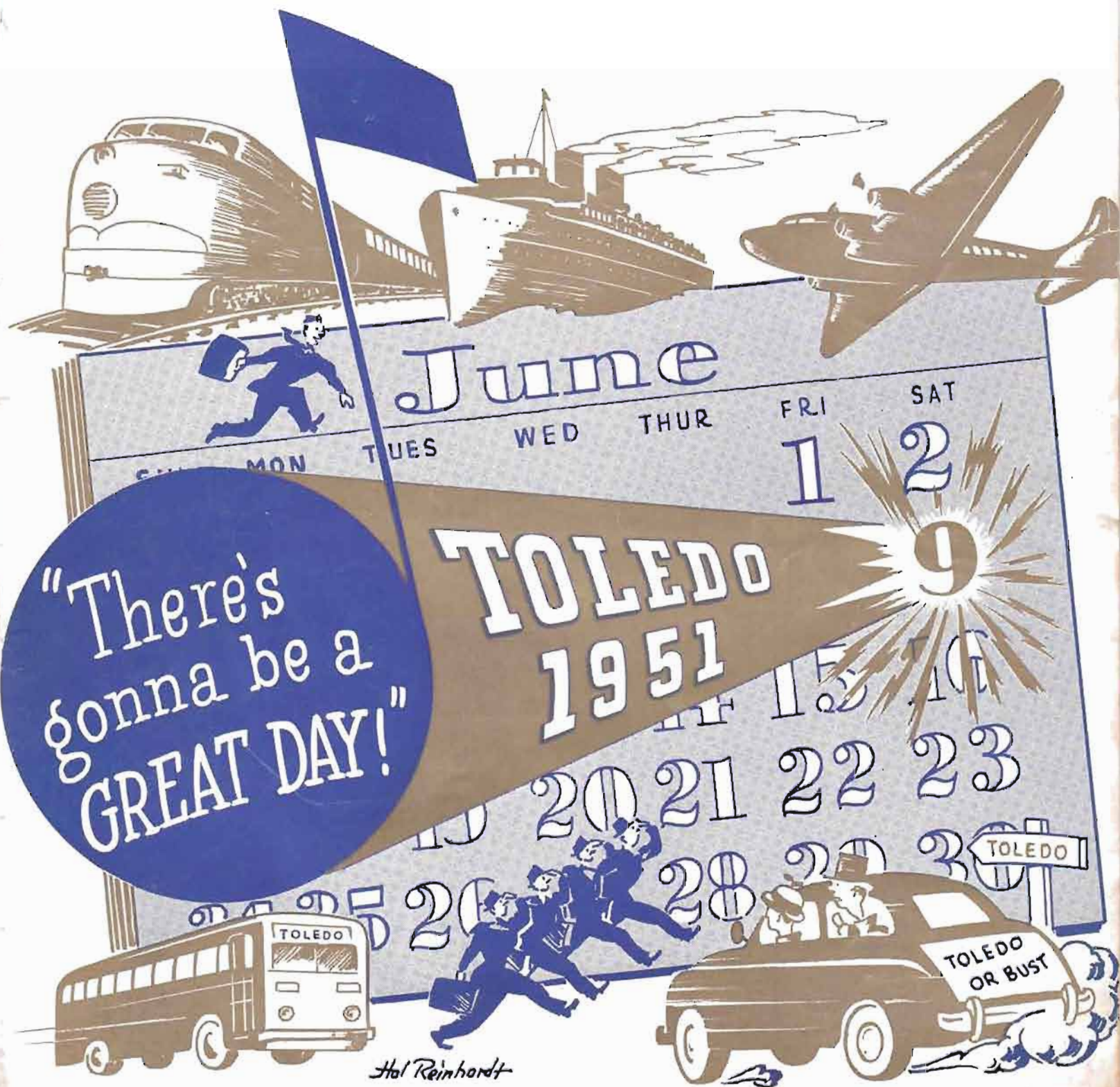


THE Harmonizer

DEVOTED TO THE INTERESTS OF
BARBER SHOP QUARTET HARMONY

MARCH, 1951

VOL. X No. 3





Cherry Blossoms, Washington, D. C.

The District of Columbia Chapter is a guild of quartet singers which from the beginning has admitted to membership only competent singers who through auditions have demonstrated the ability to sing in a quartet. With few exceptions, the members sing in organized quartets, in the Red and Green sections of the Singing Capital Chorus, and in special choral groups such as the Precisionists and

the Pinafore Sailors featuring bassi profundo. So many singers value the privilege of membership and desire to appear in public performance that it has become impossible to use all of the available talent in the Harvest of Harmony held in Constitution Hall in October of each year. Therefore a second annual show of equal calibre with an all-different cast and with all-different songs will be presented during blossom time.

Spring Sing

CONSTITUTION HALL, Washington, D. C.
Friday, April 27, 1951, at 8:30 P. M.

Guest Quartets
MID STATES FOUR, Chicago
BUFFALO BILLS, Buffalo
MELLOAIRES, Penns Grove, N. J.

Tickets
DR. EVART F. WARREN
Southern Building, Washington, D. C.
\$3.00 — \$2.40 — \$1.80 — \$1.20



Report on Armed Forces Collaboration

by Int'l Pres. Jerry Beeler

(Pres. Beeler's summary of the report of the Int'l Armed Forces Collaboration Committee, as presented to the Int'l Board at San Francisco, while originally intended for his column, is important front page news. Eds.)

The biggest thrill I've had in all my years of barbershopping came on Saturday morning in San Francisco when the Board saw and heard, (I say "saw", because we did see), the Armed Forces, or rather representatives of all the services, (and we certainly heard some stuff — both talking and singing — that convinced all present that the program is really rolling).

Unfortunately, Committee Chairman Dean Snyder was unavoidably held at Washington. Captain H. H. Copeland, also a member of our Washington, D.C. Chapter, represented Dean and also himself in his other role as head of the Music Section, Special Services Division of the Army. The Captain was ably supported in his presentation by four soldier quartets and representatives from each of the services — quite an assortment of "brass", 30 or 40 people altogether.

The Committee's report was read by Sec'y Adams after which Captain Copeland set out to furnish substantiation of the claims set forth in the report. He called upon Col. Duncan, Lt. Col. Croom and Captain Thelen, of the Air Force, to discuss the progress of barbershopping among the airmen. Col. John S. Mallory, Special Services Officer in the San Francisco area, told of the introduction of harmony in the region his command serves. Lt. Robert W. Schoen then told what

(Continued on page 5)

1500 ALL-EVENTS BOOKS FOR TOLEDO ASSIGNED

All indications point to an S.R.O. Int'l Convention and Contest at Toledo June 6th to 10th. More than 1500 All-Events Books had been sent out from Detroit Hq. as of February 1st. Add to that several hundred quartet men and wives, for whom rooms must be reserved, and a very sizeable group of harmony pursuers is already guaranteed present and accounted for on the banks of the Maumee.

Just as at Omaha last year, limited size of Toledo hotels makes necessary the use of two headquarters hotels. Fortunately, the Commodore Perry and Secor are directly across the street from each other. The quartets will be housed in the Secor, Int'l Board Members, Judges, etc., in the Commodore Perry. After these hotels are filled, the Fort Meigs, Willard, Hillcrest, Argonne, Park Lane and Toledo Club will be used, possibly others if needed.

Large Theatre

The two Semi Final Contests Friday morning and afternoon, the Finals, Friday night, and the Saturday afternoon Jamboree will be held in the fine 3500 seat Paramount Theatre, within easy walking distance of the downtown hotels. The Saturday night Medalist Contest will take place in the Toledo Sports Arena, a 6500 seat auditorium. After Toledo was awarded the 1951 Convention and Contest at Buffalo in 1949, repeated tests of the Sports Arena acoustics were made with Society quartets, under Society supervision, and 100% satisfaction is guaranteed on that score. The Arena is a mile from the downtown hotel area.

Earlier Meetings

Because of the conflict resulting from so many meetings being held Saturday, the Conference of District Officers and the Class for Chorus Direc-

(Continued on page 4)

INT'L BOARD OK's 20% FOR STAGE PRESENCE

Meeting at the Palace Hotel, San Francisco, January 19th and 20th, the Int'l Board of Directors of the Society placed the official OK on the Int'l Contests and Judging Committee's proposed changes in the Contest Rules. These changes will take effect immediately which means that quartets competing in the 1951 Int'l Preliminary Contests will be judged according to the new rules. Actually, the changes, other than the raising of Stage Presence from 10% to 20% of the total possible score, are minor and have more bearing on Judges and the method of judging than they do on the quartets.

Henceforth, there will be five Judges instead of four. Each will have an equal number of points to work with. The categories to be judged are the same with the exception that the old category, known as "Harmony Accuracy and Blend", has been split into "Harmony Accuracy" and "Balance and Blend". Here's how the five categories will stack up:—

Arrangement	200 points
Voice Expression	200 points
Harmony Accuracy	200 points
Balance and Blend	200 points
Stage Presence	200 points

Heretofore, a quartet that sang harmony in other than the recognized barbershop style suffered only the penalties exacted by the Arrangements Judge. Under the rules now in effect, a quartet which does not conform to the barbershop style will be disqualified. Copies of the revamped rules will be mailed from Detroit Hq. to all quartets entering the Int'l Regional Preliminaries.

Membership Requirement

During the past six months there has been considerable discussion on the subject of setting a minimum age

(Continued on page 4)

Table of Contents

Barbershop Bafflers by Charles M. Merrill	48
Barbershop Bafflers (Answers to)	55
Coast to Coast by Districts	38-39
Coming Events	7
Community Service	40-47
District Contest Winners	39
Do You Remember?—J. George O'Brien	29
Directory of Int'l. Officers and Board Members	8
Editorial Pages	8-9
Founder's Column	10
Information You want (about songs)	80

I See by The Papers	31
Keep Posted	12-13
New Chapters Chartered	6
Old Songsters, The—Sigmund Spaeth	24
Over the Editor's Shoulder	36
President's Column—J. D. Beeler	5
Public Domain Songs	27
Registered Quartets	51-55
"Share the Wealth"—C. A. Ward	20
Stub Pencil Notes from Pacific	14-20
The Way I See It—Deac Martin	34

INT'L BOARD HOLDS "OPEN" MEETING

Following the Armed Forces presentation Saturday morning at the Palace, the Int'l Board Meeting was opened to members from the Far Western and Pacific Northwest Districts. Representatives from many chapters were on hand, including Hersch Taylor, Eugene, Oregon; Bob Perkins, Brookings, Oregon; Chet Gammel, Santa Monica, Cal.; Howard Cooper, Whittier, Cal.; Dick Miller, Long Beach, Cal.; Reedy Wright, Bill Hopkins and Otto Ness, Pasadena; Dick Schenck, San Gabriel, Sec'y Far Western District; "Hub" Stone of Klamath Falls, Ore.; Sec'y Pac-NW District and Ernest Cullen Murphy, of Eugene, Ore.; C. H. Grayshel, Brookings, Oregon; Charlie Forrester, San Diego and Les Nelson, of Huntington Park, Cal.; Jack Hare and Warren Coutts of San Francisco were there, as were of course, the two Far Western representatives on the Int'l Board—Earl Reagan, San Gabriel and Dayton Colville, Reno, Pres. Far Western District. (There were others, but the Harmonizer reporter failed to get all the names).

Pres. Beeler introduced the members of the Int'l Board and Dayton Colville did the same for the Pacific Coast representatives after which the meeting was thrown open to questions by the visitors. Many took advantage of the opportunity to quiz the Board on rules and regulations, the cause or purpose of which seemed not too clear. Pres. Beeler called on various Board members who are specialists in certain fields to answer related questions.

Typical of the questions asked was that of Herschel Taylor, of Eugene, Oregon who wanted to know why recording of Parades and Contests is prohibited. Explanation of the rigid copyright laws, invasion of the privacy of quartets, injection of commercialism in various forms in certain areas brought home quite conclusively the need for an overall ban.

E. C. Murphy, Eugene, Ore., raised the question of minimum age of members, a matter that had been exhaustively explored by the entire Board by mail and personal conferences in the six months since Omaha and had been threshed out the day before on the floor of the Board Meeting with the result outlined on page 9. Discussion of the reasons why the Board had refused to set a minimum age limit followed and, though Brother Murphy may not have been convinced, he appeared to feel that the Board had made a reasonable decision in the light of times and circumstances.

Results of the "Open Meeting", brief though it was, convinced some members of the Int'l Board that similar gatherings should be attempted, when time and facilities allow, at future Int'l Board Meetings.

At left—Joe Kyle
At right—Int'l Pres.
Jerry Beeler



BOARD OK's 20%

(Continued from page 3)

limit for membership. Possibility of setting up "Junior Championship" ratings, etc., also was considered. Proposals as to minimum age ranged from seventeen to twenty-one. After a thorough debate, the Int'l Board decided to insert the word "adult" in the Int'l Constitution, leaving it to the individual chapters to interpret the word in the light of local conditions.

The proposal to increase the minimum required membership in a chapter from sixteen to twenty was defeated, the consensus being that changed world conditions since last June make the move unwise at this time. However, many members expressed the opinion that it seems hardly feasible for a chapter to operate well with a membership of only sixteen, considering the usual absenteeism, etc. A proposed amendment to the Constitution calling for election of chapter officers in June, rather than April, as at present, was also defeated.

Manual for Choruses

The Board voted to issue a "Manual for Choruses", similar to that now available for quartets. Carl Jones, Chairman of the Int'l Committee on Chapter Choruses, announced that the Committee plans to compile, with the aid and approval of the Int'l Song Arrangements Committee, a folio of less difficult arrangements of public domain songs, including hymns and patriotic numbers.

The \$1.00 annual "Registration Fee" for quartets is to be continued for another year. (See list of registered quartets, pages 51 to 55.)

Toronto Gets Mid-Winter

Both Toronto and Dearborn, Michigan, invited the Int'l Board's 1952 Mid-Winter Meeting. Sealed ballot vote gave the nod to Toronto. This will be the first time the Int'l Board has held a meeting in Canada.

Pres. Beeler announced to the Board that the Executive Committee had voted to apply for a publisher membership in ASCAP—The American Society of Composers, Authors and Publishers. Through the publication of folios and song sheets, the Society has become eligible for membership. The custom of chapters maintaining membership of men who enter the Armed Services, which came into being during World War II, was endorsed by the Int'l Board.

PRES. BEELER HONORED

A notable honor was received by Int'l Pres. Beeler November 17th when the Evansville B. P. O. E. conferred on him a life membership, a distinction permitted only to men who have remained members for twenty years after a term as Exalted Ruler. Top U. S. Elk, Joseph B. Kyle, Gary, Indiana, made the presentation before a crowd of a thousand, many of whom were barbershoppers from Evansville and elsewhere. A half hour broadcast featured the presentation ceremony and the Evansville Chapter Chorus.

Quartets then put on a show, enlivened by the singing of the visiting Minor Chords, Terre Haute; Village-aire, Palos Heights, Ill.; Elks Club Quartet, Vincennes, and the Antlers, then of Flint, Michigan, now of Miami, the last named, en route to the Louisville Parade.

TOLEDO (Continued from page 3)

tors have been moved up to Thursday. This will mean that Saturday afternoon will be free of business meetings and conferences so that all may attend the Jamboree.

Conference of Chapter Officers, School for Judges, Meeting of Song Leaders and M.C.s, will all be held Saturday morning.

The Woodshed, so tremendously successful at Omaha and Buffalo, will be set up and in operation in the Commodore Perry Hotel on Thursday. Toledo's Assoc. General Chairman Chuck Schmid has had it stored in his garage ever since it arrived from Omaha last June. Past Int'l B'd Member Dick Sturges, of Atlanta, who built the Woodshed, will be on hand early to supervise the erection.

No Radio Broadcast

There will NOT be a radio broadcast of the new champions from Toledo. Experience has pretty well demonstrated that it is impossible to put on a live broadcast from the stage without considerable interference with the smooth running of the performance. For this reason the broadcast has been dropped.

