't a back breaking job if approached sensibly.

Primarily, we are a "fun" Society. No effort is being made to pile up a

mass of statistics and records for future historians to mull over. Keep it simple. Follow a system. Take care of things promptly—even if you only write "no" across the bottom of a letter and mail it back. Being a chapter secretary needn't kill the "fun" of SPEBSQSA for anybody.

District Officers

The future success of SPEBSQSA depends upon how well Districts assume their responsibility. Remarkable progress has been made, particularly in the last two years, and now that we have adopted the Uniform District Plan it is up to our District Officers to lead the way. Some Districts have really gone places with complete active committees, exceptionally well edited and published bulletins, membership rosters and Inter-Chapter relations programs that keep their District chapters constantly active and interested.

Area Counsellors

Here is a comparatively new approach to both District and Chapter problems. If the right men are appointed they can be the means of providing first-hand data that will hold memberships, keep Chapters active and bring Districts up to the high level necessary if our great Society is to continue to go forward on a fundamentally sound basis. Area Counselors can uncover the right men and urge their election to jobs where they belong—men who will fulfill the obligations they assume. The Chapter Secretary is the most important man of the outfit. Past Chap-

ter Presidents should make excellent secretaries because they have proved their willingness and ability.

To All Members

Choose your officers carefully! Be sure that the men you select will fulfill the obligation they assume. Your Secretary is all important—he must be efficient, willing and equipped to carry out the duties of his office. Your fun in Chapter affiliation, the standing of your Chapter, the development of your District depends upon your careful selections. Make your Chapter and your District what you want it to be, which necessitates active participation on your part—get into the swim and you'll find the water fine. Also "Keep America Singing" and "Keep It Clean."

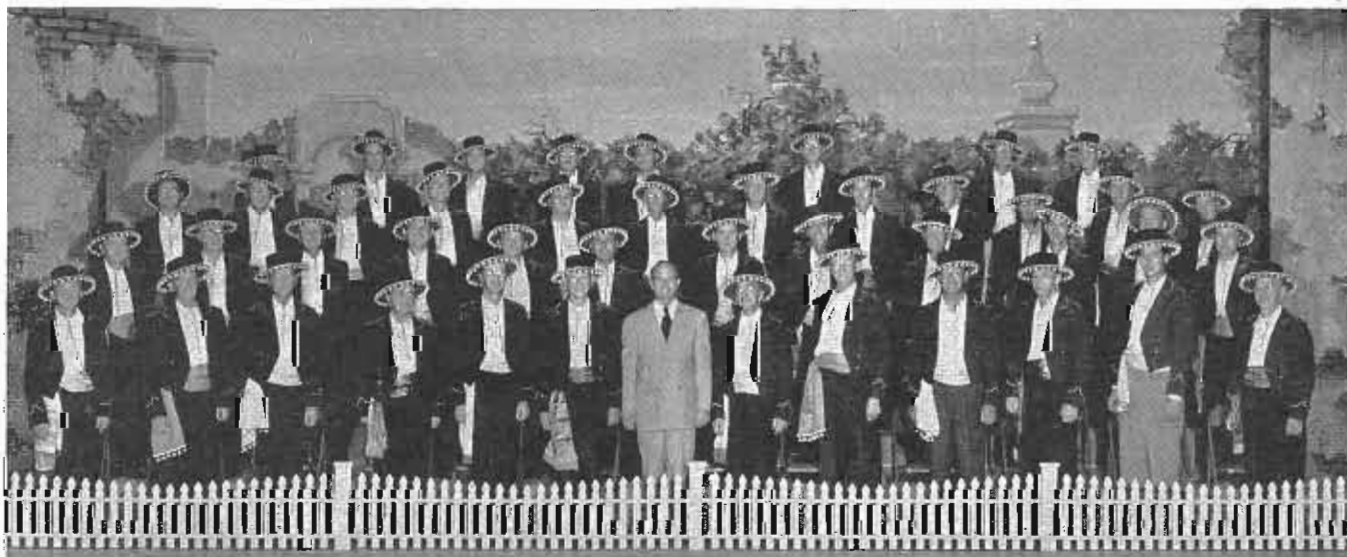
Don't forget the Midwinter Meeting to be held in historic San Francisco, January 19, 20 and 21. Plan to attend because California is famous for its hospitality and their show will be "tops." Let's meet there!

oOo

ADDS "F. A. E. L. S. E."

The Des Moines Tribune, commenting editorially on the District Contest held in Des Moines October 28th, said, "... it promises to be a highly satisfactory evening for all members of the numerous F.A.E.L.S.E.S.P.E.B.S.Q.S.A.—that's a title we just made up to identify all of us in the 'Friendly Association of Enraptured and Loyal Supporters and Enjoyers of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America', Inc., of course".

SAN GABRIEL'S "DONS"



Chorus of the San Gabriel, California Chapter as they appeared in the 5th Annual Parade October 6th and 7th in the famous Mission Playhouse. The director is Walter Reed. Crown City Four, well remembered for their fine performance in the Jamboree at the 1949 Int'l Contest in Buffalo.

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WHAT'S IN A NAME?

As far as SPEBSQSA quartets are concerned there seems to be plenty in a name. Many of them are imaginative. Some are corny in the extreme. Here are a few random samplings.

What could the "Four-Note-Trumps" be but followers of Ely Culbertson? What wife would let her husband become a member of the "Night Howls"? Do "The Promissory Notes" ever pay their debts? Do you suppose "The Sierra Naiders" ever have a twinge of conscience? Do you bet the "Four Tune Hunters" and the "Four Tune Tellers" have puns for breakfast too?

On the geographical side, besides the "Sierra Naiders", there are the "Cape Chorders" of Falmouth, Mass.; "Medinamiters", of Medina, Ohio; the "Illinois Four"; the "ConChords", from the Concord Grape section around Westfield, N. Y., etc.

Some are just plain cute, like the "Dulci-Tones", the "Foot-Notes", the "Four Tissimos", and the (believe it or not) "Wottawee Singing Four".

HOW OLD IS A QUARTET?

The youthful appearance of several quartets at Omaha caused a considerable amount of discussion. A bit of research by the Int'l Hq Staff at Detroit developed the following figures. Unfortunately, such figures for previous contests are not available.

The average age of the 160 men, (40 quartets), who competed at Omaha, was slightly over 31.

The average age of the 60 men, (15 quartets), who made the Finals, was slightly under 32.

The average age of the 20 men, (5 quartets), who made the Medal Contests, was a little over 32.

23 of the 160 competitors were under 21 years.

75% of the competitors were 25 or over.

2 competitors were under 18.

There wasn't a single quartet whose average age was under 19 and, in fact, there were only 4 quartets whose average age was under 21 and all 4 of those showed an average age of 19.

SERVICE MEN'S MEMBERSHIPS

Occasionally the International Office receives queries from chapter officers who are unfamiliar with a practice which became established during World War II regarding maintaining the chapter membership of those men who leave for active duty in the Armed forces. So that everyone will know what the procedure is, it is described herewith. Many chapters vote to waive the annual dues of such members and remit their per capita tax from the Chapter Treasury, issue them paid-up pocket membership cards, and keep the members on the mailing list to receive copies of The Harmonizer, official Society song folios, and chapter bulletins. It's a gesture that's deeply appreciated and one in which a chapter can take pride.

Isolated Chapter Thrives

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

200 miles to Regina, Saskatchewan—450 miles to Calgary, Alberta—630 miles to Ogden, Utah—550 miles to Laramie, Wyoming—520 miles to Scottsbluff, Nebraska—450 miles to Kulm, North Dakota—360 miles to Brandon, Manitoba—that's how far the Glasgow, Montana Chapter would have to go to visit another chapter. However, in spite of its isolation, the Glasgow Chapter is "going great guns".

Tom Coghlan, a salesman in Glasgow, at the urging of his uncle, Mat Wilson, Editor of the Holland, Michigan Chapter "Windmill", (probably the most widely circulated bulletin in the Society), headed up efforts to organize a group to apply for a chapter charter in Glasgow and it was issued March 15th of this year. Although Holland is more than 1200 miles from Glasgow, it sponsored the new chapter with Mat scheduling a business trip to permit him to be at Glasgow July 14th to present the temporary charter at ceremonies which were attended by 28 of the chapter's 32 charter members (the other four were out of town) and a sizeable delegation of local "dignitaries" and other guests.

The Glasgow Chapter Chorus, led by Director August Ibsen made such a fine impression at this affair that the State Secretary of Kiwanis International invited the group to sing at the District Convention in Sidney, Montana, on August 6th—a round trip of 300 miles. Their performance resulted in the launching of an effort to form a Sidney Chapter, too. To date the chorus has made more than 30 public appearances.

Clair Dunnell, President of the Chapter, and Roy Snyder—one of the prime movers—and their wives went to Omaha to attend the International Convention and Contest last June and returned to Glasgow full of enthusiasm and inspiration. Tom Coghlan, the Founder and now Secretary of the Chapter, was kept in Glasgow by business but he and a number of other members are looking forward to being in Toledo next June. The Chapter boasts four quartets and a scrap book that's a "dilly". Go out and take a look at it sometime. It's chapters like this which refute the claim that an isolated chapter is doomed to a dull existence. Look at the Winnipeg, Manitoba Chapter which has refused to let distance stand in its way. Besides organizing and sponsoring four chapters from 75 to more than 475 miles away, the chapter has been extremely active in all phases of Society activities and 22 Winnipeg barbershoppers attended the Omaha Convention in spite of the fact that the Red River played havoc with original plans of the more than 40 who were scheduled to make the trip.

DECEMBER, 1950



"Hymn 231 . . . and hit it!"

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GIVE THE PUBLIC A BREAK

The rules prescribed for Society contests were deliberately framed to permit afternoon eliminations in order that the Finals Contest which is usually presented before a largely non-member audience might not be too long. In most Districts this practice is followed. Ten contesting quartets is pretty nearly enough to ask non-members to listen to. Then, by either putting on previous champions, or calling the winners back to perform with the wraps off, a variety of entertainment is provided that is more apt to please the average audience.

What can happen when a complete contest of 15 or 25 quartets is presented is very well illustrated by extracts from the review of a friendly newspaper critic, "The evening was undeniably affable and pleasant but the very nature of the repertory for this type of singing tends to wear out its welcome at so long a sitting."

"After all, the soft, mellow caress of songs couched in terms of reminiscence, magnolias, mammy, Dixie moonlight, sleeve braces, and lamplight do

not always hold an audience so much as the singers themselves.

"Although showmanship did not count in the contest, (Where did he ever get that idea?? Eds.), the evening would have been the better for more of the shenanigans demonstrated by the Neptuners from Providence, R. I. We like barbershop harmony also but, please fellas, . . . let's have more fun. After all, the boys back at the barber shop did."

FACT SHEET SAVES QUARTETS TIME AND EFFORT

Quartets are always looking for something that'll make life easier for them. Here's a stunt that's used by The Buffalo Bills, '50-'51 Champions and Harmony Limited, Green Bay. It's a simple mimeographed sheet which contains all the vital statistics about the quartet: name, members, (who they are and what they do), when and how organized, the quartet's record in Society competition, etc. When they are to appear on a Society Parade, or elsewhere, they send one or two copies of the Fact Sheet on ahead—saves a lot of correspondence.

SHARE THE WEALTH

By Int'l B'd Member Charley Ward

This column, (if you want it), will be a Share-the-Wealth column—to share the wealth of experience and information on "How to Run An Interesting Chapter".

"DON'T FORGET THE SALT!" Did you ever hear a boss baker or a chef yell that to his crew? That batch of bread, or pot of stew, or bit of French cuisine can have the very best of ingredients and be cooked to a "T", but leave out the salt and POUF! what have you got? It's flat! There's no savor! You don't want it—and you won't go back for more.



Ward

Have the "cooks" in your chapter left the salt out of your chapter meetings? If so, only you and your fellow members who have tasted the fare can tell precisely what's wrong. The "salt" of a chapter meeting is a simple little thing called INTEREST. Without INTEREST a chapter can't remain strong; can't grow; can't be an inspiration toward the formation of other chapters. It gets flat. Fellows drift away. And, again, POUF!

Wait a minute! Hold your piteb! Don't blame your officers. They're not the only "cooks" in your chapter. You are a cook, too. The officers are your choice. They are responsible to you. So yell at them! Tell them—"Don't forget the salt!"

Your chapter doesn't need more interest—more salt? That's fine, if true.

But make this simple test. Do it NOW.

1. How many Charter Members did you have?
2. What was your highest membership?
3. What is your membership today?

If the answer to number 2 is highest, then you need more "salt". If the answer to number 3 is the highest, please tell us in detail what you are doing and how you do it. If the answer to number 1 is highest, send an Air-mail Special Delivery letter today, to the Editors of "Let's Share It", asking for your share of this wealth of experience. But be sure to enclose an itemized agenda of your current chapter-meeting program.

You're skeptical? You want proof? You won't "trade" with us until you see what we have to offer? OKAY! Walk right this way, please. I'll take you to our "swap counter". As you look at the items we have on display, don't judge them solely by the labels. You may think you know all about them from those labels, but you probably don't. The success of these items is in how they are used . . . but . . . here we are, at the . . .

SWAP COUNTER—Take this little item, for example. We call it "Re-

verse-English Applause". It's always funny, always entertaining, and a mighty helpful stunt to use in getting members to sing in quartets. There are several ways to use it but, briefly, the Chapter Emcee gets a quartet up front and has them sing one number. He then stands in back of them, holds his hand over each head, one at a time (so the singers do not see him), and asks the members to applaud the worst singer. That singer is kicked out and another takes his place. Keep on until you have discovered a quartet which rates no applause, and is therefore good.

That's just a wee sample—a bare starter. Like with Jimmy Durante, " . . . we've got a zillion of 'em." We have some pretty good dope on how to run snappy but interesting business sessions . . . on initiation ceremonies . . . on the welcoming and entertaining of drop-in guests . . . on formal Ladies' Nights . . . on "Open Meetings" for ladies, where business is conducted "as usual", but with the gang singing to the ladies and vice-versa.

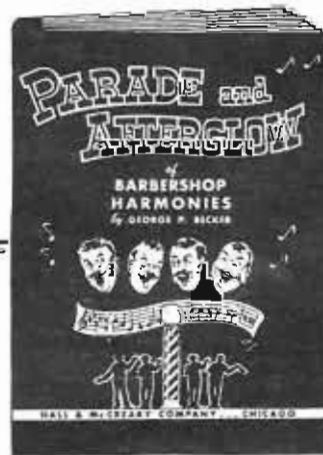
Over at this end of the counter we have a display of Outdoor Events, which are dependent upon geography and the season . . . here's a fish fry . . . a hayrack ride . . . a moonlight boat cruise . . . corn roast . . . clam bake . . . picnics of many kinds . . . an old-fashioned barn dance (or sing fest) with prizes for the best costumed quartet, even if they don't sing well . . . a wiener-roast with unique ways of determining who will bring what . . . baked-bean singfest with entire community invited . . . and a lot of events sponsored by a chapter but with a non-barbershop group invited.

Here is a handful of stunts to use at meetings . . . The "Playing Card" foursomes, what fun when the "Queens" are singing . . . the Tap Routine . . . Colored-mustache foursomes . . . Barbershop Quiz contests, based on Ten Year History and on Harmonizer . . . Judging by Members, using regular judging rules (educational and helpful to members) . . . the list of good stunts in this category is growing daily.

Under the "Night" category, how about these—remembering that it isn't so much what you call it as how you do it . . . Quartet Night . . . Stunt Night . . . Visitor's Night . . . Bring-a-visitor-with-a-stunt-night . . . Show Night . . . Area Get-together Night . . . Recording Night (requires recording device), there are several good variations on this . . . Past President's (or past-officers') Night . . . Home-Coming for ex-members.

THESE ARE ONLY SUGGESTIONS—to show you what we have in stock for swapping purposes. Did you find something that interested you? Fine! Name it and buy it. The price? Just send us the details of one or more stunts or events that you use in your Chapter. If you have nothing to swap, we'll even give you "easy terms". If you don't want to swap, then send in the details of those successful stunts anyway. We'll print several stunts in each Harmonizer—with credit to your chapter if it is your idea.

Put the "SALT" in your chapter meetings. Make your members WANT to bring their friends . . . WANT to be there themselves . . . WANT neighboring towns to enjoy the unmatched pleasures of KEEPING AMERICA SINGING. Send your swaps to "Let's Share It", c/o Carroll P. Adams, 20619 Fenkell Avenue, Detroit 23, Mich.



IT'S NEW! IT'S A NATURAL!

The cleverest stunts in barbershop arranging are used in these 1044 settings by George F. Becker. Note this book includes his prize winner, "Belle of the Beach".

Belle of the Beach	Sleepy Head Lullaby
Childhood Days	Somebody Loves Me
Dear Old Homestead	Sunshine of Paradise
Dreaming All Day	Alley
Indian Summer	Susan Jane
Little Darling	Sweetheart Still
Miss Nancy	Sweet Maria
Mistress Shady	True Blue Sea
Muskegon Moon	When Pastors Get
My Mother	His Pay
Red Leaves are Falling	

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O'HARA SAYS "FIRST THINGS FIRST"

(For the background of this discussion, see "Why Not Just Sing", page 58, June '50 Harmonizer; and "Kobold vs. O'Hara" and "Disagrees with O'Hara", pages 60 and 61 September '50 Harmonizer. Eds.)

Here is Geoffrey O'Hara's reply to "Kobold" and Frank Thorne:

"Dear Mr. Editor,

What I had in mind when I wrote regarding these matters, was that I found so many trying to start at the top, with a group of 25 or 30 in a city of that many thousand. I claim that if we can get but one in a thousand interested, there is something very wrong about the system used in that town. I didn't mean to infer that Washington, D. C. was all wrong.

During World War I, Hollis Davenny had a 'sing' group of 2500 in Washington, singing from words on a screen. Out of that 2500 he gathered 800 who thought they'd like to take the next step—music. From the 800 came 100 who wanted to tackle higher stuff. They became his Oratorio Group. From that 100 he got 50 for his Grand Opera Chorus, and from the 50, 10 who sang small parts in the Operas. Our Manhattan Chapter group has worked in somewhat the same fashion and now I'll put our chorus up against anything I've heard anywhere.

I've just read an amazing article in September 'Music Journal' by Walter Buchanan—the title—'If John Doe Could Read Music'. The gist of what he says is that John Doe CAN'T, that we are trying to teach singers in our schools to read music, written, not vocally, but instrumentally.

Buchanan continues, 'Who sings these days? A few people in choirs; a few night club entertainers; a few people over the radio; a few people in opera and concert; a few people in homes and informal groups. Maybe not more than ONE PER CENT, one in a hundred, really gets the pleasure and benefit that singing affords.'

SPEBSQSA definitely is starting singing again. The fundamental idea behind SPEBSQSA is basically correct. Four men put their heads together, look for swipes, get that once-in-a-lifetime thrill out of their discoveries. They hear their harmony.

Music is something we hear, not see. Let's allow this great principle of SPEBSQSA to grow naturally, grow, and GROW, and GROW.

Singingly,
Geoff

P. S.—Some have got the strange notion that I am 'agin' arrangements. Forget it.

GOH

2nd P. S.—I'll shut up from now on regarding any criticisms I have of what I see and hear 'on the road'. If a club says to me, 'We don't have any tenors. Our boys can't read music', I won't say a word."

GOH

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AS REPORTED TO THE INTL. OFFICE THROUGH OCT. 23rd

1950

November 17—Amherstburg, Ont., Scholarship Award Contest.

18—Portland, Oregon, District Contest; San Bernardino, Calif., Parade; North Canton, Ohio, Parade; Brockton, Mass., Parade; Auburn, N. Y., Parade; Skokie, Ill., Charter Night; Roswell, N. M., Parade; Sparta, Wis., Parade; Louisville, Ky., Parade; Buffalo, N. Y., Parade; Goshen, Ind., Parade; Sioux City, Iowa, Parade; Portage La Prairie, Man., Charter Night; Youngstown, Ohio, Parade; Sacramento, Calif., Parade; Findlay, Ohio, Parade.

20—West Seneca, N. Y., Permanent Charter Night.

25—Great Bend, Kan., Parade; Pioneer (Chicago) Ill., Parade; Lancaster, Pa., Parade; Medford, Ore., Parade; Huntington, Ind., Parade; Kiowa, Kans., Parade; Rome, N. Y., Parade; Hornell, N. Y., Parade.

26-28—Denver, Colo., Parade.

26—Hermann, Mo., Parade.

28—Pittsburg, Kan., Minstrel.

December 1—Versailles, Ky., Parade; Cherokee, Okla., Harvest of Harmony; Hudson, Mich., Parade.

2—Westfield, N. J., Harmony Holiday; Mt. Pleasant, Mich., Festival of Harmony; Kiel, Wis., Parade; Columbus, Ohio, Parade & Charter Night; Detroit, Mich., Metropolitan Detroit Chorus Concert; Cedar Rapids, Iowa, Parade; Mt. Rainier, Wash., Parade; Lakewood, Ohio, Parade; Hartford, Conn., Parade.

3—Champaign-Urbana, Ill., Parade; Salina, Kan., Parade.

4—Highland Park, Ill., Parade.

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

10—Alton, Ill., Parade.

January 13—York, Pa., Parade; Midland, Mich., Parade; Belmont, Mass., Charter Night.

19—Annapolis, Md., Parade.

18-19-20-21—San Francisco, Calif., Mid-Winter Board Meeting and Parade.

20—Flint, Mich., Parade; Sharon, Pa., Parade; Aurora, Ill., Parade; St. Petersburg, Fla., Parade.

21—Chillicothe, Ill., Parade.

26—Bath, N. Y., Parade.

26-27—San Diego, Calif., Parade.

27—Green Bay, Wis., Parade; Medina, Ohio, Parade.

27-28—Miami, Fla., Harvest of Harmony.

February 2—Jersey City, N. J., Parade; Fairmont, W. Va., Parade; Akron, Ohio, Parade; Santa Monica, Calif., Parade; Tulsa, Okla., Parade; Kirkland, Wash., Parade.

9—Lombard, Ill., Harmony Night.

10—Glendale-Burbank, Calif., Parade; Clarksburg, W. Va., Parade; Kalamazoo, Mich., Parade; Dearborn, Mich., Variety Show; Massillon, Ohio, Parade; Penns Grove-Carneys Point, N. J., Cavalcade of Harmony; Wichita Falls, Tex., Parade; Scranton, Pa., Parade; Chandler, Ariz., Parade.

17—Warren, Ohio, Parade.

23—Kenmore, N. Y., Parade; Tucson, Ariz., Parade.

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

25—Fort Madison, Iowa, Parade.

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

10—Grosse Pointe, Mich., Parade; South Town (Chicago) Ill., Parade; Rockford, Ill., Parade; Pasadena, Calif., Harvest of Harmony.

11—Canton, Ill., Parade.

17—Jefferson City, Mo., Parade; Blackwell, Okla., Parade; Michigan City, Ind., Parade.

24—New Haven, Conn., Parade; Sandusky, Ohio, Parade.

30—Newark, N. J., Parade.

31—Abilene, Tex., Parade; Pittsburgh, Pa., Parade; Northville, Mich., Parade; Kansas City, Mo., Parade; Norwalk, Conn., Parade.

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

6—Manhattan, N. Y., Parade.

7—Bartlesville, Okla., Parade; Steubenville, Ohio, Parade; San Jose, Calif., Parade; Winnipeg, Man., Parade; El Paso, Tex., Parade; Columbus, Ohio, Parade; Des Moines, Iowa, Parade; Pontiac, Mich., Parade; Manitowee, Wis., Parade.

8—Farmington, Ill., Parade.

12—Penn Yan, N. Y., Parade.

14—Wichita, Kan., Parade; Charleston, W. Va., Parade; St. Louis, Mo., Parade; Dansville, N. Y., Parade; Lorain, Ohio, Parade; Dubuque, Iowa, Parade; Utica, N. Y., 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; Connersville, Ind., Parade; Grand Rapids, Mich., Great Lakes Invitational; Painesville, Ohio, Parade; Parkersburg, W. Va., Parade; Lima, Ohio, Parade; New Bedford, Mass., Parade; Wautoma, Wis., Parade; Marlborough, Mass., Parade.

27—Washington, D. C., Harmony Gala.

28—Waukegan, Ill., Parade; Portland, Maine, Parade; Canton, Ohio, Parade; Waukesha, Wis., Parade; Binghamton-Johnson City, N. Y., Parade; Wausau, Wis., Parade; Defiance, Ohio, Parade.

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

5—Gary, Ind., Parade; Sault Ste. Marie, Mich., Regional Prelim. Contest.

11—Warsaw, N. Y., Parade.

12—Fall River, Mass., Parade; Bradford, Pa., Parade; Appleton, Wis., Parade.

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

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

6-10—Toledo, Ohio, Int'l. Convention & Quartet Contests.

August 18—Oscoda County, Mich., Parade.

August 31-September 1-2-3—Charlevoix, Mich., Jamboree.

15—Mishawaka, Ind., Parade.

22—Gratiot County, Mich., Parade.

23—Gowanda, N. Y., Parade.

October 5-6—San Gabriel, Calif., Parade.

6—Beaver Dam, Wis., Festival of Harmony.

27—Rockville, Conn., Parade.

November 10—Enfield, Conn., Harmony Night.

YOUNG BARBERSHOPPERS GET THEIR CHANCE

Western New York barbershoppers this summer promoted an original bit of endeavor in the interest of preserving and encouraging barbershop quartet singing by sponsoring the "Young Harmonizers Quartet Championships" in conjunction with the Buffalo Courier-Express at the Erie County Fair in Hamburg, N. Y.

Fourteen quartets from the county's public and private youth recreation units were entered. There were four categories: Junior Group, under sixteen; Intermediate Group, under nineteen; Midget Group, under thirteen; Older Group, under twenty-one. Boys' and girls' quartets shared the limelight.

The idea for the Young Harmonizers contest came when Supervisor Karl T. Krehbiel and Director J. Y. Cameron, Jr., of the Youth Recreation Program and Board of Supervisors, looking for a musical program of universal appeal, sought the aid of SPEBSQSA. Alex Grabhorn, of Buffalo, with Budd Tesch also of The Buffalo Chapter and announcer at radio station WBEN, extended willing cooperation in formulating contest rules, enlisting instructors and promoters. Sectional competitions were held under the city recreation department. Trophies were provided by the Courier-Express and Grabhorn presented certificates to each finalist.

Judges (using a modified form of the Society's contest and judging rules) were Robert M. McFarren, founder of the Buffalo chapter, chairman; Phil Embury, Warsaw, N. Y., past Int'l President; Charles Glover, Jamestown, N. Y., Int'l B'd. Member; Bill Coddington, E. Aurora, N. Y., Past Int'l B'd. Member. Alex Grabhorn was master of ceremonies.

Erie County's Youth Recreation Bureau is perhaps the first such agency in the country to sponsor barbershop quartet singing on such a wide program and indicates the healthy appeal this music has for the younger generation. Barbershop harmony may have had its roots in the nineties and before, but it is flourishing in 1950.

WESTERN N. Y. JUNIOR BARBERSHOPPERS



Left—Some of the competing quartets at the Finale, singing America.

Right—The committee—L. to R.—Hank Lewis, Buffalo; Int'l B'd Member Alex Grabhorn, Buffalo; Budd Tesch, Imer; Int'l B'd Member Chuck Glover, Jamestown, N. Y.; Ken Gill of the Buffalo Courier Express, Past Int'l Pres. Phil Embury, Warsaw, N. Y., Past Int'l B'd Members Bill Coddington, East Aurora, N. Y., and Bob McFarren, Buffalo.

WHAT SONGS WOULD HARMONIZERS SING?

On page 51 of the September *Harmonizer* there were three lists of songs which three members of SPEBSQSA had chosen as *their idea* of the 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. This hypothetical group was *not* to be members of SPEBSQSA and, therefore, would never have heard of "Coney Island Baby" and "After Dark". Each of the three listed 35 songs. Only ten songs were on all three lists. As was to be expected, the challenge has been taken up by other members.

Dean Snyder, baritone of the *Singing Squires, Washington, D.C. Chapter*, wrote, "Just for fun the other night at our quartet rehearsal each man wrote down the first ten songs that came to mind, based on his own singing experience over the years at social gatherings and other occasions where there was natural harmonizing. All four of us had Down by the Old Mill Stream and Let Me Call You Sweetheart which your three "experts" also had. We also had I've Been Working on the Railroad. Two other songs were on three of our four lists, but from there on we scattered to the four winds. We listed a total of 23 songs. Looks as though it's every man for himself".

Jack Briody, bari of the 1946 *Champion Garden State Quartet, Jersey City*, wrote, "... the masterminds, collectively, didn't do a bad job, but individually, not so hot. I gave the matter a lot of study and I've agreed with the three 'experts' in 27 of their selections." Jack's harmonizing favorites not listed by the "experts"—I'm Forever Blowing Bubbles, Till We Meet Again, When Irish Eyes Are Smiling, Sweet Cider Time When You Were Mine, Girl of My Dreams, Cuddle up a Little Closer, Sunbonnet Sue and Mary Is a Grand Old Name.

Old Chestnuts Omitted

Nate Berthoff, *Elyria, Ohio*, editor of the Johnny Appleseed District quarterly, *The Quarter Note*, wrote, "... how can any list be complete with the old chestnuts omitted—I'm Forever Blowing Bubbles, Shanty in Old Shanty Town, Mister Moon, When Irish Eyes Are Smiling, Till We Meet Again, Old Oaken Bucket, Sweet Rosie O'Grady, (*It Was*) Mary, Mary, etc?"

"Incidentally, I guess I win the State of Missouri. The original Mis-4-Tunes, of which I am the only surviving member, sang Missouri Waltz 'off the cuff', each of us knowing the words. And what's wrong with Schooldays? Does 'expert' No. 3 feel that the song is too tough, too uninteresting, or too easy so that even the most inept can do it? It's a good number, certainly better than some mentioned by No. 3 in his list."

Looks like 15 rounds—No Decision.
Eds.