All previous winners of the Int'l Championship who are present at Toledo with their original personnel will be invited to sing on the Medalist Contest.

The traditional Sunday Morning Breakfast will be served in the Commodore Perry Hotel. All in all, it looks like five days NOT TO BE MISSED.

MAURICE "CLOCK SYSTEM" REAGAN HONORED AT AKRON, OHIO



These are pictures taken during and after the breakfast honoring Maurice Reagan, Pittsburgh, Sunday morning, November 13th. The Breakfast was the climax of the Johnny Appleseed District Contest. At top left—a general view of the 200 breakfasters; top right—Assoc. Int'l Sec'y Boh Hafer reads a commendatory message from the Int'l Hq; at middle left, Cleveland's Deac Martin presents a plaque to Reagan (left); center—Reagan and Int'l Pres. Jerry Beeler stand beside a large reproduction of the "Circle of Harmony"; right—Pres. Beeler, who came all the way from Evansville to honor Reagan, says a few words; center—"the brass"—L. to R.—Akron's Ed Duplaga, District V.P.; Pres. Beeler; Deac Martin; Maurice Reagan; District

Pres. F. C. "Army" Armstrong, Warren, Ohio; District Sec'y Karl Haggard, Sharon, Pa.; Int'l 1st V.P. J. F. Knipe, Cleveland; former Int'l V.P. Edwin S. Smith, Wayne, Mich.; left below—Reagan, wearing the 1948 Champion Pittsburghers' Gold Medals around his neck, ("without his coaching we couldn't ever have won them . . .")—L. to R.—Bill Conway, bass; Tommy Palamone, lead; Reagan; Harry Conte, tenor; John "Jiggs" Ward, baritone; below right—Reagan and the Westinghouse Quartet, Pittsburgh, who flew in from New Jersey during the night just to be on hand—L. to R.—Carl Chada, tenor; Bill McDowell, lead; Reagan; Earle "Pete" Elder, baritone; Ed Hanson, bass.

GLOSSARY OF BARBERSHOP MUSICAL TERMS

By Louis Fenner Dow.
Burlington, Vt. Chapter

G Clef—An awful, precipice, sometimes called a

Treble Clef—or, terrible precipice.

Bass Clef—A low down, no good precipice.

Note—A piece of paper your banker lets you sign if you have plenty of collateral.

Key—A gadget that fits in a hole in a door if you can find it.

Chord—A certain number of pieces of wood make one.

Pianissimo—Chinese name for piano.

Harmony—That which reigns when you agree with your wife.

Discord—"Not dat chord, dis one".

Staff—The bread of life or something.

Measure—What the officials do when there's a question of first down.

Tante—Your French (or German) aunt.

Rest—The pause that refreshes.

Brace—Half of what sometimes holds up your pants.

Bar—A place for sports.
Double Bar—A double order of the same, Mike.

Natural—Seven or eleven.
Sharp—How you think you look.

Flat—How you really are.
Double Flat—A two-family affair.

Repeat—What you do when you get an encore.

Press—Whata youra pantsa needa.

Sign—Heard often in barber-shop harmony, like "when the winds are sign in the trees".

Turn—A movement of the head backwards (involuntary) when you pass a pretty girl on the street.

Swell—What that last song your quartet sang wasn't.

Score—An intricate system of marking, devised by admirers of Torquemada, to prevent your quartet from winning any contest.

JOHNNY APPLESEED DISTRICT HONORS M. E. REAGAN

A highlight of the Johnny Appleseed District Contest and Fall Meeting at Akron, November 11th and 12th was a Sunday morning breakfast held in honor of Pittsburgh's Maurice E. Reagan. Maurie probably needs no introduction to most members of SPEBSQSA, but a review of his work for the Society in the past eleven years may be in order. He became a member of the Board of SPEBSQSA in 1941 and except in 1945 served in that capacity and/or Vice President until 1948. From 1942 to 1948, Maurie was Chairman of the Judges at every Annual Contest. In 1949 at Buffalo he was Associate Chairman and this past year at Omaha he again served as Chairman. Not even his wife knows how many District and Int'l Preliminary Contests he has judged from Coast to Coast and from Canada to the Gulf.

With his engineering background, Maurie has always been interested in the science of sound. Music, being nothing more than the production of sounds of varying kinds, their relationship determined by mathematical formulae, he early began to study the science of harmony. Out of this study, adapting Bach's Circle of Fifths, Maurie worked out a system of chord identification tied into the figures of a clock. The result, for those who have taken the trouble to learn the system, has been a musical Esperanto.

Arrangements galore have come from Maurie's pen. Many quartets have been aided by his patient and careful coaching, including the 1948 Int'l Champion Pittsburghers, the many time medal winning Westinghouse Quartet and many other foursomes in the Pittsburgh area.

Complete Surprise

The idea of the District testimonial to Maurie was cooked up months before November. Preparations required that several thousand people know about it, including Mrs. Reagan and members of the family. In spite of this, the secret was kept and Maurie had no idea of the purpose of the Sunday morning gathering until half way through Dear Martin's speech presenting the engraved plaque which reads

ALWAYS HARMONIOUS

Maurice E. Reagan

This token from Johnny Appleseed District, SPEBSQSA, is presented at Akron, Ohio, November 12th, 1950, in appreciation of efforts toward building a lasting organization, particularly in the direction of song arrangements, a harmony system, and contest judging.

HARMONY in Distinctive Jewelry

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

MONEY CLIP
NICKEL FINISH
\$1.25 EACH

CUFF LINKS
1/20 10 K. GOLD FILLED
\$27.50 PER PAIR

RINGS
10 K. YELLOW GOLD
\$18.50 EACH

BASKET WEAVE TIE CLIP
1/20 10 K. GOLD FILLED
\$2.95 EACH

KEY CHAIN & CHARM
1/20 10 K. GOLD FILLED
\$5.25 EACH

All Items Individually Boxed and Shipped Prepaid. Prices include Federal tax—Order direct from

LEAVENS Manufacturing Co., Inc.
WALL STREET • ATTLEBORO • MASSACHUSETTS



PRESIDENT'S COLUMN

by J. D. Beeler

(Continued from page 3)

a fine thing barbershop quartets will be for the Navy — requiring so little in the way of equipment, etc. and visualized the time when every ship and shore post would have its quota of BSQ singers. He also asked that the letter of the Asst Chief of Naval Personnel for Morale Services, Captain W. B. Tucker, be accepted for the record as an earnest of what the Navy intends to do. This letter is interesting and I'm taking the liberty of quoting parts of it —

"I am impressed with the possibilities of obtaining assistance from the Society in developing recreational singing among Navy personnel both afloat and ashore.

"It is our plan to work closely with Mr. Snyder in this matter and specifically to obtain the names of your liaison representatives in the cities or areas in which we have a concentration of Navy personnel. Your Society could aid the Navy in this matter (by)

- Extending an invitation to our personnel to participate in your Chapter's activities.
- Providing entertainment by furnishing quartets and choruses for programs aboard ships or on stations.
- Providing instructors to aid our activities in organizing their own quartets and choruses.

"We should like to avail ourselves of the same opportunity that has been afforded the Air Force of purchasing kits of barbershop material from your Detroit Hq. We also have in mind producing a short film for Navy-wide distribution which will demonstrate the technique of rehearsing and singing barbershop quartet and chorus music. If the plans for this film mature, we will need the help of one of your outstanding quartets to demonstrate barbershop singing at its best.

"I am sure that great benefit to the morale of the Navy will result from your activities, and I extend my thanks and best wishes to your organization."

Isn't that something? Remember this Armed Forces Collaboration started in Buffalo at our Convention just a year and a half ago. We just can't give too much credit to Dean Snyder and Captain Copeland and the other members of the Committee for the terrific job they've done.

When Lt. Schoen finished, Captain Copeland then introduced the four Army quartets—Camp Roberts' "4 Notes in O. D."; Ft. Warden Wardens; Ft. Lewis "Recall 4"; and the Air Force "Barons of Harmony" from Colorado Springs Air Base. Each sang and mighty well. The San Francisco "Praesidians" were minus their bass so Int'l B'd Member Carl Jones, of Terre Haute, filled in. Then the Captain led the group as a chorus. To say these youngsters did surprisingly well is understatement. Following that, Captain Copeland exhibited the various aids the Army has prepared—song books, records (broken down into four parts)—the Armed Forces Hit Kit, etc. In closing, Captain Copeland read into the record three telegrams—from the Alaskan Command, Far Eastern Command, and the European area, requesting SPEBSQSA to send a quartet to tour each of those spots in the same fashion the 1944 Int'l Champion Harmony Halls did Europe last summer. They'd like to have the quartets in late Spring or early Summer. Gentlemen, the line forms to the right.

So moved were the members of the Int'l Board and the others present when Captain Copeland finished, there was a spontaneous ovation never equaled in my experience.

The Int'l Board meetings in San Francisco were the most satisfactory I have ever attended — moving smoothly, with all controversial issues settled to the apparent satisfaction of all concerned.

Then the shows — Friday night and Saturday afternoon — both knock-outs — with the Far Western quartets absolutely outdoing themselves and the Buffalo Bills conclusively proving — as they always do — their right to the Championship. The Far Western quartets have improved tremendously since I was there two years ago, and the choruses likewise are hot — we'll all have to hit the ball hard to keep ahead of these comers. Jack Hare, Warren Coutts, Pat Halloran, Al Boatwright, Don Keith, Don Grenfell, Jerry Nyhan — to mention only a few, made this Mid-Winter meeting an outstanding success and we are grateful to them all.

Thence to the beautiful old Green Hotel in Pasadena where the California sunshine really came forth and where the hospitality of Earl "Four Part" Reagan, Russ Stanton, Dick Schenck, et al, took over. Preceded by a "Jerry Beeler Night" dinner, the San Gabriel Chapter put on a Parade in the Mission Playhouse, which was simply out of this world. Put on, at my request, on short notice, it was a benefit for the Girl Scouts, who were the recipients of a check for \$1004.25 — a really worthwhile contribution to a really worth-

while cause. You can't beat the San Gabriel gang.

Thence to Phoenix (the wife and myself driving over with "Four Part" O'Reagan and his charming wife, Loretta) where Ben Owen, the ever-active "Tiny" Pranspill and their cohorts really pitched one. The site selected was Cudia City (a movie location set-up that was nothing short of perfect), and it was scheduled to be attended by barbershoppers only from the Phoenix, Tempe, Chandler and Tucson Chapters. Tables were set in the acoustically perfect sound theatre building where, after a typical Western Cowboy steak dinner, the gang started to congregate. Instead of the 300-350 expected, the avalanche occurred! People started pouring in despite many other attractions in Phoenix the same night. No less than 1000 of the faithful cram-jammed themselves inside and the show was on. Catch as catch can, the quartets scintillated, amateurs and professionals alike were given their chance and the crowd would just not give up. Here again the gathering was arranged for on short notice but its effects will be long lasting.

Back to Los Angeles with the Reagans for four full days — Bing Crosby, Phil Harris and other radio broadcasts had been arranged by theatre owner Bob Newman. Then, aboard the Super Chief for Boston where, Saturday night, February 3rd, the Boston Chapter and the Northeastern District had a reception and show for us.

Following a dinner, put on by the Boston Chapter officers, better than 600 barbershoppers from as far away as Portland and Providence crowded into the Statler Hotel's Georgian Room to hear an evening of barbershop presented by seven choruses and a dozen quartets. They were forced to put on the SRO sign early and many were turned away. It was a pleasure to see Int'l B'd Member Wes Enman again and to meet such fine New England SPEBSers as Dist. Pres. Bill Hinkley, Walter Ball and Newt Cole, efficient chairman of the event.

Sunday the 11th in New York City with the Chordettes and Sandy Brown; Monday the 12th Manhattan Chapter meeting; Wednesday the 14th at Arthur Godfrey's Television Show, where Evansville's "Four Chips" appeared.

Ho - Hum! Nothing to do! Why don't some of you barbershoppers stir up something? In closing let me say again that our Westward trek was worthwhile in every respect for all involved — and here's one final observation: The Buffalo Bills are tops! Many of us did not know these boys well at the start but we do know them now! A hard hitting, never give up, always ready and willing, personality plus foursome, who are really doing a job for the Society.

The **2** Newest and Best
BARBER SHOP SONG BOOKS!

NORMAN BROKENSHERE'S BARBER SHOP SONGS

Arranged for Men's (T.T.B.B.) Voices
20 BIG SONG HITS IN ONE BOOK!

Contents Include

DADDY'S LITTLE GIRL • CAN ANYONE EXPLAIN • FAR AWAY PLACES
CHATTANOOGIE SHOE SHINE BOY • DEARIE • BONAPARTE'S RETREAT
SENTIMENTAL ME • LAZYBONES • WAITING FOR THE ROBERT E. LEE
YOU ARE MY SUNSHINE • 'DEED I DO • THE SIDEWALKS OF NEW YORK
and others

Price 1.00

THE FIRST BOOK OF ITS KIND EVER PUBLISHED!

THE GIRLS'

BARBER SHOP QUARTET BOOK No. 1

21 "Beauty Shop" arrangements in authentic Barber Shop stylings—Arranged for Women's (S.S.A.A.) Voices.

Songs include TENNESSEE WALTZ, DADDY'S LITTLE GIRL, LAZYBONES, BONAPARTE'S RETREAT, CAN ANYONE EXPLAIN, JEALOUS HEART, IN THE EVENING BY THE MOONLIGHT, SENTIMENTAL ME and many others.

Now at last—a book your ladies can call their own—and for the fast-growing Sweet Adeline groups.

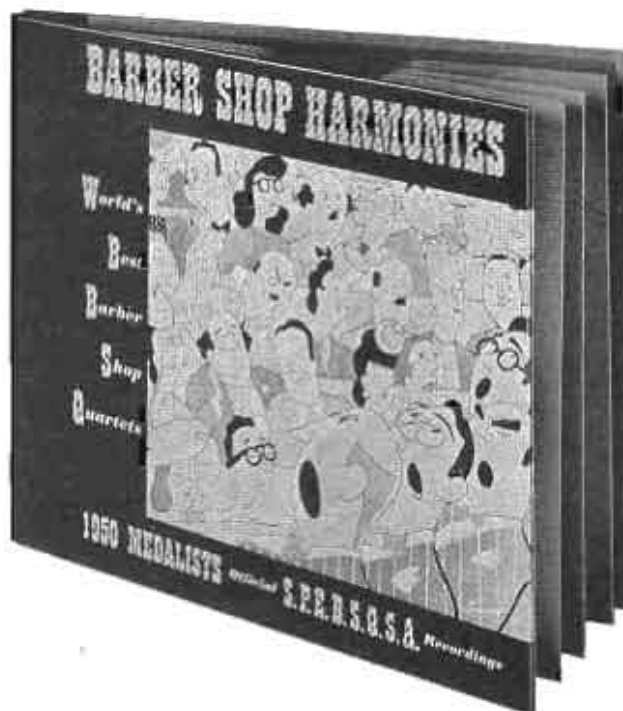
Price 1.00

Order from your dealer or direct

CHAS. H. HANSEN MUSIC CO.

119 W. 57th Street
NEW YORK 19, N. Y.

1950-51 MEDALIST QUARTET RECORDINGS



CONTENTS OF THE
3-RECORD ALBUM

BUFFALO BILLS

Goodbye Old Dixie, Goodbye
My Gal Sal

CLEF DWELLERS

Bell In The Lighthouse

ANTLERS

Meet Me Tonight In
Dreamland

FOUR CHORDERS

Lorabelle Lee

NOTE BLENDERS

Say Something Sweet To
Your Sweetheart

FINEST, HIGH FIDELITY
RECORDS

PROCESSED ON VINYLITE

ABSOLUTE MINIMUM OF
SURFACE NOISE

\$5.50 POSTPAID

Make check payable to and mail to
20619 Fenkell Avenue

SPEBSQSA., Inc.
Detroit 23, Michigan



CHARTERED SINCE NOV. 1ST

MAYVILLE, WISCONSIN . . . chartered November 9th . . . sponsored by West Bend-Barton, Wis. . . . 24 members . . . Vernon E. Spiering, P. O. Box 127, Sec'y.