DECE

Miami Chapter PRESENTS

Third Annual

"Harvest of Harmony"

SAT., SUN. NITES—JAN. 27, 28, 1951

— at 8:15 P. M. —

BREAKFAST AFTERGLOW
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KEEP POSTED Important International News Briefs

Blank verse may have its place in literary circles, but one Harrisburg, Pa. Chapter baritone has no use for it. Having left his glasses at home he was experiencing so much difficulty reading the music that he caught "what for" several times from the Director. Finally, someone looked to make sure the bari had the same song everybody else was singing. Inside pages of the octavo arrangement were blank.

oOo

Facetious Max Cripe, lead of the 1947 Int'l Champion Doctors of Harmony, Elkhart, Ind., recently mailed to Detroit Hq ticket stubs for the 1947 Jamboree, (Milwaukee), and the similar '48 affair at Okla. City with the suggestion that if the door attendants are still on duty they might be interested in collecting the unused tickets.

oOo

Further proof of the popularity of barbershopping... the album of records made by the Chordettes has been one of the best sellers on the market. Variety, racing form of the entertainment biz, hasn't ranked it lower than 5th in 2½ months and second several times.

oOo

If all the chapter choruses who have asked permission to sing at Toledo next June during the Int'l Contest were laid end to end on the New York Central tracks they'd stretch all the way to Chicago.

oOo

Jackson, Miss. Chapter solicits dues in novel fashion. Tear sheet in bulletin says, "Dear Al: Enclosed find seven of Uncle Sam's 50-cent dollars in payment for 52 nights of the best fun and good fellowship that can be found in this flea-bitten speck of revolving mud—"

oOo

Louisville, Ky has a little different angle for promoting both payment of dues and ON TIME attendance at meetings:—

If your dues are paid,
Your name is "in".
If you're there in time,
You can win a "fin".

oOo

Miami Chapter is cooperating with the National Association of Real Estate Boards, convening in Miami shortly, by furnishing judges for a barbershop quartet contest to be held during the convention. Members of the quartets must be real estate salesmen or brokers. Former SPEB Int'l Treasurer Joe Stern of Kansas City sent in this item with the suggestion that there are gillions of conventions held all over the country and good publicity for the Society would result if other chapters were to promote the

same sort of a deal. (Any Society members acting as judges, however, most certainly should have had some previous judging experience in Society contests.—Eds.)

oOo

In a bulletin issued by Karl Haggard, Sec'y Johnny Appleseed District, asking for quartet and chapter information, the mimeographer typed, "In order to yelp yourself and neighboring chapters—". This may have been deliberate, a malicious, insidious thrust at the quality of our singing which Haggard should not overlook when next he orders mimeograph work. Maybe it mirrors the subconscious yearnings of a mimeographer to yelp rather than write. There are so many explanations possible, we ask you to yelp yourself.

oOo

Just in case anyone should wonder about it, Bing Crosby is a paid up member of Fond du Lac, Wisconsin Chapter. Doubting Thomases may see a photostatic copy of Bing's check.

oOo

Henry Schubert, Detroit Chapter, attended the convention of the National

Recreation Congress at Cleveland's Hotel Statler early in October in line of duty. Hearing some woodshedding just prior to a meeting, Henry sought admission to the quartet on strength of his membership button and tenor voice. He was welcomed with open arms, as tenors always are when a lead, two baris and a bass are trying to bust a few. The baris—Dean Snyder, of the Singing Squires, Washington, D. C. and Jim Mathews, Withered Four, Paterson, N. J. The bass—Gene Barnwell, chorus director, Alexandria, Va. The lead—Jim Knipe, Cleveland.

oOo

The Cambridge, Mass. Center for Adult Education offers a ten week course in "Barbershop Singing" under the tutelage of Robert Carter, Director of the Worcester and Providence Chapter Choruses.

oOo

Tom Taggart, San Francisco Chapter, travelled to Ireland several years ago, but cut short his stay when he found there were no baritones and basses in the country. All John McCormick's

PREDECESSOR OF SPEBSQSA?



The original Kansas City Barber Pole Cats in 1936, two years before the Society came into being. The reclining gentlemen are—left—Joe Stern, long time Int'l Treasurer of SPEBSQSA—right—Bert Phelps, bari of the original group, and bari today of the Hy-Power Serenaders. As the Kansas City Barber Pole Cats, the K. C. and Hy-Power Serenaders, the quartet, with varying personnel, has finished in 2nd Place in Int'l competition five times. Others pictured above are L. to R.—Dick Jenkins, bass; Virginia Bowden (Miss Buttercup); Sewel Mudge, tenor; seated—Herb Hogue (Mae West). Joe Stern's billing was, "Pianist, Arranger, and Assistant Baritone".

fault, no doubt. Who ever heard of an Irish bass!

oOo

His Excellency, Governor Val Peterson of Nebraska, enjoyed the "Admirals" luncheon at Omaha. In writing to Past Int'l Pres. (Admiral) Frank Thorne, the Governor said, "—enjoyed greatly attending your Society's luncheon during the Convention in Omaha. Yours is a wonderful group".

oOo

Jim Gregory, one of the stars in the stage drama "Death of a Salesman", is an extremely active member of the Jersey City Chapter. His wife Anne sings bari in a girls quartet, The Balladares.

oOo

Here's a non-member, New England banker's appraisal of SPEBSQSA—"... I never cease to be amazed at the geographical and numerical spread of the Association (sic). Also, I don't know of an organization so widespread that apparently sticks to its single purpose of singing without outside entanglements and pressures—. And from one member to another, "—I appreciate how you feel about the national and international situation, particularly since I have two youngsters, aged 17 and 15. In fact I could get morbid thinking about it. But I find doing a lot of work for barbershopping a real balm for mental depression. Our Society had its greatest growth during the war years because it offers rest and recreation from a troubled existence—".

And former Int'l V. P. Harry Brown, Wilmington, Del., says the rector of his church recently introduced him as a member of "The Society for the Prevention of Execution of Barber Shop Quartets in America".

oOo

A member of the Society, after considerable experimentation, has finally assembled what he describes as, "A phonograph which reproduces with perfect fidelity". Details of the equipment used and the method of assembly followed may be obtained by writing to Int'l Hq. Apparently, no great amount of mechanical skill is required to make the assembly.

oOo

The Aberjona Moaners, of Reading, Mass., one of the NE District's representatives at Omaha last June, have developed an arrangement of "Ragtime Cowboy Joe" in falsetto,—"as our wives sing it" that's an A1 show stopper.

oOo

The impact of first contact with SPEBSQSA is frequently overpowering. Some people, after getting over the first shock, just can't wait to tell other people all about it. Such a one is George Taubeneck, editor of the Detroit Trade Journal, "Air Conditioning & Refrigeration News". After a visit to Society Hq, Taubeneck returned and wrote a page-long article about the Society entitled "Finest People on Earth" for the edification of his air conditioning and refrigeration readers. Not only that, he reprinted the article in an attractive four page folder.

SONS OF THE SEA

More familiarly known as, the Regalaires, of Evansville, Ind.,—L. to R.—Dick Barrow, bass; Bob Seiler, bari; Don Julian, tenor; Norman Wilkinson, lead. Their quartet career in jeopardy because one man belonged to the Naval Reserve and expected to be called to active duty, the other three joined up. If they're all assigned to an L. C. T. they could do worse than adopt as their theme song John Hill's "Cruisin' in My Model T".



Some members of SPEBSQSA are fairly busy men. Bob St. John, of San Antonio, Texas, in apologizing for a tardy reply to a letter, signed himself, "Robert T. St. John, Chapter Secretary, Parade General Chairman, Area Counselor, Farmer-Rancher, Insurance Executive, Candidate for the Padded Cell."

oOo

Here's a tip on handling new members from Bill Davidson, Hamburg, N. Y. Chapter. When Bill brings a new man to a meeting he and his quartet live right with the guy the whole first evening, having him sing with the quartet the one or two parts that are within his range.

oOo

If you are under 5' 8" and sing in the Louisville, Ky Chapter Chorus you would have had to wear dark blue or black sox on the night of September 25th. Talk about regimentation. What's become of rugged individualism, states' rights! (All in fun, colonels. 'Twas for picture taking and a couple of pairs of white sox could well ruin the effect. Eds.)

oOo

One of the great song hits of all time very nearly never got published according to W. G. Vorpe, Cleveland Plain Dealer. In his column, "As the Parade Passes By", Vorpe says, "... Tell Taylor showed the manuscript of 'Down by the Old Mill Stream' to his friends who told him not to try for publication, predicting its failure to gain popularity..." Within a year of its publication nearly a million copies were sold, 4,000,000 were sold before Taylor died in 1937.

oOo

"Bugs" Baer, the King Features Syndicate writer, picked up the news about Sweet Adeline's ban from the Omaha Contest and registered his complaint in these deathless words, "... There hasn't been such a hullabaloo about a dame since Barbara Fritchie stuck her neck out... We concede one point in this argument. Sweet Adeline was an exotic bloom in a sawdust garden... Nobody ever saw Sweet Adeline through the Ladies Entrance with a growler stashed under her Paisley shawl... We con-

cede her background was a mish-mash alcoholic. So was our foreground..."

oOo

Bill Spengler, Madison, Wis. Chapter, and his brother Si, en route to a District Contest, pulled up at a traffic light and saw a sign reading, "This Way to SPEBSQSA Convention". Speculating on what the uninitiated general public might interpret the letters to mean, Si came up with, "Sports Personalities Excelling in Badminton, Soccer, Quoits, and Squash, Associated". Bill's best was, "Supreme Protectorate and Exalted Brotherhood of Stock Quotation Swindlers, Amalgamated". Bill and Si will pay 100 Imperial Russian Rubles for the best suggestion submitted by readers of the Harmonizer.

oOo

Former Int'l Treas. Joe Stern knows something about the revival of barbershop quartets, having been in on SPEBSQSA since the beginning. Recently, Joe sent to Detroit Hq a sample of wallpaper, beautifully executed in barbershop quartet motif, as further proof of the spreading influence of SPEBSQSA. Something to keep in mind when redecorating a den, or recreation room.

oOo

From Sec'y Oliver Sayer, Hagersville, Ontario, comes a cheery note. "This is our (Canadian) Thanksgiving Day, a day of being thankful for all the good things which we enjoy in our young and growing country. Thanks to all of you hard workers for SPEBSQSA. I hope that we can for a long time enjoy our music as much as we do now".

oOo

Many chapters have clever names for their bulletins, notably Chicago No. 1's and Grosse Pointe's (Mich.) Pitch Pipe; Holland, Michigan's Windmill; Detroit's Chapter Chips. Teaneck, N.J. cops all the prizes with its HIM SINGER. "Pom" Pomeroy, formerly of Middletown, Ohio and one time president of the Ohio-SWPa. (now Johnny Appleseed) District is Program Chairman this year at Teaneck.



FOR SALE TO CHAPTERS OR INDIVIDUAL MEMBERS BY INTERNATIONAL SECRETARY'S OFFICE

Number	ITEM	Price	Number	ITEM	Price
1	Manila Mailing Envelope for the Harmonizer.....	Per 100 \$ 1.25	8	Application (for Membership) Card.....	No Charge
2	Official Society Envelope, size No. 10 (with space for chapter or individual imprinting by your printer) —Specify whether regular or open end envelopes are desired).....	Per 100 1.10	9	Official Binder for Song Arrangements.....	each .15
	In lots of 100 to 499.....	Per 100 1.00	9A	Official Binder containing 17 SPEBSQSA songs (loose leaf).....	
	In lots of 500 or more.....	Per 100 1.00		In lots of 10 or more.....	each 1.75
3	Official Society Letterhead (with space for chapter or individual imprinting by your printer) —(Available with or without names of Int'l Officers and Board Members—Specify which).....	Per 100 1.40		In quantities less than 10.....	each 3.00
	In lots of 500 or more.....	Per 100 1.25	10	Membership Certificate (suitable for framing).....	each .20
4	Official Bulletin Sheet—(Special Mimeograph Paper).....	Per 100 .80	11	3" Square Pasteboard Identification Badge (with string).....	each .05
5	Celluloid Identification Badge (Window type—2" diameter for use at meetings—(name to be added by chapter).....	each .70	12	Chapter Reference Manual.....	Deposit 3.00
6	Pocked Membership Card.....	each .05	18	Official SPEBSQSA Program Cover (new design each year) very attractively printed in 3 colors.....	
7A	3-color Decal of Emblem—(suitable for windshield).....	each .25		Each.....	.05
7B	3" diameter set of electrodes of Emblem (3-color).....	per set 12.00		In lots of 500.....	24.00
7B	1" diameter set of electrodes of Emblem (3-color).....	per set 12.00		In lots of 1000.....	45.00
7B	1/2" diameter set of electrodes of Emblem.....	per set 3.00		In lots of 2000.....	80.00
7C	Official Lapel Button (3/4" diameter).....	each 1.50		In lots over 2000.....	per 1000 40.00
7C	Pitch Pipe Emblem (to be attached to Kraft Chromatic Pitch Pipe).....	1.00	21	Official SPEBSQSA Guest Register.....	each 3.50
			22	Official SPEBSQSA Auto Plate.....	
				In lots of 10 or more.....	each 1.35
				In quantities less than 10.....	each 1.50
			31	Pitch Pipe (with Society Emblem).....	each 3.50
				Pitch Pipe (without Society Emblem).....	each 2.50



FOR SALE TO CHAPTERS OR INDIVIDUAL MEMBERS BY INTERNATIONAL SECRETARY'S OFFICE

Number	ITEM	Price	Number	ITEM	Price
13	Official 1948-49 SPEBSQSA folio of 15 songs—"Songs for Men—No. 1" In lots of 10 or more.....each	.50	17	Breast Pocket Badges (Tenor, Lead, Bar, Bass, Crow) In lots of 100 or more.....each	.03
	In quantities less than 10.....each	1.00		In quantities less than 100.....each	.05
14	Official 1949-50 SPEBSQSA folio of 18 songs—"Songs for Men—No. 2" In lots of 10 or more.....each	.50	19	Wooden Barber Pole—12" high.....each	1.00
	In quantities less than 10.....each	1.00	20	Wooden Barber Pole—18" high.....each	2.00
15	Official 1950-51 SPEBSQSA folio of 14 songs—"Songs for Men—No. 3" In lots of 10 or more.....each	.50	23	Official SPEBSQSA Zippo Lighter.....each	3.00
	In quantities less than 10.....each	1.00	24	Form 101—Member's Application Sheet.....each	.03
16	Official SPEBSQSA Loose Leaf Songs—(choice of 47) In lots of 10 or more of 1 song (1 or 2 pages).....each	.05	25	Form 102—Member's Record Sheet.....each	.03
	In quantities less than 10 of 1 song (1 or 2 pages).....each	.10	26	Invoice for Chapter Dues.....	No Charge
	In lots of 10 or more of 1 song (3 or 4 pages).....each	.10	27	"Keep America Singing"—(History of the Society).....each	2.50
	In quantities less than 10 of 1 song (3 or 4 pages).....each	.20	28	"Let's Harmonize"—(Story of SPEBSQSA in brief) 10 or more.....each	.10
			29	"Just What Is Barbershop Harmony"—(A treatise in booklet form) In lots of 10 or more.....each	.05
			30	Photo Album—(with Society Emblem).....each	3.50
			32	Compact with Society Emblem.....each	3.75
			33	Cigarette Case with Society Emblem.....each	4.25



FOUNDER'S COLUMN

By O. C. Cash

Dear Editors:

I am right in a middle of a long-planned vacation and have been spending some of it out on the farm, building a trench silo, cleaning out fence rows and repairing fences. The deadline for my column has come upon me unawares and I don't see how I can do justice to it at this late hour. Besides, I have a lame back.

I did notice one or two things in the September Harmonizer, that is, after reading my own column a time or two, that I want to mention. I was tickled to find some of the Brethren criticizing Bro. Geoffrey O'Hara for his remark that us barbershoppers should forget all about arrangements, notes and stuff and just throw our heads back and "beller". I doubt if old Geoff meant it just that way.

But it hasn't been long since I suggested our choruses should learn a few more or less classical pieces, just to show audiences occasionally that barbershoppers are not low brow, but can sing anything and sing it well. Many of the Brethren disagreed with my suggestion rather violently and now they disagree also with Bro. O'Hara's ideas. All of which proves, I guess, there is a middle course which most of the Brethren believe should be followed by all the faithful.

The pictures on page 8 of that issue of the newly elected Int'l B'd Members sure made me stop and think. Each of those fellows actually represents more members than we had in the whole Society as late as 1942. Time was, back in '38 and '39 when a guy almost automatically became a VP in the Society if he could point to one other member in his area besides himself. Probably neither of 'em had paid any dues. And now we're going to have an Int'l B'd Mid-winter Meeting in San Francisco. For years, Bing Crosby was our only card holder out there and he ain't such a hot baritone, at least not as good as some I could name if modesty wasn't one of my vices.

Recommends Keeping Harmonizers

I wonder how many of the Brethren have a complete set of Harmonizers from the very beginning. Maybe it would be a good idea if all the members who have a complete set would drop me a postcard so I'll know how many people can refer back to a certain article if I make reference to it in my column. I was going through some of the old numbers and reread some of the excellent articles like the one old Welsh Pierce wrote several years back about the proper way to act when listening to a quartet. I heartily recommend an excursion into the old Harmonizers sometime when sitting around the fireplace on a cold evening.

Some fella up North came up with a good idea not long ago when he suggested sending sick or ailing Brethren a copy of "Keep America Singing" instead of flowers. Any red-blooded barbershopper would a lot rather have a copy of the Society's

History than a bunch of posies, especially the ones who can read. Every chapter ought to have 10, or 20 copies on hand for that purpose.

And don't forget to tell the boys any time they're coming to Tulsa to just bring along their 10 or 20 copies of the history and I'll be glad to autograph them, but the real reason is I want them to autograph mine. Some day I expect, my autograph will be worth as much as a genuine "G. Washington" or "A. Lincoln"—well half as much anyway, and I may collect an autograph that my grandchildren will treasure.

During recent weeks a number of the Brethren from over the country have come in to visit me while passing through Tulsa. I wish more of the fellows when in the vicinity of Tulsa, would drop in for a chat. I am in Room 1142, Stanolind Building, so won't you just come on up, kick the door open and come in. I always have a good supply of Star Navy chewing tobacco on hand and am never busy.

Recently, Brother Jones, President of the Manhattan Chapter, was here; then Bro. Ems from Florida dropped in. A few days before, a Brother from Peoria, Illinois came up and about the same time old Bert Phelps, of Kansas City, came through and asked me to show him a baritone note or two. I'm always glad to bust one or two, anytime.

I have got to get back to the farm, although I am sore all over from totin' fence posts.

Hoping you are the same, I am
O. C.

BILLS and D. C. CHORUS ON SESQUI PROGRAM

The Buffalo Bills and D. C.'s Singing Capital Chorus provided a memorable evening's entertainment on September 16, when they sang for Washington's Sesquicentennial program. Standing in the open air shell specially erected on Fountain Plaza on the Capitol Grounds, with the illuminated dome of the capitol itself behind them, the chorus in red coats made an impressive picture. The Bills, in fine voice, gave a performance in every way equal to their status as national champions and an audience of between six and seven thousand thrilled to the magic of barbershop harmony.

Dean Snyder, Washington Chapter, acting as M. C., briefly sketched the history of the Society and Dr. Robert Howe Harmon, directed the chorus of sixty.

THE CAPITOL AND THE SINGING CAPITAL CHORUS



Part of the crowd that witnessed the performance of the Buffalo Bills and the Singing Capital Chorus of Washington, D. C. Chapter at the "Barbershop Harmony Night" during the Sesquicentennial Celebration of the nation's capital city.

Over the Editor's Shoulder

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

CAN'T PLEASE EVERYBODY!!

(An anonymous beef from the West Coast)—“... They discontinue Chapter Swipes to make room for such articles as Efer Ifer, Kobold, and Wilson. Then they send us a letter asking for an ad that will not bring a dime into our till for the show. If the magazine was used like a house organ and contained news of the individual chapter activities then I could see the reason for the ad, but not to make room and help pay for such articles as the above mentioned which mean nothing to the ordinary barber-shopper. Regardless of the size of the chapter, it likes to see its name in print and the small activity they carry on means just as much to them as a large activity by a large chapter...”

SONG IN HARMONIZER

(By coincidence, two Cleveland members jumped a member of the “Harmonizer” Committee the same night on the same subject, “Why Did the Harmonizer Stop Printing a Song Arrangement in Each Issue?” Past Int’l Pres. Phil Embury was Chairman of the Song Arrangements Committee at the time the practise was discontinued. Here is his letter explaining why. Eds.)

“... two members say they keep their Harmonizers largely on account of the song printed in them. According to that argument, all of the great labor that goes into making the Harmonizer the outstanding publication it is goes for naught and only the song counts. If that’s the case then the Society song folios should be worth a million dollars apiece to them. Nobody brings Harmonizers to meetings in order to use songs that might be in them. The proper place for song arrangements is in the Society folios and through the medium of the loose leaf editions that are available in plentiful supply through Int’l Hq. ...”

DOESN'T LIKE HARMONIZER JUNE COVER

“Personally, and the Committee agrees with me, I can’t quite agree with the comments in the latest (September) issue of the Harmonizer concerning this cover. We think that it was extremely confusing as far as barbershopping is concerned and were it not for the SPEB emblem on them (stock program covers using the same illustration, Eds.), they could be used for anything else. As a practitioner of the Graphic Arts ... a printer ... I can appreciate the unusualness of the design. However, I feel that more scenes pertaining to the ‘old barber-shop’ would be more a propos. I hope in the future something of the old fashioned type rather than modernistic may be used.”

William J. Hoejs, Jr.
Sec’y, Beaver Dam, Wis. Chapter

SOME LIKED SEPTEMBER ISSUE

“Last issue of Harmonizer I thought unusually good”. Int’l V. P. Jean Boardman, Washington, D. C. ... “Congratulations on the make-up of another fine edition of the Harmonizer.” C. A. Ward, Chicago ... “We get lots of good information from the magazine and help sometimes, without having to write Detroit ... Why do we not have more on other chapter’s activities?” Lee Gibbs, Jr., Sec’y, Delta Chapter, Yazoo City, Miss. ... “Really enjoyed the September Harmonizer while on vacation. It’s a swell issue”. Past Int’l Pres. Phil Embury, Warsaw, N. Y. ... “The Harmonizer is super, as usual, and more so.” Int’l Treas. Art Merrill, Schenectady, N. Y. ... “Coverage of the Omaha Convention was excellent ...” Int’l Pres. Jerry Beeler.

OBSERVANT

Bill Hinkley, Pres. Northeastern District, thought he noticed at Omaha that a member of the Florida Knights had his belt on backwards. When he saw the picture of the Knights in the September Harmonizer, he wrote, “I can’t resist the opportunity to prove my contention that one of the Knights buckled his belt left-handed. You will agree that such an opportunity will never present itself again, hence my pleasure and satisfaction in writing this letter.” It’s quite evident from the picture that Bill was right, but to make sure, Bill’s letter was sent to the guilty party, Sam Breedon of Tampa, who replied, “... My belt was buckled left-handed. I’ve done it all my life, and it’s the only thing I do left-handed. I feel highly complimented that Bill scrutinized our quartet that carefully.”

WANTS TO SING, NOT LISTEN

STUB, reporting on Omaha, Page 29, September Harmonizer, asked, “Do the majority of 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?” Joe Lange, Chicago No. 1 opines, “The majority do not come primarily to listen. I’ve talked to many and their reaction is that the good fellowship prevailing at all of our affairs is the big magnet and this is particularly demonstrated when they are invited to join in on the woodshedding. The latter to date has been limited to a few participants. If an opportunity were given for more to join in by singing as parts of quartets, I’m sure it would be well received by many of us ...”

(Any practical suggestions, woodshedders? Eds.)



“FUR AND AGIN” COMMUNITY SINGING

STUB, on the same page of the same issue, asked for opinions on the place of Community Singing at our Int’l Contests. Many have taken up the cudgels. (It’s impossible to print the letters in full. Eds.)

R. V. Carlson, Omaha—“... anyone that does not want community singing at the contests would be selfish. Anyone who attends loves music and wants to do some singing. I vote for the continuance”.

Int’l B’d Member George Chamblin, Columbus, Ohio. “By all means let’s have it, but as they do it in Washington, D. C. Combine Intermission and Community Singing. Ask everybody to stand. Those who want to leave can then do so without disturbing anyone”.

Int’l B’d Member Chuck Glover, Jamestown, N. Y. “... yes for community singing as I feel it is a traditional function of a barbershop audience and everybody wants to get in the act at some time”.

Int’l B’d Member Ed Spinnler, Ridgewood, N. J. “Yes. For diversity and variety”.

Dick Schenck, San Gabriel, Calif. “During the singing of ‘America’ at the opening contest at Omaha I stopped singing to listen. It sounded like a gigantic organ. The crowd was largely barbershoppers and their wives and families that morning so the harmony was beautiful to hear. The beauty of those thousands of voices lifted in praise of God and country brought tears to my eyes and a lump in my throat ... When you take away the community singing—you destroy an integral part of our great Society and its slogan ‘Keep America Singing’”.

Int’l B’d Member Johnny Means, Manitowoc, Wis. “A ‘warm-up’ only”.

Past Int’l Pres. Frank Thorne, Chicago. “The public and our members enjoy this. Why deprive ‘em’?”

Joe Lange, Chicago No. 1. “... community singing at all our shows has developed to the point where it is practically a symbol of our operations. It serves the delightful function of spreading a feeling of true informality and friendliness among the audience ...”



DO YOU REMEMBER?

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

Belle of the Beach, thanks to George Becker and his publisher Hall & McCreary has been released to the Society and will also appear in SPEB's next edition of Songs for Men.

But that Ain't all . . . We're happy to report that YONA FROM ARIZONA is also scheduled for publication by the Song Arrangements Committee scone, so it looks like Olde Ed is about to become the mother . . . or god-mother . . . of twins.

H-E-L-P!!!! That's the way Ken Cotton started his letter in an urgent request for verses of Alice Where Art Thou Going. Seems that Ken was in trouble, and in a terrific hurry for action.

We remembered the tune and knew the words to the chorus letter perfect but as far as we were concerned Alice might just as well never have had a verse. We turned to the card file record of our library and found that we had a copy of this number in Detroit, thanks to the generosity of one of our thoughtful members.

The rest was simple . . . a note to Carroll Adams and the words to BOTH VERSES were on their way to Ken in the next mail. All of which makes us realize more than we can tell what a valuable asset this library of yours is getting to be. And best of all it will become increasingly so as the collection grows and the songs get on in years.

We shudder to think of the many fine song collections around the country, especially among our own members, that someday through thoughtlessness will find their way to the city dump or the junk dealer when the owner passes on and no one wants them around. If you could realize as we do what your songs can mean to the coming generation of barbershoppers you'd make it a point—right now—to see that your collection goes to the Society when you are through with it, and thus have the satisfaction of knowing that it will always be around for service, and the barbershoppers of the future will have something tangible by which to remember you.

Charles M. Elder, of Oakland County, Michigan Chapter, has just turned over a valuable collection of old songs to the Society Library. Thanks Charlie.

Thanks to George Schilter of Milwaukee the Chamberlin Brothers will soon be Rollin' Home with their own arrangement of the song of the same name. George told us who wrote it, when, and who published it. That was the information we wanted. Now they can secure a copy and have it arranged to suit their own inimitable style.

*Note to the not so very olde Harmonizer Editor, who may be too young to understand: You can't get an original arrangement by copying another quartet off a record. YOU GOTTA GET A COPY OF THE SONG.

Mrs. Schilter (a barbershop widow with a real sense of humor) ASKS THE SIXTY FOUR DOLLAR QUESTION. "You guys", says Mrs. S., "sing Comin' Home, Going Home, Rollin' Home, and what not. Why doesn't someone write one about Stayin' Home?"

Judge Jim Bottorff can now come out of the swamp and cease his search for Chloe. She turns out to be Darlin' Clo and appeared in a publication by Wehman Bros. called Good Old Songs No. 2—1910. Judge Jim now has the words to all three verses and the chorus and is very happy with his new found friend. Who's responsible? "Deac" Martin, who actually knows more old songs than Ye Olde Ed and who really should be writing this feature, not us.

Deac reads our column 'cause we read his and is continually coming up with interesting observations. His latest concerns the Missouri Waltz which Deac knew before it had words and became the theme song of the Man from Independence. Writes Deac, "About 1912, Eppel, an orchestra leader from Boone, Iowa played a piece from his manuscript at our dances at Ames. It was an immediate hit. He called it the Missouri Waltz but it had no words. As a Freshman Stunt night presentation one of our members wrote Sigma Alpha Epsilon words to it. When the number was played at our dances we'd sing the SAE words. The girls learned them and when he'd play it at the dam-Beta house, or such, the gals would sing the Sig Alph words—and try and stop them. Evidently Eppel got a lyricist and the song was published in 1914 according to your Harmo list. Unimportant . . . but interesting . . . to me." And to us too, Deac, come again.

Funny we still haven't heard anything from Little Mary Brown. Can it be that no one in the whole wide barbershop world knows that one but Art Sweeney? We found Snapshot Sal for Dr. Vance, I'd Love To Dunk a Hunk Of Sponge Cake for Jim Laverty, In Alabama Dear With You, and In Blinky Winky Chinky Chinatown for Paul Chenoweth, and dug up Chili Bean (Oh You Lank and Leany Chili Bean) for Bert Phelps of the Hi-Power Serenaders, but still no word from Little Mary.

(Continued on next page)

Congratulations are in Order . . . Ye Olde Editor is about to become a mother—or maybe it's a god-mother, we're not just sure. At any rate there's a brand new barbershop ballad on the market and YOE is to blame, or at least he's partly responsible. Remember TILLIE TOOTIE, THE BELLE OF THE BEACH? In case you don't we'll review the case briefly.

Looking through a bound volume of oldies belonging to O. C. Cash, Olde Ed found a cutie called Tillie Tootie etc. The words were cute but the melody was blaaa. Forthwith he published the words in this here corner and asked the members to "give the little gal a new tune".

Considerable interest on the part of our creative geniuses resulted in numerous original and novel manuscripts but the Song Arrangement Committee was unanimous in the choice of a tune submitted by George Becker of Ypsilanti as the number one selection. George saw the words when they first appeared in the Harmonizer and arranged it for the Four Huron Hoarsemen of Ypsi and they've been singing it with outstanding success ever since.

George says "I ran the melody in the bass so that Bill Lucht, an outstanding bass if I ever heard one, could show off a bit. If I do say it myself it is very effective the way they do it." You're not kidding George, it does take a real basso to do it justice but for those of you who think you can "cut it" the arrangement is really a honey.

You'll have no trouble securing a copy as Tillie is already in print. Under the title BELLE OF THE BEACH she's available in a brand new book of barbershop arrangements by Becker which has just been released by Hall & McCreary Company of Chicago entitled Parade and Afterglow of Barbershop Harmony.

The book which contains some twenty songs arranged for four part harmony lists several Becker originals such as True Blue Sue, Indian Summer, My Mother and one that we especially liked called Muskoka Moon, as well as some of the more familiar oldies, Sunshine Of Paradise Alley, Sweet Marie, Will Hays' Susan Jane and others. His chord arrangements are very unusual and his original tunes catchy and singable. Your Olde Ed recommends this publication highly to those who are looking for something new and different.

Do You Remember?

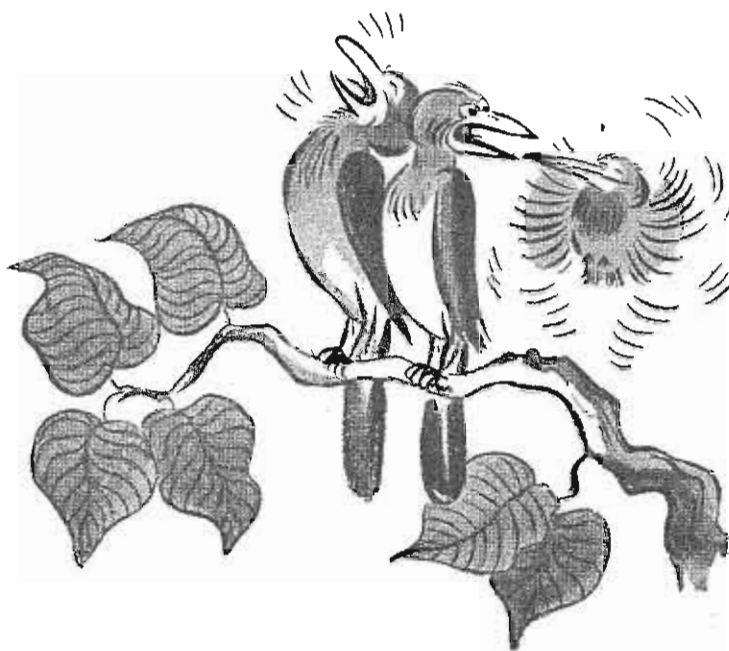
Continued

Maybe you'd like to try the old rememberer on something new. Bob Durand of Bartlesville is anxious to locate an oldie which he says has worlds of opportunity for the bass. This is going to be a real "toughie" as Bob only recalls snatches of the words. He says he's certain that the verse starts: "Did you ever sit and ponder in the evening long ago, and the lights are turned away down low." He says the chorus begins: "Gazing through a veil of tears" and ends "Dreaming when the lights are turned way down low." Not much to go on we'll admit, but maybe someone will remember . . . how about it?