OAKLAND, CALIFORNIA . . . chartered December 15th . . . sponsored by Orinda, Calif. . . . 18 members . . . Floyd Hayhurst, 916 Cerrito St., Albany, Calif., Sec'y.

OSKALOOSA, IOWA . . . chartered December 18th . . . sponsored by Des Moines, Iowa . . . 41 members . . . Paul Hickman, Y. M. C. A., Sec'y.

NEW ULM, MINNESOTA . . . chartered December 28th . . . sponsored by Minneapolis and Waseca, Minn. . . . 25 members . . . Robert Kem-ske, 1000 S. Minnesota St., Sec'y.

LENNOX, SOUTH DAKOTA . . . chartered January 11th . . . sponsored by Viborg (Tri-Valley) S. D. . . . 24 members . . . Glen Ged-stad, Sec'y.

GREENSBORO, NORTH CAROLINA . . . chartered January 12th . . . sponsored by Winston-Salem, N. C. . . . 38 members . . . Larry Sarra, 1819 Asheboro, Sec'y.

CELINA, OHIO . . . chartered Jan. 25th . . . sponsored by Defiance, Ohio . . . 16 members . . . F. A. Jackson, R. No. 1 Highland Park, Celina, Sec'y.

ST. CATHARINE'S, ONTARIO . . . chartered Jan. 29th . . . sponsored by Hamilton, Ont. . . . 17 members . . . H. Allan Howard, 1 Conlon Crescent, Thorold, Ont., Sec'y.

SOUTHWESTERN DISTRICT CHORUS CONTEST

In its first chorus competition, the Southwestern District staged a contest at Wichita Falls, Texas, on Sunday, October 15th, 1950. Dallas, Texas captured first honors. Finishing in the order named were choruses from Wichita Falls, Texas; Oklahoma City, Oklahoma; Anadarko, Oklahoma and El Reno, Oklahoma. The Dallas Chorus consisted of 24 voices, under the direction of Lee Myers, veteran radio and show man. Oklahoma City brought the largest group, having fifty four voices. Hank Wright of Oklahoma City emceed the show and in addition to the choruses, presented the following well-known quartets: Oklahoma City's Boreome Foursome, The Air Capitol Four, the Beau Jesters of Dallas, Texas; Three Flats and a Sharp of El Reno, Oklahoma. More than 700 persons witnessed the contest which is to be an annual affair.



AS REPORTED TO THE INTL. OFFICE THROUGH JAN. 25th 1951

February 17—Addison, N. Y., Parade; Tuscon, Ariz., Parade; Warren, Ohio, Parade.
 18—Ft. Madison, Iowa, Parade.
 21—Lennox, S. D., Charter Night; Tucson, Arizona, Parade.
 24—Dayton, Ohio, Parade; Phoenix, Arizona, Parade; Mt. Vernon, Ill., Parade; London, Ont., Parade; Oklahoma City, Okla., Parade.
 25—Bloomington, Ill., Parade.
 27—St. Catharines, Ont., Charter Night.
 March 3—Bay City, Mich., Parade; Wellburg, W. Va., Parade.
 3—Saginaw, Mich., Barber Shop Variety Show; Toronto, Ont., Parade; Elyria, Ohio, Parade.
 4—Dwight, Ill., Parade.
 18—Groene Pointe, Mich., Parade; South Town (Chicago) Ill., Parade; Rockford, Ill., Parade; Pasadena, Calif., Harvest of Harmony; Niles, Ohio, Parade; Celina, Ohio, Parade; Millersburg, Ohio, Pocket Parade at Wooster.
 11—Canton, Ill., Parade.
 15—Newark, N. J., Parade; Charles Town, W. Va., Parade.
 17—Blackwell, Okla., Parade; Michigan City, Ind., Parade.
 18—Jefferson City, Mo., Parade.
 19—Portland, Ore., Parade.
 24—Bremerton, Wash., Parade; Soudersky, Ohio, Parade; Osborne County, Kan., Parade.
 25—Russell, Kan., Parade.
 28—Philadelphia, Pa., Concert at Ardmore, Pa.; Kenmore, N. Y., Parade; Woodbury, N. J., Parade.
 31—Abilene, Texas, Parade; Norwalk, Conn., Parade; Connetquot, Ohio, Parade; Pittsburgh, Pa., Parade; Reading, Mass., Parade; Dearborn County, Ind., Parade; Northville, Mich., Parade; Kansas City, Mo., Parade.
 April 1—Kansas City, Mo., Parade; Fulton, Mo., Parade.
 5—Manhattan, N. Y., Parade; Holland, Mich., Parade; Hammondsport, N. Y., Parade; Waterville, Maine, Charter Night.
 7—Newwood (Chicago) Ill., Parade; Muskegon, Mich., Parade; Marion, Ind., Parade; Bartlesville, Okla., Parade; Dubuque, Iowa, Parade; Steubenville, Ohio, Parade; Tri-City (Borger), Texas, Parade; Sidney, N. Y., Parade; San Jose, Calif., Parade; Waukegan, Wis., Parade; Winnipeg, Man., Parade; El Paso, Texas, Parade; Columbus, Ohio, Parade; Des Moines, Iowa, Parade.
 8—Farmington, Ill., Parade; Jerseyville, Ill., Parade; Columbia, Mo., Spring Show.
 12—Penn Yan, N. Y., Parade.
 14—Wichita, Kan., Parade; Dallas, Texas, Parade; Klamath Falls, Ore., Parade; Charleston, W. Va., Parade; St. Louis, Mo., Parade; Ft. Lauderdale, Fla., Festival of Harmony; Danville, N. Y., Parade; Lorain, Ohio, Parade; Udon, N. Y., Parade; Columbus, Ind., Parade; Huron Valley, Mich., Parade; Racine, Wis., Parade; Worcester, Mass., Parade.
 14-15—Peoria, Ill., Parade; La Crosse, Wis., Parade.
 19—Vincennes, Ind., Parade.
 20—East Liverpool, Ohio, Parade; Elgin, Ill., Parade; Kitchener, Ont., Parade; 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; New Bedford, Mass., Parade; Marlboro, Mass., Parade; Moberly, Mo., Parade.
 22—Indianapolis, Ind., Chorus Contest; Mexico, Mo., Spring Show; Seneca, Kan., Parade.
 24—Medford, Ore., Parade.
 27—Brantford, Ont., Parade; Washington, D. C., Spring Sing.
 28—Waukegan, Ill., Parade; Wauwatosa, Wis., Parade; Portland, Maine, Parade; Cleveland, Ohio, "Pocket" Parade; Hamilton, Ont., Parade; Canton, Ohio, Parade; Binghamton-Johnson City, N. Y., Parade; Wausau, Wis., Parade; Marquette, Mich., Parade; Los Angeles, Calif., Regional Prelim. Contest; Ft. Wayne,

Ind., Regional Prelim. Contest; San Antonio, Texas, Regional Prelim. Contest; Kearney, Neb., Parade.
 29—Defiance, Ohio, Parade.
 May 4—Springville, N. Y., Parade.
 5—Gary, Ind., Parade; Springfield, Mo., Regional Prelim. Contest; Hornell, N. Y., Regional Prelim. Contest; Birmingham, Ala., Regional Prelim. Contest; Sharon, Pa., Regional Prelim. Contest; Manitowish, Wis., Regional Prelim. Contest; Sault Ste. Marie, Mich., Regional Prelim. Contest; Meriden, Conn., Regional Prelim. Contest; Seattle, Wash., Regional Prelim. Contest; Plainfield, N. J., Regional Prelim. Contest.
 5-6—Rock Island, Ill., Regional Prelim. Contest.
 11—Warsaw, N. Y., Parade.
 12—Windsor, Ont., Regional Prelim. Contest; Fall River, Mass., Parade; Bradford, Pa., Parade; Appleton, Wis., Parade.
 16—Providence, R. I., Parade; Iron Mountain, Mich., Parade; Kenosha, Wis., Parade.
 June 2—Jersey City, N. J., Annual Dance & Quartet Roundup.
 6-10—Toledo, Ohio, Int'l. Convention & Quartet Contests.
 24—Sheboygan, Wis., District Chorus Contest.
 August 18—Oscoda County, Mich., Parade.
 August 31—Sept. 1-2-3—Charlevoix, Mich., Jamboree.
 15—Mishawaka, Ind., Parade.
 22—Oshawa, Ont., Quartet Festival; Gratiot County, Mich., Parade; Madison, Wis., Parade; Dowagiac, Mich., Parade; Hornell, N. Y., Parade.
 23—Gowanda, N. Y., Parade; Derby, Conn., Parade; Sheboygan, Wis., Parade.
 October 3-6—San Gabriel, Calif., Parade.
 6—Beaver Dam, Wis., Festival of Harmony; New Britain, Conn., Parade.
 12—Plainfield, N. J., Parade; Gardner, Mass., Harvest of Harmony; Olean, N. Y., Parade; Saginaw, Mich., District Contest; Chicago, Ill., Parade.
 20—Wisconsin Rapids, Wis., Parade; Fond Du Lac, Wis., Parade; Escanaba, Mich., Parade; Wood-Ridge, N. J., Minstrel; Shokie, Ill., Parade; Norwich, Conn., Parade.
 27—Rockville, Conn., Parade; Bloomsburg, Pa., Parade; West Bend-Barton, Wis., Parade.
 November 3—Easton, Pa., Parade; Longmont, Colo., Parade; Traverse City, Mich., Harvest of Harmony.
 4—Muncie, Ind., Parade.
 9—Schenectady, N. Y., Parade.
 10—Eskild, Conn., Harmony Night; Seattle, Wash., Parade.
 17—Paterson, N. J., Parade.
 24—Salem, Mass., Parade.
 December 8—Milwaukee, Wis., Carnival of Harmony; Enid, Okla., Parade.
 1952
 February 2—Jersey City, N. J., Parade.
 16—Scranton, Pa., Parade.
 April 26—New Bedford, Mass., Parade.

HELPING TO SELL U. S. BONDS



Ed Pisco, head of the Washington, D. C. Corps, helps that city's Kimball School harbershop quartet warm up before setting out on a round of classrooms in support of the School Savings Program.



Personalized

MATCH BOOKS

Official Colors

Red, white, blue and gold

Box of 50 Match Books

\$1.00

Carton of 10 Boxes

\$6.50

Case of 50 Boxes

\$25.00

—All orders shipped Postpaid—

See your Chapter Sec'y. or order direct
LEADER SALES CO.

Leader Building ... Cleveland 14, Ohio

Ideal for your SUMMER OUTINGS EMBLEM T-SHIRTS



Top quality, long-wearing, shrink resistant white cotton. Color fast emblems in red and blue.

Your Chapter Secretary has prices and order blanks. Order through him or write to

DANART DISTINCTIVE GAMES INC.
 42-26 28th STREET
 LONG ISLAND CITY 1, NEW YORK
 Art Bierman

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

VOLUME X

MARCH, 1951

No. 3

50c per Copy

EDITORIAL AND PRODUCTION

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

J. F. KNIPE

BUSINESS MANAGER

ROBERT C. HAFER

CONTRIBUTING EDITORS

J. D. Beeler
Jean Boardman
O. C. Cash

Robert Hockenbrough
Deac (C. T.) Martin
Arthur A. Merrill
Charles M. Merrill

J. George O'Brien
W. Welsh Pierce
Sigmund Spaeth
F. Stirling Wilson

DISTRICT EDITORS

Northeastern — Hal Foye, Boston; Mid-Atlantic — Ed Place, Washington; Dixie — Sam Bredeau, Tampa; Central-Western — New York — Al Learned, Geneva; Johnny Appleseed — Jim Emusley, Canton; Indiana-Kentucky — Carl A. Jones, Terre Haute; Ontario — Harold Deadman, London; Michigan — Roscoe Bennett, Grand Rapids; Land O' Lakes — Bill Ohde, Manitowoc; Illinois — Welsh Pierce, Chicago; Central States — Ken Way, Centralia; Far Western — Dick Schenck, San Gabriel; Pacific Northwest — Hub Stone, Klamath Falls; Southwestern — Loyd Bumpas, Beaumont, Texas

INTERNATIONAL OFFICERS, 1950-1951

President.....J. D. BEELER, 1830 West Ohio St., Evansville 3, Ind.
(Vice-President and General Manager, Mead Johnson Terminal Corp.)
Immediate Past President.....O. H. KING COLE, Box 76, Manitowoc, Wis.
(President and General Manager, Kingsbury Breweries Co.)
Past President.....PHIL W. EMBURY, 30 Park St., Warsaw, N. Y.
(President, Embury Mfg. Co.)
First Vice-President.....JAMES F. KNIPE, 640 Caxton Bldg., Cleveland 15, Ohio
(President, The Martin Printing Co.)
Secretary.....CARROLL P. ADAMS, 20619 Fenkell Ave., Detroit 23, Mich.
Treasurer.....ARTHUR A. MERRILL, 1567 Kingston Ave., Schenectady 9, N. Y.
(Commercial Engineer, General Electric Co.)
Vice-President.....JEAN M. BOARDMAN, Shoreham Bldg., Washington, D. C.
(Attorney)
Vice-President.....MATHEW L. HANNON, 317 South Oak Park Ave., Oak Park, Ill.
(General Manager, Krim-Ko Corp.)
Vice-President.....BERNEY SIMNER, 1811 Ry. Exch. Bldg., St. Louis 1, Mo.
(District Manager, Asma Visible Records, Inc.)
Founder and Permanent Third Assistant Temporary Vice Chairman.....O. C. CASH, Box 591, Tulsa 2, Okla.
(Attorney and Tax Commissioner, Stanolind Oil & Gas Co.)

BOARD OF DIRECTORS

The Officers (except Secretary) and

(Term Expiring in June 1953)

THOS. H. ARMSTRONG, 1151 Citizens Bldg., Decatur, Ill. (Attorney)
CECIL H. FISCHER, 1923 Hall St., S. E., Grand Rapids 6, Mich. (State Rep., Portis Style Industries)
ALEX GRABHORN, Ericson Drive, Williamsville, N. Y. (Asst. Dist. Mgr., Gulf Oil Corp.)
CARL C. JONES, Room 10, Chamber of Commerce Bldg., Terre Haute, Ind. (Gen. Mgr., Roselawn Memorial Ass'n, Inc.)
W. CALVIN JONES, 505 Combs-Worley Bldg., Pampa, Texas (Physician)
RAYMOND C. NIBLO, 3rd Floor, Hubbell Bldg., Des Moines, Iowa (Home Office Rep., Aetna Life Ins. Co.)
EARL B. REAGAN, 2848 Cumberland Road, San Marino, Calif. (Coffee Manufacturer)

(Term Expiring in June 1952)

GEO. H. CHAMBLIN, 209 South High Street, Columbus, Ohio (Attorney)
E. WESLEY ENMAN, 45 Poplar St., Boston 31, Mass. (Dist. Mgr., The Prudential Ins. Co.)
J. B. HERMSEN, 11 Paget Road, Madison, Wis. (Hermann Automotive Co.)