Your grandpappy yodeled a tear jerker called Lily Dale which was written by H. S. Thompson and entered according to an Act of Congress in 1852. Though Grandpappy was off accused of being a "gay blade" fact is that he was in truth a sentimental old twirp who spent much of his singing time bemoaning the passing of some loved one. Typically, Lily Dale dies slowly and beautifully through four verses and the chorus goes like this: Oh Lily, Sweet Lily, Dear Lily Dale, now the wild rose blossoms o'er her little green grave, 'Neath the trees in the flow'ry vale . . . Do you remember?

ALWAYS

look in the Chapter Reference Manual
FIRST



"If you can't sing the notes, don't hang around here humming!"

Reprinted by special permission of American Magazine and Cartoonist Ed Nofgizer.

CLEVELAND PRESS ADOPTS "BARBERSHOP BAFFLERS"

In this issue, page 20, appears the 28th of Past Int'l Pres. Charles M. Merrill's "Barbershop Bafflers". That means Charlie has been doping them out for seven straight years. Introduced to the fascination of "B B's" by Deac Martin of the Harmonizer, the feature editor of the Scripps How-

ard Cleveland Press fell in love with the idea. During the week of October 9th, five sets of "Bafflers" were run in the 300,000 circulation afternoon paper. Contestants were required to answer all 25 questions correctly and write a 50 word letter telling "Why I Like Barbershop Harmony".

Prizes were 25 pairs of tickets for the October 21st Cleveland Chapter show, 'PITCH 'EM HIGH—AND INSIDE'. Judges for the contest were four members of Cleveland Chapter.

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
Alice Where Art Thou Going!	1906	Heelan & Gumble	Jerome H. Remick
Baby Shoes	1916	Piantadosi-Goodwin-Rose	Shapiro-Bernstein & Co.
Chili Bean-Eenie-Minie-Mo	1920	Brown & Von Tilzer	Broadway Music Corp.
Come Down Nellie To the Old Red Barn	1909	Lewis & Brown	Jerry Vogel Music Co.
How Deep Is the Ocean?	1932	Irving Berlin	Irving Berlin, Inc.
I'd Love to Dunk a Hunk Of Sponge Cake	1928	Clarence Gaskill	Waterson, Berlin & Snyder
I'm Waiting For Ships That Never Come In	1919	Yellen & Olman	Forster Music Pub.
In Alabama Dear With You	1915	Orr & Costa	M. Witmark & Sons
In Blinky Winky Chinky Chinatown	1915	Jerome & Schwartz	Waterson, Berlin & Snyder
Little Boy Called "Taps", A	1904	Madden & Morse	F. B. Haviland Pub.
Lonesome That's All	1918	Bradley & Roberts	Forster Music Pub.
Mother Doesn't Know I'm Coming Home	1899	Browne	Sol Bloom
Oh, How I Miss You Tonight	1923	Davis, Fischer & Burke	Irving Berlin, Inc.
Peggy	1919	Williams & Morst	Jerry Vogel Music Co.
Pride Of the Prairie	1907	Breen-Botsford	Jerome H. Remick
Rollin' Home	1934	Hill & DeRose	Shapiro-Bernstein & Co.
Rose Of No Man's Land, The	1918	Caddigan & Brennan	Jerry Vogel Music Co.
Roses Of Love	1911	W. R. Williams	Will Rossiter
Snapshot Sal	1899	Williams & Walker	Feist & Frankenthaler
Star Dust	1929	Parish-Carmichael	Mills Music, Inc.
Strike Up the Band (Here Comes A Sailor)	1900	Sterling-Ward	Harry Von Tilzer
Talking To the Moon	1926	Little-Baskette	Forster Music Pub.
There Is A Tavern In the Town	1883	William H. Hills	Shapiro-Bernstein and Co.
There Never Was A Girl Like You	1907	Williams-Van Alstyne	Jerome H. Remick
Tittle Tattle Tattle Tale (Shame On You)	1908	Herbert Ingraham	Shapiro Music Pub. Co.

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.



No. 27

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

WHAT'S that "where" they're talking about?

1. Where the cotton and the corn and 'taters grow.
2. Where my heart is turning ever.
3. Where I first met you with your eyes so blue.
4. Where I was born in early on one frosty mornin'.
5. Where the coyotes howl and the wind blows free.

6. Where roses bloom forever and sweethearts are always true.
7. Where the graceful white swan goes gliding along like a maid in a heavenly dream.
8. Where she carved her name and I carved mine.
9. Where I first met Rebecca.
10. Where the nightingales are singing and a white moon beams.

For answers, see page 50

STRESS AND STRAIN ON TOP FOURS

The Editorial on page 14 September Harmonizer brought letters from a number of prominent quartet men and others. (Eds.)

Manly McWilliams, President Charlotte, N. C. Chapter, wrote in part, "We feel that the quartets who come to Charlotte deserve the very best and in future years we hope some of the best quartets will hear about Charlotte and really will want to be on our Parades. I can't possibly understand how any chapter would not go 'all out' to make the boys have a wonderful time. Come on down South to Charlotte some time and let us show you".

Phil Davies, of the Madison, Wis., Cardinals, Past District Champs and two-time Int'l Finalists, wrote, "All quartets are grateful for the editorial 'Stress and Strain' in the last Harmonizer. It is seldom possible for a quartet to explain these things without giving offense. A quartet's major problem, magnified by the distance traveled, is this—how often do we have to sing? The printed program is often the first warning that two stage appearances are necessary. And one over-enthusiastic host can wear out a quartet before the show."

"Quartets frequently try to avoid complications by (a) arriving late, (b) leaving early. This is self preservation, not discourtesy. Most quartets feel that a reasonable allowance in expenses is called for in accordance with the job required."

"A little consideration and a little extra sleep is generally worth all the dinners, entertainment, applause, and conversation the local chapter can furnish."

Jiggs Ward, of the 1948 Int'l Champion Pittsburghers, wrote in part, "We tried to keep in mind the fact that our hosts had been waiting a year for their day to come 'round whereas we'd been on the go week after week. Keeping that in mind and knowing that our hosts were really trying to make our visit a pleasant one eased the pressure somewhat. One thing that does affect a quartet is arriving

in town and finding out for the first time that the show is wrapped around a definite theme. This means discarding numbers prepared for the show and digging in the repertoire for suitable substitutions. With but two exceptions, the Pittsburghers were treated with every consideration and our year as "Champs" convinced us that barbershoppers are the finest people on earth. Sure, you come home dead tired from singing—but can anyone name a nicer way to get tired?"

"Cy" Perkins, of the 1945 Int'l Champion Misfits, Chicago, wrote, "Over a period approaching 10 years our quartet has probably visited as many Chapter Parades as any other. On every occasion we have been treated royally and every possible courtesy has been extended to us. This letter gives us a chance to say thanks to all those chapters in all sincerity for being so kind and gracious to a tired group of Misfits. Sometimes the Sunday after a Parade proves out a very lonesome day for a visiting quartet. It might well be worthwhile for Parade Chairmen to consult visiting firemen to find out what their traveling plans are and make arrangements accordingly, if possible."

Earle F. "Pete" Elder, of the Westinghouse Quartet, Pittsburgh, contributed this suggestion, "Too often, visiting quartets are called upon last to sing at the Afterglow. That means, usually, a very long wait after a very long day. Frequently, the audience is tired too and a good portion of it disappears. We have no objection to singing in rooms after the Afterglow, in fact we enjoy this opportunity to renew friendships. Why not let guest quartets sing early in the Afterglow program and then be free to visit around or retire for badly needed rest?"

Roy Hall, of the 1944 Int'l Champion Harmony Halls, "Whoever wrote that 'Stress and Strain' editorial for the

September Harmonizer sure hit the nail on the head. The big trouble is chapters aren't specific enough about what they expect quartets to do when they issue an invitation. I've gone through just what your editorial letter describes and then had, 'Can't you take it', thrown at me by the host when I asked that we be put on the Afterglow early. Quartets aren't made of iron".

JAMESTOWN'S SYMPHONIC FOUR



Jamestown, N. Y. Chapter is blessed with an unusual amount of musical talent, especially instrumentalists. Andy Olson, at the piano, is the man who caused Oscar Levant to say, "No one can do that to a piano when I'm around and get away with it". Leonard Morse, musical saw specialist, got his training in a woodworking shop. Milt Eckstrom substitutes for the steam whistle on Lake Chautauqua excursion boats during the winter season. Bob Hager may "turnip" with his "Sweet Potato" any old "thyme". He always has an "egg plant-ed" in the audience to say. "Peas", 'lettuce' listen to Bob".

DAVID SILVERMAN

Music Librarian

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

Title	Composer
AIRY, FAIRY LILLIAN	Tony Raymond-Maurice Levi
BELLS OF FATE	Ford-Brotton
CASEY'S BAND	John T. Kelly
CHURCH ACROSS THE WAY, THE	William B. Gray
DEAR LOUISE	Raymond Moore
DREAM OF GOLDEN DAYS, A	J. P. Skelly
FORGOTTEN	Flora Wulschner-Eugene Cowley
HER EYES DON'T SHINE LIKE DIAMONDS	Dave Morion
I'M MAMMA'S LITTLE GIRL	H. W. Petrie-Arthur J. Lamb
I HEARD HER VOICE AGAIN	Chas. K. Harris

(The following "expressions of opinion" came to the "Harmonizer" unsolicited. "Jumbo" Smith was tenor of the 1947 Int'l Champion Doctors of Harmony, Elkhart, Indiana. "Jumbo" has written a number of original songs, has arranged many. "Cy" Perkins is the baritone of the 1945 Int'l Champion Misfits of Chicago. "Cy" is a qualified arranger. Because of their wide experience in the Society, what they have to say should be of interest to quartet men and others. Eds.)

WHAT'S HAPPENED TO ORIGINALITY?

Too many quartets, even many who've graduated from the neophyte class, are singing arrangements right out of the books. In my opinion, they are missing out on 90% of the fun of barbershopping. Anybody can take four men with the right voice ranges and even just a rudimentary ability to follow the spots up and down and make some kind of a quartet out of them with a few rehearsals.

So what! What have you got? You've got the makings of a quartet and the makings of a lot of fun over a long period of years. IF you go on from there. Where? There are a number of possibilities. One of your four may become interested in trying to arrange something. Maybe you can pick up a fifth man in the chapter who can, or will learn to, arrange. Lacking anything that even remotely resembles an arranger, sit down around a phonograph and listen to some good quartet. Pick out the parts of a line or two, try 'em over a few times until you have the chords and chord sequences down pat. You don't have to know the names of the chords or why they sound good in that sequence.

Then hunt around in your own list of songs and find a spot where some of those chords, or sequences, fit in. Try 'em. So they don't fit. Try something else. If you practise in a reasonably soundproof room, the cops won't bother you. Nobody ever got shot for experimenting and you'll be surprised how much more fun you'll get out of this great hobby of ours.

"Cy" Perkins

HOW DO YOU TREAT YOUR GUESTS?

Your guests in this case being the quartets from out-of-town who come to sing on your show. Do you just let them try to find their own way around your city or do you do something to help?

The Buckeye Capital Chapter of Columbus, Ohio, has coked up what they call an "Information Sheet" to tell their guests such things as where and what time the show is, what is the Headquarters Hotel, whom to write to for reservations, after-glow tickets, etc., and also to get from the quartet the information as to when and how they plan to arrive.

The International Office will be glad to send a sample (with instructions) of this form to any Parade Chairman who feels it will be helpful to him.

LEN FIELD,
Chairman Int'l Committee
on Chapter Methods

BE ORIGINAL

Quartets who sing songs which have been made famous in the Society by other top flight quartets do themselves an injustice by imitating. Seldom does the imitator do as good a job as the originator and the inevitable result is unfavorable comparison by those auditors who have heard both, the originators getting sometimes even more credit than they deserve.

In our Society experience, as in everything else, the quartets who get to the top do not imitate. They build their reputation on originality. Tens of thousands of good songs have been written and many thousands of these make excellent barbershop numbers. Why not try it? At the very least, you'll be spared the embarrassment of (1) singing someone else's song on a show, thereby depriving the originators of the chance to sing it—or—(2) having somebody else sing yours. This is written in a sincere effort to help many quartets who aren't realizing their full possibilities because they limit themselves to imitation. If you have enough ability to do a pretty fair job of imitating another quartet, you have enough to start building your own reputation.

"Jumbo" Smith

perfect harmony

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ILLINOIS

Semi-annual meeting of the Board of Directors of the Illinois District, Decatur, Ill., Oct. 8, 1950. Total chapters, 64. 39 present; 25 absent. On the basis of results from a questionnaire to all chapters re chorus contests, plus reports by Jim Martin, Pales, and Paul Marshall, Decatur, on the subject, a very favorable reaction was evidenced for this type of activity. Several Area Counselors have since taken steps to initiate similar area chorus contests. Lee Clark, Decatur president, suggested compiling a booklet of convention information to assist chapters in handling affairs of this kind. This has been turned over to the Rules Committee for handling. A special investigating committee was appointed to immediately attempt to clear up the situation concerning the organization of a new singing group in the Peoria area. Bids were received for the Regional Preliminaries.

DIXIE

Although, because of various circumstances—a number of them involving the matter of distance as a contributing factor—it was not possible for a Dixie District Contest to be held this year, a meeting of the Board of Directors was called by President Elford Lumpkin for October 14th. It was held at 11 o'clock, A. M. in the Claridge Hotel in Memphis, Tennessee, where many of the District's leaders converged to attend the Memphis Chapter's Annual Parade of Quartets.

Several matters vital to the operation of the District came under discussion, one of the outstanding of which was the addition of new chapters under District Vice President and Chairman of Extension Harley Miller. A concerted drive for sound chapters is being conducted in the hope that distances between chapters will be lessened and thereby the entire district will be strengthened.

Both Birmingham, Alabama and Jackson, Mississippi made strong bids for the 1951 Regional Preliminary Contest, and the outcome of the ensuing discussion was that Birmingham would host the Regionals and Jackson would stage the 1951 District Contest.

ONTARIO

The Fall Business Meeting of the Board of Directors of the Toronto District Association of Chapters was held

in the Elizabethan Room at the King Edward Hotel in Toronto, starting at 10 A. M. on Sunday, October 29. Meeting called to order by District President Chapman. All other officers of the District were on hand and official delegates from all but 5 of Ontario's 19 chapters. There was prolonged discussion on questions of Community Service, Extension, Inter-Chapter Relations and Chapter Procedure. The four Area Counselors gave optimistic reports of the chapters under their jurisdiction. Treasurer Bert McLean announced there was approximately \$550.00 in the treasury, with all bills paid. After a spirited discussion of the relative merits of Guelph and Windsor as the location of the Regional Preliminary for the Ontario District, the ballots showed Windsor to be favored over Guelph and the date will probably be set as Saturday, April 28, 1951.

Visitors at the meeting included Henry Lewis, Director of the Buffalo Chapter Chorus; Mark Roberts, President of the Michigan District Association; W. Lester Davis, Vice-President of the Michigan District Association, and International Secretary Carroll P. Adams.

FAR WESTERN

Meeting called to order by District Pres. Colville at 9:30 A. M. with all District Officers and 18 chapter delegates present. Reports by chairmen of various committees were read and Int'l Board Member Earl B. Reagan gave a talk on membership and extension which was well received. District Secretary then reported an alarming drop in the payment of per capita tax and asked the delegates to find out why the chapters had not reported. The only business to come on the floor was the awarding of the Regional Contest. After about an hour of discussion the decision was reached to hold the Regional Preliminary in the Shrine Auditorium of Los Angeles and to have the contest sponsored by the District with the District receiving all of the contemplated profits. We believe this is a step forward that may be copied in other Districts if successful. Chapters of the Greater Los Angeles Area are to act as host chapters and Reddie Wright of Pasadena was appointed as General Chairman. Further details will be worked out after the hoped for approval of the Int'l Office is received.

NORTHEASTERN

Meeting of Northeastern District Board held at Burlington, Vermont, October 8, 1950. Twenty-five delegates present, also Carroll Adams, Art Merrill, and Wes Enman, International Directors. Resignation accepted of Record Rogers, 2nd Vice-President; elected Merrill Luthe, Portland, Maine, in his place. Voted to discontinue the 5% contribution of the chapters from Parades to the District Office. Approved the division of the District into Areas, and the boundaries of the District. Perhaps the most important business was the incorporation of the District; a job well done in large part by George Young, New Bedford, Mass. Approved the selection of Portland, Maine, as the site for the next District Contest in October, 1951. Approved the invitation of Boston to hold the Mid-Winter International Board meeting, in 1952, said invitation to be taken up at San Francisco, in 1951.

INDIANA-KENTUCKY

The 1950 fall meeting of the Indiana-Kentucky District Board of Directors was held Saturday afternoon, October 28, in the Frances Hotel, Kokomo, Indiana. The problem of obtaining entries in the four Sectional Elimination Contests, which were to qualify 4 quartets each to compete in the Finals at Kokomo, received much discussion, as a result of which it was voted to discontinue the Sectional Contests.

To encourage entries in the District Contest each fall, it was recommended that a point system be established whereby a chapter in the district would receive an award for sending the largest number of quartets to the Contest or for being represented by quartets which placed high enough to give them the greatest number of points.

There was considerable discussion about chapter activities and the important part the chorus plays in them. In attendance at the meeting was Carl C. Jones, International Board Member and Chairman of the International Committee on Chapter Choruses and his remarks in this regard were most helpful. It was agreed that a chapter must continually have a project or special objective ahead of it.

The Board voted that the 1951 District Chorus Contest would be held in Indianapolis in April, under the sponsorship of the Broadripple (Indianapolis) Chapter. The 1951 Regional Preliminaries were strongly bid for by both Ft. Wayne and Evansville, Indiana, and in deference to Ft. Wayne's prior bid (they served notice that they wanted it several months ago) Jim Hyland, Vice President of the Evansville Chapter, who presented their invitation, agreed to the acceptance of Ft. Wayne's bid for 1951, whereupon the Board accepted Evansville's invitation for the 1952 Regionals. The 1951 District Contest was also awarded to the Broadripple Chapter.

COAST TO COAST

Continued

CENTRAL STATES

President Russ Gentzler called the Mid-Year Meeting to order at 9:30 A. M. in Des Moines, October 28. Approximately 75 delegates and visitors were present. Officers present were Gentzler, Vice President Walter Munson, Treasurer Robert Sandifer and Secretary Ray Niblo. Vice President Tom Graham was unable to attend due to illness and the District extends sincere wishes for his recovery.

A bid for the Regional Preliminary Contest was received from Kansas City, Kansas. Other localities evidenced interest in having the Regional.

President Gentzler is appointing an advisory committee for Parades and Contests.

All Officers' reports were prepared prior to the meeting and mimeographed copies were given to each delegate at the meeting so time could be saved for discussion of chapter problems. Very able and intelligent discussions were prepared as follows:

Inter-Chapter Relations -----
 -----Beiney Simmer, St. Louis
 Community Service -----
 -----Dean Palmer, Wichita
 Chapter Meetings -----
 -----Claie Wilson, Omaha
 Membership -----Ken Way, Centralia

C. W. N. Y.

The Central Western New York District Meeting was held on the morning of October 28th in the Clinton House, Ithaca. Preceded by a meeting of the Executive Committee of the District, the Delegates' gathering was heavily attended. Past Int'l Pres. Phil Embury, of Warsaw, Int'l B'd Members Glover, of Jamestown, and Grabhorn, Buffalo, Past Int'l B'd Member Coddingdon, East Aurora and Int'l 1st V. P. Knipe, Cleveland, Ohio, were also on hand.

Resolutions of incorporation for the District were unanimously adopted with the one stipulation that Warsaw, first chapter in the District, be awarded the honor of being regarded as headquarters of the District for purposes of incorporation.

Bradford, Pa. was unanimously awarded the next District Contest, Horning, N. Y. having been previously awarded the 1951 Int'l Preliminary.

The question of additional revenue for the District was discussed at some length and finally reserved for study by the Executive Committee. Status of Area Counselors was discussed.

Pres. Garry Cornick, Binghamton, called on V. P. Pat McPhillips, Olean, to present an over all picture of membership in the District. Pat detailed a program with emphasis on a short, intensive drive rather than a prolonged, draggy affair.

MICHIGAN

Means and methods of strengthening smaller chapters were the principal subjects of discussion at the Michigan District's fall meeting held at Pontiac, October 21, 1950. Area Counselors were urged to call conferences in their respective areas. It was pointed out that membership in the District has fallen and more inter-chapter relations were urged to remedy this situation.

The delegates passed a resolution providing for the sponsorship of chorus contests by the District. President Mark Roberts will appoint a committee to work out the details and to set up the rules.

The report of Clarence Jalving, District Treasurer, showed the District to be in a sound financial condition.

It was announced that the next annual meeting of the District would be held in Sault Ste. Marie, Michigan, on May 5-6, 1951.

BLACK LIGHT

Where were the Barbershoppers when the lights went out? Well, in Ashland, Wisconsin, you'll be able to keep your eye on them even when this happens. They've just constructed a new shell with barberpoles in the wings painted with fluorescent paints, and the chorus members all wear vests piped with fluorescent cloth. Under "black" lights, the effects are startlingly beautiful.



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THE OLD SONGSTERS

by Sigmund Spaeth

YOUR correspondent is going to devote most of this page today to a real old-timer, Ted Breton, aged 83, now living at 45 Ocean Avenue, Ideal Beach, Keansburg, New Jersey. Ted is not so spry as he once was, but he still taps a wicked typewriter and needs only a little encouragement to send you pages of reminiscence, controversy, gossip and inside stuff, all on the general subject of old songs and the men who made them.

Ted seems to have tramped with practically every type of road show, and his stories all have the ring of authenticity. He knew Harrigan and Hart, Tony Pastor and J. W. Kelly, "the rolling mill man". He worked with Monroe H. Rosenfeld, Charles K. Harris and other song writers of the "Gay Nineties". He tells of his first meeting with Victor Herbert, who was introduced to a group at "The Dutchman's" on New York's Third Avenue as a good Irishman, which he was. To the surprise of all present, Herbert gave out with a German accent. Although born in Dublin, he had spent much of his life in the musical city of Stuttgart, where he played cello in the orchestra at the opera house and met the singer who became his wife, Therese Foerster. (She brought Herbert to New York as part of her contract with the Metropolitan Opera, where he started his American career as first cellist.)

ONE of Ted Breton's best stories concerns the New York blizzard of 1888. He was snow-bound that night in Steve Brodie's place on the Bowery, luckily in the company of such characters as Jake Kilrain, the boxer, Chuck Connors, Frank Bush and John W. Kelly himself. Kilrain put on a burlesque boxing exhibition with a stooge named McCloskey, who could do nothing but clinch and wrestle. Someone began to yell "T'row 'im down, McCloskey!" and the slogan was taken up by the entire company. In no time at all Kelly had torn a calendar off the wall and written a jingle around the phrase. Maggie Cline made it famous as a song two years later. Kelly was called "the rolling mill man" because he actually worked in such a place. As an amateur songwriter he tried out his material on the other mill-hands with such success that he eventually turned professional, developing in time into one of Tony Pastor's headliners. Another of his famous songs was *Slide, Kelly, Slide*, and he also wrote such Irish numbers as *When Hogan Paid His Rent* and *Come Down, Mrs. Flynn*.

One of his earliest efforts was a ballad, *The Milwaukee Fire* (1884) and in 1892 he celebrated the historic Homestead Strike in a song called *A Fight for Home and Honor*. Kelly died of Bright's disease when only 38 years old.

HERE are a few more notes from Ted Breton's improvisations. When he played one night stands with the "Si Perkins" show, the bandmaster was a German named Theodore Metz, who had ambitions to be a composer. He built up a wonderful collection of rejection slips, but his hour of triumph came when Teddy Roosevelt's Rough Riders charged up San Juan Hill to the music of his *Hot Time in the Old Town Tonight*.

While with the old Forepaugh Circus, Ted had a chance to study the effect of music on animals, including the human type. Horses learned their tricks to a definite musical accompaniment, and any change of melody or rhythm would throw them off completely. *Over the Waves* was a favorite tune for taking horses over the jumps, and of course the *Skaters' Waltz* became the traditional music for performers on the high trapeze.

According to Ted, the circus clowns were among the best song pluggers of the olden days, before the tents became so big that they had to work entirely in pantomime. Certain clowns were identified with certain songs, and the rural districts were always on the look-out for the latest hit when the circus came to town. Billy Burke, father of the well known actress of the same name, popularized *The Old Arm Chair*. Tony Pastor was himself a singing clown at one point of his career, with *Little Muggie May* among his specialties. (He later featured the county fair song, *Oh, Fred, Tell Them to Stop!*) Pete Conklin, another famous clown, introduced the once widely popular *Meet Her When the Sun Goes Down*.

TED Breton claims that one of the superstitions of show business is that *Home, Sweet Home* must never be heard during a rehearsal. Whistling in a dressing-room at any time is considered fatal, and actors have lost their jobs for such an offense. Ted says that the "blue ending", sometimes sung as "without a shirt" and sometimes "good evening, friends", first appeared as a tag for that lively piece of ragtime, the *Darkest Strutters' Ball*. He remembers a version of the current hit, *Good Night, Irene* fifty years ago. (This aged piece of corn was also in the repertoire of Huddie Leadbetter, best known as "Leadbelly", who was convinced that he had written it himself, along with most of his other songs.)

Maybe Ted can answer some of the questions on George O'Brien's page. For his own information, a *Song of Songs* was written by Stephen Foster himself, bringing in most of the popular titles of his day. "Claribel", who wrote *Come Back to Erin* and *Take Back the Heart That Thou Gavest*, was actually Mrs. Charlotte Alington Barnard, an Englishwoman (1830-1869).

THIS final paragraph goes back to another old-timer with a phenomenal memory, Ray Walker, who has recently moved from Miami to Brooklyn. He was interviewed on the air not long ago by Joe Franklin, the ABC Network's collector of old records, and had the pleasure of hearing his own *Good Night, Nurse* (which introduced Mae West to vaudeville) and *Poor Pauline*, with columnist Nick Kenny singing the words. The Fred Fisher Company has revived Walker's *I Don't Care Whose Girl You Were, You're my Girl Now*, which he wrote with Joe Goodwin in 1911. Ray Walker is still the best source of information on the "mystery tunes" of *Stop the Music*. His present address is 262 51st Street, Brooklyn, N. Y.

Incidentally, it was a pleasure to hear the Chordettes interpreting *To You, Sweetheart, Aloha* in barbershop style on a recent telecast of that confirmed Hawaiian, Arthur Godfrey, after it had been unashamedly recommended on this page. Those gals are good, and they proved it again on a surprise visit to the Manhattan Chapter's opening meeting of the year.

HORACE HEIDT WINNERS



The Sierra Raiders, Reno, Nevada Chapter, took first place in the Horace Heidt contest in Reno before 5000 Nevadaans. L. to R. front—George Kajans, lead; Fred Hiltz, bass. Rear—Frank Savage, bar; Nick Stosic, tenor. All were students at the U. of Nevada. Kajans entered the Navy in late October.



CHARTERED SINCE AUG. 1st

SAEGERTOWN, PENNSYLVANIA . . . chartered August 7th . . . sponsored by Sharon, Pa. . . . 32 members . . . Howard Armstrong, Saegertown, Sec'y.

FREEMAN, SOUTH DAKOTA . . . chartered August 8th . . . sponsored by Sioux City, Iowa . . . 27 members . . . Palmer Schrag, Freeman, Sec'y.

WATERVILLE, MAINE . . . chartered August 8th . . . sponsored by Presque Isle, Maine . . . 20 members . . . Wm. A. Reville, Mayflower Hill D., Waterville, Sec'y.

FENTON, MICHIGAN . . . chartered August 25th . . . sponsored by Holly, Mich. . . . 25 members . . . Robert Gearhart, Holly, Sec'y.

HAGERSVILLE, ONTARIO . . . chartered August 30th . . . sponsored by Hamilton, Ont. . . . 30 members . . . Oliver Sayer, N. Main St., Sec'y.

LINDEN, NEW JERSEY . . . chartered September 5th . . . sponsored by Westfield, N. J. . . . 27 members . . . Joseph J. Szelliga, 92 Benjamin St., Cranford, N. J., Sec'y.

MT. VERNON, OHIO . . . chartered September 7th . . . sponsored by Mansfield, Ohio . . . 19 members . . . Paul A. Warner, c/o Knox County Savings Bank, P. O. Box 551, Mt. Vernon, Sec'y.

PORT TOWNSEND, WASHINGTON . . . chartered September 13th . . . sponsored by Port Angeles, Wash. . . . 16 members . . . Dr. Ray S. Adams, 3rd & Sherman Sts., Port Townsend, Sec'y.

JEFFERSONVILLE, INDIANA . . . chartered September 14th . . . sponsored by Seymour, Indiana . . . 16 members . . . J. Franklin Callaway, 215 Ohio Avenue, Jeffersonville, Sec'y.

HAYWARD, CALIFORNIA . . . chartered September 15th . . . sponsored by Berkeley, Calif. . . . 23 members . . . John McIlhenny, 20889 Rutledge Road, Castro Valley, Sec'y.

WHITTIER, CALIFORNIA . . . chartered September 21st . . . sponsored by Huntington Park, Calif. . . . 22 members . . . Joe Davis, 8232 California St., Whittier, Sec'y.

DECATUR, GEORGIA . . . chartered September 26th . . . sponsored by Miami, Fla. . . . 26 members . . . Alfred M. Ostani, 59 Simpson St., N.W., Atlanta, Sec'y.

BELLEVUE, OHIO . . . chartered October 3rd . . . sponsored by Sandusky and Toledo . . . 27 members . . . Lee McCarthy, 1012 East Main St., Bellevue, Sec'y.

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Never heard of such an organization — doesn't seem natural in this day and age! What's the gimmick?

These could easily be the words of a prospective member of an SPEBSQSA Chapter, or a group about to start a Chapter.

We are a unique organization in more ways than one. It costs very little to join or to start a Chapter of SPEBSQSA. And what do you get!!!

Like everything else in this world you get in proportion to what you give, but what a world of stuff there is to get out of membership in SPEBSQSA.

Whether you sing like the Buffalo Bills, or just get by, there's the thrill of a lifetime in being the forth part of a buster.*

Whether you have all the friends you think you need, or live like a hermit, SPEBSQSA offers you the opportunity to meet with the finest kind ** of men in the world, locally, in nearby towns, and on a national and international basis.

You can sing with the gang, or with the chorus, or in a quartet — good, bad, or indifferent, depending on how much talent and time you bring with you.

The important thing is to SING. You can't sing without voices. The more the merrier. The more members in a chapter, the better chance there'll be for those who want to sing in a quartet or a snappy, well drilled chorus. BUT, it can't be done with only a dozen, or sixteen voices.

That is why we urge chapters to increase their membership. We aren't interested in size for the sake of size, but you must have members to furnish voices to join in the SONG that is the basic reason for the existence of SPEBSQSA.

LET'S GET SINGING — LET'S GET ALL THE MEN IN OUR COMMUNITIES SINGING, SINGING, SINGING!!! YOU CAN'T DO IT UNLESS YOU BRING THEM AROUND.

Ken Way, Chairman

Int'l Membership and Extension Committee

*Buster—one of those full, loud chords that busts the buttons off the bass' vest.

**Men with a song in their hearts.

EVERETT, WASHINGTON . . . chartered October 11th . . . sponsored by Tacoma and Seattle . . . 22 members . . . Robert S. Bolcom, 1316 Rucker Avenue, Everett, Sec'y.

FREEPORT, ILLINOIS . . . chartered October 11th . . . sponsored by Rockford, Illinois . . . 55 members . . . Jack D. Lindsay, RR No. 4, Freeport, Sec'y.

TEMPE, ARIZONA . . . chartered October 21st . . . sponsored by Phoenix, Arizona . . . 23 members

. . . Art Clark, 613 Mill Avenue, Tempe, Sec'y.

DAYTONA BEACH, FLORIDA . . . chartered October 26th . . . 34 members . . . sponsored by Orlando, Florida . . . Edward Langley, 531 Foote Court, Daytona Beach, Florida, Sec'y.

CLARKSBURG, WEST VIRGINIA . . . chartered October 30th . . . 20 members . . . sponsored by Fairmont & Parkersburg, West Virginia . . . Aaron Cohen, Box 509, Clarksburg, West Virginia, Sec'y.



Wilson

Speaking of gestures (as who is not?), as made by barbershop quartets while singing, by way of emphasis, illustration, histrionics, or merely to take the minds of listeners off the music, it has been suggested that barbershop parade audiences be moved back twenty feet further from the footlights to prevent casualties from wild-swinging singers.



An alternative suggestion is that quartets be compelled to take out liability insurance, or wear straitjackets to protect spectators from flying wrist watches.

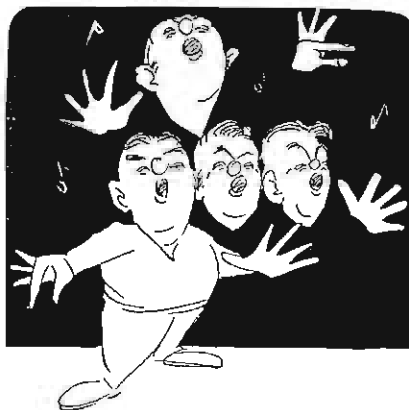
This leads us naturally to a re-examination of quartet gestures, or "jestures", as they are playfully called in East Pivtsksvrzsk, Siberia. Dr. Lemuel Booszewah, the eminent psychologist in the realm of Behaviorism, recently completed an exhaustive research into quartet gestures and their motivation, in Spitzbergen, and has come up with some interesting conclusions. The Doctor finds that quartet gesturers may be classified in well-defined categories, which are set forth here for the benefit of gesture chemists.

1. Broken-field runners. These are the dangerous type, and range from the free-swinging, windmill Latin opera style, to the sensuous, snake-charmer motions adapted from the Red Grange school. Quartets using parodies on operatic arias go in for this type of violent gesture, roam all over the stage, and are a mass of bruises and contusions which they can never explain satisfactorily to their wives or insurance adjusters, and which may even bar them from going to Korea. These motions should always be laid on the table, end to end.

2. Bee fighters. This type of gesturer is only a shade less violent than Broken-field runners. They generally use a song merely to illustrate their

gestures. They slap at imaginary bees (usually hornets), pat themselves on the anatomy, dodge, pirouette and backtrack, and it is difficult to watch them without experiencing a feeling of seasickness. It is a good idea, when watching a bee-fighting quartet, to carry a package of Mothersills. Customarily these quartets put four paces between each other to avoid torn scalps and other lacerations such as are ordinarily sustained only when climbing barbed wire fences.

3. Mouse-trap setters. Singers in this category like two-handed gestures. They hold out both hands in the coy and timorous motion used in placing a spring mouse-trap at the entrance



to the mouse's residence. Their expression denotes apprehension that the thing is going off, regardless of their caution. Mouse-trap setters are dainty but a bit jerky.

4. Fresh-paint or hot-iron testers. Most of these boys are tenors. They extend a faltering forefinger to illustrate a word, such as "moonlight" or "sweetheart", in the motion ordinarily used to test the accuracy of a sign announcing "Fresh Paint," and also used to make a flatiron say "Psst." If the audience likes the motion, these guys repeat it frequently during a song. If the motion does not go over with the audience, they hold both hands behind them for the rest of the song, making their coats wrinkle in front.

5. He went that-a-way. This gesture is used, in all walks of life, to answer such questions as "Did you see a red fox go by here?", or "Did you notice a tall man with a black beard carrying a



basket of grapefruit pass here?". In quartet singing it comes in handy for many types of songs, and it may be used with the pointing finger technique, or with the thumb, being exactly the motion used by ride-thumpers on the Lincoln Highway. Not highly inspirational.

6. Drop that gun. In this gesture the singers go in heavily for the rigid, accusing finger, aimed at the audience like a Colt 45. Get four big men doing it in unison and a sensitive audience will involuntarily wince, waiting for the things to go off. Not recommended for an audience of old ladies or ulcer cases.

7. I'm-going back, or Let-me-at-him. This type of gesturer was a short-dash man in college, who did the 60-yard sprint and is still trying. He is always "going back"—to Dixie, Maryland, where the cotton grows, the old cabin door, my darling Lou or what-not, and he indicates that there is some urgency about the matter. When the strategic words in the song are reached, the gesturer, usually the lead, hurls himself forward with chest in-



flated, like a bulldozer addressing 75 tons of dirt. To avoid stark tragedy it is necessary for the men on each side of him to grab him like two cops restraining a defendant who wants to break the newspaper reporter's camera.

8. Eyebrow-elevators. This type never gets over trying to imitate Bill Wainwright of the Varsity Four, and it took Bill four years in engineering school to learn how to do his eyebrow-lifting stunt in three-four time. Eyebrow elevators are usually shy about



hand gestures, so content themselves with lifting and lowering their brows, and using facial contortions that will scare a baby or a Dalmatian. They register joy, disgust, surprise, yearning, weariness and rheumatic fever with the same rise-and-fall motion. The eyebrow gesture is always coy and often deadly.

9. Foot-Finaglers. These singers raise their feet, stamp, make kicking motions, rise on tiptoe, and generally give the impression of a man riding on the back step of a fire engine running over a plowed field, or a man with frost-bitten feet watching a ski-jumping contest while holding an Airedale in his arms. This gesture is a favorite to take the minds of the audience off the singing.

10. He's up—he's down. These are the boys with the nimble knee action and the articulated bone connections. Every time the tenor hits a high note, he goes up on his toes; when the bass hits a low note he goes down. The



four of them are up and down like the walking beam of a steamer on the Mississippi (perhaps the Robert E. Lee), or four Marines ducking a shrapnel burst. This type of gesture is very wearing on the people in the first four rows of the auditorium, who get stiff necks from following the singers up-and-down, like a vertical tennis match.

I have in mind one average quartet, (and by "average" I mean one in which I am not participating). They walk on stage like four bus drivers going to the cashier's window to explain a shortage in their accounts. One of them is carrying an invisible umbrella, and another hasn't changed the position of his fingers since he put the glass down in his hotel room an hour ago. They all act as if they wore collars that are too small. This quartet advances warily, looking, apparently, for lurking North Koreans backstage. Eventually they get the formation straightened out and start to sing. Let us suppose they are singing "Dream River." At the words "While you're guiding", the tenor, a fresh-paint-tester, puts out a trembling finger denoting "guiding." At the same moment the bari holds out both hands, palms upward like a man catching a punt in a high wind; the

lead extends one hand in the motion of a man receiving change for a five-dollar bill, and the bass, not to be outdone, holds his right arm straight forward.

When they come to the words "sailing down" they all motion downwards, as if repulsing a wet St. Bernard. The



net result of so many diverse and unrelated gestures is puzzling to the audience.

On the other hand, not to be too pessimistic about gesturing, when a quartet does achieve a smooth, fluent gesture as one man, the effect is mellifluous, soothing, enlivening and retroactive. An audience is always captivated by such appropriate gestures, as anyone may discover for himself by planting himself in the audience and listening to their exclamations of delighted titivation.

Recently, at a parade I took a seat, unobtrusively, as is my custom, among the audience at a barbershop parade. One of my favorite quartets was singing "Cruisin' along in my old Model T." When they came to "She'll haul off and boil" the quartet hissed in unison like four snakes, to denote the radiator boiling over. At "lift the seat" they strained like one man and groaned together. When they sang "We'll buy two gallons and hope it will last" they held out their hands with odd change showing, not exceeding thirty-five cents. The ensemble effect was wonderful, the gesturing was natural and expressive, and the audience loved it. In front of me two enthusiastic ladies, real barbershop fans, whispered together ecstatically, heads close. I leaned over and eavesdropped, for which I hope I may be pardoned, to hear the tribute to such a smooth-gesturing quartet. The blonde on the right was speaking.

"My feet are killing me," she said.

oOo

KEYSTONE STATE WEEK

The 1948 Int'l Champion Pittsburghers—Harry Conte, Tommy Palamone, "Jiggs" Ward, and Bill Conway, recently toured Pennsylvania with a trainful of other celebrities during the celebration of "Pennsylvania Week".

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Teacher Learns From Pupil

SPEBSQSA has been collaborating with the Army for the past year and a half in fostering barbershopping. The Society is supposed to be helping them put over their program and it has worked that way. Some of the aids the Army has worked out for its recreational units would come in handy for any chapter of the Society, but unfortunately, the Army can get things like copyright clearances that no one else can. The Third Edition of "Soldier Singing" has just been issued by the Music Unit, Entertainment Section, ARS Branch, Special Services Division. This book contains some excellent material which the Army has given the Society permission to reproduce. From time to time, as space permits, parts of this booklet will be reprinted.

The question discussed here is elementary, but has probably been completely neglected and, it is hoped, will be of help to quartets, and choruses alike.

4. Characteristics of good quartet and chorus singing:

a. Breath control. One of the basic, and at the same time most neglected, phases of good singing, be it solo, quartet, or chorus is the technique of proper breathing. It might seem strange to the individual who has been breathing all his life to be told that his breathing, at least for the sake of good singing, is wrong.

(1) Incorrect breathing. Let us discuss a typical example of faulty breathing. Upon the suggestion to take a deep breath, you will very likely get the following reactions; stomach sharply drawn in, both shoulders lifted high, and upper chest expanded nearly to the bursting point.

(a) Direct results. Only upper chest filled with air, extreme nervous and physical tension, collarbone squeezed, and forced muscles in larynx and pharynx.

(b) Indirect results. Lack of breath control; poor, tense tones; early fatigue, and flattening.

(2) Correct, or diaphragmatic, breathing. Correct, or diaphragmatic, breathing is apparent in the newborn child immediately after his first vocal outburst caused by a resounding smack on the hindermost part of his anatomy. It is the same type of breath-

ing a person experiences when lying flat on his back. Since, however, most of our singing is done in either a sitting or standing position, we must approach the problem accordingly.

(a) The most important prerequisite to correct breathing is proper posture. The chest should be up and out, and the shoulders back. When in a sitting position, do not lean against the back of a chair. Place both feet solidly on the ground. When in a standing position, distribute weight evenly on both feet. Now that you are thoroughly uncomfortable, try to relax, without collapsing. You are now ready to overcome all your bad breathing habits, developed since early childhood.

(b) In diaphragmatic breathing, you should be conscious of an expansion; especially of the lower part of the chest and the upper region of the abdomen, caused by the forcing of air into the lungs. It stands to reason that when the lungs are filled with air, they expand. Therefore, the frame of the body must also expand. This expansion is a down-and-outward movement when breath is taken; and upon releasing the breath, a reverse action takes place. This, in nine out of ten cases, is contrary to habitual breathing; but, by concentrated effort, it can be accomplished.

c) Do's and Don'ts.

1. Do's—Chest up and out
Shoulders back
Distribute weight equally on both feet
Expand lower portion of chest and upper region of abdomen, by inhaling.

2. Don'ts—Raise shoulders
Force all breath into upper portion of chest
Hold abdomen in while taking breath

(d) If you experience dizziness, don't be alarmed. The reason for this is that your lungs are receiving more oxygen than they are accustomed to receiving. Another reaction might be sore muscles around the lower ribs, both back and front. Both symptoms are a sign that you are on the right road toward proper breathing.

POISED FOR MID-WINTER



San Francisco's Beachcombers can't wait for the January Mid-Winter Int'l Board Meeting in their city. They're singing every spare minute. Round the clock—at 12—Warren Coutts, tenor; at 3—Frank Walsh, baritone; at 6—Rollin Ayres, bass; at 9—Henry Hales, lead. Coutts is President of San Francisco.

WHY QUARTETS GET OLD FAST

The Marksmen, Toledo, obligingly filled in for the Interludes, of Midland, Michigan who were forced to cancel their appearance on the Escanaba, Mich. Parade. The four men drove to Detroit to catch a plane—arrived there to find the time shown on their tickets was incorrect and the plane had left 15 minutes before. The airline agent realized the spot the boys were in; arranged for a private plane to carry them to Lansing; wired the scheduled plane to wait there for the "special", and so—on to Escanaba—only an hour late.

On Sunday afternoon, the scheduled airliners were grounded by a blizzard. The Marksmen, old hands by this time, found a salesman who planned to drive to Detroit Monday morning, persuaded him to advance his departure, piled into his car and drove 16 hours all night long, a good part of it through a blinding blizzard.

INT'L COMMITTEE FOR CHORUSES APPOINTED

Int'l Pres. Beeler recently announced the appointment of an Int'l Committee on Choruses which will attempt to serve chapter choruses just as the Int'l Quartet Committee functions on behalf of quartets. Int'l Board Member Carl C. Jones, Terre Haute, Indiana, is Chairman of the Committee assisted by George W. Campbell, Cincinnati; Captain H. H. Copeland, Washington, D.C.; Rudy Hart, Michigan City, Ind.; Charles M. Merrill, Reno, Nevada, and G. Marvin Brower, San Diego, Calif.

PIERCE-ING SHRIEKS

Good old W. Welsh Pierce—good old W. Welsh—good old W. What do you suppose the "W" stands for "Willie"? "Willie"? "Walter"? "Woonsocket"? — "Wladyclacz"? Good old "W" sent in a list of items as his contribution for the Illinois District. There were some sixty, each of which deserved a story all its own and if the Harmonizer were the same size as the Sunday New York Times could have been given such treatment. The evidence is there in "W's" list. Illinois District is a-c-t-i-v-e.





By W. Welsh Pierce

Dear Carroll:

I ain't heard from you lately but I guess your doin' all right. Everything in Motor-Manor must be runnin' smooth-like or else I would of had a wire for help, seein's how I hafta get you outa trouble whenever you start what you call "thinking" and wind up in a mess. 'Course I'm glad of this 'cause I'm on vacation from work myself and I ain't honin' for nothin' that resembles exercise.

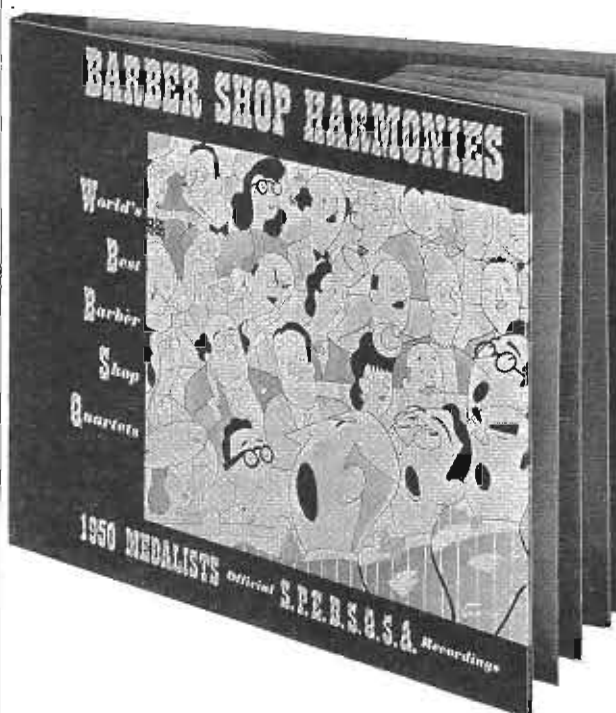
So's you'll know where to find me if you need me, I been over in this here state they calls a common-wealth, name of Pennsylvania, for quite a spell now, but s'far as I can see the wealth ain't no commoner here than anywheres else. They's a mighty nice look-in' bunch of barbershoppers over here though, even if I do say so as who shouldn't. Year before last them PITTSBURGHERS was Champeens and even this year the Buffalo Bills has to come thru Pennsylvania to git most any place. Don't know whur they'd a mind to go 'zactly, as if I was them I'd sit right thar in Buffalo and make folks come to me. Wonder whar they git that cogniomen (that's high-class langwidge — maybe too high-class for you)? I seen some buffalo nickles once hut never no bills with huffalos on 'em. Maybe it's on them three dollar bills Art Bielan is allus talkin' about. Last time I seen him he said he had a three dollar bill in his pocket. (From his dentist). Don't know what Art would be doin' with a bill from a dentist, unless his pivot tooth got turned around again and he was bitin' off his words.

Have you been watchin' any TV programs lately? I notice they don't have too much in the way of quartets, and even when they do they usually add a gal with them to make it a fifth. I can think of some other kinds of fifths I would rather enjoy than five people singin' and I hope that too many of us barbershoppers don't listen to them and get any mistaken ideas. I ain't sayin' these gals spoil the groups they're in. Maybe the guys couldn't sing our style even if they tried, but at least then we would know what was wrong. Even so I would a heap rather look at these five-somes on the TV than listen to them on the radio. Whoever heard of anyone criticizin' a radio thrush for ber darin' costume!! Old Censor Ifer they call me in these parts.

Well, as one stocking said to the other, I gotta run now. Take care o' yourself.

Sing-cerely yours,
Efer Ifer.

1950-51 MEDALIST QUARTET RECORDINGS

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My Gal Sal*

CLEF DWELLERS

Bell In The Lighthouse

ANTLERS

*Meet Me Tonight In
Dreamland*

FOUR CHORDERS

Lorabelle Lee

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THE WESTINGHOUSE QUARTET

4 Time Medalists

Matinee 2 P.M. Evening 8 P.M.

CHARLE- VOIX ENTER- TAINERS

The Barber Q Four of La Grange, Ill., singing for hundreds of weekenders. At left, rear, the quartet figures are made of bread—a present for Int'l Pres. Jerry Beeler who was on hand.



Announcing—

The Third Annual HARMONY HOLIDAY

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THE BUFFALO BILLS

other well known 4s

THE WESTFIELD CHORUS

Saturday, December 2, 1950



WESTFIELD CHAPTER

SPEBSQSA, Inc.

Westfield, New Jersey

"BROTHER'S KEEPER"

Alan J. Van den Berg, Sec'y, Alexandria, Va. Chapter, thinks Washington, D.C. Chapter should get a medal from the Inter Chapter Relations Committee. Says Alan, "They really practice what the Manual preaches. They invite us to all of their affairs and hardly a meeting goes by without a quartet or representative of the Washington Chapter coming over to see how we're getting along. It has sure helped us over some rough spots."

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Charlevoix Jamboree

"Better than ever", report the enthusiastic members who attended Charlevoix's Eighth Annual Jamboree, September 1 to 4, billed as the "Society's Oldest and Greatest Summer Event". Ably managed by Jerry Scudder of Charlevoix and Jack Dollenmaier of Bay City, the four day program included harmonious entertainment in a variety of settings.

Top-billing for the weekend was given to the Saturday night Parade which featured the Mid-States Four, Chicago; Boyne City Four; the Pitch Pipers of Grand Rapids; Harmony Hoosiers, Elkhart; Harmaniacs, Holland; Village-Aires, Palos Heights, Ill.; the 4 Huron Hoarsemen, Ypsilanti; Charlevoixes, Charlevoix; Barber-Q Four, LaGrange, Ill.; and the Snow Belt Chorus, made up of members of Boyne City, Charlevoix and East Jordan Chapters. Jerry Beeler, International President, was master of ceremonies and Tom Needham led community singing.

One of the features of the Parade was the prologue put on by the Boyne City Chapter and the Boyne Knights, known as the "Ugh-Ugh Sketch", or "The Birth of Barbershop Harmony in 1 B. C. (Before Cash)". Roughly, the action begins with a lone cave man rubbing sticks together to make a fire and repeating the words "ugh-ugh". He is joined by another aborigine who hits a tenor note with his "ugh-ugh" and eventually four are on stage "ughing" in four part harmony. They sing Jungle Town using only the words "ugh-ugh".

MERRILL ELECTED

In his first venture into the field of politics, Past Int'l Pres. Charles M. Merrill, Reno, was elected Judge of the Nevada Supreme Court in the recent elections.

SOUTHWESTERN CHORUS CONTEST

Southwestern District held its first Chorus Contest October 15th in the auditorium of Wichita Falls, Texas, High School. Chorus from Dallas, Wichita Falls, Oklahoma City, Anadarko, and El Reno sang. Dallas came in first. Past Int'l Board Member Hank Wright, of Oklahoma City, emceed, alternating choruses and the Southern Serenaders, also of Oklahoma City; his own Boreome 4-some; the Wichita, Kansas, Judges Four; the Pipeliners, of Wichita Falls; and the Four Flats and a Sharp from El Reno.

LAND-O-LAKES DISTRICT



The State of Minnesota—
Dakota (North, we mean)
The Western part of Upper=Mich,
Wisconsin in between
In Canada, Saskatchewan
And right next door we find
The men of Manitoba
Have Quartets on the mind.

This LOL Great District
(That's Land=O=Lakes to you)
Is truly International
Good Neighbors, Through and Through.
And in the following pages
Which we sure hope you'll scan
We'll try to give a picture
Of our Barbershop Clan.





“IN THE BEGINNING”

Since back in 1943 when Racine, Wisconsin was established as the first chapter, we in Land-O-Lakes have sought to heed the Biblical admonition to “be fruitful, multiply, and inhabit the *District*”. A glance at our Chapter Graph will give you the order of Charters—a list to which new names are being constantly added.

Suffice to say we take pride in the past and present accomplishments of the Land-O-Lakes Chapters, and give grateful acknowledgment to the host of loyal men who have spent time and substance, to these past years. Rather than skip a deserving name on the list, we omit the list. True barbershoppers are not concerned with personal acclaim.

Along with our own hard working quartets, one aggregation in particular will ever be remembered as having made an outstanding contribution to our early success—The Harmony Halls of Grand Rapids, Mich.

As we have received benefit from the use of methods successful in other Districts, so will we be gratified if it comes to pass that others may find interest in some phase of our activity.

1950-51 District Officers



Allan E. Kapitzke
Oshkosh
President

A PAGE OUT OF THE PAST

(The following is a reprint from the program of the Ninth International Quartet Contest held at Milwaukee in June 1947.)

Wisconsin Association of Chapters

The Society for the Preservation and Encouragement of Barber Shop Quartet singing in America started in Wisconsin in a modest but determined way in 1943 when the Muskegon, Michigan chapter sponsored a chapter in Racine. Shortly thereafter, the Appleton chap-

(Continued on page 36)

1950-51 District Officers



Del Bradford
Appleton
1st Vice President



Joseph B. Hermesen
Madison
Imm. Past President
Int'l B'd Member



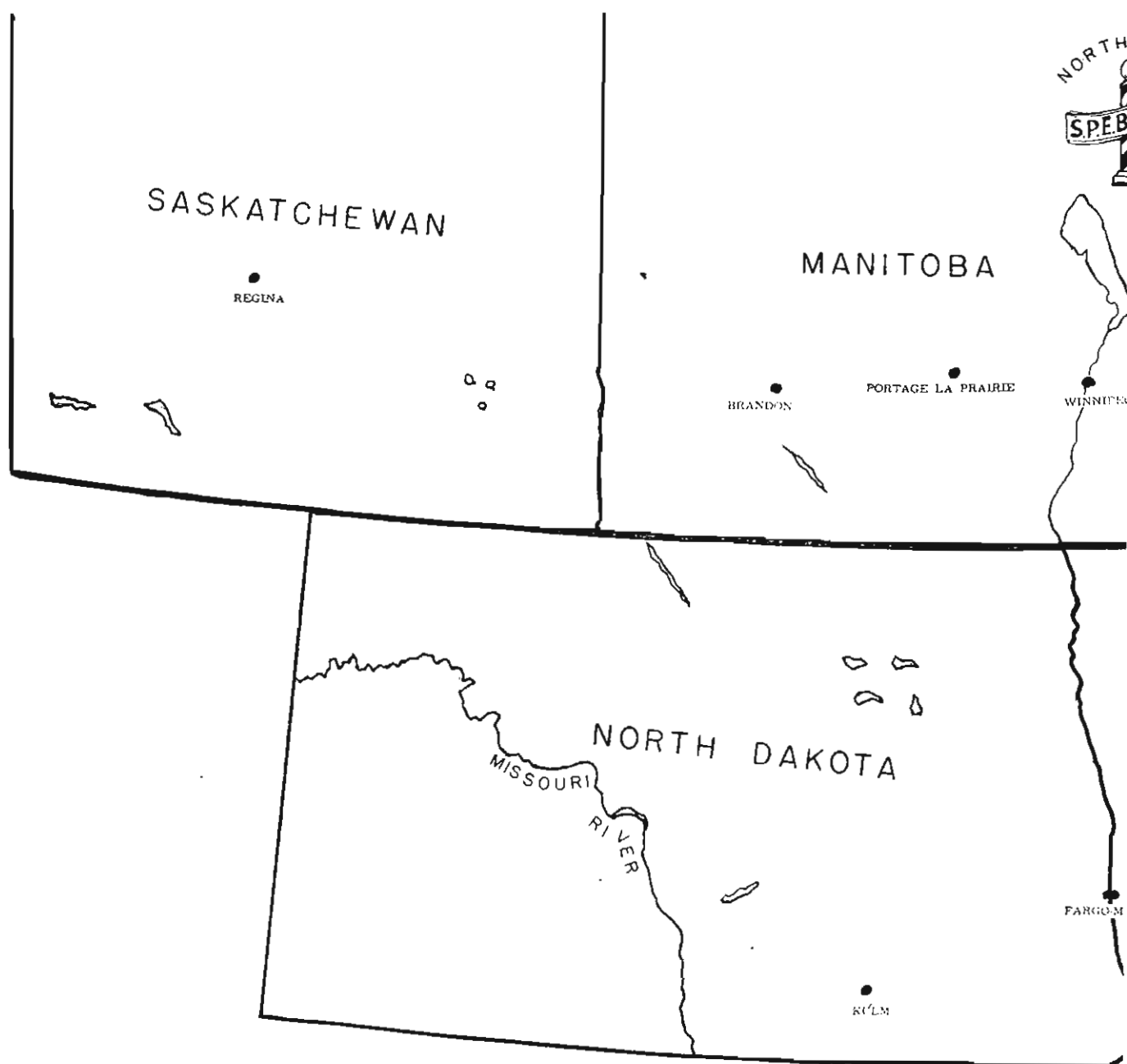
Henry F. Shea
Wisconsin Rapids
Secretary



Arthur G. Blitz
Green Bay
Treasurer



Stanton E. Wallin
Milwaukee
2nd Vice President



Society for the Preservation and Encouragement of
Barber Shop Quartet Singing in America
INCORPORATED

LAND O' LAKES DISTRICT





LAND-O-LAKES DISTRICT

A Page Out Of The Past

Continued

ter was organized followed by chapters at Wauwatosa, Green Bay and Milwaukee.

As men laden with worries of our wartime problems turned to Barber Shopping for relaxation and good fellowship, chapters sprang up at Oshkosh, Beloit, Sheboygan, and Manitowoc.

With the Society in Wisconsin growing by leaps and bounds, the Appleton chapter, in connection with their first quartet parade in May, 1945, invited all existing chapters, then 15 in number, to organize an association.

The response to the invitation was immediate and the organization was then founded under the name of "Wisconsin Association of Chapters." The first officers were:

Frank Carey, Racine, President; Alex D. Mayer, Milwaukee, Vice President; Al Falk, Appleton, Secretary; and Edward Walthers, Manitowoc, Treasurer.

In July, 1945, the first annual meeting was held in Milwaukee. Jack M. Dollenmaier of Milwaukee was selected to succeed Vice President Mayer.

More chapters were chartered and more quartets were formed throughout the state. In November, 1945, the W. A. C. conducted the first State Quartet Championship Contest at Milwaukee, sponsored by the Milwaukee and Wauwatosa chapters. Fourteen quartets competed before an audience of 3200.

First, Hi-Lo Four, Milwaukee; Second, Four Keynotes, Appleton; Third, Inter-City Four, Manitowoc; Fourth, Gruesome Double Twosome, Appleton; and Fifth, Belle City Four, Racine.

In May, 1946, at the annual election, new officers were elected for the W. A. C. as follows:

Jack M. Dollenmaier, Milwaukee, President; Edward W. Warrington, Madison, Vice President; Al Falk, Appleton, Secretary; and Rod Mac Phail, Green Bay, Treasurer.

In July, 1946, the Oshkosh chapter was Host City for the first annual Wisconsin State Picnic and Chorus Contest. The Chorus Contest idea was entirely new in the annals of the Society. The picnic was attended by some 700 barber shoppers and their families. The thrilling competition disclosed the following winners:

Co-Champions, Manitowoc and Milwaukee; Third, Sheboygan; and Fourth, Beaver Dam.

Another honor was bestowed on a Wisconsin Chapter in 1946 when O. H. "King" Cole of Manitowoc was elected to the Int'l Board of Directors.

In October, 1946, the Madison Chapter was host to the Second Annual Quartet Contest in which 18 quartets competed.



ATOMIC BUMS, MINNEAPOLIS

1949 District Champions

L. to R.—Maynard Saxe, tenor; Les Mikelson, lead; Regs Ellefson, bari; Luke Sletten, bass.

COMMANDERS OF FOND DU LAC



Three brothers and a barber—Rear, L. to R.—Fred and Floyd Gumz—front left—Don Gumz, right, Matt Zimmerman. Fred is President of Fond du Lac Chapter.

tet Contest in which 18 quartets competed.

First, Four Keynotes, Appleton; Second, Cream City Four, Milwaukee; Third, Mellow Fellows, Milwaukee; Fourth, Four Mellowtones, Racine; and Fifth, Cardinals, Madison.

Again at Appleton in May, 1947, the annual meeting was held with officers elected for the next year as follows: Edward W. Warrington, Madison, President; Edward Walthers, Manitowoc, Vice President; Al Falk, Appleton, Secretary; and Rod Mac Phail, Green Bay, Treasurer.

As the current business year ends, Wisconsin now boasts nearly 1500 members in 26 chapters.

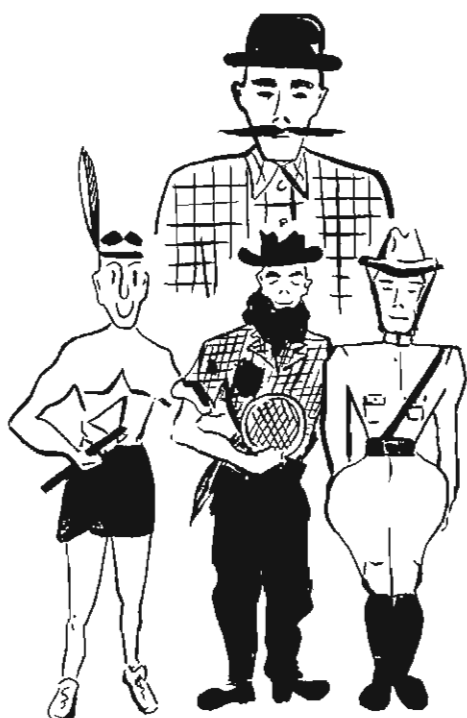
Who can ever forget the impact of the Bums when they came on stage in the Int'l Semi-Finals at Milwaukee in 1947 dressed in the costumes shown. Luke Sletten's pants just would not cover all that expanse and one humorless observer actually complained to the Stage Presence Judges that the Bums should have been penalized because their suits didn't fit.

Things happen to the Bums. They sang in a Parade in a small Wisconsin town where the stage setting was supposed to represent a barber shop. Hooks were painted on the wall and Luke decided to hang his hat on one—slammed his beaver on the hook—hat and arm went right on through the canvas back drop.

When quartets' hotel reservations collapsed at Omaha last June, whose reservation fizzled? The Bums. At 2 A. M., they ended up in an eight bedroom dormitory in a seventh rate hotel, located at the busiest corner in the city. One bath—ceilings 12 feet high—beds like the Andes mountains—some night.