B. F. (MONTY) MARSDEN, 1663 Penobscot Bldg., Detroit 26, Mich. (Mich. Representative, American Bank Note Co.)
C. A. (GHARLEY) WARD, 7861-A South Shore Drive, Chicago 49, Ill. (Mgr., Industrial Training Division, American School)
KEN WAY, 350 So. Collier, Centralia, Mo. (Sales Management Consultant)
WARREN W. ZINSMASTER, 917 First Nat'l Bank Bldg., Miami, Fla. (Attorney)

(Term Expiring in June 1951)

A. C. (CHAPPY) CHAPMAN, 331 Bay St., Toronto 1, Ont. (Prop. Goodwill Greeting Cards)
DAYTON COLVILLE, Box 875, Reno, Nev. (Public Accountant)
LEONARD H. FIELD, 2010 Glen Drive, Jackson Mich. (Pres., Field-Ingram Co.)
CHARLES E. GLOVER, 502 West 6th St., Jamestown, N. Y. (Eastern Dist. Supervisor The Haverfield Co.)
FRED N. GREGORY, 714 N. Meridian St., Brazil, Ind. (Pres., Midland Seating Co.)
JOHN Z. MEANS, 332 Lincoln Blvd., Manitowoc, Wis. (Resident Mgr., Eddy Paper Corp.)
EDWARD SPINNLER, 374 Kensington Drive, Ridgewood, N. J. (Pres., Spinnler-Torbet, Inc.)

**HOW TO KILL
A
"LAME DUCK"**

By Int'l V. P. Berney Simner

The International Constitution of the Society provides that chapter officers be elected in April of each year, and assume office on July 1st of that year. The interim period has sometimes been a source of annoyance to the new officers, and a problem to the incumbents. Officers-elect are not vested with authority and hesitate to infringe upon the prerogatives of the incumbents. The incumbents likewise hesitate to push activities for fear of hampering their successors.

Actually, with a bit of planning, this period can be most beneficial to the chapter for it is an opportunity to train the new officers and executive committee members. On July 1st entirely too many of our chapters literally dump the duties of the various offices in the laps of the new men—with no plans for the summer ahead—and the chapter activity and interest lag until September—when all awaken to find a loss in membership and are faced with a complete reactivation of the chapter.

Immediately upon election of new officers and executive committee members, they should be invited—nay, commanded!—to appear at the next regular meeting of that committee and each meeting thereafter until they assume the full duties of their office. This gives an opportunity for presentation of new ideas and permits the new men to become indoctrinated with their responsibilities, and the manner of handling chapter business.

The combined groups of officers can then plan the activities of the chapter through the Summer and beyond. DO NOT SUSPEND MEETINGS DURING SUMMER MONTHS! Plan outdoor activities, picnics, joint chapter outings, fish-frys, etc., for barbershoping is just as interesting during the Summer months and continued activity will hold members and their interest.

In barbershop there is no place for a "Lame Duck"—KILL IT!

RECOGNITION

What do you have to do to get your name listed on the signs outside towns and cities—

ROTARY MEETS TUESDAY NOON
AT HOTEL STAR

LIONS MEET WEDNESDAY AT
COMMUNITY CENTER

EXCHANGE MEETS FRIDAY

Judging by the Community Service activities reported in every issue of the Harmonizer, most SPEBSQSA Chapters qualify as so called Service Clubs. If any chapters do have such listing on roadside signs, send in a picture to Detroit Int'l Hq.

NOT A "POLITBURO"

At times, the Int'l Board of Directors of SPEBSQSA has been criticized as an authoritarian body, over-prone to throw its weight about. As a matter of fact, the unlimited power which is vested in the Int'l Board of Directors has always been used with restraint. The individual Chapters and Districts have been allowed the widest possible latitude in the conduct of their affairs, as long as they stay within the letter and the spirit of the Society's Code of Ethics.

Beyond setting up the requirements for a chapter; minimum number of members; annual election of officers; a few reports; the conduct of the affairs of individual chapters is left entirely in the hands of the members. How many times they shall meet; how meetings are to be conducted; whether to have a chorus, etc., is up to the chapter. Suggestion, yes. Compulsion, no.

The Int'l Board's unwillingness to invade the autonomy of the chapters any more than is necessary is well illustrated by the amendment to the Int'l Constitution passed at San Francisco regarding requirements for membership. Considerable pressure had been brought upon the Int'l Board members in recent months to set a minimum age limit. Suggestions ranged from 17 to 21. The matter was debated by mail and on the floor at the San Francisco meeting. It was pointed out that many chapters already had set minimum age limits. Buckeye Capital (Columbus), Ohio accepts only high school graduates, or equivalent. Others have different specifications. No matter how the rule might be set up, somebody would be hurt. The solution—insertion of the word "adult" in the Constitution leaves the interpretation in the chapters, where it belongs.

The Int'l Board is sometimes forced to set up a universal ruling for the overall good. Individual chapters may see little need for it in their own circumstances. However, it must be remembered that SPEBSQSA is as broad as the continent. There are large chapters and small; cosmopolitan, suburban, and rural; some homogeneous, others not. While theoretically all are striving for the same ends, the methods used vary. No one formula works for all.

WARNING!

Many of our members are disappointed that they didn't order their copies of our 1949 Medalist album in time. We ran out a few months ago. The stock of our 1950 Medalist album is now below 175, so if you are interested in having a set of these fine records made by the top five quartets at our Omaha Convention you better hurry. Just drop a note to the International office ordering as many albums as you want - send us your check at \$5.50 each. The albums are shipped postage pre-paid.



"LOVE THE WAY YOU ROLL THOSE EYES"

(with apologies to the late Harold B. Staab, Past Int'l Pres.)

GET THE DUES IN

It is good business practice to send an invoice in advance of the due date on an obligation that recurs annually. Magazines bill subscribers months in advance of the expiration date of their subscriptions. Uncle Sam sends you your Income Tax Blanks in January, though the tax isn't due until March 15th. Practically all organizations send dues invoices well in advance of payment date.

The Society fiscal year begins July 1st. New officers take over the chapters on that day. Even if, as Int'l V.P. Berney Simmer suggests on the adjoining page, the new officers have been attending Executive Committee meetings since their election in April, they have a man sized job ahead of them in running the chapter. Why

add to their burdens the collection of dues?

At the suggestion of many District and Chapter officers, the Int'l Office at Detroit will send to each chapter secretary on May 1st this year as many dues invoice forms as the chapter has paid up members. These will be furnished free and will be sent automatically. All the chapter secretary has to do is fill them out and mail them. Additional quantities for follow-ups may also be had free of charge by writing to Detroit.

You may be sure the newly elected officers will be grateful for being handed a solid list of paid up members, and, with the decks thus cleared for action, the new officers can plan and execute a rewarding summer of worthwhile activities.

R FOR A SUCCESSFUL CHAPTER

Regularly scheduled chapter meetings, held in the same suitable place on the same night or nights each month all year 'round.

Planned meetings. Minimum left to chance. Permanent Program Committee. Special features at each meeting. Singing, activity, and fun for all. Refreshments, if any, after meeting.

Singing membership capable of producing quartets and a chorus. Active quartet promotion committee.

Regularly organized chorus under capable leadership—emphasis on formation of quartets as chorus work develops abilities.

Live wire President.

On-the-job Secretary.

Active Executive Committee meeting regularly once a month the year 'round.

Plenty of worthwhile, interesting Chapter activities—annual show—one or two parties for the ladies—Community Service—cordial inter-chapter relations.



FOUNDER'S COLUMN

By O. C. Cash

I haven't organized any clubs recently and I suppose it is about time I was getting another one started. Three or four years ago old Brother Frank Thorne and I were talking about the unprecedented growth of the Society and I asked him what he thought it would be like in 1977, when we were in our 85th year. We promised each other we would meet at the 1977 Convention and survey the situation. I mentioned this to Carroll Adams one time, as he also was born in 1892. He promised to hobble in to the 1977 Convention and help Frank and me up the steps of the hotel. I recently wrote old Sandy Brown of New York, inviting him to join us on our 85th natal anniversary. He is making his plans well in advance to be with us. So, with this nucleus we are inviting all of you brethren who were born in 1892 to join the "85 Club" and start building up your wardrobe and making plans for the celebration in 1977. Since the Decrepits and all these other outlaw organizations have their dinners and get-togethers at the annual Conventions, I suppose Frank, Sandy and Carroll, since they have nothing else much to do, and since I am busy, will cook up a meeting at the Toledo Convention for our new club.

Of course, if you don't figure on living to be 85, or being around in 1977, there really is not much use in your joining us. If you do plan on celebrating your 85th year at the Convention in 1977, write to any of the three brethren mentioned above and get your name in the pot. Has any city asked for the 1977 Convention? I hope they hurry up and get that detail settled. How about Tulsa for that year?

Not long ago I went up to Springfield, Missouri to present the Charter to the new chapter and take in their show. They have a live bunch of addicts in that city and two or three good quartets. Their chorus was especially good. The Kansas City brethren came down in busses and contributed a great deal to the festivities. The Gamboliers sang two numbers for me that I liked very much. I don't know whether any of you brethren are old enough to remember a Gold Seal record of 40 or 50 years ago, by Madame Homer and Alma Gluck, called "Whispering Hope". My mother thought this was about the slickest thing ever done and wore out several of these records when I was a kid. Well, the Gamboliers sing this number better than the two opera stars. If you remember the piece, the bass (alto in the duet)

shows off to beat all "git out". The bass singer of the Gamboliers, throws out his chest and struts his stuff in this number and the boys charge him \$1 each time they sing it, which goes into the "kitty" for something or other. Old Joe Stern ribbed up the other arrangement for the boys—"The Rosary." This really is about the finest quartet number I have heard for many a day.

I noticed a picture in the last Harmonizer of the Jamestown Symphonic Four. I heard these boys two summers ago while in Jamestown, and they are a unique aggregation. I suppose they have been on a lot of Parades in the East. Certainly they would be a hit on anybody's show. When they first came out on the stage when I heard them, I was sure I wasn't going to like them, because one of the brethren had a musical saw in his hand. If there is anything that is corny in my estimation, it is a musical saw. But in this aggregation, in combination with the other instruments, this saw was

"tops." The weird barber shop harmony these fellows put together with their assortment of instruments is certainly worth listening to.

I noticed something in the Harmonizer about the Muskegon Jam Session at which some Englishmen were present. This reminded me that the Canadian boys and their friends in the States, should get something started towards organizing chapters in England. I wonder why Roy Frisby, and these other fellows who have been traipsing around over England recently didn't do a little organizing. Certainly some effort should be made to get a chapter or two started in the British Isles.

Well, this isn't much of a Column but it will have to do until next time, as my hands are full of splinters from fixing fence at the farm and I can't write very good.

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

The Springfield, Mo. Chapter SPEBSQSA will be hosts to...

CENTRAL STATES DISTRICT REGIONAL CONTEST SAT. MAY 5th, 1951



Finals: 8 P.M. SHRINE MOSQUE THEATRE Springfield, Mo.

*Annual Meeting: CENTRAL STATES Dist. Sat. May 5, 1951
9 A.M. Colonial Hotel*

*Quartet "CLINIC" Ozark Room Hotel Colonial
Sunday May 6, 9 A.M.*

*After-Glo - Sat. night following CONTEST, The Banquet Room.
Shrine Mosque, AFTER-GLO Tickets \$1.00*

HEADQUARTERS: HOTEL COLONIAL

H. B. WALL, General Chairman Contest Committee—909 N. Clay St., Springfield, Mo.

TICKET PRICES

All Seats Reserved
\$2.40 - \$1.80 - \$1.25
Tax Included

FOR TICKETS

Write
VIRGIL WILLIAMS
Ticket Chairman
217 E. Walnut Street
Phone 6-1881
Springfield, Missouri


FOR HOTEL

RESERVATIONS
write Peyton Enloe
c/o Hotel Colonial
Springfield, Mo.

HARMONY - VARIETY - COMEDY



8th ANNUAL GREAT LAKES INVITATIONAL



APRIL 21, 1951
GRAND RAPIDS, MICHIGAN

BUFFALO BILLS — 1950-51 CHAMPIONS
CLEF DWELLERS — 2ND PLACE CHAMPIONS
MIS-FITS — CHAMPIONS 1945
TUNE VENDORS — MICHIGAN DISTRICT CHAMPIONS
GREAT LAKES CHORUS — 50 VOICES

PRE-GLOW: SAT. AFTERNOON
INVITATIONAL: SAT. EVENING
AFTER-GLOW: SAT. EVENING
ASPIRIN BREAKFAST: SUN. MORN.

for tickets and reservations write:

FRANK HAIGHT
2453 BELFAST, S. E.
GRAND RAPIDS, MICHIGAN

TICKETS: \$2.40 - \$1.80 TAX INCLUDED

WRITE PANTLIND HOTEL FOR ROOM ACCOMMODATIONS

KEEP POSTED Important International News Briefs

When Past Int'l Pres. Charles M. Merrill, Reno, was elected to the Nevada Supreme Court in November, another Past Pres., Phil Embury, Warsaw, New York, proffered congratulations and inquired whether or not Charlie would have time to sing with his quartet, the Bonanza Four, offering to move to Reno if the position were open.

TOURING SALESMEN



Riding around in an ancient touring car, the Clippers of Denver Chapter promoted sales of tickets for the chapter's Carnival of Harmony, L. to R.—Dale Morgan of KPFL, Gil Maudlin, Art Wilson, Chuck Jones and O. C. Samuel. Ray Amundsen was the driver.

That's what the man said—conductor of one of the country's outstanding male choruses There is no question in my mind—to master so-called barbershop singing would require a great background of musical knowledge and to apply it, a great deal of musicianship. I wish all my boys in the chorus could do some of the things the barbershop singers can do. We might even have a more spontaneous, natural musical expression

oOo

And from a trustee of one of the great Mid-Western Universities to an alumnus, "Barbershop has invaded the institutions of higher learning. The mossbacks may say it ain't higher learning, and they may be right. But, it is high voltage fun that will keep many rambunctious boys out of mischief."

oOo

Everybody at the Omaha Int'l Contest last June noted that Winston-Salem's Vagabonds were two sets of brothers. It remained for a clipping from the Charlotte, N. C. News to reveal that they're twins—Jack and Bob Bennett, Pete and Hardin Cromer.

oOo

That solid musician, Archie Bleyer who conducts the orchestra on the various Arthur Godfrey shows is now a member of the Manhattan Chapter. Walter Latzko, who's doing the arranging for the Chordettes, joined at the same time.

It is most satisfactory to note that the Leavens Mfg. people who make SPER jewelry are highly pleased with results from their "small ad in the Harmonizer". They say that most orders are *rush* or *note the date needed*, and that many are from SPEBettes. Typically: "Must have cuff links for his birthday—This tie clip is to be a surprise for my dad's birthday—I want the key chain for a gift on— —I'd like to surprise my employer for Christmas". Does this give any of the Harmonizer's feminine readers any ideas?

oOo

John Strasser, Secretary of the Wood-Ridge, New Jersey Chapter, recently visited Detroit Int'l Hq. In his chapter bulletin "The Hi-Note" he wrote about his visit in detail with cartoon illustrations indicating his impressions of the office staff.

oOo

The Toledo, Ohio Chapter Bulletin "Harmony Notes" sounds a note of warning, " . . . please treat with gentle hands religious, patriotic and songs having unusual sentimental value. On the great majority of songs you can show off your fine voices, change key, syncopate, put in trick effects, and swipe to your heart's content. But draw the line somewhere. The public is not made up entirely of barbershoppers and there are a few special songs they do not like to hear distorted."

oOo

Now it's the S.F.H.P.F.B.H.M. Inc., Society for Half Price for Bald Headed Men, which one Felix Bouvier, of Southbridge, Mass., is trying to get organized.

If the size of the greeting card is a true indication of the sender's feelings, the Mid States Four, Chicago, 1949 Int'l Champions, must really care about their friends. Opened all the way, their missive measured 28x42 inches—a spectacular display. Next in size, and illustrated by his own hand, was Oliver Sayer's, Sec'y, Hagersville, Ontario Chapter. Cleverest card of all was the Chordettes'.

oOo

R. H. "Dick" Sturges, former Int'l Board Member, resident of Atlanta, Ga., Tampa, Fla., and points south (depending on the temperature), artist, song writer (I Want a Date at a Quarter Past Eight and others), builder of the famous Woodshed at Omaha last June and at Buffalo in '49, advises the Harmonizer that, "In recognition of his service in writing a song, glorifying Frankfort, the capitol of Kentucky, His Excellency, Lawrence W. Wetherby, Governor of Kentucky, has appointed Richard H. Sturges to his staff with the rank of Colonel. The celebrated and justly famous song is entitled 'In My Home at Old Frankfort, Ky!'" (Stephen Foster watch out. Eds)

oOo

Ak-Sar-Ben (Omaha, Nebraska), Chapter members have prepared an elaborate scrap book containing a complete file of just about everything connected with the Society's 12th Annual Convention and Contest. Mrs. Dwight E. "Jonesy" Slater is credited with the major part of the actual assembling of the material.