THE NINTH INTERNATIONAL QUARTET CONTEST

All Barbershopperdom converged on Milwaukee in June 1947 for the purpose of selecting a new champion of quartets. They also received their first taste of that good old Milwaukee hospitality—or "gemuetlichkeit" as they call it. And when the Ninth International was over, everyone found that they had had a wonderful time.



THE LAND O'LAKES DISTRICT SALUTES

ITS NEW DISTRICT CHAMPIONS

SCHMITT BROTHERS, Two Rivers, Wisconsin



PAUL, Bari

FRAN, Bass

JIM, Lead

JOE, Tenor

and the
MARQUETTE, MICHIGAN CHAPTER
ITS HOSTS

For the
SIXTH ANNUAL DISTRICT QUARTET CONTEST

:: November 4th, 1950 ::



LAND-O-LAKES DISTRICT

A NEW DEAL IN INTER-CHAPTER RELATIONS! IT WORKS — AND KEEPS WORKING THE GOOD NEIGHBOR QUARTETTING CLUBS

Purpose—

1. To promote new quartets.
2. To encourage newly formed quartets.
3. To foster Good Fellowship.
4. To stimulate chapter growth and activity.
5. To provide a vehicle for the promotion and enjoyment of informal and impromptu quartet singing.

How to start—

1. Line up five or six chapters from the same geographical area who are interested in promoting the above aims.
2. Each chapter appoints a "contact-man" who is a conscientious and a dependable barbershopper.
3. Contact-men meet and determine the approximate time each participating chapter will serve as host.
4. Meetings will be held once each month, with a new host each time.
5. Host chapter sends meeting invitations and handles all local arrangements pertaining to entertainment, refreshments, etc.
6. Host chapter gets the meeting going promptly, after committees have registered all quartets and impromptu quartets. Program is usually run on an informal basis.
7. All barbershoppers "chip-in" to cover any host chapter expense connected with the inter-chapter meeting. This is a 100% co-operation deal.

Emphasis is placed on the wood-shed type quartets in arranging the program. All organized quartets are welcomed, but the purpose of the meeting is to provide definite encouragement to the newer and to the would-be quartets.

Good Neighbor Quartetting Clubs were originated in central LOL District. The idea behind the movement came from A. H. Falk of the Appleton Chapter in August 1949. They have expanded quite successfully in LOL District. New Good Neighbor Quartetting groups have made their appearance in the Milwaukee area and in the Wausau area. These clubs fill a definite and needful purpose, by bringing the joys of barbershopping to the neophyte who after all will be the barbershopper of tomorrow.

THE KEYNOTES, APPLETON



1946 District Champions
L. to R.—Len Krueger, lead; Gordon Huels, tenor; Del Bradford, bar; Bill Jahnke, bass.

Heckling must be a refined art in the dairy state. Elsewhere, the tribulations of Harmony Limited are related. The Keynotes "enjoyed" an even more deflating experience. The quartet used an act in which repeated failure of the

bass to get started on pitch eventually ended in his being taken off stage and shot. The stunt went big all 'round the circuit, but finally was buried deep after a wag in the audience yelled, "Shoot the other three, too".

Greetings

FROM WISCONSIN'S
FIRST CHAPTER

RACINE

50 MEMBERS
37 VOICE CHORUS

Home of:

The Gay Nineties
The Chordial Four
The Chord Cobblers

Sponsors of the following chapters:

APPLETON
BELOIT
JANESVILLE
KENOSHA
BEAVER DAM
WAUKEGAN

Sixth Annual "Harmony Jubilee"

to be held APRIL 14, 1951 at

MEMORIAL HALL

featuring the

MID-STATES FOUR

MEETINGS

2nd and 4th Mondays—8 P.M.

MEETING PLACE

Wergeland Hall, 1343 State Street

RACINE CHAPTER

LES LaMACK, President
4310 Washington Avenue

RALPH TROWER, Secretary
c/o Y.M.C.A.

LAND-O-LAKES DISTRICT



Frank Carey
Racine
First District President



Hans Beyer
Sheboygan, Wisc.
Editor, LOL News



Jack Dollenmaier
Milwaukee
(now Bay City, Mich.)
District Pres. 1946-47



A. H. "Al" Falk
Appleton
Int'l Board
Member 1945-48

SHORT NOTES FROM HERE & THERE & EVERYWHERE

EAU CLAIRE — (From the Eau Claire *Leader & Telegram*) Head-line —Barbershoppers Program Reveals Slight Error.

"Eau Claire's barbershoppers couldn't mean what they said!

And apparently some 1500 people who made up the capacity audience that took in Saturday evening's second annual "Parade of Barbershop Quartets" haven't caught the error yet.

"Society for the PREVENTION and Encouragement of Barbershop Quartet Singing in America.

"Red-faced members of the program committee quickly explained that S.P.E.B.S.Q.S.A. really means "Society for the PRESERVATION and Encouragement of Barbershop Quartet Singing in America."

"Yes sir! Right there on the Eau Claire Parade Program were those awful words—'Society for the PREVENTION and Encouragement of Barbershop Quartet Singing in America.' According to latest reports the printer of that program is still in the army."

oOo

WISCONSIN RAPIDS — Who says barbershoppers aren't resourceful?

When the LOL quartet shell did not arrive as scheduled for their Parade due to mix-up in shipping instructions, the Wisconsin Rapids fellows took the matter into their own hands. Five hours before their Parade was due to open, the whole gang got together and constructed their own shell. They completed the job about one hour before show-time.

oOo

MARQUETTE — Ideal hosts to the LOL Quartet Contest. Everyone enjoyed the week-end immensely. Will anyone ever forget that swell fish dinner that the Marquette Chapter served to the visiting barbershoppers?



E. W. Warrington
Madison
District Pres. 1947-48

Madison is First



in Land O'Lakes Barbershopping

- **FIRST** three-time district championship chorus in the nation
- **FIRST** LOL District championship quartet
- **FIRST** LOL District Merit Award winners
- **FIRST** LOL chapter to furnish two district presidents
- **FIRST** to stage out-of-town parades for neighboring communities.

Madison Chapter Meets Every Tuesday

President, P. A. LEWIS
1027 Gilson

Secretary, LOUIS SATHER
2717 Kendall

MADISON WIS.



MILWAUKEE

Sponsored by CHICAGO CHAPTER IN 1945

125 MEMBERS

★

CHORUS OF 60
directed by CYRIL OWEN

★

MEETS 1st and 3rd FRIDAY
GENERAL CHARLES A. KING POST
2708 N. 3rd Street
8:00 P.M.

★

FIVE QUARTETS
HI-LOS'
MILWAUKEE POLICE
OLD TIMERS
WEST TOWNERS
HIGH LIFE
OFF SHORE FOUR

Co-sponsor with Wauwatosa of the First Annual
Wisconsin Quartet Contest.

Chapter Chorus tied for 2nd place in 1946; took
3rd in 1947; 2nd in 1948 and 1950.

Host to the Int'l Convention and Contest in 1947.

Issues a semi-monthly bulletin.

Has staged five "Carnivals of Harmony".

In July, 1950, Milwaukee Chapter sponsored its Second Annual "Barbershop Night" at the Washington Park Band Shell. This program was presented with the co-operation of the Milwaukee County Municipal Department of Recreation and by public appeal it appears it will become an annual event in Milwaukee.



Chapter Officers for 1950-51

WILLIAM J. SPAETH, President
ERVIN J. HASLEY, Vice-President

HENRY W. KRESNICKA, Secretary
PETER ANDERSON, Treasurer



LAND-O-LAKES DISTRICT



HARMONY LIMITED, GREEN BAY

1949 District Champions

L. to R.—Harold Lavin, tenor; Noel Ross Safford, bass; Clayton Sears, lead; Charles De Seve, bari.

WAUWATOSA

HAPPIEST CHAPTER
IN
THE LOL DISTRICT



Meets 1st and 3rd Thursday
WAUWATOSA
RECREATION HALL



Watch for our
Fourth Annual
PARADE OF QUARTETS

APRIL 21, 1951

Noel Safford came into the quartet in 1946 as replacement for his son when the latter entered college. Ever since, his principal job has been convincing all concerned, plus anyone else who'll listen, that he's a better bass than his son. Any number of quartets have run into the inexperienced M.C. who gets along fine with "tenor, lead, baritone" then comes out with "bass" as in "lass" instead of "lace". Few, however, have thereafter been caught in a crossfire of a team of hecklers—

"Bass. What kind of bass?"

"Why, BIG MOUTH, of course."

OUTSTANDING SERVICE

Chapters far and wide throughout the District owe their start to this Sheboygan man. Although pages could be filled with accounts of his accomplishments, Land-O-Lakes has this to say: We salute you, O. H. King Cole, twice elected International President, Ambassador of Harmony, Genial Host and Regular Fellow.



O. H. King Cole

ALL DISTRICT PICNIC

On a nice sunny Sunday—date Aug. 19, 1945 to be exact—a number of LOL—then Wisconsin State District—barbershoppers decided that a family picnic and a weiner roast would be an ideal way to promote some barber-shop harmony and good fellowship.

Appleton decided to be the first host, and invitations were sent to all chapters in the District. Barbershoppers with their wives and families came from Appleton, of course, and Oshkosh, Neenah, Menasha, Manitowoc and Sheboygan, Milwaukee, Wauwatosa and Racine. All enjoyed themselves so much it was agreed the picnic should be an annual event.

The next three years—1946-1947-1948, the picnic was held on the shores of beautiful Lake Winnebago at Oshkosh. A special feature of these three picnics was an official District Chorus Contest. Each year saw a greater and ever-growing attendance. In 1948 nearly 2,000 barbershoppers and their families attended from nearly every section of the District.

As the District outgrew a single central picnic, sectional picnics have been popping up to take their place in this fast growing phase of LOL Inter-Chapter Relationship.



EAU CLAIRE
WISCONSIN
CHAPTER No. 35



1950 Third Place
Winners

LAND O'LAKES
DISTRICT CHORUS
CONTEST

IN BARBERSHOPPING,
"EAU CLAIRE IS THERE."

LAND-O-LAKES DISTRICT



HI LOS, MILWAUKEE
1945 District Champions

L. to R.—Henry Waskow, bass; Paul Alexandroff, bar; William Oestreich, tenor; Web Luebtow, lead.

The Hi Los have been knocking at the door of the Int'l Championship ever since they placed fifth in the Cleveland Contest in 1946. They were Finalists both at Omaha this year and Buffalo

in 1949, with Bill Ronayne at bass. Unquestionably, in Oestreich and Luebtow, the Hi Los have two of the "highest" singers in SPERSQSA.

POCKET DIRECTORY

By Stan Wallin, Past District Secretary

Has Podunk a chapter? Whom can I contact? What night do they meet?

What Area are we in? Who is our Area Counselor? What's his address? Send me a list of all District quartets and the address of the contact men.

How big is our District? What States are included and how many chapters are there?

Questions like these and many more clearly indicated the need for a District Secretary with thirteen assistants or a District Directory which would

1. Be in the hands of every member of the District.
2. Contain all vital information.
3. Be easy to carry and refer to.
4. Be compact, but easy to read.

Mimeographed, letter sized, Directories were not uncommon, but were unsatisfactory because of their bulk. A small, printed Directory, using good

quality paper, clear printing, with an attractive cover of heavier, durable paper was the obvious answer. But, what District Treasurer would stand for that outlay of \$\$\$?

Hans Beyer, Sheboygan, (now editor of LOL Harmony News), a printer, became interested in the project—sharpened his pencil and came up with a figure that looked possible. The District Officers gave the go ahead—the Secretary gathered the information—Hans and his crew produced a handsome 3½" x 6", 16 page, booklet with a 3-color Society emblem on the cover. Another first for LOL District.

Results were immediately noticeable. Inquiries nearly ceased and reports indicated a considerable increase in "visiting" all over the District.

Henry Shea, this year's Secretary, is preparing the second edition of the Directory which should be available before December.



"THESE BIRDS CAN SING" THE CARDINALS, MADISON
1947 District Champions

L. to R.—Jerry Ripp, lead; Joe Ripp, tenor; Phil Davies, bass; "Skid" Davies, bari.

Finalists at Buffalo in 1949, Finalists again at Omaha with Liscum replacing "Skid" Davies, the Cardinals have been near the top for several years. If you have seen the flashy red coats

the Cardinals wear you will readily understand why they are frequently mistaken for a four man band or a quartet of elephant herders.

BEAVER DAM WISCONSIN

CHAPTER No. 17

"THE BEST CHAPTER
BY A DAM SITE"

Meets Every Monday Night
at the Eagles Hall

"O'M UP 'N SEE US SOME TIME!"

WE ARE HAPPY

to be able
to make our first appearance
in the Harmonizer
and certainly proud
to be the gateway to the
Land O'Lakes District
which is doing a splendid job.

Congratulations to all.

TRY TO ATTEND OUR
4th Annual Show, May 19
KENOSHA CHAPTER

Greetings!

WEST BEND-BARTON CHAPTER

WEST BEND, WISCONSIN



OFFICERS

GEORGE C. HOOD, Sr. - - - President
TOM WHALEN - - - - - Vice-President
HAROLD FUCHS - - - - - Secretary
ROGER TEAGUE - - - - - Treasurer
ROBERT LOCKMAN - - - Chorus Director

STURGEON BAY

— CHAPTER NO. 19 —

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

Congratulates

LAND O'LAKES

Association of Chapters

and

DISTRICT OFFICERS

For A Fine Job.

May the District Continue to
PROSPER



LAND-O-LAKES DISTRICT

L. O. L. MERIT SYSTEM

The Merit System of determining achievement award winners went into effect this year. Definite merit-values are established for all deserving chapter activities.

Making achievement awards then becomes a matter of simple arithmetic. All members in LOL received copies of the Merit System which was printed in the LOL Harmony News. The introduction and distribution of this Merit System was designed for the purpose of creating greater interest and activity among LOL Chapters in all activities which are desirable.

ACHIEVEMENT AWARDS MERIT SYSTEM

To be used in determining the winners of Achievement Awards.

The Committee in charge consists of the two Vice-Presidents of the District and the District Secretary. The Secretary will serve as chairman of the committee.

Achievement Merit Value

- | | |
|--|----------|
| a. Chapter sponsoring a new Chapter | 100 |
| (To be credited ONLY when the new chapter has received its permanent charter). | |
| b. Chapter holding a Parade—for each \$4.00 sent to District Treasurer | 1 |
| c. Chapter serving as Host to LOL Contests | 100 |
| (Plus earned value under sec. b.) | |
| d. Chapter entering its Chorus in LOL Contest | 100 |
| e. Chapter entering Quartet in LOL Contest. Per quartet | 50 |
| If quartet places in contest, extra | |
| | 10 |
| f. Chapter sponsoring any ICR Function. | |
| Three or more guest chapters | 10 |
| Less than three | 5 |
| g. Chapter acting as host to a summer picnic. | |
| Ten or more guest chapters | 25 |
| h. Chapter which donates cash to a charitable cause, per dollar | 1 |
| Total possible points, 200 per year. | |
| i. Chapter Quarterly Reports in ON TIME | 10 |
| If late, ONLY | 5 |
| j. GAIN or Loss in Chapter membership—per member | 4 |
| (Per Sept. Membership Report) | |
| k. Chapter having as members a quartet who become International Finalists | 50 |
| l. Chapter Chorus appearance at a Hospital or Charitable Institution | 20 |
| m. Quartet appearance as above | 5 |
| n. Chapter's quartets appearance before Service Clubs, etc. | 1 |
| o. Any other—according to decision of Committee | Optional |
- Above credits to be arrived at from

reports reaching the District Secretary. Credit will also be given on appropriate items appearing in the LOL Harmony News. Area Counsellors are especially charged to see that all chapters in their areas get recognition for achievement credit that is due them.

The Committee is NOT bound—nor can it be expected to give any credit to any chapter for any of the above achievement merits, UNLESS such achievement merit has been reported to LOL or LOL Harmony News by the Chapter Secretary or member acting for him, or by the proper Area Counsellor.

Responsibility for forwarding reports rests primarily with the chapter which earns the credit.

oOo

L. O. L. SPONSORS FIRST CHORUS CONTEST

It was in 1946 that members of the Oshkosh Chapter conceived the idea of holding a state-wide chorus contest, the first to be held in the Society. Under the guiding hand of Allan E. Kapitzke, now Land O'Lakes District President, the contest was held at the annual state picnic in Oshkosh and eleven choruses competed. Manitowoc and Milwaukee tied for first honors,

with Sheboygan and Beaver Dam taking third and fourth respectively. With the beautiful Lake Winnebago for a setting, the stage for this first contest left little to be desired in the line of natural beauty, but there was unexpected interference from the motor boats of the Oshkosh Yacht Club which had its basin nearby.

Fourteen choruses competed in 1947, Sheboygan taking first honors, Milwaukee, Beaver Dam and Madison placing. Winners in 1949, from a field of eighteen choruses were Madison, first, Milwaukee, Green Bay and Beaver Dam, finishing in that order. This competition also ran into difficulties beyond its control. Singing in a high wind, it was impossible for the various voices to hear each other.

In 1950 the scene of action was transferred to LaCrosse where eleven choruses competed. Madison again took the championship, Milwaukee and Eau Claire second and third.

These contests have grown each year and members of the District look forward to meeting old friends and making new ones. It certainly is one of the finest ways for chapters to cement interchapter relations. Sheboygan will be host for the 1951 contest and a record number of twenty-five choruses is expected to enter.



Christmas
Greetings
to our
Barbershop
Friends



You'll never know the good fellows you've been,
While we were on our way . . .
Nor how much cheer these "four little Godfreys"
Wish for you throughout the coming year.

THE CHORDETTEs

Vol. 1 SHEBOYGAN, WISCONSIN — OCTOBER, 1930

QUARTET CONTEST NOV. 4th

To Appear At Marquette

Annual Land O' Lakes District
Quartet Contest To Be Held At
Marquette, Michigan, Nov. 4th

If it is possible for any city to go all out for any type of contest, parade, convention or extravaganza of any kind it would be well to send the committee in charge to Marquette, Michigan, on November 3rd and 4th.

This person does not claim to be working for the Marquette Chamber of Commerce, but after hearing of and reading all about the wonderful things this grand city has to offer, I am almost tempted to ask for a job as publicity man for this beautiful town in the upper peninsula. Just so there will be no confusion, we will attempt to list some of the wonderful things Marquette offers to those who attend the annual contest of quartets of the Lead & Lakes District.

Many fine quartets of the District have already entered but there is another great move. It will certainly be another great display of talent from all over the District. Invitations have been sent to all quartets listed in the Directory and new quartets are urged to make their applications now.

For the quartets there will be an auditorium which is acoustically perfect. Then there will be a chauffeur supplied to each competing quartet to see that they get to the auditorium on time. What happens after that will be up to the quartet and the judges.

For the benefit of the officers, delegates and area counsellors, there will be a banquet served on Friday evening at 6:30 at the Northland Hotel. This banquet will be a treat on the Marquette chapter. The main dish will be that delectable Lake Superior trout. An air-conditioned room will be reserved for the business meeting which will get under way immediately after the banquet.

For the ladies there will be plenty of wonderful things to see while the men are busy trying to find out who are the best quartets in the district. This will include a style show, an escorted tour of points of interest, and perhaps an exhibition of skating on the artificial ice rink. So ladies, don't be left out in the cold.

(Continued on page 2)

Atomic Bums To Appear At Marquette



1949 Land O' Lakes
Champions Invited
To The Conte

The Atomic Bombs, picture Minneapolis, 1948 Land O' Lakes champions have been invited to District contest to be held in Michigan, on November 10, at the practice in the past, winning champions crown the full contest. It is the hope concerned that the Burns team are this time.

The Burns
championship
for competitors
of the In-
ternational con-
The
to right
eison. In-
Judge Lu-

ATTENTION:
AREA COORDINATOR
DISTRICT

Semi-Annual Bus-
day, Nov. 3rd, 1950
land Hotel, Marquette
Everyone try and

GOOD NEWS

FOR

ALL LOL BARBERSHOPPERS

All District News while it is still News!

Mailed every month to every registered Barber-shopper in Leand O' Lakes District.

The ONLY Printed District Bulletin being sent by direct mail in all SPEBSQSA's. Edited by Henry Beyer--1416 Indiana Ave., Shelbyville, Wisc.

The LOL Harmony News was made a reality through the efforts of several district-minded barbarians. The key-man, of course, was Hans Beyer, who with Past-Pres. Joe Hansen and Art Blitt worked out the details of a meeting at Sheboygan one evening last May. The first issue came out the first week in August and they are coming out very faithfully every first of each month.

All District officers are regular contributors, and the columns of the Harmony News are open to everyone. If features a complaint department, but very few complaints are received, it features an Extension and Inter Chapter Relations column. Community Service News also is receiving due attention. A lot of attention is given to the activities of all individual chapters. This is treated with careful detail.

In short, The Harmony News is a means of keeping all L.O. barbershoppers fully informed regarding the Harmony activities in Land O' Lakes District as well as all BARBERSHOPPERdom.



LAND-O-LAKES DISTRICT

"ONE, TWO, THREE, FOUR— HOW I WISH THERE WERE MORE"

By John Z. Means



Int'l Board Member Means,
Manitowoc

It began at the Cleveland International Contest when a good tenor first got exposed to our mutual weakness—"Barbershopping!" The trip home was dominated with thoughts of getting a quartet organized, and when a good tenor has such thoughts a quartet is organized, period!

Friends and acquaintances were canvassed for a lead, bari and bass and rehearsals started promptly. One voice

didn't blend as it should and another was stilled by wedding bells—they had all of a quartet's trials and problems including occasional evidences of temperament (or maybe you don't sing in a quartet) and yet a bit of good advice and hard work got them properly organized.

The first public appearance on the Home Town parade brought a response which meant more frequent rehearsals, searching for arrangements, and costumes for other appearances. And yet no one was fully aware of what had been started, including the tenor.

During the period of growth which followed, they developed a keen sense of responsibility to the Society and won the admiration and respect of all for their willingness to perform and their constant efforts to promote Society objectives.

But, this quartet is different! They're not Society members—can't be—and in case anyone hasn't identified them we're talking about the Chordettes, "those four girls from Sheboygan, Wisconsin." They're not members and have paid no dues—in cash that is—but their seemingly tireless efforts to promote barbershop singing have earned them a special place in the hearts of LOL barbershoppers, and everywhere else they've been heard. Long nights sitting up in coaches, air-

plane trips in miserable weather, singing late and fighting sleep on the long drive home, yet always willing to sing one more song.

In three short years more than 100 appearances at regularly scheduled Society public affairs—instrumental in the formation of at least five new chapters; hundreds of appearances for charity, broadcasts, TV, personal appearances with the cream of entertainment.

Yes! They're a great quartet—champions without medals—barbershoppers to the last chord. We're grateful for the substantial part they played in the growth of the Land O'Lakes district and treasure the hours of good listening, the thrill of perfect blend and accurate harmonies which marked every performance. We admire them, as a quartet and individually, for their strict adherence to our Code of Ethics. We're happy for their success and commend Arthur Godfrey for his appreciation of their talents.

Time may dull memories, but no barbershopper can forget those blood-tinging, heart-lifting 14 chord changes at the end of "Sweet Sixteen" or their nostalgic treatment of "Beautiful Isle".

A TOAST! To Ginny, Dotty, Carol, and Janet! Here's good health!! Limitless happiness!! Continued success!!

Greetings

from

THE WINNIPEG CHAPTER

Sponsors of Chapters at

Brandon, Manitoba

Portage La Prairie, Manitoba

Kenora, Ontario

Regina, Saskatchewan

APPLETON

Wisconsin Chapter No. 2

♪ ♪ ♪

APPLETON

Home of First District Parade

♪ ♪ ♪

APPLETON

Where District was organized

♪ ♪ ♪

APPLETON

Twice awarded Int'l 2nd place achievement citation

♪ ♪ ♪

APPLETON

Home of "Keynotes"
1946 District Champs

♪ ♪ ♪

APPLETON

Sponsors of Eight Chapters

SONG ARRANGEMENTS AVAILABLE AT INT'L HQ.

12 BRAND NEW LOOSE LEAF NUMBERS

Arranged by Frank Thorne

- Z-1 LOST CHORD
- Z-2 DEEP RIVER
- Z-3 THE BAND PLAYED ON
- Z-4 THE MAN ON THE FLYING TRAPEZE
- Z-5 I'LL TAKE YOU HOME AGAIN KATHLEEN

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
- Z-8 WAGON MEDLEY

Arranged by Maurie Reagan

- Z-10 MASSA'S IN THE COLD COLD GROUND
- Z-11 AULD LANG SYNE
- Z-12 SWING LOW SWEET CHARIOT

10c each single copy except Z-4 and Z-8 which are 20c each or, 5c each in quantities of 10 or more, except Z-4 and Z-8 which are 15c each.

OTHER AVAILABLE LOOSE LEAF ARRANGEMENTS

- | | | |
|-------------------------------------|--|---|
| X1 After Dark. | X12 I Want a Date at a Quarter Past Eight. | X23 Gentle One. |
| X2 In the Evening by the Moonlight. | X13 O Come All Ye Faithful. | X24 Juanita. |
| X3 Sailing on a Moonbeam. | X14 Colleen My Own. | X25 America (God Save the King). |
| X4 Love is Like a Dream. | X15 Won't You Please Come Back to Me. | X26 God Made a Wonderful Mother. |
| X5 I'd Love to Live in Loveland. | X16 Sing Brother Sing. | X27 Don't Send Around Tomorrow. |
| X6 Silent Night. | X17 Keep America Singing—Thorne. | X28 Keep America Singing—Diekema. |
| X7 Hymn for the Home Front. | X18 When the Man in the Moon Says Hello. | X29 How Can I Leave Thee. |
| X8 It Came Upon the Midnight Clear. | X19 Daisy—Annie Rooney Medley. | X30 The Old Songs. |
| X9 Cantique De Noel (O Holy Night). | X20 Honey Gal. | X31 Give Me the Right to Love You. |
| X10 Beautiful Isle of Make Believe. | X21 SPEBSQSA, Incorporated. | X32 Sweetheart of Sigma Nu. |
| X11 You Tell Me Your Dream. | X22 That Old Quartet. | X33 In Walked an Angel. |
| | | X34 Dreaming of the One in Love with You. |
| | | X 35 Melancholy Lou. |

Price 10c each for single copies; 5c each in lots of ten or more of any one song.
Order all arrangements by symbol number.

OFFICIAL SPEBSQSA FOLIOS

Complete Kit of Samples—137 songs (Includes 47 SPEBSQSA loose leaf songs)..... \$8.00 each
Complete Set of 47 SPEBSQSA Loose Leaf Songs in Binder (Less than 10 — \$3.00, 10 or more — \$1.75)

"SONGS FOR MEN No. 1" 1948 EDITION }
"SONGS FOR MEN No. 2" 1949 EDITION } \$1.00 each or 50c each in lots of 10 or more
"SONGS FOR MEN No. 3" 1950 EDITION }

OCTAVO FORM PUBLICATIONS OF VARIOUS MUSIC PUBLISHERS

(Now carried in stock at Detroit for the first time)

(Arranger's name in parentheses)

15c each

- FMP 301—"Down by the Old Mill Stream" (Thorne)
- FMP 302—"I'm Going Over the Hills to Virginia" (Merrill)
- FMP 303—"In the Hills of Old Kentucky" (Embury)
- FMP 304—"Rock Me to Sleep in an Old Racking Chair" (Smith)
- 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)
- FMP 308—"Dream Days" (Webster)
- FMP 309—"Dream Train" (Stull)
- FMP 310—"Highways Are Happy Ways" (Embury and Rowe)
- FMP 311—"I Get the Blues When it Rains" (Thorne)
- FMP 312—"I Love You the Best of All" (Reagan)
- FMP 313—"My Best to You" (Merrill)
- FMP 314—"My Carolina Rose" (Webster)
- FMP 315—"That Naughty Waltz" (Reagan)
- FMP 316—"Old Virginia Maan" (Smith)
- FMP 317—"Only a Broken String of Pearls" (Reagan)
- FMP 318—"Sing Neighbor Sing" (Childers)
- JV 501—"You'll Never Know the Good Fellow I've Been" (Hanson)
- JV 502—"O Joe"

20c each

- GMP 401—"What's Become of the Good Old Days" (Ingram and Svanoe)
- GMP 402—"Dreaming" and "Dreams of Yesterday" (Haeger)
- GMP 403—"When There's No One Around But the Moon" (Ingram)
- GMP 404—"Cotton Ballin' Time in Dixieland" (Svanoe)
- GMP 405—"Gone" (Ingram and Svanoe)
- GMP 406—"I'm Goin' Back to Maryland" (Ingram and Svanoe)
- GMP 407—"Dream Girl" (Ingram)
- GMP 408—"Down in the Old Barbershop" (Thorne)
- GMP 409—"In the Heart of the Blue Ridge Mountains" (Ingram)
- GMP 410—"Hello to Ev'ryone" (Ingram)
- SB 601—"Play That Barber Shop Chord" (Spaeth)
- WR 101—"Don't You Remember The Time" (Ingram)
- WR 102—"Gee! But There's Class To A Girl Like You" (Ingram)
- WR 103—"I'm Waiting In Dreamland For You" (Ingram)
- WR 104—"In The Land Where They Don't Say Goodbye" (Ingram)
- WR 105—"When The Moon Plays Peek-A-Boo" (Svanoe)
- WR 106—"You Haven't Changed" (A new song by the writer of "I'd Love To Live In Loveland") (Haeger)

25c each

- AMC 201—"Trail To Sunset Valley" (Spaeth)
- AMC 202—"Waiting For The Robert E. Lee" (Spaeth)
- AMC 203—"Ragtime Cowboy Joe" (Spaeth)
- AMC 204—"Here Comes My Daddy Now" (Spaeth)
- AMC 205—"Hitchy Koo" (Spaeth)
- AMC 206—"Mammy Jinny's Jubilee" (Spaeth)

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Serving Our Communities

Chapters at Work on the Home Front

By Al Learned, Community Service Committee Editor

As Yank GI's once more went into battle, barbershoppers, too, fought on widely separated fronts during the past quarter. Impact of the Korean war was seen in an upturn in hospital singing. But many other causes were also served. Again, they ran the gamut—from singing for, then coaching, inmates of a U. S. penitentiary, to joining in the wars against polio, cancer, cerebral palsy, many others. Community Chests, which range over a wide battlefield, received top support.

With many more back in uniform and some 3,800 sleeping in Korea's soil, here's how it looked to Bill Otto in a note to Carroll Adams:

"It would seem opportune at this time to bear down on suggestions that quartets and choruses do everything possible to contact service and veterans' hospitals and sing for the patients. We are in a sense right back into war time again. There are many of our newer quartets and choruses which have never experienced the thrill of doing their part in the highly important job of maintaining morale of hospital patients who are often provided with most everything of a material nature, but who lack to some extent that which we can bring to them."

Here's the Spirit

Four men of Pioneer Chapter, Chicago, who never before had sung in public as a quartet, tho they'd woodshedded, visited Great Lakes hospital. Before they were through, they'd had to sing SIXTY-FIVE times. Organized foursofmes of Pioneer have been there and to other vets hospitals. But these four went cold. They were Dan Arlow, Walter Ure, Andy Jacobsen and Jerry Deleiden.

Several San Antonio, Tex., groups sang for Brooks General Hospital patients, organized quartets among air base personnel there. . . . Auburn and Syracuse, N. Y. chapters joined to entertain guardsmen at Pine Camp, 100 miles away. . . . Dearborn, Mich. staged a bingo and song fest at vets hospital there, gave away 250 packs of smokes to bingo winners. . . . Cherokee, Okla. voted \$50 to canteen fund of national guard artillery battery there. Chapter also will buy two uniforms for the local High School band.

Blame Your Secretary

If your chapter isn't mentioned, blame your secretary. Ye ed has pored over hundreds of clippings, few reports, to get these top efforts. Must be virtually hundreds of others, honored, but unsung.

Newest altruism was that of Terre Haute, Ind. chorus and quartets. They made several appearances for U. S. Penitentiary inmates near there. By request of the warden, Carl Jones is now directing a chorus he organized in the prison, using SPEB arrange-

PREAMBLE

Here's a 3 point program to follow through on for your own good as well as the good of our Society.

1. With Christmas just around the corner, be sure your chapter does its share by contributing its talent to your community for some worthwhile charitable project.
2. With our Armed Forces expanding, be sure your chapter (that means everybody) lends a hand towards entertainment in camps and all training posts.
3. Attention Chapter Secretaries!!! Please report all of your chapter's activities on your Quarterly Activities Report, also fill in completely your 4 month Community Service Information Form so your chapter gets proper recognition for its accomplishments.

When you contribute talent or money to worthwhile causes, that's good!—But, for gosh sakes, get credit for it both from your community and your Society. Active participation in all worthwhile community affairs will make SPEB the country's leading SERVICE organization.

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

ments, they liked it so well. But he had to be mugged, printed and probed by the FBI. He passed.

At the other end of the scale, Traverse City, Mich., held its third annual Hymn Sing. A woman wrote to the paper there: "Sitting there under the pines, we could lose ourselves in the music and the beauty of the scene and forget all the unhappiness about us. . . . We are very fortunate to have so many men in Traverse City who not only love music, but are willing to make their talents available for the pleasure of the public."

Another unique event was the Don Platt Benefit Show in Owosso, Mich., given by church, school and SPEB talent. They raised \$1,400 for Don, a polio victim.

Across the border, in Brantford, Ont., the chapter presented a check for \$750

for a musical scholarship for pupils of the Ontario School for the Blind. . . . There were many other "different" projects. Memphis, Tenn. made around \$750.00 for the "Cynthia Milk Fund." Mt. Clemens, Mich., has done everything from singing for church benefits to aiding the PTA, and cheering up

\$2,500 FOR CHILDREN



Ablene, Texas Chapter for the second time in 14 months, donated proceeds of their Annual Harmony Show to the Junior Service League for its handicapped children's program. Mrs. Bob Westerburg registers no pain as she accepts a \$2500 check from—Henry Sebulz, left and V. C. (Bud) Perini, founder of Ablene Chapter. In May, 1949, the chapter gave \$1750 for the same cause.

crippled children through its Clinton Valley Four, formed only a little over a year ago. . . . Waukegan, Ill. gave \$100 each to the Boy and Girl Scouts from Parade proceeds, sang for 20,000 people at annual North Chicago Days. Abbott Medicine Men quartet did their part for shut-ins at Great Lakes Naval Training Station and also appeared at the Marine hospital with the Chicago chapter. . . . A Geneva, N. Y. pick-up four sang for the 100th anniversary of the noted Clifton Springs Sanitarium. . . . Huntington Park, Calif. had a novel idea. Members took pocket size novels to meetings. These were distributed to vets hospitals. The chapter's quartets have been very active in entertaining for same.

Aid Huge Health Move

San Diego, Calif. joined in gigantic affair known as the Frontier Health carnival. Thad Waring of Chicago chapter, husband of Ruby Johnson Waring of the nationally famous Johnson Sisters barber shop quartet, "shanghaied by the Navy," wrote, "As per usual, this part of the show drew the greatest and most enthusiastic response from the audience," referring to the chapter's part.

Also in California, the Kiwanis club of Santa Monica wrote its thanks for the chapter's singing for National Kids Day. Four quartets aided. Over
(Continued on next page)



Treas. and Chairman of the Brantford Parade Committee, Frank Gaffney, presents a check for \$750 to be used for a musical scholarship for the pupils of the Ontario School for the Blind.

OREGON LILY BLOSSOM FESTIVAL



The Festival took place in Brookings last July 3rd. Unfortunately, the picture was lost en route to Detroit. However, readers may enjoy seeing it in wintertime just as a reminder that warm weather will return. Part of the Brookings Chapter Chorus is shown.

\$1,000 was raised to be used to purchase ceiling projectors for bedridden youngsters. . . . Despite recent devastation due to floods, Winnipeg, Manitoba, Chapter chorus kept busy. Eight thousand fans heard 65-strong chorus sing national anthem, other songs, at Rugby football game. A full chorus and five quartets put on a show for the Sturgeon Creek United Church and two weeks later did same for Morden, Man., 82 miles away, to aid Canadian Legion. Later, they'll help St. Andrews River Heights Church raise funds for young men's work. . . . Erie county, N. Y. Youth Development contest got help from quartet coaching by Hamburg, N. Y. chapter. Louisville, Kentucky, raised \$959 for Kosair Crippled Children's Hospital through a booth at the annual Kosair picnic.

Community Chests Get Help

D. C. Keys of Washington chapter responded to every call of the D. C. Community Chest \$4,260,000 drive. Highlight of their five appearances was the highly successful Red Feather Cavalcade before a large and distinguished audience including Mrs. Perle Mesta, U. S. Ambassador to Luxembourg. . . . Over in Canada, the Oshawa, Ont. Chest drive was started by the SPEB chapter with a \$100 check. . . . In Geneva, N. Y., a team from the local chapter got as far as the semi-finals in a radio quiz contest held for eight weeks to boom the Chest. Gowanda, N. Y. gave up a billboard so the chest could use it.

The dread enemy of cancer came in for blows by harmonizers. Burlington, Vt. was host to the district contest, proceeds of which went toward \$4,000 pledged to the local cancer clinic. . . . Jackson, Miss. raised funds for the Hinds county cancer unit at its parade, and the mayor proclaimed Harmony Week to help the show.

Polio was battled by Reading, Mass. and Northampton, same state. Latter received a bronze plaque for its \$5,000 contribution over the past six years. . . . Cerebral palsy funds were sup-

plied by songs from Hartford, Conn. and Colorado Springs, Colo.

An outstanding record by Connersville, Ind. was listed in the local newspaper as "eight benefit programs" which helped raise funds for "playground equipment, a church building, care of orphans, community building, Boy Scout work and other projects." Other appearances included meetings of the Farm Bureau and churches, hospital and girls' school programs. . . . Directors of Wichita Falls, Tex. chapter have voted 75 percent of the proceeds of their next show to the YMCA Memorial Hall air conditioning fund. . . . Rockville, Conn. gave \$200 show proceeds to the Rockville Public Health Nursing Association.

Community Sings Popular

Once again, community sings were a leading activity, and thousands heard SPEB quartets and choruses in Middletown, O., Kenmore, N. Y., Santa Ana, Calif., Houston, Tex., Colton, Calif., and Burbank, Calif. where the chapter received the Burbank Recreation Department honor award for outstanding achievements. South Bend, Ind. sponsored three park concerts, free to the public. They also helped the Community Chest through the

FLOOD RELIEF



L. to R.—Art Blitz, Land o' Lakes District Treasurer, Claude Main, President and Jack Donald, Sec'y. of Winnipeg Chapter, with a check representing the voluntary contributions of chapters and individuals for Winnipeg Flood Relief.

Tone Poets and Studebaker Four, and the chapter raised \$2,200, enough to buy an iron lung for the community. . . . Cincinnati, O., is using the proceeds of its pocket parades to pay chapter membership fees for likely high school and college boys. . . . New Castle, Pa. in two years has staged 90 benefits. . . . Painesville, Ohio donated its parade receipts to the local polio fund.

Another popular community service was high school musical or other forms of scholarships. Mexico, Mo. gave \$100 to the former, Kiowa, Kan. \$150. Ridgewood, N. J. chapter, which had given \$300 for Edith Iseldyke's musical scholarship, saw her win first place honors in a bugle contest. Their parade aided the YM-YWCA building fund. . . . Marinette, Wis. annual music festival raised funds for "worthy students to continue music studies," and "as usual, the barbershoppers stole the show."

"Suffer Little Children . . ."

Children, too, came in for attention. San Carlos, Calif. Pennisulairs helped benefit to obtain medical attention for youth. . . . Dallas, Tex. helped Lions club minstrel for underprivileged, also will give worthy student at S. M. U. music scholarship. . . . Holyoke, Mass. chapter gave check for \$500 to send needy boys to camp. . . . Portland, Me. sang for both Boy Scouts and Campfire Girls. . . . Martin F. Palmer, director of the Institute of Logopedics at Wichita, Kan., wrote, "The work being done by your organization (SPEB) is the most logical development of a service organization . . . in that the men who find their joy in singing make it possible for these children who cannot talk to some day sing."

As always, churches, and hospitals received much attention. Kenmore, N. Y. gave a concert for the Kenmore Mercy Hospital nursery fund. . . . Norwich, Conn. show netted around \$1,000 for the William V. Rackus Hospital Auxiliary. . . . Chillicothe, O. chapter sang for the Peoria County Tuberculosis Sanitarium.

Carlsbad, N. M. voted to offer its services as a chorus to the local church of the Ministerial Association to sing one night a month in one of the churches. The offer was accepted. . . . The Charlotte Aires of Rochester-Genesee, N. Y. chapter substituted for a choir one Sunday. The same chapter's Notecrackers appeared at various club and church affairs on eight consecutive nights. The Melody Messrs of Little Falls, N. Y., sang at a Methodist service at North Bay, as well as later at a sanitarium at Salisbury Center. The same chapter's Harmony Four appeared at community band concerts at Delgeville, N. Y. during the summer. . . . Gowanda, N. Y. quartets appeared at the state mental hospital field day program.

Pot Pourri

Winston Salem, N. C. did a program for the PTA, proceeds helped buy the folks a piano. The chapter's leading quartet, the Vagabonds, filled 19 engagements including one for the Green St. Church Fund and the Polio

Community Service Continued

Hospital in Greensboro, N. C. . . . Yazoo City, Miss. raised \$165 for the Boy Scout Camping committee. One of its quartets, the Poker Dots (wow) sang at a local church during revivals. Lake Charles, La. helped out three groups. . . . Tuscaloosa, Ala. reported nine public performances including civic clubs, Girl Scouts, Boys Colony, etc. . . . Birmingham, Ala. Footnotes sang at a Methodist church benefit. . . . Charlotte, N. C. will aid the Children's Nature Museum. . . . Elizabeth, N. C. sang at the county fair as did many others, including Alton, Ill., Champaign-Urbana, Ill. and Woodstock, Ill.

Glasgow, Montana, although a new chapter, has filled many engagements and has been forced to turn down a good many. One they did not turn down was from the Red Cross Blood Bank to which the majority of the members subscribed a pint of blood each during October. Seattle, Washington, plans a repeat of the Mid-Summer Lincoln Park free barbershop Parade which entertained

thousands of people last July. Cleveland, Ohio's Forest City Four made several Community Fund appearances including the big Metropolitan Division Kickoff Dinner. The Lamplighters sang at the Cleveland Press' annual "Golden Wedding Party" for couples married more than 50 years.

The Harmony Four and the J-M Club Quartet of Plainfield, N. J. Chapter have sung in various churches in Bound Brook and Manville, as well as several minstrel and community shows in and around Somerset County. Reading, Pa. Chapter Chorus and Good Neighbor Four entertained at a meeting of the Berks County Blind Association on Sept. 22, assisted by a brand-new combination, the Temporary Four. Many of the Chapter members joined the Good Neighbor Club, an auxiliary of the Blind Association. On Oct. 15, the chapter put on a show at the Berks County Tuberculosis Sanatorium. The Reading Chords, although newly organized, have been busy singing around the churches and at the boys' club.

Bridgeton, N. J. Chapter Chorus made

a hit at the Cumberland County Fair and at an Eastern Star function. Wildela Four is making a series of visits to the Perry Point, Md., Veterans' Hospital, while this aggregation of Wilmington, Del., helped launch the United Community Fund Campaign in the Gold Ball Room of the Hotel duPont, on Sept. 28. Throggs Neck (Bronx, N. Y.) Chapter participated in the Carnival of Silver Beach, with its chorus, the Friday Night Four and a new combination, as yet unnamed, as features.

Space, and inability to transcribe secretary's (or somebody's) hen scratchings forbids further recitals. But turn 'em in, we'll get you sooner or later.

OCCUPATIONAL HAZARDS OF A BARBERSHOPPER

L. J. Callinan, Cleveland dentist, sang in the chorus of the Cleveland Chapter show "Pitch 'em High—and Inside" night of October 21st. He dropped his pitch pipe in his coat pocket and forgot about it. Sunday morning his 3-year-old daughter came looking for attention. Larry bent over—out popped the pitch pipe and struck Mary Jo just below the eye—result, one gorgeous shiner.

The Harmonizer will send you a buck if you send in a usable "Barbershopper Occupational Hazard." Limit yourself to 100 words, please. Type if at all possible. Eds.

SONGS FOR MEN BOOK NO. 3

The Society's third book of authentic barbershop quartet arrangements is now being distributed to chapters on the basis of the number of men for whom per capita tax has been paid. If you haven't received yours, it means that your secretary is slipping, so just prod him into giving you your copy. The folio contains 14 authentic barbershop arrangements of singable songs—some old, some brand new original compositions—all chosen to provide an array of numbers, ranging from the novelty type to the stirring patriotic. Arranged by our own Society members for maximum close harmony enjoyment.

George Hill, Chicago, has discovered an error in the book. On page 11, in Stephen Foster medley, measure 31, lyrics should read, "... Can't you see that three's a crowd ...".

Past Int'l Pres. Phil Embury, Warsaw, N. Y., points out that on page 26, measure 51, the bass note on the word "love"—the fifth chord, should be a natural.

Answers to Barbershop Bafflers

(See page 20)

1. Carry Me Back To Old Virginia.
2. Way Down Upon the Swanne River.
3. Down By The Old Mill Stream.
4. Dixie Land.
5. Carry Me Back To The Lone Prairie.
6. I'd Love to Live In Loveland.
7. Home On The Range.
8. In The Blue Ridge Mountains of Virginia.
9. Down By The Stream.
10. There's A Long, Long Trail A-Winding.

SAN ANTONIO BENEFIT FOR CHILDREN



Proceeds of the October 21st San Antonio Chapter Parade went to the Mission Road School of San Antonio. The school is operated for the training of children afflicted with cerebral palsy. Peter Petraitis, director of the chapter chorus, and Nurse Christine Holliday are helping a handicapped youngster learn to walk with the aid of walking skis.



THE WAY I SEE IT

by Deac Martin

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

Attributed to Voltaire, 1694-1778

The way I see it, new chapters and newly formed foursones might receive a modicum of benefit from the repetition of a theme which has appeared in this space before.

Even established quartets are not immune to one of the commonest avocational diseases in the Society. Its symptoms: Asking everyone "Where Can We Get Some Good Arrangements?" The advanced stages of the disease become apparent when a quartet starts adding songs which other quartets have popularized, songs which therefore may have been used beyond the point of continuing popularity within the Society.

A judge at one of the 1950 Regional Preliminary Contests heard "Cruisin' in My Model T" eight times during the contest, a compliment to the song and its original purveyors, but no special credit to the imitators. On that same day in another Regional, I helped judge six numbers that have been sung so long and widely in the Society that they are stale in any two-year old chapter.

It would take almost unattainable perfection of blend, arrangement, and the other categories to make such a chapter wake up and notice "I Love the Silver . . ." "Coney Island Baby", "After Dark", "Sweet Roses of Morn", "Heart of My Heart" (real title "Story of the Rose") or Joe Stern's classic "Daddy Get Your Baby Out of Jail" of which I have a treasured mimeographed copy, circa 1942, nestling alongside Hal Staab's penciled notes of "Violets Sweet", same year. All of these are A-plus harmony songs. It would be hard to find an equal number that would land with greater impact upon an audience of outsiders. But, within the Society they've been worked to death. The quartet which plans to present any of them and a dozen other tried-and-trues, such as "Tell Me You'll Forgive Me", will have a hard time to evoke spontaneous cheers from an SPEB audience. Polite applause for Effort, yes.

At this point a very natural question from a new member would be: "How can we know what's stale?" There are several ways.

I'd turn to page 20 in the December '49 Harmonizer and the listing of 500 songs arranged for four part harmony. Rest assured that 450 of them have not been overworked. You may sing them out of the book (the list tells you which one), or change the key to fit your quartet or modify some spots in the arrangement to your own quartet's pattern.

The wide variation in harmony capabilities, range, temperaments, likes, and dislikes in the Society's quartets is almost infinite. No published arrangement will fit every foursome. If I were new, I'd probably start by comparing notes with my area counselor. I'd interest him to the point where he'd check my selections with other old timers in the District. I'd button-hole others to ask their opinions of the goods and whether they think they're shop worn.

Beyond that, I'd resurrect a copy of the December 1949 Harmonizer, and the September 1950 issue for names of songs sung in the '49 and '50 International Contests. Older Harmonizers carry that same information about previous years.

Summing up: Don't use goods that have gone stale from too frequent use in Society circles, even though fine quality stuff. Refer to that list of 500. Pick out a dozen, perhaps with the aid of some one whose opinion is

worth while. Agree as to how many might be called shop-worn. Change the rest around as to the best singing key for your four, and put something original into the song.

Or . . . Best of All . . . learn the melody, and then work out your arrangement by EAR. That's where there's more fun than any other spot in the whole Society, the way O. C. Cash and I see it.

PASS ALONG THE NEWS

The Harmonizer is published quarterly, in between, the only way the membership at large can receive important news is through District and Chapter publications. A paragraph in a Chapter Bulletin in most instances could convey the essential Int'l and District items. A column, or a half-page, in a District paper, devoted to topics of Society-wide importance might well return dividends. Illinois District Bulletin "Attacks and Releases" devotes back cover of each issue to Int'l items.

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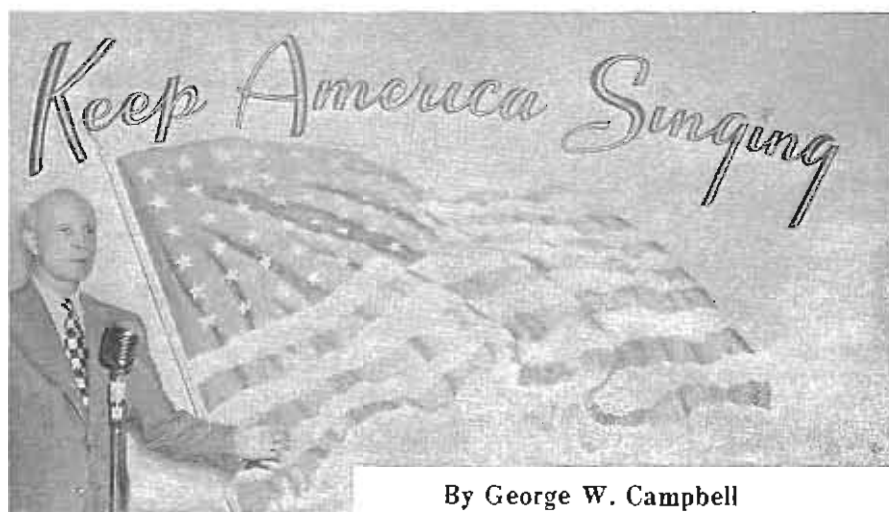
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By George W. Campbell

On the O'Hara side of "Why Not Just Sing":

O'Hara knows what he is talking about, not because he is O'Hara, but because I agree with him. If the Harmonizer June 1950 quoted O'Hara correctly he is not opposed to "Chorus training and music" as accused by my dear friend and my most outstanding student in the art of song leading, Frank H. Thorne. I quote the Harmonizer quoting O'Hara: "Out of a large uninhibited 'just sing' group will come a group of enthusiasts who'd like to take the next step to form a chorus to sing more sophisticated stuff". Now I believe that O'Hara believes that eventually, if you don't scare them to death with music, any old "just sing" group will get around to more sophisticated stuff.

I must admit that I would like to have had a little more said on that "sophisticated stuff". My Frank wrote a piece in the September 1950 Harmonizer taking issue with the great O'Hara, and in part I quote Frank: "I don't know the significance of the phrase of 'community choruses'. That was another of Geoffrey's phrases.

Now I know that Frank does know the significance of the phrase "community choruses". I've explained it to him on more than one occasion. What I think Frank should have mentioned in his piece, in disagreement, was "sophisticated stuff". Now there is something to argue about. To me it sounds like you were saying "Stuft Shirt". And stuft shirt to me has always meant the musical "DIRECTOR". The less the average barbershop chorus ("just sing") group knows about music the better they sing. The less the "director" talks about music and music terms the sooner the chorus (a "just sing" group) loses its fear of music and the director, and may become something better, "going forward" as Frank said in his closing shot. Well, audiences as well as "just sing" groups are scared of music terms.

Maybe we should scrap the term "Director" in barbershopping. With the "just sing" group, the Chorus or the audience—"Leader" after all is the proper term. However, putting all seriousness aside, "directors" in bar-

bershopping have learned to become "leaders", bringing many uninhibited "just sing" groups to a flowering vocal grandeur. It requires a skill that many "directors" have never learned. The director of music oftentimes allows his training to get in his way in leading the "just sing" groups to that point where they want to take the "sophisticated step". Anyhow let's all "step on it!"

oOo

Dear Audience:

When a song leader yells and hollers at you to inform you that you are not singing loud enough, or to inquire as to your well-being like: "Whassa'matter with you? Sing!" or to "come on and get into it", he really does not mean it the way it sounds. Really folks, he is just full of enthusiasm, generated by lack of preparedness, self-consciousness, feelings of inferiority, and just a little bit frightened.

He is not conscious of his yelling and scolding—in fact he is not even conscious that you are singing as well as you are. Deal with him patiently and ever so gently. Go right along singing the way you feel like singing. After a time, and many audiences, he will realize that you are more willing to sing with him than he now realizes, and he will soon come to the place where he can sing with YOU and forget himself. Then everybody has a wonderful time. Now is the time to "Keep America Singing".

GAS STATION PLUG



Earl Sutherland of Northwest Area, Detroit, demonstrates excellent use of small window space in this busy gas station.

MANUAL FOR QUARTETS

(Continued from September Harmonizer)

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 second. The first appeared in the September 1950 HARMONIZER.

V. NON-SOCIETY APPEARANCES

The Society is not concerned with the charges made by its quartets at other than Society functions. It is here that a quartet may, if it chooses, capitalize upon the entertainment value it has developed.

The Society, however, while respecting the right of every quartet to reap the harvest of its talent and long rehearsals through paid engagements, has little respect for the quartet which will consistently turn down a Parade invitation in order to accept a more profitable paid engagement. In this respect, each quartet does have a Society obligation of performance at parades: an obligation to give reasonably of its time for the general good of the Society.

Section 7 of the Code comes into effect to a slight but important degree in that a quartet may not, in any advertising, or cards or letter-heads which, by their text, solicit paid engagements, show its affiliation with the Society.

On non-Society appearances (exclusive of radio or television), whether public benefit or paid, the affiliation with the Society may be shown, (subject, of course, to serious consideration of "where" behavior).

It is suggested that quartets prepare a form of introduction which can be handed to the introducing person. This is a courtesy which will be appreciated and will insure greater accuracy.

Here, for example, is a form which is regarded as appropriate:

"We now have the pleasure of hearing from the Podunkers, representing the Podunk Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, more briefly known as SPEBSQSA. Members are: John Doe, tenor; Joe Doakes, lead; Frank Frenzy, baritone; and Basil Bottom, bass. Here they are: The Podunkers."

VI. CONTESTS

Quartet contests are a special and traditional feature of the Society. In recent years the popularity of our contests has led many outside agencies to attempt to invade the field and exploit it for their own benefit.

While we can hardly claim to have a copyright on barbershop quartet contests, still since barbershop and the Society are now almost invariably associated by the public, the result is that the Society suffers when any non-Society contest is held. The Society is anxious, therefore, to discourage all contests save those held under Society auspices and subject to the Society's carefully conceived rules of judging. Society Quartets are urged *not* to enter such contests, no matter what the prize or what the manner of judging or what statements may be made disassociating the Society from the event.

Society contests are conducted under carefully prepared rules and are judged by carefully schooled and tested Society members as judges. All quartets interested in competition are urged to secure from the International Office a copy of the contest rules and procedure. Do not ask the Committee on Quartets to explain or interpret the rules. All matters relating to contest procedure fall in the jurisdiction of the International Contest and Judging Committee. Send your inquiries regarding contest rules to the International Office to be forwarded to that Committee.

(Continued on next page)

BUCKEYE CAPITAL COLUMBUS CHAPTER

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BOOKS FOR INVALIDS

"Doc" Kennebeck, Muskegon, Michigan Chapter, suggested to Int'l Pres. Beeler recently that chapters ought to have a stock of "Keep America Singing", (the book with all the answers about SPEBSQSA), on hand to send to any member who is sick or confined, in lieu of flowers or some other expression of remembrance. It sounded like a good idea to Pres. Beeler who sent out a letter to all Chapter Presidents and Secretaries recommending the proposal. Since the President's letter went out, 151 chapters and individuals have sent their \$10.00 checks (5 copies) to Detroit Hq.

Several things are accomplished—the chapter gets credit for remembering the member in a clever, permanent sort of way; the chapter saves money, (what can you get for \$2.00 that's comparable?); the member will learn a lot more than he now knows about the organization. Besides, if nobody in the chapter gets sick, the books make excellent door prizes, awards, etc.

PEP UP OFFICERS



Independence, Mo. Chapter makes sure that its incoming officers are properly livened up to take over their duties. Incoming President Cedric Siegfried, seated, is not singing. The "sent" of office is electrified and the new pres. has just received a jolt. Outgoing Pres. Julian Latella, left, and Don Webb are administering the indoctrination.

AMATEUR SONG WRITERS

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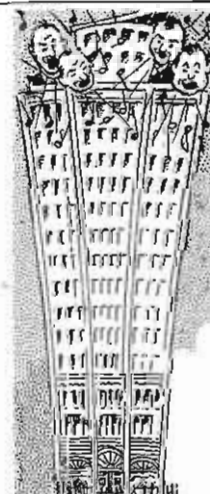
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MANUAL FOR QUARTETS, Continued

Expenses of engaging in competition are the problem of the individual quartet. They are not paid by the host Chapter as is the case with parades. Ordinarily, each Chapter attempts to build a fund with which to assist its competition-calibre quartets in meeting their expenses. Districts, too, are awakening to the fact that the winners of their Regional Preliminary Contests should have financial assistance in meeting the expenses of travel to the International Contest. Quartet expense funds are, accordingly, being established in many Districts.

While explanation and interpretation of contest rules lie wholly within the sphere of the Contest and Judging Committee, it might be well to say something about the Committee and its work. "C. & J." is concerned with two important matters.

First: the rules themselves. The rules, as they now exist, are the result of the full twelve years development of our Society. The Committee is constantly on the alert for ambiguities. The rules themselves and the definitions they establish of what is "barbershop", for contest purposes, are constantly being clarified and re-expressed as carefully as precise use of the English language will permit. To many a quartet they may seem over-complicated and over-technical and over-due for a job of streamlining and simplification. However, the fact is that the rules are so drawn in an attempt to remove as much discretion as possible from the judging and thus secure a greater uniformity of judging.

Study the rules. Be sure you understand them. If you don't, write to "C. & J." for explanation. When you do understand them, you won't have to take so many chances on what may or may not displease a particular judge.

The fact that contest rules have become increasingly specific has had the effect of increasing the distinction between contest barbershop and show barbershop. In judging any contest where the manner and style of performance are of importance (e.g. diving or figure skating as distinguished from track events where time and distance are all that matter) it is the little details of precision, unnoticeable to all but an alerted expert, that name the winner. Contest barbershop concentrates on detail and precision—on barbershop musicianship. Show barbershop aims simply to please the audience.

This, in itself, has become a popular subject of criticism with certain quartets and members who contend that stage presence should count for a higher percentage of the final score than it now does. Actually, an analysis of the rules shows that it has equality in point possibilities with such important individual factors as blend, attacks and releases, phrasing and shading.

What we must never forget is that this is a *barbershop* Society and not a society of professional entertainers. Barbershop is and must remain essentially a musical form. A competition performance must remain essentially a demonstration of ability to recognize and execute the fine points of that musical form.

A second important concern of the C. & J. Committee is the panel of approved judges. With fourteen districts to service for District and Regional Preliminary Contests, we need fifty-six qualified men available to act contemporaneously. That's a lot of qualified men. No person is eligible to act as a contest judge until he has been carefully schooled and tested by the committee. Just as the rules themselves are the result of years of experience and development, so, too, the School for Judges is constantly being revamped and improved. The calibre and consistency of judging is constantly improving and more and more men are constantly being qualified and empaneled.

Now—a word about these gentlemen. They are the target for more sniping, unjustified criticism and plain downright abuse than any other

(Continued on next page)

MANUAL FOR QUARTETS, Continued

group in the Society. Before you start adding your bit, consider these facts:

1. They are working at a job which, at best, is thankless.
2. They are working hard to put themselves in a position where they can be of help to *you*; for we certainly couldn't have contests without judges.
3. They judge (at International Convention Contests) *at their own expense*.

So be eternally grateful that we have in our Society men who are willing to sacrifice time, pleasure and money to qualify for and do a job so that *you* can enjoy contest singing.

VII. ARRANGEMENTS

One of the most acute problems of the organized quartet appears to be the acquisition of suitable arrangements.

The Society has an International Song Arrangements Committee which is constantly at work preparing and publishing arrangements for Society Quartets. The members of the Committee are all Society members, amateurs, barbershoppers. The amount of time they thus spend for the benefit of the quartets is tremendous. They get not one dime for it.

These Society issues are, as issued, mailed to each Chapter Secretary for distribution, free of charge, to all active members. Back issues are available from the International Office at a modest charge.

We still hear demands from quartets for more service in the way of arrangements. However, we are unfortunately limited by copyright laws in the numbers we arrange for our members. More about that later. However, if you do have a specific arrangement problem, we suggest that you contact the Song Arrangements Committee through the International Office. The Committee will certainly give you all the help that they can.

Quartets, too, are constantly clamoring for more education and enlightenment in the matter of contest arrangements. Through the C. & J. Committee and its official contest rules, considerable information is given. In that publication you have the essence of the material which every contest judge must absorb and upon which he makes his decisions. It's yours for the asking.

Rules change, as we have pointed out already. An arrangement suitable for contest in 1948 may be subject to severe penalties under 1950 rules. So no contest guarantee can go with any published arrangement. In the long run, it is up to each contest quartet (with whatever outside assistance and advice it chooses to utilize) to decide for itself what of its available arrangements appear to it to be the best for the current contest requirements.

VIII. RADIO AND TELEVISION APPEARANCES

Specific action by the International Board has reduced this question to precise rules:

Any quartet may freely appear on a commercially sponsored radio or television show provided its affiliation with the Society be not shown. If it wishes to show affiliation with the Society, consent must first be secured from the International Office.

Affiliation with the Society may be shown without first securing consent, on all sustaining programs (those provided by the station for public benefit without advertising).

IX. RECORDINGS

Inasmuch as the quality of recordings varies tremendously, the Society desires the right to supervise the making of all records which are to bear the Society name. Therefore, the International Board has

(Continued on next page)

THE COCANUTS

Huntington Park, Calif.



L. to R.—Jack Nordie, tenor; Justin Leo Damsen, baritone; Ted Wasson, lead; Melvin Bower, bass. What use is made of the paint brush in Nordie's right hand isn't known.

GOOD PROMOTION

When Washington, D. C. Chapter plans any function, several thousand envelope stuffers are printed and distributed to the members with the request they be sent out with the members' personal mail over a period of time. They do the same thing with any advertising left over after an event. Either way, it's good promotion for the event and the chapter.