GARY, IND. MAYOR JOINS SPEBSQSA



Taken at the banquet for the initiation of new members of the Gary Chapter, the picture shows, L. to R.—Frank Rice, Chapter President; William McLaughlin, Hon. Eugene Swartz, Mayor of Gary, (initiate); Clark Jones, Harry Kirche, Chapter V. P.

KEEP POSTED (Continued)

Eck Kramer, editor of the Oak Park, Ill. Chapter Bulletin, "The Sounding Board", recently wrote a one act play which he used effectively to remind members of important coming events. The dialogue consists of an exchange between husband and wife—she telling him what they're going to do during February—he taking it all like a veteran hen-pecker until she mentions some dates that fall on meeting nights. In righteous wrath, stung beyond endurance, husband asserts his rights. As the curtain falls—wife truly repentant—they clinch.

oOo

Pac-N.W. District has adopted a 2% assessment on gross Parade receipts, (after taxes) on all Chapter Parades held in the District as a means of insuring funds to aid quartets that qualify to go to the Int'l Contest in June of each year. Until such time as an Int'l Contest is held on the West Coast, both Pac-N.W. and the Far Western Districts have a very definite problem in helping their quartets to finance the 2000 miles (plus) journey.

oOo

The Diamond State Four, Wilmington, Del., started off the 1951 season by entertaining at the New Year's Eve Party of the local chapter of Alcoholics Anonymous. Fortunately, the quartet's repertoire included "Cool Water" and "Watermelon Time".

oOo

Speaking of repertoires, Washington, D.C. Chapter had to do a fast job on "Me and My Shadow" so they could feature it February 2nd at their first "Groundhog Gambol and Oyster Feast", held at the National Press Club.

oOo

You never know when missionary work will pay off. Members of Mid-

dletown, Ohio Chapter, returning from the Oklahoma City Int'l Contest and Convention in 1948, signed up some members living in Springfield, Mo. Springfield organized a chapter last summer. Who organized it? Right! The Middletown converts.

oOo

Reading Chapter was host on Sunday, Nov. 5, for an Inter-Chapter Jam-boree, at the Abraham Lincoln Hotel, 400 members and guests were present. Harrisburg, Scranton, Easton and Reading presented their choruses and quartets. Allentown-Bethlehem, Lancaster, Lebanon and Philadelphia barbershoppers also turned out. Scranton and Easton ran buses to the affair, which was followed by a pay-as-you-go After Glow at the Elks Club, attended by 250 happy harmonizers.

oOo

Many chapters have put on two Parades the same evening in the same hall. Others have put them on in different halls, but close together. Medina, Ohio has set a precedent by putting on two shows in auditoriums twelve miles apart. To insure delivery of quartets on time, each quartet was provided with an escort from the Ohio State Highway Patrol Auxiliary.

oOo

Cy (E. V.) Perkins, bari of the 1945 Int'l. Champion Misfits, Chicago, says that the best tip he ever received on the art of bari-ing was from the Maple City 4, oldest quartet in radio: "Never hear a baritone, but miss him when he stops". Cy has had a change of address. Anyone wanting to reach him or the other Misfits should address Perkins at 53 W. Jackson St., Chicago 4.

PASADENA CHAPTER

presents

FOURTH ANNUAL

**HARMONY
FESTIVAL**PASADENA
CIVIC
AUDITORIUM

Saturday, March 10

WEST'S BEST
QUARTETS

60 MAN CHORUS

under direction of
PAUL McFATRIDGE

Art Baker—M. C.

Tickets \$1.20 - \$1.80 - \$2.40

VERY PROPER, INDEED

Raymond W. Jones of Des Moines, Iowa, new member of Carl Jones' Int'l Committee on Chapter Choruses signs his letters "De-Chorus-ly, Ray".

MANHATTAN (N.Y.) RELAXES AFTER MEETING

Manhattan Chapter's Dec. 5th meeting was titled "Evening of Stars". Among others present were the Chordettes. In the foreground, left, are the Chordettes and some of the other "Little Godfreys"—clockwise from bottom—Archie Bleyer, (with glasses and slouch); Janet Ertel, bass of the Chordettes, (The Sheboygan Slider); Walter Lutzko, (arranger for the Chordettes); Cy Shaeffer, (best trombone in Bleyer's combo—Godfrey should pay him \$20,000 a year just for laughing—occasionally fills in as Chordettes' bass when Janet's L.L.R.R. is late); Dickie Dick, (son of Past Int'l B'd Member Ernie Dick, Okla. City); Ginny

Cole Osborne, (Chordettes' Canary—Imm. Past Int'l Pres. King Cole's daughter); unidentified; Johnny Minco; two in back of Johnny is Past Int'l V.P. Sandy Brown, of New York; Dotie Schwartz, lead; her husband, Bill; Carol Hagedorn, bari of the Chordettes. Bleyer, Lutzko, Minco and Shaeffer joined Manhattan Chapter at that meeting and sang as "Three Cherries and a Lemon". Acting Pres. Dan Bierman, Manhattan, says, "... their harmony was so unusual and terrific. It was so different that they are in a class by themselves ...".



FROM THE PACIFIC COAST

Search as you will, you won't find a more impressive hotel in the country than the Palace in San Francisco. It has in abundance what many hostellers strive for and never achieve—atmosphere. It can't be defined. It can't be bought. You have it, or, more likely, you do not. Stub has stayed in newer, more lavishly furnished, more "beautiful", perhaps better serviced institutions, but whatever it is the Palace has can't be put down on paper. You must live with it to understand it and want to go back for more.

oOo

One Int'l V. P. will study his Litany of the Saints a good deal more closely before he makes any more dates to meet people in Chicago restaurants. Perhaps he may be excused for renaming St. Hubert's Old English Grill with its red coated waiters and strictly London decor and menu, "St. George's", but Toledo's Chuck Schmid, who was delegated to search through the Chicago telephone directory, isn't in a very forgiving mood. (There are thousands of restaurants listed in the yellow pages.)

oOo

The same Chuck Schmid spent many hours arranging for the railroad accommodations of the group of Int'l Officers, Directors, members and wives who travelled to San Francisco on the Union Pacific's "City of San Francisco". Those who went were well repaid. It's a most interesting trip. Int'l Pres. and Mrs. Beeler, 1st V. P. and Mrs. Knipe, V. P. Mat Hannon, Sec'y Carroll Adams, Treas. Art Merrill, Imm. Past Pres. King Cole, A. C. Chapman, Ray and Mrs. Niblo, Carl Jones, Alex and Mrs. Grabhorn made up the list of Int'l Officers and Board Members. Chuck and Mrs. Schmid, Toledo and Col. and Mrs. Bob Newman, Sturgis, Mich., came along for the ride.

oOo

Arriving in San Francisco by other means of transportation, the other members of the governing body of SPEBSQSA in attendance were—V. P. Berney and Mrs. Simmer, Ed and Mrs. Spinnler, Chuck and Mrs. Glover, George and Mrs. Chamblin, Dr. W. Calvin Jones, Earl and Mrs. Reagan, Charley Ward, Dayton and Mrs. Colville, Leonard and Mrs. Field with their two daughters, and Johnny Means. Following the usual pattern of such things, Dayton Colville of Reno who lives nearer to San Francisco than any other Int'l Board Member arrived last. Six inches of snow fell on the Reno area Wednesday night and Dayton had to shovel his way to the airport catching the last plane that left Reno for twenty-four hours.

Warren Zinsmaster, of Miami, was expected to be on hand but came up with a broken heel some time before. Ed Spinnler wasn't looked for at all, having been ordered to Florida by his doctor. He and his wife set out in their car from Ridgewood, N. J., Florida bound, but decided to go a mere 6000 miles out of their way—Florida via San Francisco. Illness made it impossible for Joe Hermesen, Madison, Wis., and Ken Way, Centuria, Mo., to make the trip.

oOo

That nineteen of the Int'l Board's Officers and Directors, out of thirty, made the long trip, (entirely at their own expense), is an indication of how seriously these men regard their obligation to SPEBSQSA.

oOo

Mat Hannon's bedroom on the City of S. F. adjoined Carroll Adams'. The train had scarcely left Chicago when the Executive Committee had the partition removed and went to work on its lengthy agenda. Far into the night, cutting into Mat's sleeping time, the Committee labored until "Host" Hannon kicked them out.

oOo

"Chappie" Chapman got a lesson in the art of tenor singing from, of all people, Pres. Beeler, a bass of some ability. The entire car, fortunately exclusively barbershoppers, got the benefit of it.

TENOR? SINGER



The finger pointing north is that of Int'l Pres. Beeler, attempting to show Chappie Chapman, barely visible in left foreground, where the tenor should go. This is what happens when three basses and a tenor get together. Mat Hannon is at top left. Part of Carl Jones head and shoulder at right.

Twenty-four hours out of Chicago, the harmony germ had pretty well spread itself through the train and infected nearly everybody. At dinner Wednesday night, somebody started a song and the whole crowded diner joined in including the steward and some of the waiters behind the scenes.

oOo

At Cheyenne, Wyoming, the entire party got off the train so Int'l Treas.

and Official Photographer Art Merrill, of Schenectady, could take some of his ill fated pictures, (later partially destroyed by accident, along with all the pictures Art took later in San Francisco).

oOo

Six inches of snow slowed the train going through the Sierras bringing the travellers into Oakland several hours late. Jack Hare and his San Francisco committeemen had a fleet of Fords, loaned by the Ford local distributor, at the station but the drivers had to leave because of the long delay. Crossing the harbor in the ferry boat, bets were laid as to the pitch of various fog horns, boat whistles, etc. All agreed the Yerba Buena horn, blowing a low "F", was the most pleasing.

oOo

Most of the sea food loving-visitors headed for Fisherman's Wharf as soon as practicable. Pacific Crab Louis topped all advance notices. King Cole's efforts to establish a rapport with the waiters at the Exposition came a cropper when his only foreign language turned out to be Spanish. The only non-Italian Fisherman's Wharf waiter died in 1911.

oOo

A large delegation of visitors gaping at the view from the "Top o' the Mark" was pleased no end to discover that the four soldiers at the adjoining table were the Four Notes in O. D. from Camp Roberts. They'd been organized only a short time and won the quartet competition at the Camp which entitled them to a San Francisco week end and the chance to sing on the Society's San Francisco shows. True barbershoppers, they were delighted to sit down and try a few with Johnny Means suggesting all four parts. That same Johnny now knows that the Golden Gate Bridge is not to be seen by "going up one flight and turning to the left".

oOo

Columbus, Ohio's George Chamblin ran into clear evidence of the "Truman Dollar" while walking through the night club district. A needy gentleman asked George for nine fifty for a place to sleep and a bath. George sputtered a bit, whereupon the plea changed to, "How about a dime for a drink of wine".

oOo

Singing at the opening meeting of the Int'l Board was of the usual quality—"Chappie" Chapman was the only tenor and V. P. Jim Knipe, casually following Captain Copeland's direction, fell off the chair when he found himself singing alone—where the lead had a short solo. One tenor, one lead, nineteen basses and basses.

(Continued on next page)

Most frequently sung song in woodshedding sessions, for obvious reasons, was "Chinatown". Barbershoppers don't ever worry too much about lyrics, but somebody got curious as to what King Cole was substituting for "—winks his dreamy eyes—". What a howl when it finally narrowed down to "blinks his drinky eyes", the laughter billowing anew when King cracked, "Sometime you should see those eyes from his side".

oOo

The Far Western District Champion San Diego Serenaders did a fine job of "singing" San Diego's bid for the 1953 Int'l Contest and Convention (not to be awarded until June 1951 at the Board Meeting in Toledo). The Buffalo Bills came into the meeting on Friday, serenaded the Board, then sang "Happy Birthday" to Int'l Sec'y Carroll Adams. Forewarned and forearmed, because Carroll's birthday always comes during the Mid-Winter Meeting, the Board then presented Carroll an orchid. The orchid ended up adorning Toledo's Mrs. Chuck Schmid who enjoyed a January 19th birthday also.

oOo

When the lights went on at intermission in the Gay '90's night club, surprised barbershoppers found friends in every corner of the packed place. Tipped off by someone, the management went all out to please.

oOo

Chicago's Mat Hannon song-plugging

AT SAN GABRIEL



The Buffalo Bills pose in front of the beautiful San Gabriel Mission Playhouse with Irene O'Dell, Senior Girl Scout, who made the poster. L. to R.—tenor Vern Reed, lead Al Shea, bar Dick Grapes, bass Bill Spangenberg.

"Halls of Ivy", pleased as punch to find the Buffalo Bills singing it everywhere, though of course, "The arrangement we use is a little better".

oOo

Camp followers who never miss a gathering were again on hand—Jack Dollenmaier, Bay City, Mich. (formerly Milwaukee); Kansas City's Russ Gentzler; Chicago's Joe Murrin, tenor of the 1945 Int'l Champion Misfits; J. F. McFarridge, of St. Louis; Tom Watts, bass of the LaGrange, Ill. Barber Q Four; William David Jones, Honolulu; Mr. and Mrs. W. Carleton

Scott, Birmingham, Mich.; Mr. and Mrs. Mat Wilson, Holland, Mich. Badly missed was Past Int'l Pres. Charlie Merrill of Reno. The Nevada Bar Association meeting conflicted and Charlie, as the newest member of the Nevada Supreme Court, had to attend.

oOo

General Chairman Jack Hare came up with a truly terrific cold on Friday. You couldn't hear him talk a foot away. How he ever sang on the show Friday night, only he and the angels

(Continued on next page)

Johnny Appleseed

INTERNATIONAL REGIONAL
AND DISTRICT MEETING

SHARON, PA.

Saturday and Sunday, May 5 and 6, 1951

HEADQUARTERS—SHENANGO INN

ELIMINATION CONTEST

1:00 P. M. SATURDAY

Ballroom—Shenango Inn

FINAL CONTEST

8:00 P. M. SATURDAY

Sharon Senior High School

AFTERGLOW—SATURDAY NIGHT

BARBERSHOPPERS' BREAKFAST—Sunday 10:00 A. M.—\$1.40 per (all inclusive)

(To honor the outgoing officers)

DISTRICT BOARD MEETING

SUNDAY, MAY 6, 1951—11:30 A. M.

Election of Officers, etc.

Secure Quartet Entry Blanks from S.P.E.B.S.Q.S.A., Inc., 20619 Fenkell Ave., Detroit 23, Mich.

For Hotel Reservations and Tickets—\$1.75 and \$1.50 incl. tax (All Reserved)

Send Checks To KARL HAGGARD, P. O. Box 142, Sharon, Pa.