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I NEVER KNEW
IN THE OLD TOWN HALL
SWEET CIDER TIME, WHEN YOU WERE MINE!
PEG O' MY HEART
PEGGY O'NEIL
ONCE IN A WHILE
O, KATHARINA!
I KNOW WHAT IT MEANS TO BE LONESOME
FEATHER YOUR NEST
LINGER AWHILE
SWINGIN' DOWN THE LANE
IT'S A GREAT DAY FOR THE IRISH
AROUND THE CORNER
SEEMS LIKE OLD TIMES
EVERYTHING IS PEACHES DOWN IN GEORGIA
JA-OA
THE WEST, A NEST AND YOU
I'M SORRY I MADE YOU CRY
DO YOU EVER THINK OF ME
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MANUAL FOR QUARTETS, Continued

ruled that no quartet may show Society affiliation on any record offered for public sale save on those made under direct Society supervision.

Quartets should understand that they have a right *not* to be recorded. No one has the right to record a quartet's performance at a parade or contest without having first secured the written consent of the quartet.

The International Board has ruled that no wire, tape or other types of recordings are to be made of parades, shows or contests without specific authority from the International Office. The importance of this ruling cannot be over-emphasized because of the ramifications that could result from the use of such recordings as they could develop from copyright owners or even participating quartets' objections. Society Quartets must not sing on occasions where recording microphones are present unless they have first determined that such recording has International Office approval, and second that they, and all other Society Quartets participating, have given their approval.

X. PROTECTION OF QUARTET NAME

For some time the International Office has maintained a registry of quartet names. Registration gave the equivalent of a Society copyright and precluded the subsequent usurpation by a quartet of another quartet's name so long as the earlier registrant still existed as a quartet.

This registration of name is now merged with the registration required of Society Quartets and it is important to understand the extent and conditions of the protection which is now given.

A. Champions and Medalists are permanently protected in their quartet names without registration. Death or dissolution of the quartet will not open the door to use of that name by another quartet.

Exceptions: change of name by a Champion or Medalist constitutes a waiver of right of protection of the former name. Revocation of Society standing by action of the International Board also results in loss of protection inasmuch as it constitutes loss of rank.

B. All other quartets are protected in the exclusive use of their names only if they are duly registered. Remember: registration must occur annually. Failure to register in time will, therefore, result in loss of Society standing and protection of name during the period of lapse. (Don't worry. You'll be given notice that it's time to re-register. From then on it is your worry).

C. The protection given is to *use* of the name. A group of four men may not register as a quartet for the sole purpose of tying up a clever name. Names are not assignable. Acceptance of money or other consideration for release of a name in favor of another quartet is a clear breach of section 7 of the Code.

The Code of Ethics enters into the picture here in another very obvious way. A quartet may not, of course, adopt a name offensive to good taste. It should be equally obvious that poor taste is not improved by use of puns or a play on words in place of the objectionable words themselves. A name employing a play on words is every bit as objectionable as a name using the offending language expressly and openly.

XI. COPYRIGHT LAWS

It is important for all quartets to understand that the holder of a copyright to music has a definite property right in that music. By Federal law, he has the *exclusive* right (among others) to copy it, to reprint it, to arrange it or to sell it. No one has the right to perform any of these acts without the consent of the copyright holders.

It is for this reason that your International Song Arrangements Committee is so limited as to the numbers which it can issue.

Also the copyright holder has the exclusive right to perform his number "publicly and for profit", (which right in practice is deemed granted upon payment of the appropriate royalty).

(Continued on next page)

MANUAL FOR QUARTETS Continued

The Society has secured an opinion to the effect that performance at our Society functions is not performance for profit. However, quartets should appreciate that the same situation does not exist as to non-Society engagements. The Society has not investigated the possibilities of copyright infringement in such cases and cannot advise what of such appearances would be regarded as "publicly and for profit".

In point of practice, the responsibility generally is regarded to be that of the employer and not of the performer. Most establishments, in fact, have licenses to make use of copyrighted numbers. Therefore, it is suggested that quartets appearing for fee, on all occasions which could be regarded as "public", should for their own protection have a clear understanding with their employers that the latter assume all responsibility for royalty payments.

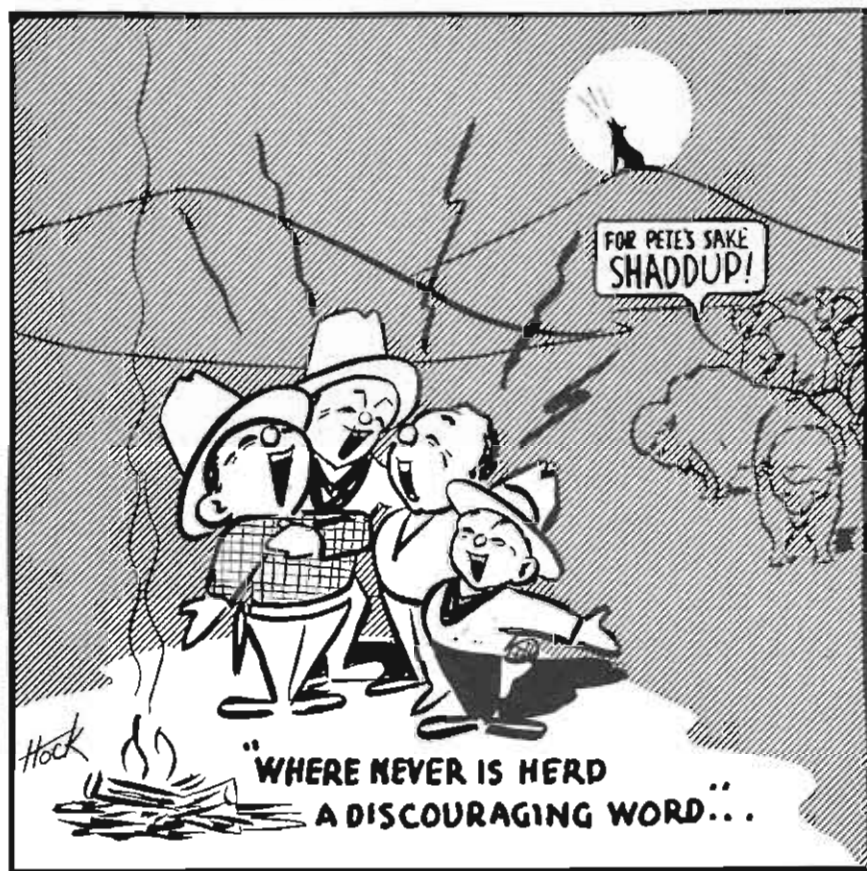
Copyrights are issued for a term of twenty-eight years with a right of renewal for a further period of twenty-eight years—a total of fifty-six years. Numbers not covered by copyright are known as public domain numbers. Even as to such numbers, however, it is possible to secure a copyright on a particular arrangement.

"KEEP AMERICA SINGING"

RIBBONS OF RANK

ATTENTION!! Int'l Medalists, Finalists, and Semi-Finalists—A self-appointed committee of one has suggested to the Editors of the Harmonizer that it might be a good idea if all wearers of "Ribbons of Rank" would adopt a uniform method of wearing them. After considerable cogi-

tation, observation, and experimentation, the one man committee suggests that the best possible way to fix the "ribbon" is at an angle, speaking clockwise, from 11 o'clock to 5 o'clock, (guaranteed to have nothing to do with Maurie Reagan's "Clock System"), with the short end of the ribbon at the top.



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SHOULD DISTRICT CHAMPS COMPETE AGAIN?

In the September "Harmonizer" Bernie Slebos, lead of the Washington, D. C. Potomac Clippers, wrote a letter presenting a case for, not only permitting, but more or less compelling District Champions to defend their titles. The "Harmonizer" asked the presidents of several Districts to express an opinion on the subject. Here are their replies, briefed. Eds.

Harold Kamm, Pres. Illinois District. "I've heard both sides of this argument during the past 10 years. I can't agree with the statement that eliminating the previous champions results in the District Championship being a hollow title, at least not here in Illinois. Our District Champions have all been of the highest calibre, in fact they've been, almost without exception, the quartet to beat in the Int'l Contest."

F. C. "Army" Armstrong, Pres. Johnny Appleseed District. "Quartets entering a contest naturally look over the field to see what the competition is going to be like. I can't believe that the prospect of going up against a string of past champions would encourage a flock of quartets to enter the contest. We are supposed to be encouraging the spread of barbershop quartet singing and one method is through our contests. Particularly now, when so many of our quartets are being broken up by the requirements of the armed services, I do not believe the time is ripe to change the rules in our District."

Chas. L. Vaile, Pres. Mid-Atlantic States District. "I believe this subject should have complete airing to determine what is best for the Society as a whole. Many long-time members of the Society have doubtless been influenced by the rules and regulations in effect for the Int'l Contest and the Int'l Champions. Perhaps their feeling is, 'what is good for the Int'l is good for the Districts'."

"Some people feel that some District Contests have been long drawn out affairs, marked by the over abundance of mediocre quartets, not yet ready for District competition."

"I feel that to continue to receive public support we must deliver first class entertainment. Allowing former

champions to compete would improve the type of entertainment and spur other quartets on to greater effort. If further encouragement of new quartets is needed, why not introduce eliminations on an Area basis as is done already in Indiana. That way, all aspiring quartets would be encouraged to enter competition at not too much expense and effort, and we might find some pretty good ones have been hiding their light under a bushel basket of a combination of inferiority complex, timidity and what not—to mix a few figures of speech."

A. C. "Chappy" Chapman, Pres. Ontario District. "Here in Ontario we are blessed with a very fine quartet, The Four Chorders, who need no introduction to the members. Not only are they this year's 4th Place winners Internationally, but also Past Ontario District Champions. Unfortunately for us, they are so outstanding I'm afraid we might experience trouble in getting quartets to compete against them if they were eligible for the District Contest."

Garry H. Cornick, Pres. C. W. N. Y. District. "My reaction to Past Champions competing again is 'no', particularly after listening to what happened to ex-champion Joe Louis. In our District this year we'd find not only a Past District Champion eligible, but an Int'l Championship 4. It would seem to me just a little tough to ask relatively inexperienced quartets to go up against the Buffalo Bills."

Dayton Colville, Pres. Far Western District. "I see no reason why, once a quartet has become a District Champion, it should be allowed to compete again for the title . . . Confusion already exists in the minds of some members as to the difference between a District Contest and an Int'l Regional Preliminary . . . I believe more quartets may be encouraged to compete in District Contests if they know they will not have to compete against veteran champions . . . We're barber-shoppers—not prize fighters."

Allan Kapitzke, Pres. LoL District. " . . . District practice generally does, and should, follow Int'l. LoL District Champs are too busy already. The definite assurance of a new champ

each year will develop more quartets than the Slebos plan would"

Elford Lumpkin, Pres. Dixie District. "In our District we have too few quartets as it is. Elimination of the champions is a big handicap to us. We discussed the matter at our District Meeting in Memphis and moved unanimously in favor of Mr. Slebos' idea."

Russ Gentzler, Pres. Central States District. "After considerable thought and discussion with others, it is my opinion that District Champs should be allowed to compete again. However, if they win the District crown three times, or the Int'l Championship, they should then no longer be eligible. One reason for my conclusion is that District Champs have a tendency to lose interest in the District after they have won the championship."

There's plenty of time between now and the Annual District Meetings in the Spring for the District Officers, Area Counselors, etc., to hash this question over and decide what is best for their own Districts. Eds.

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

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MUSKEGON JAM SESSION



The four men seated in the center aren't a quartet. They are four Englishmen who happened to be in Muskegon and were brought to the mid-month chapter "jam session" by a member. According to report, they enjoyed the singing and want to get something started when they get back to Yorkshire.

QUEBEC QUIPS

By Ted Hanna

I had a million ideas for this article, but I must stick to the essentials, as do all "Nose for news reporters." Gone are my dreams of a wild ramble in barbershop-land. Instead, here are the facts:

Our entire summer and fall seasons were spent, barbershop-wise, in expectation. We were all going to Burlington, Vt., to attend the District Contest on Oct. 7th, along with Montreal and Shawinigan Falls.

Two weeks to go, and a new chorus director to break in! Roger Deshaies (pronounced 'Day-heh') he is, and a good lawyer on the side. To cap our preparation, Roger insists that we learn at least one French number for the event. It means countless hours on the piano, watching the dialect, breaking your chords, ad infinitum.

Eight A. M., October 7th—Burlington, here we come. There are 27 of us from Grand Mere, 6 from Shawinigan Falls, and some 15 or so from Montreal. We no sooner arrive in this lovely Vermont city than we are back home once more. Those District Contests, y'know! They happen so fast. No one can assess the value of this big meeting and its effect on our boys. Our chaps had to get out to rub shoulders with other barbershoppers. We were all too green, bound in some measure by "Canadian Conservatism." Regardless of the fact that SPEB International advocates definite policies at all times (which we intend to stick to) there are going to be times when this chapter and area may appear to be guilty of isolationism. Measured by the standard yardstick, we may seem a trifle short at times. Our two-language problem is not easily surmountable. There will always remain, in the hearts of local citizens, a yen for their good, old French songs. Compromises have to be made, and rightly so. Some of these songs are "lulus", providing suitable 4-part barbershop arrangements can be made.

Resolutions were made after Burlington. Chief ones concerned a frequent get-together of the 3 chapters in our area—Montreal, Shawinigan Falls and Grand Mere. Already plans for officer meetings and area get-togethers have been consummated. We believe that no chapter, however strong in membership, can continue to function for very long without regular contact with others.

UNIVERSITY OF VERMONT'S "FOUR BUCKS"

L. to R.—Dick Hais, Dick Avery, Stan Carey, and Bill Chapin. Originally a fraternity quartet, loss of one original member forced them to go, outside the "house", for a replacement. Under sponsorship of the U of V, they have appeared at U. V. reunions in Boston, New York, Montreal and other eastern cities. Any resemblance between Bill Chapin and a famous Yale grad as he looked twenty odd years ago will probably be apparent only to those forty or over.



TOO LATE FOR O'BRIEN

Ordinarily, digging up "Old Songs" is left strictly to George O'Brien's "Do You Remember" column. Too late to be included therein, came a request from John Goward, 262 Kerby Road, Grosse Pointe Farms, Detroit 30, Michigan for any and all information he can get about a song, the lyrics of which go as follows:—

Where there is rest—all 'round,
By the green hillside,
Where the trees will not wither
Nor the flowers never die;
Where the birds sing all day,
And the moon shines all night—
Where there is rest, by the green,
Hillside.

(In view of the double negative in the fourth line, it might be better to forget the whole thing, Eds)

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OHI UNCLE JOHN
SHE IS MORE TO BE PITIED
THAN CENSURED
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ARMY COLLABORATION PROGRAM REVIEWED

by Dean Snyder, Washington D. C. Chapter

Our cooperative project with the Army in the promotion and encouragement of barbershop quartet and chorus singing has been in operation for well over a year. It has attracted the attention of the Air Force and the Navy and requests are already beginning to come in from Air Bases and Naval Stations for similar collaboration.

This is perhaps an appropriate time for stock-taking. What has the Army learned and what has the Society learned thus far that should be passed along to our membership? Experience to date, plus the increasing size of the Armed Forces, plus the fact that the Air Force and the Navy are now interested, all add up to the prediction that more and more of our local chapters will be drawn into this project.

What the Society Has Learned

(1) The need for our Chapter Presidents to search out, become acquainted with, and offer help to the Special Services Officer at nearby Army posts. Liaison is a two-way street and while the ultimate success of barbershop singing in the Army rests with the Army, there is no reason why Chapter Presidents and other key SPEB officials cannot make the first move without waiting for a formal request from local military personnel. Barbershop singing is new to the Armed Forces, so we must not be discouraged if our first moves are met sometimes with caution and skepticism. To be appreciated, our brand of music must get into the bloodstream. The plain fact is that too few people (as yet) in the military services have listened to, been thrilled by, or participated in choruses and quartets singing good barbershop harmony. This leads to point:

(2) The importance of inviting military personnel to attend our Parades and chapter shows, and most of all to visit our weekly meetings and rehearsals. The Manhattan and Philadelphia Chapters are among those which have invited officers and enlisted men to attend regular chapter sessions. In the District of Columbia Chapter, we present tickets for the annual Harvest of Harmony to the key officers of the military services with whom we are working on this project. In these and other ways, a friendly two-way relationship can be built up between camp and community and between military and SPEB personnel. Next is:

(3) The value of discussion and demonstration. Listening is not enough. We must explain the fine points of our musical technique and enough of the history and purposes of our Society to indicate that we are not a mere catch-as-catch-can group of bathroom

baritones. When we talk of "swipes", "tags", "bass leads", and the other jargon of our craft we should illustrate each point and thus make it stick. The author of this piece has shared with Carroll Adams the assignment of lecturing each three months to a group of officers going through the indoctrination course in recreation leadership at the Army's Special Services School. The use of the blackboard, movie shorts, and the playing of barbershop records have been employed as demonstration devices at these lessons. But best of all demonstrators is an actual quartet singing a Society arrangement. (See pictures.) These techniques can be used by chorus directors and other qualified chapter members who volunteer as barbershop "coaches" on a local basis. Finally, there must be emphasized:

(4) The importance of working with the Army on an instructional basis and not just to furnish entertainment. Sometimes our chapter choruses and quartets have been invited out to the nearby camp merely to put on a miniature parade. This has its values but it does not get at the problem of demonstrating the techniques of barbershop singing and helping to coach quartets and choruses of military personnel. To do this we must work on a more personal and continuing basis. The gap across the footlights must be bridged if our help to the military services is to be substantial. A barbershop quartet parade emphasizes the gulf between audience and entertain-

ers. Standing alone, it probably won't result in subsequent quartet or chorus rehearsals or woodshedding sessions.

What the Army Has Learned

(1) The importance of training aids. One of the first things done in 1949 was the preparation of a pamphlet by the Army called "Soldier Singing." This is now in its Third Edition. It contains many helpful hints on barbershop singing and on quartet and chorus organization. It is prepared for use by military personnel and civilian Service Club Directors employed by the Army at the post level. If your chapter is working with a local post, be sure that the suggestions contained in this excellent document are being followed.

(2) Further with regard to training aids, the Army has produced two quartet record albums. Number one features the Potomac Clippers of Washington, D. C., and number two, the Antlers of Flint, Michigan. In each of these albums the technique is as follows: the entire quartet sings a barbershop number. Then the lead repeats his part while the other voices hum; then the tenor sings his part with humming accompaniment; then likewise the bass, followed by the baritone. A group of four singers on an Army post without special instruction (or even a pitch-pipe) can pick up a repertoire of 12 standard numbers by this method of learning to harmonize. More than 500 of these albums have been shipped to Korea and the Far East. They

(Continued on page 61)

FORT LEE, VIRGINIA, A. G.'s. SCHOOL, SPECIAL SERVICES

Right—Quartet composed of members of the Faculty at the Special Services Department, the Adjutant General's School—L. to R.—Lieutenant Arberg, Sergeant Nichols, CWO Johnson, and Major Feimer. Below—Dean Snyder, District of Columbia Chapter, addressing the combined officer and enlisted classes at the school.



Army Collaboration

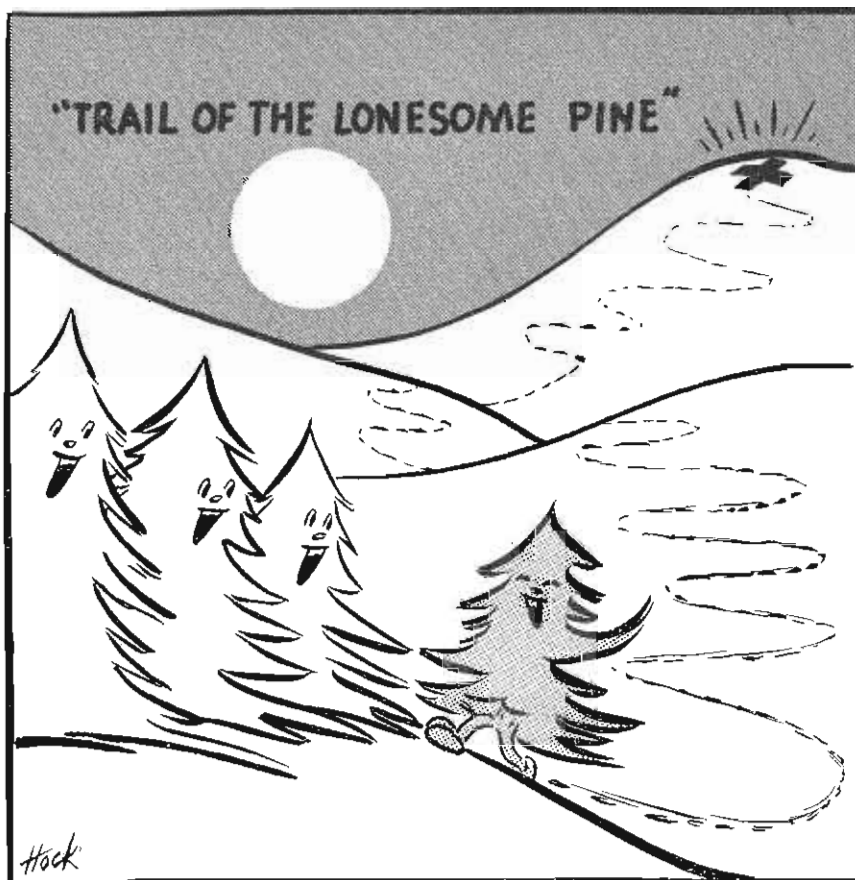
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are also being used in Europe, the other overseas Commands, and extensively here at home. Unfortunately, these records cannot be sold commercially or through Society channels; otherwise this would be an unexcelled training device for many of our own Society quartets who are just starting in.

- (3) The Army publishes each month a folio of popular songs called "Hit-Kit." For copyright reasons, this is restricted to military use. Each issue contains a standard barbershop quartet arrangement and some issues have contained several arrangements. Wide use is also made of commercially published folios of barbershop numbers as a further training aid.
- (4) The Army has learned the importance of establishing barbershop singing as part of the curriculum in the Special Services Department of the Adjutant General's School at Fort Lee, Virginia. This School draws its student group of officers and enlisted personnel from all the Commands, both at home and abroad, of the Army, Air Force, and Marine Corps.
- (5) The Army has also conducted a series of special training schools in the several Army Areas in continental United States which have been attended by military personnel with vocal ability from various army posts for an intensive course of from one to four weeks in barbershop quartet and chorus singing and in Soldier Show production. At the end of the instruction period, a barbershop quartet parade has been presented — frequently with the help of some of our nearby Society quartets. The "graduates" from such a school return to their individual posts and form the nucleus of barbershop singing groups.
- (6) In general, the Army has learned that soldier singing is a form of recreation which merits a place alongside of sports, libraries, hobby shops. Unlike watching a movie or a theatrical show, barbershop encourages individual and group participation. The yen to be "part of an act" is basic in most men. Singing satisfies this instinct—barbershop singing, best of all.

The Committee on Collaboration with the Armed Forces invites letters, reports and photographs from local chapters which have worked with military personnel. Tell us what's been done and how you have done it. We will share your experiences with others. Your idea may be the contributing factor to the start of activity in some other locality. More power to you all!

DECEMBER, 1950



WE CAN ALL BUY THIS

Illinois District V. P. Jess Mossgrove, Aurora, speaking—"One surely meets some swell fellows in this SPEBSQSA and I wouldn't take anything for the friendships and acquaintances I have made among our membership. After all, we are only in this because we like it, and what it is and represents—a social singing group singing for fun and relaxation, and as we like it so well, you can be assured that there are many more like us who would also like it as well. So let's start looking around for more of those who like to get together and sing for fun!"

CONDENSED ROSTER

Phoenix, Arizona has managed to list all its 73 members, the voices they sing, their addresses, home and business telephones, plus sixty odd song titles, a plug for their Parade, and some other things—all on one side of a card 7½x3½. You have to see it to believe it.



"Galway Bay"

KEEPING UP WITH HARMONIZER STAFF

Sig Spaeth's 26th book has just been published by Vocational Guidance Manuals, 45 West 45th St., New York. It is called *Opportunities in Music*, and consists of 128 pages of information and advice for all those interested in musical activities of any kind, from operatic and concert careers down to the modest positions available in record libraries, broadcasting stations, etc. The book will be distributed largely through schools and colleges having courses in Vocational Guidance.

The results of Sig's recent visit to Honolulu will be summed up in an article on *Hawaiian Music*, appearing in the December issue of *House and Garden*. His new translation of Schumann's great song, *Dedication*, is being used by a number of prominent singers, with special commendation from Lauritz Melchior and Rise Stevens. Old Dr. Spaeth is again to be heard on the Metropolitan Opera Quiz, his eleventh successive year on that popular broadcast.

DEARBORN MICHIGAN CHAPTER

Presents its

Sixth Annual VARIETY SHOW

— 8:00 P. M. —

SATURDAY, FEBRUARY 10th

Fordson High School Auditorium

NOVELTIES IN OHIO

Chapters are using more and more ingenuity in staging their parades. Berea built a huge facsimile of a television set on the stage, where the quartets appeared to be singing on the mammoth screen. . . . The Buckeye Capitol chapter in Columbus is patterning its first show on a chapter meeting. . . . Conneaut has Agnes Sawyer and Ashtabula has Alfield Johnson directing their respective barbershop choruses. These ladies are the music directors in the public school systems in those cities. . . . Lakewood erected a large SPEBSQSA standard on a safety island. . . . The Toledo chapter secretary failed to report the reaction of the animals when its chorus and quartets sang recently at the Zoo Amphitheater.

BARBERSHOP QUARTETS

FAMOUS SONGS
OF LEWIS F. MUIR

Edited and Arranged by
SIGMUND SPAETH



Waiting for the Robert E. Lee
Ragtime Cowboy Joe
Here Comes My Daddy Now
Mammy Jinny's Jubilee
Trail to Sunset Valley
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Kobold on Membership Policy

By Int'l V. P. Jean Boardman,
District of Columbia Chapter

"Well, I must say you look pleased with yourself", said Koby the barber-shopping kobold as he shuffled out of the fireplace: "Have you found the lost chord?"

"No, but look at this letter I have received from Int'l Pres, Jerry Beeler in which he says I am a fine chapter secretary, and here is another letter from Int'l Sec'y Carroll Adams saying that there ought to be more secretaries like me. I must be a wonderful secretary."

"You are a lousy secretary. You don't . . ."

"I know; but in September I mailed in a check for \$700.00 in payment of per capita tax for the 175 members of the District of Columbia Chapter, this being an increase over the 158 members we had at the close of the last fiscal year on June 30."

"Well, the chapter owed the money didn't it?"

"Listen, Koby, the point is that nearly all of our other chapters have lost, as usual, a large number of old members, the average loss throughout the Society being over fifty per cent."

"I don't see why you should take any credit. Your treasurer collected the dues."

"Our treasurer didn't do anything except send out a few bills and write receipts for the dues that came in."

"Then who did all the work to hold the old members in line?"

"Nobody. You see, 121 of the fellows worked hard and sang in the two big Constitution Hall shows last year so their dues were paid out of the chapter treasury. The rest either paid their dues or they didn't."

"Doesn't that attitude cause you to lose a lot of your old members?"

"No, we seldom lose anybody unless he dies, leaves town, or gets into serious trouble like marriage, or divorce."

"It seems to me, Mr. B., that instead of strutting 'round claiming to be such a wonderful secretary you ought to give all the credit to the membership policy of the chapter. The policy of taking in only competent singers who through auditions have demonstrated the ability to sing in a quartet seems to be paying off because it has made chapter membership hard to get but something to be prized when gotten. Too many chapters have failed to learn that nobody values membership in an organization which almost anybody can join. So year after year they go on taking in crows, p owlers, and night-out boys trying to build a great duocracy, but year after year suffering a terrific turnover."

"Look, Koby, this selective membership business may have its points but it has a lot of drawbacks, so don't go around talking it up too much."

"What do you mean?"

"For one thing, it gets you too many members. We have so many quartets that we can't put them all in one show any more and last year we had to use two completely different choruses in our show at Constitution Hall in order to give all the fellows a chance to sing. Some of our visitors keep coming back and coming back until they can sing so well in a quartet we just have to take them in and, like I say, we get too many members."

"Also", said the kobold as he scuttled up the chimney, "you have to lick postage stamps to send in dues."

MINNEAPOLIS AIDS AQUATENNIAL

Quite an event is the Annual Minneapolis Aquatennial. L. to R. —Orin Dahl, Elton Bjorklund, Joe Williams, Neil Svenson, with Ralph Ibberson at the wheel, add glamour to the Parade.



"SONGS WE SING"

WGN, Chicago, continues the series of barbershop broadcasts which started last Spring. The Chicago No. 1 Chorus appeared October 13th. The excellent script used on the half hour show is on file at Detroit Hq. If you're interested in seeing a copy, write 20619 Fenkell Avenue, Detroit 23, Mich.

SINGING AT 14,000 FEET

Asthmatic and short breathed singers will wonder how the Villageaires, of Palos Heights, Illinois, felt when they started to sing at the top of Pikes Peak on a specially arranged broadcast. In Colorado Springs for the local Chapter's Cerebral Palsy Clinic Benefit Show, the quartet sang dozens of times during the week prior to the show but never quite reached the same "peak" again.



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Hamtramck—Edwin A. Mulkey
2222 National Bank Bldg.
Detroit 26
Hart—Pat Houghtaling
5 Courtland St., Hart
Holland—Judson Hoffman
52 E. 25th St., Holland
Holly—Andy Yalch, Holly Hotel
Holly
Hudson—D. W. Wright, Addison
Huron Valley—Edward A. Nealer
Milford
Ionia—J. C. Bowne
P.O. Box 5, Ionia
Iron Mountain—Dick Roberts
514 East G St., Iron Mountain
Jackson—Todd Weatherwax
764 Briarcliff Rd.
Kalamazoo—Gilvie Bugh
925 Davis St., Kalamazoo
Lansing—Roger Huntington
322 E. Greenlawn, Lansing
Lapeer—John Oliver
786 Saginaw St., Lapeer
Lowell—Orrin Sterken
212 Broadway, Lowell
Ludington—Arthur Dewey
401½ S. Madison St., Ludington
Manistee—Alfred Larsen
342½ River St., Manistee
Marcellus—Carroll B. Jones
Marcellus
Marquette—Wm. Cooley
Harlow Block, Marquette
Midland—Frank M. Whaley
1116 W. Park Drive, Midland
Monroe—R. A. Frary M. D.
427 East Elm Ave., Monroe
Mt. Clemens—Willis Hathaway
240 Euclid, Mt. Clemens
Mt. Pleasant—Philip R. Kane
433 S. Mission St., Mt. Pleasant
Muskegon—Herbert Allen
1771 Schuyler St., Muskegon
Niles—Don Kessler
1402 Sheridan, Niles
Northville—Kalin S. Johnson
36940 Nine Mile Road, Northville
Northwest Area (Detroit)—
Harold C. Hill
8437 Edgewood Park Blvd.
Rte. 1, Walled Lake
Oakland County—James E. Fromm
50 Ridge Road, Pleasant Ridge
Ortonville—Ivan Westerby
Ortonville
Oscoda County—W. L. Otto
Box 276, Mio
Owosso—Harold Hasse
227 W. Stewart St., Owosso
Pontiac—John Beaudin
68 Lorraine Court, Pontiac 15
Portland—Dr. John Hancock
Kent St., Portland
Redford—Art Waite
15455 Centralia, Detroit 22
Sage Lake—Guy L. Stoppert
1326 W. Dartmouth, Flint 4
Saginaw—Richard Griffin
722 S. Webster, Saginaw
Sault Ste. Marie—Chet Clark
518 Bingham, Sault Ste. Marie
South Haven—Royal D. Zerbe
204 Clinton St., South Haven
Sturgis—Chester Cone
702 E. Hatch, Sturgis
Three Rivers—Gerald Roys
R. No. 1, Constantine, Mich.
Traverse City—Melvin Gee
220 W. 7th St., Traverse City
Wayne—Edwin S. Smith
4520 Newberry St., Wayne
Whitehall—Montague—
Lawrence Pelon
319 S. Livingston, Whitehall
Ypsilanti—Albert W. Schrader Jr.
3114 Denton Road, Belleville

MINNESOTA

Hibbing—Paul Larson
2202½ Ninth Ave. E., Hibbing
Minneapolis—Wm. Furst
5213—43rd Ave. S., Minneapolis
Rochester—Charles Badger
c/o Colonial Hospital, Rochester
St. Paul—Maurice L. Hamilton
273 E. 16th St., St. Paul
Virginia—P. E. Barker
411 S. 9th St., Virginia
Waseca—Allen E. Wolf
219 N. State St., Waseca

MISSISSIPPI

Jackson—S. Lacy Dickerson
P.O. Box 1167, Jackson
Yazoo City—Lee Gibbs Jr.
865 N. Monroe St., Yazoo City

MISSOURI

Centralia—Glean R. Burson
Centralia

Clayton—King C. Harte
4974 Alcott Ave., St. Louis 20
Columbia—Adolph Pugh
807 Pannell St., Columbia
Cuba—Earl Forbes, Cuba
Fulton—Sam S. Fleming
108 W. 10th, Fulton
Hermann—Harry Kallmeyer
Hermann
Independence—Frank Fowler
1416 W. Walnut, Independence
Jefferson City—Harold F. Thrash
633 E. High St., Jefferson City
Kansas City—Charles A. Suits
52 S. 25th St., Kansas City 2.
Kansas
Kennett—Roy H. Bush
305 High School Blvd., Kennett
Mexico—F. Howard Peck
1113 N. Olive, Mexico
Moberly—Glen Kirkman
620 W. Lee St., Moberly
Neosho—Allen J. Ursprung
413 So. Ripley, Neosho
Poplar Bluff—W. C. Croy
320 North Main, Poplar Bluff
St. Louis—Thomas G. Bourcier
7300 Richmond Place, Maplewood
Springfield—Don Evans
Evans Drug Co., Springfield
Union—Russell Fishback, Union
Windsor—Louis Greife, Windsor

MONTANA

Glasgow—Thomas J. Coghlan
326—1st Ave. N., Glasgow

NEBRASKA

Beatrice—Delbert Kapitani
1607 Monroe St., Beatrice
Franklin—T. L. Sterner, Franklin
Fremont—Ellsworth Shomshor
449 E. Military Ave., Fremont
Grand Island—Don Willey
1008 W. 11th St., Grand Island
Kearney—John J. Smith
916 W. 23rd St., Kearney
Lexington—Ernest W. Cooper
1213 N. Lincoln St., Lexington
Lincoln—Yern Heiliger
c/o The Coffee Bar
142 N. 12th, Lincoln
Omaha—Hartwell Davis
Omaha National Bank, Omaha
Scottsbluff—Jack L. Raymond
Box 606, Scottsbluff

NEVADA

Reno—Maurice E. Lewis Jr.
439 Vine St., Reno

NEW HAMPSHIRE

Manchester—Harold E. Brusseau
44 Garmon St., Manchester

NEW JERSEY

Bridgeton—J. Wade Charlesworth
196 Hampton St., Bridgeton
Camden—Thos. Mitchell
1844 Gladstone St.
Philadelphia, Pa.
Garfield—Nick Saccomanno
436 Pallade Ave., Garfield
Jersey City—August Patzitz
425—32nd St., Union City
Linden—Joseph J. Szellig
92 Benjamin St., Cranford
Montclair—E. G. Marshall
24 Marion Road, Montclair
Newark—Ray Sandiford
17 Windsor Place, Bloomfield
Passaic—John L. Alfieri
118 Washington Road, Passaic
Paterson—Richard Caples
606 Main St., Paterson
Penns Grove—Carney's Point—
Willard H. Clark
17 Lincoln St., Carney's Point
Plainfield—Reshen Cain
Round Top Road, R.D. No. 2.
Plainfield
Ridgewood—Joseph P. Templeton
44 Tonawanda Road, Glen Rock
Riverdale (North Jersey)
Lakeland—Matthew A. Spring
Cascade Way, Butler
Salem—Charles W. Hawks
319 S. Enlow Place, Pennsville
Teaneck—Harry Hawkins
441 Lawn Ave., Palisades Park
Union City—John McKaig
179 Manhattan Ave., Jersey City
Westfield—C. Lynn Cogswell
925 Irving Ave., Westfield
Woodbury—Milo B. Urion
315 Vanneman Ave., Swedesboro
Wood-Ridge—John N. Strasser
P.O. Box 19, Carleton Hill

NEW MEXICO

Carlsbad—W. Harry Noftsker
1035 N. Main, Carlsbad
Roswell—Lewis C. Kimmel
P.O. Box 896, Roswell
Santa Fe—Edward Porter
509 Plaza Balantine, Santa Fe
Springer—Tom Novinger, Springer

NEW YORK

Addison—Art Gunderson
56 Stouben St., Addison

Auburn—Owen J. Riddle
R.P.D. No. 1, West Lake Road
Auburn

Bath—Donald Barton
112 Cruger St., Bath

Binghamton—Johnson City—
Stanley Potter
72 Cleveland Ave., Binghamton

Bronx—John F. Egan
2764 Letting St., New York 61

Buffalo—Charles Poppert
130 Frontenac Ave., Buffalo

Central City (Syracuse)—
Harold Kieffer
200 Woodlawn Terrace, Syracuse

Clifton Springs—
Geo. F. Hotchkiss, Clifton Springs

Cohoes—Robert T. Van Alstine
120 Simmons Ave., Cohoes

Corning—W. H. Thompson
60 Ontario St., Corning

Cortland—M. Philip Soule
7 Bellrose Ave., Cortland

Dansville—Richard A. Nagle
31 Park Ave., Dansville

Dunkirk-Fredonia—Paul E. Wilbur
79 E. Seventh St., Dunkirk

East Aurora—
Donald M. Coddington
Porterville Road, East Aurora

Endicott—Karl D. Smith
412 Hannah St., Endicott

Fulton—Gordon G. Williams
400 Buffalo St., Fulton

Geneva—Joseph Warren
98 Hamilton St., Geneva

Gloversville-Johnstown—
Ira O. Barnes
40 N. Main St., Mayfield

Gowanda—Harold Gates
288 Buffalo St., Gowanda

Hamburg—Hector Munro
145 Long Ave., Hamburg

Hammondsport—
Norman R. Emilson
28 Lake St., Hammondsport

Hornell—Clifford I. House
13 W. Genesee, Hornell

Ithaca—Archie B. Cornelius
107 E. Clinton St. Ithaca

Jamaica-Long Island—
Gerald R. Gordon
14-51 150 St., Whitestone

Jamestown—Earl A. Gurtin
9 Gifford Ave., Lakewood

Kenmore—Dave Cowrie
153 Parkwood Dr., Kenmore

Little Falls—Carmie L. Innes
Sommit Ave., Little Falls

Lockport—Wm. L. Smith
12 Van Horn Ave., Newfane

Manhattan—David Mackintosh
Empire State Bldg., Room 734
New York 1

Middleburg—Raymond R. Cooke
Middleburg

Nassau County, L. I.—
James Van Deusen
174 Gardiners Ave.
Levittown

Newark—Dick Goodman
238 Prospect, Newark

Niagara Falls—John Wesel
462—82nd St., Niagara Falls

Olean—C. Asa Hardy
115 N. 14th St., Olean

Painted Post—Oliver Smith
538 W. Chemung St.
Painted Post

Penn Yan—Edwin Hess
Pulteney, N. Y.

Rochester—Thomas S. Mohr
59 Park View, Rochester

Rochester (Genesee)—
Clayton DeLong
164 Thornton Road, Rochester

Rome—Willis L. Peck
906 Franklin St., Rome

Salamanca—Jerry Cummings
15 Highland Ave., Salamanca

Schenectady—B. H. Magill
3220 Barcelona Road, Schenectady

Seneca Falls—Herbert A. Foxall
Box 94, Seneca Falls

Sidney—Paul F. DuBois
30 Clifton St., Unadilla

Springville—Edwin J. Kruse
3 Chapel St., Springville

Staten Island—Walter Lindgren
27 David St., Great Kills

Staten Island—
Throggs Neck—Donald W. Cole
2674 Bainbridge Ave.
Bronx 58, N. Y.

Tonawanda—Howard Praker
9 Sweetway Bldg.
North Tonawanda

Utica—James Britell
15 Hopper St., Utica

Walton-Downsville—
Norman A. Beach
Box 542, Downsville

Warsaw—David D. Grove
4 W. Buffalo St., Warsaw

Westfield—Grant Thiem, Sherman

West Seneca—Frank A. Slade
1850 Union Road
Gardenville, N. Y.

NORTH CAROLINA

Asheville—Julian B. Stepp
215 E. Chestnut St., Asheville

Canton—Bryson Ledford, Canton

Charlotte—Phillip Williams
2201 Radcliffe Ave., Charlotte

Elizabeth City—E. Paul Wise
Shiloh

Raleigh—Lou Hinton
318 Halifax St., Raleigh, N. C.

Winston-Salem—John H. Comas
419 N. Spruce St., Winston-Salem

NORTH DAKOTA

Fargo—Glen W. Rott
505—3rd Ave. N., Fargo

Kulm—Lawrence Koenig, Kulm

OHIO

Akron—H. A. Mathews
125 S. Main St., Akron

Ashtabula—Andrew M. Forma
3301 Lake Ave., Ashtabula

Athens—John Newcomb
116 N. Lancaster St., Athens

Barnesville—Malcolm Kearns
617 Bond Ave., Barnesville

Bellevue—Lee McCarthy
1012 East Main St., Bellevue

Berea—Floyd A. Ball
35 Crocker St., Berea

Bowling Green—E. E. Richard
Box 27A, R.R. No. 1

Buckeye Capital (Columbus)—
Stafford R. Taylor
203 E. Broad St., Columbus

Canton—Paul Lover
1332 McGregor Ave. N. W.
Canton

Carroll County—George D. Kemere
R.P.D. No. 1, Carrollton

Cincinnati—Larry J. Devaney
2823 Washington Ave.
Norwood 12, Ohio

Cleveland—Earl W. Cornwall
P.O. Box 2435, Cleveland

Cleveland Heights—
Wilbert Bockstahler
2080 Noble Road East
Cleveland 12

Columbus—J. A. White
487 E. Torrence Road, Columbus

Conneaut—Harold Knight
410 Harbor St., Conneaut

Dayton—Jerry Oller
2002 Shaftsbury Rd., Dayton

Defiance—Fred Pigley
422½ Clinton, Defiance

Dover—Robt. J. Hammond
722 N. Tuscarawas Ave., Dover

East Liverpool—L. A. McPherson
236 Carolina Ave.
Chester, W. Va.

Elyria—Nathaniel Berthoff
519 Park Place, Elyria

Findlay—Carl B. Rader
414 N. Cory St., Findlay

Fremont—Glenn A. Bailey
413 Whittlesey St., Fremont

Galion—Walter Jasinski
347 W. Atwood St., Galion

Hamilton—Clarence Jacobs
617 Ridgeland Ave., Hamilton

Lakewood—Richard B. Clapp
2965 Highland Ave., Lakewood

Lebanon—Wm. E. Baker
R.F.D. No. 1, Lebanon

Lima—Ronald Williams
540 South Main St., Lima

Lorain—Norman Rickard
1024 Cleveland St., Amherst

Mansfield—Ralph A. Hughes
Courthouse, Mansfield

Massillon—Harry Owens
Tremont S. W., Massillon

Medina—Arthur Swartz
815 Oak St., Medina

Middletown—B. C. Trout
1219 Lind St., Middletown

Millersburg—Franklin W. Kann
101 S. Monroe St., Millersburg

Mt. Vernon—Paul A. Warner
c/o The Knox County Savings
Bank, P.O. Box 551
Mt. Vernon

Napoleon—W. M. Wagner
525 W. Main St., Napoleon

Newark—Samuel D. Phillips
R.R. No. 2, Granville

Niles—Charles C. Gerheim
1025 John, Niles

North Canton—George Andrews Jr.
R.D. No. 9, Lake Cable

North Canton—
North Olmsted—Bill Patterson
25836 Lorain Rd., North Olmsted

Painesville—Fred M. Layde
Johnny Cake Ridge, Painesville

Parma—Walter Graber
8216 Fernhill Ave., Parma

Piqua—Robert Becker
810 W. Greene St., Piqua

Port Clinton—Roy Linger
R.R. No. 1, Catawba Is.,
Port Clinton

Sandusky—Arch. Stevenson
716 W. Adams St., Sandusky

Springfield—A. O. Duval
643 Selma Rd., Springfield

Steubenville—Charles Hunter
1502 Madison Ave., Toronto, Ohio

Toledo—Ed E. Haverstock
740 Spencer St., Toledo

Warren—Gene Pealer
334 Kenmore Ave. S.E., Warren

Wellington—Morris A. Rady
216 Elm St., Wellington

West Unity—
Wm. W. Hollingshead
West Unity

Youngstown—Charles P. Morley
261 Norwood Ave., Youngstown

OKLAHOMA

Anadarko—Walter H. Russell
Box 157, Anadarko

Bartlesville—Harry Colopy
612 E. 4th, Dewey

Blackwell—Vernor Courtney
1333 So. 3rd St., Blackwell

Bristow—H. G. Milburn
311 E. 7th, Bristow

Cherokee—Don W. Froemming
230 W. 8th St., Cherokee

El Reno—Darrell G. Lord
609½ W. London, El Reno

Enid—Romayne Baker
930 Bass Bldg., Enid

Oklahoma City—Harold Bosworth
City National Bank Bldg.
Oklahoma City

Ponca City—Tex Barrett
212 E. Grand Ave., Ponca City

Pryor—Eugene Hillin
506 N. E. First St., Pryor

Shawnee—Burton Sutterfield
Federal National Bank, Shawnee

Sulphur—Thurman Norton
14th & Tish Ave., Sulphur

Tulsa—Dave Hughes
1136 S. Florence, Tulsa

ONTARIO

Amherstburg—John Hamilton
Amherstburg

Belleville—R. L. Brettingham
40 Crestview Ave.
Belleville

Brantford—Arnold Cowan
182 Murray St., Brantford

Chatham—Allen Grant
19 Corahill St.
Chatham

Guelph—Julius E. Spiegel
13 Wilson St., Guelph

Hagersville—Oliver Sayer
N. Main St., Hagersville

Hamilton—Harold J. Porter
201 Houghton St. S., Hamilton

Kenora—A. M. Brown
429—2nd St. So., Kenora

Kitchener—Carl Schlegel
152 Church St., Kitchener

Leamington—Jim A. Brown
8 Marlboro St. East, Leamington

London—Frank Warner
682 Queens Ave., London

Niagara Falls—Sheldon Sauer
865 Armoury St., Niagara Falls

Oshawa—R. M. Wilson
99 Highland Ave., Oshawa

Peterborough—J. Ridyard
Box 888, Peterborough

Sarnia—Geo. W. Mills
188 Capel St., Sarnia

Sudbury—Wm. Gilmour
275 Riverside Drive, Sudbury

Toronto—Harold McGowan
352 Bellsiz Drive, Toronto

Toronto (East York)—Jack Haughis
325 Linsmore Crescent
Toronto 6

Wallaceburg—J. E. Lawson
Wallaceburg

Windsor—Len Stott
1366 Lincoln Road, Windsor

OREGON

Brookings—Charles H. Grayshel
P.O. Box 177, Brookings

Eugene—Ernest Cullen Murphy Jr.
P.O. Box 1165 Eugene

Klamath Falls—L. H. Stone
P.O. Box 598 Klamath Falls

Melford—Charles Carroll
135 So. Oakdale St., Medford

Newberg—Harlow Ankeny
414 N. Meridian, Newberg

Portland—C. L. Hamilton
5019 N. E. 14th Place, Portland

Roseburg—Cliff Kinch
335 Glen St., Roseburg

PENNSYLVANIA

Allentown—James F. Chambers
1152 Lehigh St., Allentown

Bloomsburg—Wm. Goes
245 W. 3rd St., Bloomsburg

Bradford—Leon G. Campbell
9 N. Bennett St., Bradford

Corry—Alphonse J. Yanssens
90 Snyder Circle, Corry

Easton—Richard W. Searles
329 S. 13th St., Easton

Harrisburg—W. Welsh Pierce
2035 Lincoln St., Camp Hill

Lancaster—Richard J. Ashby
576 N. Plum St., Lancaster

Lebanon—Charles R. Young
700 Hill St., Lebanon

New Castle—Fred A. Beard
1329 E. Washington, New Castle

Philadelphia—
Frederick A. Rosenthal
211 E. Second St., Essington

Pittsburgh—G. Dale Conard
425 Blvd. of the Allies, Pittsburgh

Reading—Russell E. Spönagle
1645 Terrace Ave., Wyomissing

Saegertown—Howard Armstrong
Box 58, Saegertown

Scranton—Orville Williams
327 Chestnut St., Peckville

Sharon—Paul T. Lytle
231 Elm St., Sharon

Warren—Howard Johnson
11 Weatherbee St. N., Warren

Washington County—
G. M. Uppstrom
870 Duncan Ave., Washington

York—S. E. Scott
Elm Terrace Apts. No. 55, York

QUEBEC

Grand'Mere—Ted C. Hanna
200 Second Ave., Grand'Mere

Montreal—R. T. Forrest
102 Claude Ave., Dorval

Shawinigan Falls—Eric A. Love
126 Hart St., Shawinigan Falls

RHODE ISLAND

North Kingstown—
Wm. J. Hammond
7 Fountain St., Wickford

Providence—Murray Rigby
133 L'Phill Ave., Greenwood

SASKATCHEWAN

Regina—Don J. Pells
3039 Albert St., Regina

SOUTH DAKOTA

Freeman—Palmer Schrag, Freeman

Vermillion—Martin Wilkins
North Plum St., Vermillion

Viborg—Bert Diersman
Box 116, Viborg

TENNESSEE

Memphis—Earl Berry
753 Hollywood, Memphis

TEXAS

Abilene—Binx Walker
402 Palm St., Abilene

Amarillo—O. M. Calhoun
303 Courthouse, Amarillo

Beaumont—Ralph Wing
240 E. Circuit Dr. Beaumont

Corpus Christi—W. J. McNevin
1456 Devon, Corpus Christi

Dallas—Hal Jones
3415 Hood St., Dallas

El Paso—Paul K. Young
2315 Portland Ave., El Paso

Freepport—John Robbins
1002 W. 6th, Freepport

Galveston—Ralph Crawford
495 U. S. National Bank Bldg.
Galveston

Gladewater—Harold D. Victory
Box 902, Gladewater

Houston—T. P. Blackstone
5804 Auden, Houston

Longview—James W. Faivey Jr.
301 Glover-Crim Bldg., Longview

Lubbock—Garta English
2219—9th St., Lubbock

Odessa—Joe H. Hodges
113 W. 3rd St., Odessa

Pampa—C. W. Stowell
Box 414, Pampa

Paris—Granville C. Farmer
446 E. Price, Paris

San Antonio—Robert T. St. John
233 Lovera Blvd., San Antonio

San Marcos—R. R. Rush
Box 686, San Marcos

Tri-City (Borger)—Warren S. Hall
1419 Hazelwood, Borger

Wichita Falls—Stewart Bachman
1910 Monroe, Wichita Falls

UTAH

Ogden—David R. Evans
422 East 2650 North, Ogden

Salt Lake City—Max J. Lloyd
944 Lake St., Salt Lake City

VERMONT

Barre—Richard F. Buck
45 Abbott Ave., Barre

Burlington—Lynn L. Grow
Converse Hall, University of
Vermont, Burlington

Montpelier—Tremaine C. Conkling
150 Elm St., Montpelier

St. Albans—Harvey E. L'Evesey
9 N. Elm St., St. Albans

St. Johnsbury—Harold R. Whaley
97 Main St., St. Johnsbury

VIRGINIA

Alexandria—Alan J. Van Den Berg
171 Williams St., Alexandria

Roanoke, Va.—A. V. Swann
510 Linden, S.E., Roanoke

WASHINGTON

Bellingham—Charles Baker
711 Baker St., Bellingham

TOLEDO CONVENTION COMMITTEE CHAIRMEN



This picture was taken recently when Int'l Sec'y and Mrs. Adams visited Toledo to check on progress of plans for the Int'l Contest next June. Seated, L. to R.—Judge Harvey G. Straub, Mrs. Adams, Mrs. Schmid, Mrs. Fitkin, Mrs. Clarice Canelli of the Toledo Convention Bureau, William I. Webb III. Standing, L. to R.—Lawrence I. Schiermyer, Carl J. Murphy, George G. Smith, Int'l Sec'y Adams, Charles H. Schmid, Earl L. Nemire, Norman L. Fitkin, Thomas J. Stombaugh, Edward E. Haverstock, Caleb L. York, John T. Ford. Missing when the picture was taken—Edward A. Metzger, Robert H. Kitzman, Willard I. Webb, Jr.

"STAR DUST" JOINS UP



At left is the one and only Hoagy Carmichael, composer of "Star Dust, Lazybones, Lazy River, Buttermilk Sky, etc.," telling Dr. Paul C. Hartig, Minneapolis Chapter Pres., how much his induction into SPEBSQSA means to him. Hoagy admits he sang in a quartet while in college, but insists it was the kind of quartet folks usually walked away from.

SENATOR TAFT JOINS CINCINNATI CHAPTER



While speechmaking in Cleveland in September, Senator Taft of Ohio, was inducted as a member of the Cincinnati Chapter by members of Cleveland Chapter. (The geography is a bit confusing, but that's the way it came to us. Eds). L. to R.—Bob Young, Don Huth, Past Int'l B'd Member Maynard Graft, Senator Taft, Gene Delamater, Dr. D. A. Johnston. Subtracting Taft and Graft leaves the Note-a-Fiers Quartet of Cleveland Chapter.

DIRECTORY OF CHAPTERS (Continued)

Bremerton—Russell Owens
Star Rte. No. 1, Box 7,
Bremerton
Everett—Robert S. Bolcom
1316 Rucker Ave., Everett
Kirkland—Doug Smith
7721 S. E. 27th St., Mercer Island
Mt. Rainier—Alan L. Cornwell
1829 Washington, Ennelaw
Port Angeles—Norman V. Letson
1120 E. 4th, Port Angeles
Port Townsend—Dr. Ray S. Adams
3rd & Sherman Sts.
Port Townsend
Richland—Ken Rudolph
1426 Farrell Lane, Richland
Seattle—Ivan L. Cornwell
1907 E. John St., Seattle
Tacoma—L. L. Hess
920 N. Tacoma Ave., Tacoma

WEST VIRGINIA

Charleston—Carl E. Howard
310 Carper St., So. Charleston
Charles Town—Charles E. Gore
303 S. Samuel St., Charles Town
Clarksburg—Aaron Cohen
Box 500, Clarksburg
Fairmont—Frank J. McKeever
179 Westview Drive, Fairmont
Parkersburg—R. Tracy Evans
405—13th St., Parkersburg

Wellsburg—Earl C. Elkins
2120 Main St., Wellsburg
Wheeling—Wm. G. Hahne
253 Kruger St., Elm Grove

WISCONSIN

Antigo—Greg McElrone
c/o W. A. T. K., Antigo
Appleton—Fred O. Stolzenburg
53 Cherry Court, Appleton
Ashland—Roy Hopkins
1500—9th Ave. W., Ashland
Baraboo—Ernest A. Isenberg
116—3rd St., Baraboo
Beaver Dam—Wm. Hoefs Jr.
1104½ Prospect St., Beaver Dam
Beloit—John Fisk
517 Vernon Ave., Beloit
Berlin—Dr. L. F. Bach
260 E. Liberty St., Berlin
Cedarburg—Herbert Hall
6 Second Ave. No., Cedarburg
Eau Claire—Eugene Chinnock
1837 Barland Ave., Eau Claire
Fond du Lac—George R. Rottman
187 S. Military Rd. Fond du Lac
Green Bay—James Campbell
829 Doty St., Green Bay
Janesville—Richard C. Gilbertson
333 Home Park Ave., Janesville
Kenosha—Lawrence E. Weaver
5204—22nd Ave., Kenosha

Kiel—Ken W. Dederick
319 Chicago St., Kiel
LaCrosse—Paul W. Youngdale
114 N. 14th St., LaCrosse
Madison—Louis Sather
2717 Kendall Ave., Madison
Manitowish—Karl Wernecke
709 S. 23rd, Manitowish
Marinette—A. O. Wingender
1228 Elizabeth Ave., Marinette
Menomonie—Earl E. Knight
718—11th St., Menomonie
Milwaukee—Henry W. Kresnicka
426 E. Chambers St., Milwaukee
Neenah-Menasha—Chester Avery
536 Chestnut St., Neenah
Oconomowoc—Reginald A. Lind
220 S. Elm Court, Oconomowoc
Oshkosh—J. F. Miller
39 E. Irving St., Oshkosh
Phillips—Wm. Podhora, Phillips
Portage—Norman Stowers
119 W. Conant St., Portage
Racine—Ralph Trower
Y.M.C.A., 217—4th St., Racine
Rhinelander—Leighon Nicholas
R.R. No. 2, Rhinelander
Richland Center—Buford Glark
Richland Center
Seymour-Black Creek—Earl Drephal
Seymour

Sheboygan—Joseph Francis
1621 Mehrtens Ave., Sheboygan
Sparta—George H. Seidel
215 N. Water St., Sparta
Sturgis Bay—Harry Purinton
Box 443, Sturgeon Bay
Waukesha—Ellsworth Koch
402 Wisconsin Ave., Waukesha
Waupaca—Ronald Koight
202 S. Franklin, Waupaca
Waupun—Don Denman
199 Brandon St., Waupun
Wausau—Arthur W. Ottman
502 Third St. Room 516, Wausau
Wautoma—Duane Ellickson
Wautoma
Wauwatosa—Gilbert Tews
5334 N. 66, Milwaukee
West Bend—Barton—Harold Fuchs
239 Vine St., West Bend
Whitewater—Wesley I. Nelson
Whitewater
Wisconsin Rapids—Darrell DeWitt
1321 Second St. N.
Wisconsin Rapids

WYOMING

Laramie—E. Deane Hunton
311 South 11th St., Laramie



DISTRICT CHAMPIONS

and RUNNERS-UP



CWNY - Champs
O AT KANS, Warsaw, N. Y.
Finch, Hooker, Grove, Arnold

Indiana-K'y - 2nd
TUNICS, Lafayette, Indiana
L. to R. standing - Bill Bailey
kneeling - Bolds Geist

Illinois - 2nd
VIKINGS, Rock Island
L. to R. Maurus, Conover, Lindley, Stuhr

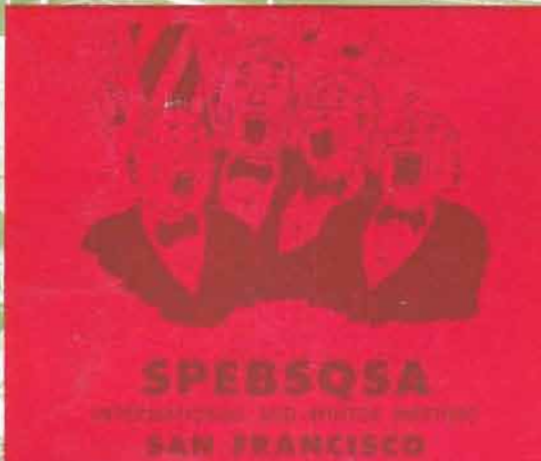
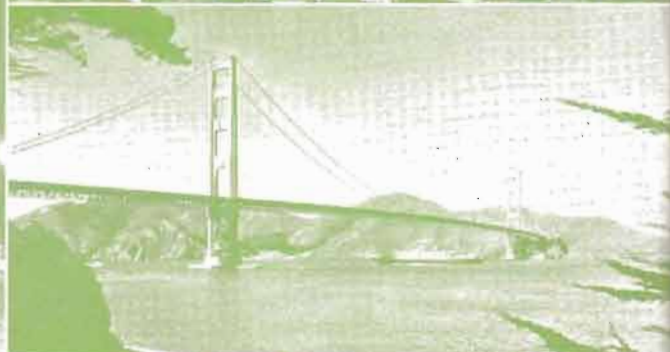
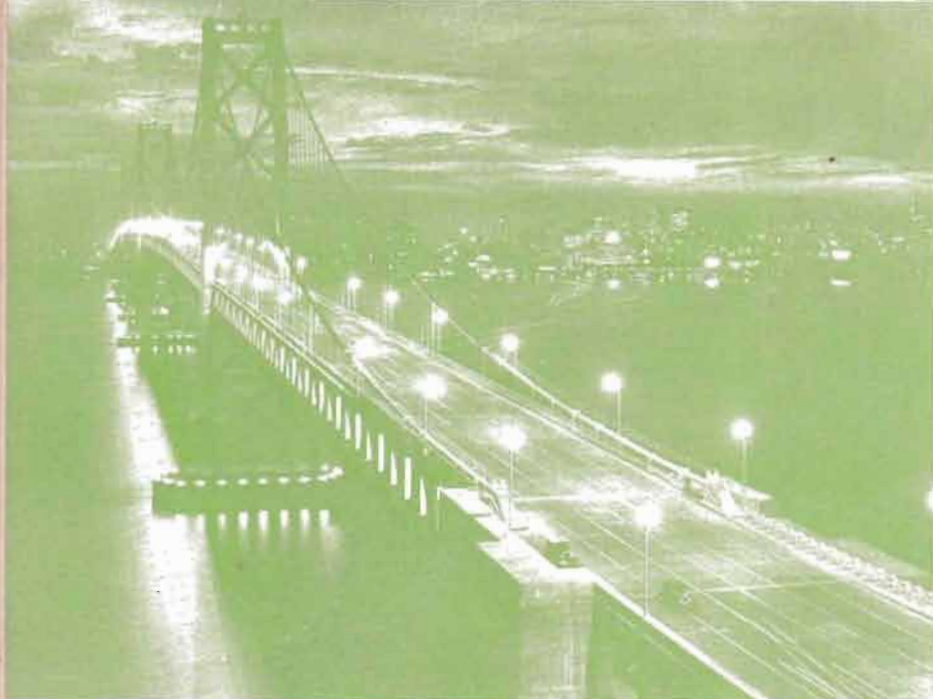
Northeastern Champs
MOHICANS, Schenectady, N. Y.
L. to R. Kitchen, Goodale, Heidenreich, Schlenker

Indiana-K'y, Champs
TEMPLAIRES, Muncie, Indian
L. to R. Cooley, Turner, Klopfenstein, Tobey

Central States Champs
SIOUXLAND FOUR, Sioux City, Iowa
L. to R. Spies, Haggblade, Harrison, Bogenrief

Ontario Champs
TORONTONES, Toronto
L. to R. Meecham, McGowan, Boyd, Pritchard

CWNY - 2nd
METRONOMES, Dansville, N. Y.
Mayer, Nangle, Goodwin, Berry



SPEBSQSA

INTERNATIONAL MID-WINTER MEETING

SAN FRANCISCO

JANUARY 19-20-21, 1961

INTERNATIONAL MID-WINTER MEETING

WE'LL HEAR A WORLD OF HARMONY

Witness one of the most unique folk in their world to bring the harmony for the International and Community events of Greater Music Chapter Meeting in Atlantic City. "WORLD OF HARMONY" is the first International event to be held January 19-20-21, 1961.

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SAN FRANCISCO CHAPTER INVITES YOU TO PARTICIPATE

J. G. HARE, General Chairman, 5th Floor, Palace Hotel

SAN FRANCISCO IS CALIFORNIA