(5)—Int'l Sec'y Adams, behind "S hull" gets orchid as Champ Buffalo Bills sing "Happy Birthday". (2)—Mrs. A. M. Merrill, mother of Charlie, Bill and Art. (1)—San Francisco Chorus viewed from balcony of Opera House. (9)—Out for air at Cheyenne—L. to R.—Grabhorn, Niblo, Chapman, Knipe, Mrs. Niblo, King Cole, Mrs. Schmid, Schmid, Mrs. Beeler, Mrs. Grabhorn, Carl Jones, Mrs. Knipe, Beeler, Mrs. Newman, Hannon, Newman, A. Merrill, Adams. (11)—At Friday night Parade—L. to R.—Means, Manitowoc; Colville, Reno; Jones, Terre Haute. (3)—Int'l Treas. Art Merrill checks Society finances with Chinese adding machine. (14)—At Cheyenne—the "short"—Chapman of Toronto; the "long"—Chicago's Mat Hannon. (12)—San Fran-

ciscans—front, L. to R.—Chapter Pres. Warren Couits, Sec'y Casey Parker; rear—Ed Engstrom, Pat Halloran, John MacDonald, Frank Walsh. (4)—top to bottom—Jess, Harry, Don, Jeff—the Steers Bros. Quartet. (6)—The Buffalo Bills sing to the Int'l B'd. (7)—4 Notes in O.D., Camp Roberts, Cal., L. to R.—Pfc. Newkirk, Pfc. Vevia, Corp. Droz, Pfc. Hanley. (13)—From the Guld Sod—S.F.'s Four Shamrocks—L. to R.—Jerry O'Nihan, Jack O'Hare, Pat O'Halloran, Warren O'Hanna. (10)—San Diego Serenaders sing their invite for 1953. (8)—Air Force Barons of Harmony at Fisherman's Wharf—L. to R.—Corp. Samra, Pfc. Quade, Pfc. Durham, Pfc. Knickerbocker.

STUB PENCIL, (Continued)

know. Al Shea, lead of the champion Buffalo Bills pretty well lost his voice too as a result of a throat condition. To save what was left, the other three members of the quartet finally pasted adhesive tape over his mouth so that the friendly Al wouldn't talk. For another reason entirely, too much use, Pres. Jerry Beeler's voice left him Saturday morning. Must be something in that California air.

oOo

Can there be a handsomer concert hall than the San Francisco War Memorial Opera House? Kleinhans, Buffalo; Constitution Hall, Washington; The Peristyle, Toledo; Eastman Theatre, Rochester; Massey Hall, Toronto, are all lovely in their own way, but the S.F.W.M.O.H. is above and beyond. The only thing Stub has seen that can be compared to it is Cleveland's Severance Hall, which is considerably smaller.

oOo

The Buffalo Bills really had a singing trip. Wednesday night they appeared on the Omaha Parade. Friday, Saturday and Sunday they were on San Francisco shows. Monday night saw them at San Gabriel. Wednesday they sang at Phoenix—flew from there to Miami, Florida to sing on that Parade Saturday and Sunday. Thence home, four tired cookies. Only the fact that all four men were able to schedule their 1951 vacations in January made the extensive trip possible.

oOo

San Francisco's elusive sun shone very obligingly for the tour of the city, arranged by local chapter wives for visiting ladies, who viewed all the city's wondrous sights animatedly described by a versatile bus driver. So ingenious was the latter that he managed to coast gracefully down an incline right into a service station when the bus ran out of gas. Mrs. Don Grenfell, of San Francisco, escorted the tour while other chapter ladies busied themselves preparing for the cocktail party which followed later in the afternoon at the Palace Hotel.

oOo

In San Francisco, under the guidance of Whit Henry, the Bills appeared at the Press Club dinner honoring the new Chief of Police and were made members of the "Inner Circle", an honor reserved for distinguished visitors. The next day, after the going had been strenuous, Whit put them through the steam bath routine at the Elks Club.

oOo

George Chamblin of Columbus had hardly registered at the Palace when he was rushed out to talk S.P.E.B. S.Q.S.A. over Jane Lee's KNBC network program, doing a fine job for the Society.

oOo

The Lumber Lads of Cascade Chapter, Eugene, Ore., had a fine hour's session with Bill Spangenberg, bass of the Bills, who drilled the Lads in some of the finer nuances of barber-shop harmonics.

oOo

The crowd came back for more on Saturday night at the Rose Room in the Palace where the singing went

MARCH, 1951

on for hours. Those San Franciscans never seem to wear out.

oOo

Sidelights: The Four Bits of Harmony from Long Beach had an arrangement of "The Thing" that brought lots of applause. . . . Add to unusual quartet names "Twenty-Four Feet of Harmony", quartet from Inglewood, Cal. . . . Not one of the boys is under six feet in height. . . . S. F.'s cabbies like barbershop, evidenced by the one who refused fare from the pickup four who harmonized in his haire. . . . Dick Schenck of San Gabriel, who incidentally drove all night to reach S. F. in time, busy trying to corral International Board members to check attendance for the

San Gabriel dinner and show. . . . A nice round of applause for Jack Hare's interpretation of Ballin' the Jack while the San Diego Serenaders sang the number at the Sunday breakfast. . . . The massed chorus of the Bay Area Chapters directed by Norm Corey of San Jose was magnificent. . . . Easterners enjoyed hearing the Golden Statesmen of San Francisco sing "When I First Met Kate by the Golden Gate". . . . Sixteen states and Canada were represented at the Mid-Winter meeting, a good showing considering the distances traveled.

oOo

The San Francisco Chronicle's music
(Continued on next page)

New York's at Her Best in SPRINGTIME!

SPEBSQSA

FESTIVAL OF HARMONY

MANHATTAN CHAPTER #SPEBSQSA INC.
hunter college auditorium, N.Y.C. Friday, April 6, 1951

FESTIVAL TICKETS

\$2.40 and \$1.80 (INCL. TAX)

Your Chapter Card in the
Book of Remembrance \$5.00

ORDER
FROM

DAN BIERMAN
1 STAR SQUARE
LONG ISLAND CITY 1, N.Y.

COME and HEAR

The Buffalo Bills
Manhattan's Chorus
10 Other Top Quartets
120 Grand Voices Raised
in Fun and Song

perfect harmony

QUALITY AND FLAVOR



KINGSBURY BREWING CO. • WAMITONG AND SHREYGAN

MUCH IN DEMAND!

COLORFUL WOODEN BARBERPOLES

18 inches high were \$4.50 NOW \$2.00

12 inches high were \$2.25 NOW \$1.00

—Shipping Prepaid—

Chapters should have the big pole on officers desk for meetings. Members should have little ones for home and office.



Make check or money order payable to and mail to
SPERSQSA
29619 Penkell Ave.
DETROIT 23, MICHIGAN

WHERE'S THE RAZOR?



Not even in San Francisco do real barbers leave the lather on while they trim the locks. San Francisco Past Pres. Don Grenfell doesn't seem to mind as long as the San Carlos Peninsulares give with the harmony. L to R—tenor Jack Bell, lead Don White, Grenfell, baro Don Libby, bass Charles Sherman.

critic, noted for the severity of his diatribes, had this to say of the show, "Many a professional group of singers might envy the skill with which these amateurs threaded the mazes of their parts, the assurance with which, unaccompanied, they went through fancy routines and never sagged in pitch, and the perfect English diction which every one of them possessed".

oOo

A special chord should be sounded for San Francisco's weatherman who predicted "storms" which arrived exactly on schedule — but they turned out to be what Easterners would call "light drizzles". Further, they very conveniently arrived early in the mornings. Thankee, Mr. Weatherman.

oOo

With so many Barbershoppers traveling long distances to reach the Mid-year Meeting, it was hard to determine just who came the most miles. But before they get back home, the long-distance champions very likely will be Mr. and Mrs. Mat Wilson of Holland, Michigan (Editor, Holland Windmill), followed closely by International Vice-President and Mrs. Bernice Simmer of St. Louis, all of whom were returning via Honolulu.

oOo

When the Mid-year Meeting was grinding to a reluctant halt at the Sunday Morning Breakfast, who should walk in but Joe "Moose" Murrin, tenor of the Misfits, Joe, who just LOVES to ride on trains, had just arrived from Chicago by way of Seattle — because it was longer that way. In between the songs that he sang to the several hundred breakfasters, "Moose" explained that he was on his way to Arizona where he had "... a date to give Art a bath — ARthritis, that is, not Art Bielan."

oOo

Goman's Gay Nineties, that unique and best-liked (by barbershoppers) of San Francisco's many night spots, where they feature quartets and audience-singing of old songs into a traveling microphone, gave its patrons some fine examples of real

barbershopping for three nights. Among those whom Ray Goman introduced and asked to sing were: most all of the Board Members and International Officers; King Cole (whose name made a big hit); various visiting quartets; several quartets and a double octet of combined Army and Air Force Barbershoppers, directed by Captain Copeland, who also led the patrons in some enthusiastic community singing. When the mike reached the golden voice of Carl Jones, cries of "More! More!" always kept it there for awhile, proving that good things do come from Terre Haute, Indiana.

oOo

When folks in the Palace Hotel lobby saw four tall Board Members (Mat Hannon, Carl Jones, Art Merrill, and Charley Ward) gathered in a huddle and looking down as though waiting for the pitch, they gathered 'round for the expected blast of harmony. They were fooled! The huddle separated and from its center out walked none other than Canada's gift to the International Board, Chappy "3-dimensions" Chapman who measures almost four feet 8 inches (sittin', standin' or layin' down). Chappy had just been telling the boys what to expect when the Mid-year Meeting reaches Toronto in January, 1952.

oOo

Possibly the most popular man with the ladies at the mid-winter meeting, was the same Chappie Chapman. His custom of kissing all the ladies on introduction, was certainly unique, to say the least. He almost had everyone in tears when he made the closing speech and presented Warren Coutts, president of San Francisco Chapter, with the beautiful silk Canadian Air Force flag. San Francisco will never forget Chappie.

oOo

The unhappiest man at the meeting, was Al Boatwright, top tenor of the top San Francisco quartet, the Barbary Coasters. Although they were on the program to open the Friday night show, Stan Vose, their baritone, was unable to get to the

(Continued on page 19)



What would your wife think if "St. Peter" called her at 4 A. M. to tell her you weren't coming home! UhHuh! That's exactly what Mrs. Fritz Miller of Baltimore thought too.

Fritz, along with 64 other members of the Washington, D. C. Chapter, rode to Ft. Lee, Va., in a couple of busses to put on a demonstration of barber-shop harmony for the training classes at the Army Special Services School. The entourage left the Capitol at 1:30 Sunday, December 10th; arrived at Ft. Lee at 5:30; had chow in the mess hall; then put on a two hour show, featuring the Kensingers, Kensington, Md., Quantico Four, (four Marines based at Quantico); Four by Twos, Capitolians, Senatones, D. C. Keys, and the Singing Capital Chorus. One bus got away on schedule at 8:30 P. M., but the other one had mechanical difficulty so the passengers put on an informal afterglow at the Ft. Lee Service Club. They proved to be the luckier ones in the end, as the first bus ran into heavy snow, sleet, and icy roads and the second one caught up on the return trip which came to a close for both contingents at 10:00 A. M. Monday morning, 10 hours behind schedule.

According to Dean Snyder, (Chairman of the Society's Armed Forces Collaboration Committee), the long

night on the road was filled with singing and jollification. At one place the bus was stalled for two hours alongside a regularly scheduled Greyhound bus and the singers visited back and forth, put on an entertainment for the stranded travellers and just about had the first "Greyhound Chapter of SPEBSQSA" organized when the road opened up.

Getting back to the headline at the

top of the page — when the bus reached Quantico at 4:30 in the morning the Quantico Four disembarked. Fritz Miller, bass of the Station Wagon Four, asked Major St. Peter to call his wife in Baltimore and tell her what had happened. He did, with results as outlined. Other wives of Washington members doubtless spent a somewhat uneasy night without benefit of an apostolic message from the Halls of Montezuma.



Captain H. E. Copeland leads the Washington Singing Capital Chorus in a rousing "thank you" for the benefit of the Ft. Lee hosts.

STUB PENCIL (Continued)

meeting, due to pressing business in Los Angeles. Everyone was very disappointed not to hear the many tricky arrangements put out by the Barbary Coasters.

oOo

Jack Hare, chairman of the arrangements committee, past president San Francisco Chapter, and past president of the Western District, was the real spark plug and organizer of the entire convention. Although Jack lives in Berkeley, it was necessary for him to move, bag and baggage, to the Palace Hotel, ten days in advance, in order to take care of the tremendous amount of work that piled up.

oOo

San Francisco Chapter is voting the Peninsula of San Carlos the quartet to watch at the forthcoming Far-Western District contest. Also, San Francisco was grateful for their response and assistance at the various publicity appearances, including television show, KRON-TV.

oOo

Leonard Field and Johnny Means were two of the early arrivals. They

got to San Francisco in time for the regular Wednesday night meeting. Also in time for the Wednesday night session were the Barons of Harmony, the Army Air Force quartet, who were flown out from ENT Airfield Colorado Springs, to take part as a guest quartet.

oOo

At the Sunday morning breakfast, Jerry Beeler, Carroll Adams, and King Cole made presentations of orchids to Grace Merrill, mother of the famous Merrill Brothers, who organized three chapters of S.P.E.B.S.Q.S.A.; Mrs. Catherine Murphy of Seattle, Washington, whose two sons, Ernie and Monty, organized two chapters; and also Mrs. Glenn Rounds, whose son sings with the Lumber Lads, the Pacific Northwest District champions. It was a fitting and beautiful gesture.

oOo

Whit Henry's rendition of "The Picture That Was Turned Toward The Wall" was nothing short of sensational. The outfit, the nose, the song, were all touching, and when the picture finally was actually turned against the wall, you got a glimpse of Miss Cheesecake of 1951.

One of the big surprises was when the Buffalo Bills stopped at Salt Lake. Although it was zero and snowing, there were about forty barbershoppers there to meet them. Al Shea, after singing about a dozen numbers, asked the pilot when he planned to leave. The pilot answered, "The plane leaves when the quartet gets ready to leave. What's another hour or so, more, when you can hear music like this!"

oOo

Aided slightly by a double appearance of the Buffalo Bills; plus the presence of many Board Members and their ladies in the boxes, whom he introduced; plus the Arcadia and Pasadena Choruses; plus fine quartets from the Inglewood, Hollywood, San Fernando Valley, Long Beach, Huntington Park, San Diego, and Phoenix (Arizona) Chapters, International President Jerry Beeler Emceed one of the most successful Parades of his career on Monday, January 22, at the San Gabriel Mission Playhouse. That show, put on for the benefit of the Girl Scouts, ended with the presentation to the Girl Scouts of a check for \$1004, total profits of the performance.

(Continued on page 20)



Ward

SHARE THE WEALTH

By Int'l B'd Member Charley Ward

(This column, if you want it continued, will be a means through which to "share the wealth" of experience on how to run an interesting Chapter.)

It isn't the principal of the thing, it's the INTEREST! Lose that interest, be it in your job, your wife, or your chapter, and there isn't much left. Now interest isn't just one thing. It's a lot of things, all mixed together and done together. Even the prefix, "inter," means "mutual," so give your chapter officers your help.

Speaking of chapter officers, they are mighty important in creating interest. And right now (if they haven't already done so) Nominating Committees are making up the slates of next year's officers, who will be elected in April. So select good men, you Nominating Committees. The future of the Society is in your hands. Pick men who not only CAN but WILL function in their jobs.

CHAPTER INTEREST also includes maintaining reasonable dignity, decorum, and ritual in the conduct of chapter meetings. At a chapter I visited recently, the business meeting was this: The President stood up and bellowed . . . "Attention! Anybody got any business tonight? Okay, meeting adjourned! Let's sing!" So help me, that was IT! Would you join such a slipshod outfit, or stay in it if it got that way? Would you bring your friends or invite others? No! Everyone wants to be proud of what's his, even his chapter. If he isn't, he quits, even as you and I.

Are your chapter officers properly seated up front? Is there an American Flag? Is your Charter framed and displayed? Is the Society's Code of Ethics framed and displayed? (copy for framing is free from Carroll Adams) Is there a barbershop (12" or 18") on the officers table? Do you open with a patriotic song followed by "The Old Songs"? Does the Secretary read the minutes; the Treasurer a report? The answer to each should be "YES." That short ritual followed by the necessary business, then some planned entertainment before the "woodshedding" starts, will create respect, build interest, and increase membership. Wanna bet?

INTEREST includes comedy. Want to laugh? Try this stunt, a la Cleveland Chapter. It's the old game of charades. Have quartets attempt (silently, by gestures only) to get across the name of a song to the audience. Example: four guys squat in a row, making gestures of eating — the song is "Dinah."

DUBUQUE (Iowa) Chapter, like others, is losing men to the Armed Forces. Past-Secretary Tom Quigley, soon to be inducted, says Barber-

shoppers are often stationed in the same camp without knowing it. He suggests that each Chapter send an Honor Roll to Carroll Adams so a master list, revised as needed, could be sent to these Service Men. Members would be retained and new quartets formed. Sounds good, Tom. But in any case each Chapter should maintain membership for its Service Men.

WANT TO HOLD a quartet "Marathon" that will be a Lulu? Oak Park Chapter has it all worked out, even to plans for Supervision, Registry, Eligibility, Judging, Scoring, and Recognition. If you have no quartets now, you'll end up with some. Get the details from R. George Adams, 728 North Grove Avenue, Oak Park, Illinois.

THE MOST INTERESTING plan I've ever seen has been worked out in detail (a 5-page, excellently written treatise) and used successfully by Lansing (Michigan) Chapter. They call it a "Quartet School," but it's far more than that. You'll find a complete report elsewhere in this issue. Study it.

LOCKPORT (New York) Chapter, according to President Harry Jackson, gets a lot of fun and much help from a stunt which isn't new but is always good. Put a quartet up in front. Have them sing a standard song. Then, with the Lead singing out and the other three humming, sing the same song again. Repeat this for each part. It is surprising how few fellows really know how the other parts sound. This same stunt helps build confidence when used by choruses, and it is basically the plan used by the Armed Forces (on records) to teach songs to quartets.

WE HAVE MORE ideas but no space. Remember, the difference between a dynamic chapter and a static chapter is nothing but INTEREST. Keep up the interest and you keep up the chapter. Send in your successful stunts and procedures with details on use and results, to "Share The Wealth," c/o Carroll Adams, 20619 Fenkel Avenue, Detroit 23, Michigan. Do it today, will ya, huh?

INDUCTION ON THE "BONNIE BARGE"

Dallas, Texas Chapter held its initiation ceremony for new members in conjunction with the annual chapter picnic — a three hour busride around White Rock Lake. Chapter President and "Grand Keeper of the Minor Keys" Avlott Fitzhugh is the man, left of center, in the fancy shirt.



STUB PENCIL (Continued)

The Arcadia Chorus under Charley Sargent's direction did a splendid job of singing "I Love the Way You Roll Your Eyes" and a nice arrangement of "I Love You the Best of All". In floral patterned sport shirts they made a colorful appearance. Speaking of costumes, several experts who claimed they had seen hundreds of gay nineties costumes, unanimously voted that the snazziest model yet is the one worn by Ed Luehrsen, tenor of the Westernaires of Phoenix. The quartet came to San Gabriel for the show there and also performed at Phoenix on Wednesday. George "Tiny" Pranspill lead of the Westernaires, outfitted as a bartender, presented the most imposing expanse of white apron the Society has yet produced.

oOo

Int'l Vice President and Mrs. Jim Knipe with Int'l Board Member and Mrs. George Chamblin, rented a U-Drive-It car in San Francisco and drove down the scenic coastal highway to Los Angeles — some people are just smart that way — but it was almost their undoing because, after stopping overnight at the exotically super-swanky Biltmore Hotel in Santa Barbara, the boys had quite a time getting the ladies to leave that alluring atmosphere. It should be easy to pick up at least two votes for another Board Meeting in California.

oOo

Proof that Barbershopping, once it is in the blood, is transmitted from father to son and transported from one end of the nation to the other, was evidenced conclusively to Int'l B'd. Member Charley Ward at San Gabriel when he saw what looked like a familiar face in the Arcadia Chorus. Going backstage, he found not only Bud Yarnell, formerly of South Town Chapter, Chicago, but also Bud's young son, both of them were singing in the Arcadia as well as in the Pasadena Chapter choruses.

oOo

Object of interest at the San Gabriel Show was "Old Bill", the bus used by the Pasadena Chorus on their visitations. It was parked in front of the Mission Playhouse, its clever designs attracting much attention. (See Old Bill's picture, page 4, Dec. 1950 issue).



SIXTH ANNUAL Parade of Quartets

Featuring

- ★ ANTLERS, International Medalists 1948-49-50
- ★ SIOUX LAND FOUR, 1950 Central States District Champions
- ★ ATOMIC BUMS, 1950 Land O'Lakes District Champions
- ★ FOUR CHIPS, Juvenile Quartet, Ages 7, 9, 11, 13
- ★ DENNI and FRANKS, Piano Stylists

also

- ★ GAMBOLERS
- ★ RISS RYTHMAIRES
- ★ SKELODIANS
- ★ HY-POWER SERENADERS
- ★ CROSSTOWNERS
- ★ RUDY FICK ROYALAIRES

100 VOICE MALE CHORUS Directed by Don S. Stephens

MUSIC HALL—America's Most Beautiful Theatre

SAT. 8:15 P. M. MARCH 31st

ALL SEATS RESERVED

\$2.50 - 2.25 - 1.75 - 1.25 Tax Included

TICKETS—Carl Neve—Box 436, Kansas City, Mo.

SUNDAY MATINEE 2:15 P. M. APRIL 1st

ACT NOW: For our shows are always a sellout

HOTEL RESERVATIONS—See Kennedy-Hotel Phillips

MORNING-GLOW BREAKFAST—Sunday, April 1,
9:30 A. M.



KANSAS CITY is proud to be host for the INTERNATIONAL CONVENTION—June 12-13-14-15, 1952



THE PITTSBURGH (Pennsylvania's No. 1) CHAPTER, Inc.

will present its

Sixth Annual NIGHT OF HARMONY

At Syria Mosque :: Pittsburgh, Pa. :: Saturday Night March 31, 1951

Featuring

BUFFALO BILLS

1950 International Champs



FOUR CHORDERS

1950 4th Place Winners

*** **PITTSBURGHERS**

1948 International Champs



*** **WESTINGHOUSE QUARTET**

Four Time Medalists

BALLADAIREs

Sweet "GALS" Favorites



*** **FOUR-MALDEHYDES**

Entertainment at it's Best

OLD TIMERS

Harmony Plus Comedy

(*** Denotes Pittsburgh Chapter Quartets)



*** **SANGUIGNI TRUCKERS**

The Boys Who Like To Sing

PLUS OTHER PITTSBURGH CHAPTER QUARTETS

CHAPTER CHORUS directed by EARLE F. ELDER

SHERLOCK HOLMES EVANS, Massillon, Ohio Chapter, Master of Ceremonies

... AFTERGLOW ROOSEVELT HOTEL ...

TICKETS

\$2.60 and \$1.95 (tax included)

write NORMAN NEDDE

Union Nat. Bank, Pittsburgh 19, Pa.



HOTEL

write KAYE CUPPLES

416 Kingsboro Street

Pittsburgh 11, Pa.



THE SOCIETY MASTER OF CEREMONIES

By Past Int'l Pres. Charles M. Merrill.

AT PARADES

I

As master of ceremonies you are not simply an announcer; nor are you simply part of the show. You are both of these, but more important, when the show starts to roll you are the head man—the boss. The responsibility for that show is squarely on your shoulders.

1. The MC Backstage—

Since you've got this responsibility, you'll want to check many things with the parade chairman before the show. Since he's likely to prove a rather elusive (busy, that is) gentleman, it's not a bad idea to make a definite appointment with him.

- A. Check any program changes.
- B. Check the length of the show and reach an understanding with him as to the use of encores by the quartets.
- C. Check the manner of entrances and exits by the quartets. (From what wing to what wing.)
- D. Check the sound system. Is it to be monitored? If not, has it been thoroughly tested?
- E. Check the lights and curtain and arrange for any cues necessary.
- F. Check your own stage position and facilities. Some MCs can operate from the center mike without any stand. Others prefer to operate from a regular speaker's stand with separate mike. If you are of the latter type, it is a good idea to specify these facilities in advance.
- G. Insist that the chairman provide you with a runner and general errand boy so that you can be confident that the next quartet is ready, and that you always have someone on hand to carry messages, scurry up information, maintain order, see that the quartets understand about encores, entrances and exits.
- H. If you don't know the quartets, check with the chairman as to what he knows about them, the extent of their parade experience; is he satisfied they won't use questionable stuff.
- I. International has banned the use of recorders; too many copyright problems involved. It will be your job to explain this if necessary.

Your backstage attitude is important, too. Don't count on being able to use your time in the wings to brush up on your script and notes; not even after the show has started. You're going to be about the busiest man in the theater. People are going to want to say Hello; worried committee members are going to want to be assured that everything is going well and ask

advice about program details; quartets are going to have any number of questions to ask; green quartets are going to need cheerful bucking up. Your attitude must be one of confidence and constant good cheer and patience, and most certainly not (much as you'd like it) one of go-away - and - leave - me - alone - for - Pete's - sake - can't - you - see - I'm - busy. If you can survive the evening without developing acute irritability you've met one of the greatest tests of the MC. Your own attitude, however, can easily be reflected by the quartets unless they're seasoned showmen. If you're nervous and worried, they will be.

2. The MC Out in Front—

In the first place let it be understood that the Society is in no position to teach you how to become an effective public speaker. This is a demanding and specialized chore, and assumes experience already gained in your outside life.

- A. The script. Probably the first question that occurs to any MC-to-be is: What'll I say? Unless you're an ad libber of rare talent and experience, you'll have a script thoroughly prepared in advance. What you say, however, is up to you. The Society has no prepared scripts. Those of other MCs ordinarily are pretty much tailored to their own styles. Here, however, are suggestions:

- (1) Keep it Society. When you get out front, the audience is going to regard you as Mr. Barbershop. Build your script around the Society, its history, what it is that constitutes barbershop harmony, the idiosyncracies of homo barbershopicus. Our Society literature is filled with a wealth of material. The Ten-Year History is a must for all MCs; also the pamphlets "Let's Harmonize" and "Just What Is Barbershop Harmony".
- (2) Reference to the participating quartets or their chapters can often be worked into something effective. So, if you can, find out in advance what quartets are appearing and something about them.
- (3) Maintain the light touch. This is a happy occasion, so keep that grin on the audience's face. Don't cram in technical education about the make-up of the barbershop seventh as distinguished from a diminished minor, unless you're the rare individual who can maintain the light touch while doing it. Don't spend too much time bragging about the Society's good works or dry statistics of growth. There's wonderful script material here if used in moderation, but beware of

overdoing it. That audience is there to be amused, not educated, not impressed. So check your script for frequent chuckles. You don't have to be a clown or comic. Don't try for the big yak. Just try for the light touch, the frequent chuckle, the constant grin. It won't take much. Those people want to laugh if you just give them the chance. They're practically as responsive as a studio audience.

- (4) Give special attention to your opening remarks. Part of your job is to warm that audience up so that they're ready to cheer the very first quartet. From then on it's a matter of maintaining pace, but the opening gets off to a standing start; so try to get your momentum up right then.
- (5) Beware of overlong comments. Work that blue pencil overtime to whittle them down. Remember that You are not the show. The show is the quartets, and your job is to maintain pace and provide a brief break between acts.
- (6) Of course it goes without saying: keep your script absolutely clean. The Society is constantly reminding its quartets of this. For heaven's sake, let's not have any trouble with our MCs. Eliminate anything even remotely risqué or of the slightest questionable taste. All Society shows are family shows and certainly should be so treated by the MC.

So much for the preparation of your script. One other suggestion: keep your scripts filed and orderly, with a record of when and where each item was used. This will prove a tremendous help on future engagements and keep you from too much repetition.

- B. Encores. This may prove to be one of your worst headaches. You have already decided through consultation with your parade chairman whether the number of quartets programmed will permit or prohibit use of encores. If prohibited, it may be wise to advise the audience of this fact at the outset. If permitted, you then have the problem of determining by audience reaction whether an encore is warranted.

First: be sure the quartets understand that you and not the quartets themselves are to decide this. You may be dealing with temperamental lads who will resent not getting an encore when another quartet did, or not getting as many. Unfortunately,

[Continued on next page]

THE SOCIETY MASTER OF CEREMONIES

Continued

too, there are quartets who, if permitted to judge their own right to encore, will come back as often as just one person will give them a courteous hand. Your obligation, however, is to that audience. No quartet should be permitted to usurp the stage beyond the audience's active desire to hear it.

One good criterion is the effect on the audience of the quartet's leaving the stage. Listen to the applause at that very instant. Does it build up, or just hold its own, or start to let down? That tells you whether they want the quartet back or are ready to hear the next one.

This, of course, assumes that your audience is sufficiently hopped up to make your problem one of restriction. The converse may be the case. If the audience seems a bit lethargic, your job may be to lead the applause and through your own apparent enthusiasm build audience reaction to the point where an encore is justified. This may particularly be true in the program's early warming-up stages.

Then, too, you must constantly bear in mind the overall program and its length; the possible encore demands by the audience of quartets yet to be heard. The successful parade, while giving the audience a good full evening of entertainment still leaves them wanting more. Don't satiate them. Your host chapter wants them back again next year. So a constant check of the program length and judicious use of encores is important.

The whole problem of program length and use of encores is one of judgment. This you only acquire with experience. Let your early mistakes educate you. Don't worry about making mistakes. Everyone does. However, recognize your mistakes as mistakes; and you're not likely to make them a second time.

C. Mishaps. Don't let them throw you. It's a rare parade when something doesn't go wrong, or at least something unexpected happens. On such occasions just remember that this is not a formal or professional show and that your audience appreciates that fact and actually gets enjoyment from it. Many a mishap has been turned into a high point of the show when an opportunistic MC takes the audience into his confidence as to those backstage difficulties.

3. Your expenses—

There is no Society rule on this, but custom directs that you are entitled to expenses (save on an international contest job on the semi-finalist, finalist or medalist level. Let this be understood with your program chairman in advance, and clearly understood—as to amount, as to your method and cost of transportation, as to the necessity (or lack of it) for an overnight stay. A clear understanding at the very outset can avoid later embarrassment.

4. Recapitulation—

A check-list may be handy:

A. In advance of arrival:

- (1) Check expenses
- (2) Check MC stage facilities
- (3) Get program or list of quartets
- (4) Make definite backstage appointment with parade chairman
- (5) Get that script thoroughly prepared

B. Backstage.

Just check the nine points mentioned earlier.

II

AT CONTESTS

Here, the MC's activities and responsibilities are more restricted and more subject to Society rules than on Parades.

In the first place, you're no longer the boss. You're subordinate to the chairman of judges and he will want to confer with you and instruct you on your particular duties. With the exception of your own stage facilities, the backstage check list is primarily his responsibility. If you want to be really helpful, you can go over it with him and perhaps take some of the items off his hands.

Out front, the problem of encores is, of course, gone. No encores. The script remains an item of important consideration, but the length of your between-quartet remarks is no longer within your own control. Your job now is to keep the audience happy as long as the judges require to score the preceding quartet. You may not announce the next quartet until the chairman of judges gives you the go-ahead signal. (And be sure you and he have agreed on a signal.)

So come loaded with script. If the judges happen to be slow or there are numerous quartets, you may have a lot of time on your hands.

One subject is taboo in contests: comment on the particular quartets. Each contestant must be treated with scrupulous fairness and equality. The easiest way to do this is simply not to talk about any of them. Just announce them.

One new subject is available: the contest rules. Ordinarily these are summarized on the programs, in which event, if you prefer, you need do no

more than call attention to them. If you do talk about them, remember the light touch. Don't get pedantic on what at best is an extremely complicated subject.

It is wise, however, at least to point out to the audience that the judges are, literally, schooled by the Society. They have been carefully screened, trained and tested and know just what they are doing in their respective categories. Tell the audience not to expect to agree with them, because a listener can't expect to catch the fine points in all categories as accurately as each judge will catch them in his one subject.

Your duty is to keep the audience happy between quartets. Thus far, we have assumed that the way to do this (as in parades) is to keep talking to them. That's true of the usual audience, made up overwhelmingly of the public. It's not true of Society members. Barbershoppers would rather buzz with each other on the merits of the last quartet's performance, do their own judging and arguing. If your audience is primarily Society members you can, therefore, safely adopt an entirely different role as MC. Instead of being a tireless chatterbox and interim entertainer, you can remain entirely mum between quartets, confine yourself to the function of announcer, and let the audience entertain itself.

Two specific duties are assigned the MC by contest rules. First, he must introduce the judges, secretary and timekeepers before launching upon the contest itself.

Second, (a very remote possibility): If a quartet is not prepared to sing when called, it is subject to a "late" penalty. It is your duty to notify the chairman of judges in the event such a penalty is to be assessed. Here is the wording of the rule:

"11. Any quartet not ready to perform in a contest when called upon to do so shall be penalized five points by each judge. Such quartet shall be moved into the next position on the program and if not then ready to perform, shall again be penalized five points per judge, and this penalty shall be repeated until they appear. The Master of Ceremonies shall sign a penalty slip to be delivered to the Chairman of the Judges immediately following the end of the Contest, showing the number of late penalties which occurred."

TORONTO CHAPTER TO BOOST SPEB BUILDING FUND

Action taken by the Toronto, Ontario Chapter on December 11th assures a \$500.00 contribution to the Society's permanent headquarters building fund. The amount pledged toward the building fund is to be paid in installments of \$100.00 per year commencing in April 1951, these payments to be made approximately 30 days following the date of the Toronto Chapter's annual Parade. To the list of many worthwhile activities of the Toronto Chapter has now been added this generous pledge toward a permanent home for International Headquarters.





THE OLD SONGSTERS

by Sigmund Spaeth

A RECENT court case, in which your correspondent appeared as a "Tune Detective", brought together an unusual aggregation of old and new songsters, with rather spectacular results. It was charged by an old-time vaudeville performer known as "Hats" McKay that Peggy Lee and her husband, Dave Barbour, had stolen their *Mañana* from a *Laughing Song* which he had created in 1918 and sung all over the world ever since.

In the course of the trial three other "laughing songs" of even earlier date were introduced in evidence, all showing a marked similarity to that of the plaintiff. One of them was sung on the witness stand by Jimmy ("Schnozzle") Durante, to the edification of Judge Wasservogel, who presided. Another was presented by Jo-Jo Lee, the original "dog-faced boy" of the circus, with our own Ray Walker at the piano. Their recording of the Jo-Jo version was played in court, supplementing their personal testimony. A third "laughing song", by a composer named Johnson, was heard on a transcription made from an old Edison cylinder recorded by Johnson himself.

These striking parallels, however, would probably not have been sufficient to clear the Lee-Barbour team of the charge of plagiarism. McKay submitted three manuscripts, one of which he swore he mailed to himself some time before the publication of *Mañana*. All three were suspiciously similar to the latter, not only in the 16-measure verse (which was practically duplicated in the other "laughing songs") but in the short refrain of eight bars.

The plaintiff lost his case chiefly because one of his manuscripts was just too good to be true. It showed an absolute identity with the melody of *Mañana*, not merely in the notes but in every detail of musical "punctuation", particularly some tricky syncopations of the samba type, requiring a skilled use of ties, dots, etc. This witness claimed (and proved to the satisfaction of the Judge) that the manuscript in question must have been copied from a printed copy of *Mañana* instead of the other way around.

McKay's manuscript was allegedly written in 1939, before the samba rhythm was generally known in this country. (It would have been physically impossible to find such a rhythm as early as 1918). His own singing of his *Laughing Song*, both in person and on a record, showed none of the

suspicious details of identity, although the general melodic line was decidedly similar to that of *Mañana*. In his testimony the plaintiff gave the impression of being musically unequal to the task of writing such a manuscript without help.

The clinching argument was supplied by Dave Barbour's own original manuscript of *Mañana*, which showed none of the elaborate syncopations of McKay's manuscript. They had been supplied by arrangers in the process of arriving at the printed edition of the song! The inference was clear that plaintiff's manuscript had actually been copied from that printed edition. Neither Peggy Lee nor Dave Barbour could possibly have seen this manuscript, as it never left McKay's possession. In fact, his accusation was based upon the mere possibility that they could have heard his *Laughing Song* at first or second hand. It had never been published nor recorded nor even officially copyrighted.

In addition to the old-timers appearing in this remarkable case (whose defense was absolutely unique in this "Tune Detective's" experience) there was testimony from Deems Taylor on the defendants' side and from John Tasker Howard (author of *Our American Music*) on the plaintiff's. The opposing lawyers were Julian Abeles for the plaintiff and Francis Gilbert for the defense.

IN going through the popular song hits of the past year for his annual contribution to the *Encyclopaedia Britannica Year Book*, this editor was struck by the number of successful songs of 1950 that were either revivals or definite echoes of past material. The top song of the year, *Goodnight, Irene*, was copyrighted by the late John Lomax and Huddie Ledbetter ("Leadbelly") in 1936, but is of unknown origin. *There's No Tomorrow* copies the old Italian *O Sole Mio* note for note. *Music, Music, Music* represents a jazzing of the closely related tunes, *Down South and Good-bye*. *My Lady Love*, with an excerpt from one of the Hungarian Rhapsodies as a "release".

If I Knew You Were Coming I'd've Baked a Cake is strongly reminiscent of the verse of *A Hot Time in the Old Town Tonight* (actually written in 1886 according to E. B. Marks) and *La Vie en Rose* goes back to an old instrumental waltz of the same name. The motion picture, *Three Little Words*, revived a number of the songs of Bert Kalmar and Harry Ruby (who will now forever look like Fred Astaire and Red Skelton) with *Nevertheless* (1931) the outstanding hit. Best of the revivals was the Rodgers-Hart *Bewitched, Bothered and Bewildered*, from their 1941 show, *Pal Joey*. As Jerry Vogel says, "The old songs are the best songs".

CAPITOLIANS

Washington D. C. Chapter's Capitoliens are shown here in an unusually good action shot, taken by a Washington Times-Herald staff photographer. The Times-Herald ran it as a feature three or four times the size it appears here. Front left is Past Chapter Pres. John Cullen; lead; right—Walter Bogley, bass; Top—L. to R.—Martin McNamara, tenor and Jerry Bachman, bar.



Washington Times-Herald Photo

What's new in



SOUTHERN

CALIFORNIA?

It's the

FAR WESTERN

Regional •

**BARBER SHOP
QUARTET**

CONTEST

Los Angeles Shrine Auditorium
April 28th 1951

★ THE BEST QUARTETS OF THE WEST

★ ART BAKER, Radio-TV-Motion Picture
Personality as Master
of Ceremonies

★ 300 Voice Barbershop Chorus under
the direction of Paul
McFatridge

★ For TICKETS, any Mutual Ticket Agency

★ 7000 GOOD SEATS AVAILABLE

for FURTHER INFORMATION contact

REEDIE WRIGHT

3787 Mountain View Avenue
Pasadena 10, California

HOW DO YOU FEEL ABOUT AFTERGLOWS?

The HARMONIZER hereby sets a precedent. From time to time, many people have had their say about AFTERGLOWS, frequently in print in this magazine. There has never before been an effort made to obtain a broad survey of opinion from the membership at large. When the following letter was received by the Harmonizer staff, it was decided to run it, withholding the name of the writer. If, after reading the letter, you wish to express an opinion, tear out the page, write or typewrite a note and mail it to Int'l Hq.

* * * * *

"To the Editor:

..... All in all it was a well planned week end of harmony, but I think too much refreshment flowed at the Afterglow. I don't think it is fair to the quartets and I don't think it is fair to the people who really want to listen. I am not against taking a drink. I do it myself and so do the other men in my quartet, but we all want to go on record as being against that sort of thing. Actually, the Afterglow was no better and no worse than many others I've attended, but from a quartet standpoint it was a madhouse and no four-some should ever have been asked to sing at the affair

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

20619 Fenkell Avenue

Detroit 23, Michigan

Gentlemen:

Here's the way I feel about AFTERGLOWS

You Can Call Off the Search— for We've Found the Lost Chord

By Int'l Treasurer Art Merrill, Schenectady Chapter

There's a chord in barbershop that makes the nerve ends tingle. It's rarely heard outside of the field of barbershop.

The written notes might be C-E-G-B flat—but it isn't an ordinary seventh. It sounds distinctively different. The notes, in fact, are sounded on a different scale. We might call our chord a Super-Seventh!

To form our Super-Seventh, we use an old fashioned scale—the diatonic. With this scale, the notes of our chord have the exact frequency ratios 4-5-6-7. With these ratios, overtones reinforce overtones. There's a minimum of dissonance and a distinctive ringing sound.

The more modern chromatic scale, which is used by every keyed instrument, has many advantages. But it doesn't quite give us the Super-Seventh ratios. There is a slight dissonance between the overtones.

The difference, for most musical purposes, is insignificant. But in our Super-Seventh, the difference seems to be magnified.

Maurice Reagan gives the example of the first line of "Let Me Call You Sweetheart". In the phrase "love with you" the baritone moves from Do to Di to Do, taking the 5th of an E flat chord, the 3rd of a G7 and the 7th of a C7. Instead of dropping a half step from Di to Do, he must actually drop three quarters of a step to form the proper intervals. That's a definitely significant variation, as you will find when you sing this phrase.

Another example is in "Keep America Singing", in the Diekema arrangement. In the echo swipe "smile the while you are singing" the baritone is asked to sing three A naturals on the "while you are". Instead, he must drop a quarter step on the second A natural (that's half way to A flat) and return to make the proper intervals for our chord.

The five requirements of the Super-Seventh are quite rigorous. If you will check them off, you will see why this chord is seldom heard outside of the field of barbershop:

First, the singers, or players, must be unaccompanied, so that they may cut free from the chromatic scale when they wish.

Second, the sound instrument must be capable of varying pitch through intervals of a quarter step or less. The human voice qualifies, as does the string section, the slide trombone and the French horn. Some reed instruments can also qualify, for pitch can be varied by lip pressure.

Third, the performers must not forthrightly sing the notes as written. Instead, they must use the notes as general guides, and set the final pitch by ear. The aural sense must be keen and alert to the pitch of the other performers. Barbershoppers qualify, for they strive always to find the correct intervals by ear.

Fourth, there must be a volume blend. The voices should be indistinguishable.

Barbershoppers qualify for they strive to merge their own voices, unselfishly, into the joint effort. Independent solo voices sometimes make poor barbershoppers!

Try to distinguish the voices in the best quartets. It isn't easy.

Fifth, there must be a lack of pitch vibrato. If the pitch of one of the voices is wobbling up and down, the perfect intervals are fuzzed.

That's a strenuous list of requirements! Not all quartets can qualify. Choruses find it even more difficult, for the voices are physically separated and there are more opportunities for error.

But there are many opportunities in barbershop. Our arrangements are crowded with sevenths, and every one has the potentiality of promotion to a Super-Seventh.

How can you detect this chord? It's easy. You can't mistake it, for the signs are clear; the overtones will ring in your ears; you'll experience a spinal shiver; huups will stand out on your arms; you'll rise a trifle in your seat. If you are listening to a quartet, you will see four men break out into pleased (perhaps surprised) expressions; you'll see their heads come together; and they'll prolong the chord.

When you notice these symptoms, we think you'll agree that Sir Arthur's lost chord has been found!

DAVID SILVERMAN

Music Librarian

WJR, The Good Will Station, Inc.
Detroit

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

Title	Composer
JOHNNY, MY OLD FRIEND, JOHN	William Courtwright
JUST A WORD FOR FATHER	Ford-Bratton
JUST SAY GOOD-BYE AGAIN	Charles Miller
KATHLEEN	Helene Mora
KATIE GRAY	Safford Waters
LITTLE LOTTIE LEE	Harry and John Dillon
LIVING PICTURES IN THE GRATE	Willie Wildwave Delaney
MAGGIE MOONEY	James Thornton
MY FRIEND, THE MAJOR	E. W. Rogers
NOBODY LOVES ME	Hottie Starr

BARBER SHOP MEMORIES

No. 2

Compiled and Arranged
for Male Voices by
HUGO FREY



25—SONGS—25

words and music

TOOT, TOOT, TOOTSIE
I WISH I HAD A GIRL
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-DA
THE WEST, A NEST AND YOU
I'M SORRY I MADE YOU CRY
DO YOU EVER THINK OF ME
RAMONA
HORSES
A SONG OF OLD HAWAII
GOOD NIGHT

Price \$1.00 complete

ROBBINS MUSIC CORPORATION
799 Seventh Avenue • New York 19, N. Y.

I enclose \$_____ Rush _____ copies
"BARBER SHOP MEMORIES No. 2"
@ \$1.00 each.

Name _____
Address _____
City _____ State _____

YOU DON'T HAFTA BE A CROW

The Story of the Lansing, Mich. Chapter Quartet School

by Int'l Board Member Leonard H. Field, Chairman Int'l Chapter Methods Committee

Testimonial received from a recent graduate who is spending the Winter in the Southwest: "Before taking your course in Barbershop I was a pure and complete Crow. Now I am known out here as Mr. Barbershop himself."

That's the sort of thing that's been going on in Lansing, and when I heard about it I decided to make a trip to Lansing and visit one of the evening class sessions. Here is what I found:

THE DALLAS TEXAS CHAPTER
 presents its
SECOND ANNUAL
SPRING HARMONY FESTIVAL
 Saturday Night, April 14, 1951
FAIR PARK AUDITORIUM

Featuring
THE CHORDETTEs, plus
THE PIPE LINERS, Southwestern District Champions
THE BLACKBURN-SHAW QUARTET, Semi-Finalists in 1950
 Plus **THE DALLAS AIRES**, **THE KNOX SHARKS**, **THE CLIFF MEN**
 Plus **THE DALLAS CHORUS**
 Champions of the Southwestern District
 For Tickets and Reservations, call or write
JOS. E. LEWIS
 2912 Gaston, Telephone VI-1 (Victor) 6767

Tired of the same old chestnuts?

Try these FAVORITES



just as fresh
 as when they were written
 a new lift for you

TTBB
UNDER THE BAMBOO TREE (novelty)
SHE WAS BRED IN OLD KENTUCKY (ballad)
GIRL I LOVED IN SUNNY TENNESSEE (ballad)
IN THE SHADOWS (novelty) (25c)
HYMNS OF THE OLD CHURCH CHOIR (ballad)
DOWN AT THE HUSKIN' BEE (rube) (25c)
DAVY JONES' LOCKER (sea song)
 20c each except where otherwise listed
ORDER NOW
EDWARD B. MARKS MUSIC CORPORATION
 RCA Building Radio City New York

The class assembled at the home of one of the instructors and was ready to begin work promptly at 8:00. It was announced that a new song, Honey, Honey, Bless Your Heart, would be taught that evening. The men were seated in a tight circle, and the instructors saw to it that men singing the same part did not sit next to each other.

Knowing that I consider myself about the best bass in my own chapter and have been singing "Honey" since she was in her teens, the instructors suggested that it would be a fine idea if I were to join the circle and work on the baritone part to the song. So I found myself with a bass on my left, a lead on my right, and we were on our way.

It was explained that the lead's first tone was a B flat. This tone was blown on a pitch pipe and was sounded by all the leads. One of the instructors standing within the circle sang the first lead phrase a couple of times. Then all the leads sang the phrase with the instructor several times, while the other instructor moved about, listening for, and correcting any errors.

When the instructors felt that the leads were singing the phrase satisfactorily, the tenors were put through their part on the first phrase by the same procedure. The two parts were then sung together by all until an acceptable duet was achieved. Next the baritones and then the basses were put through the above procedure and in short order the group was singing the first phrase in a manner that made my britches rattle!

The next phrase of the song was taught in the same manner and was then coupled to the first phrase. This process was repeated through the entire song. Before beginning each new

phrase, we went back to the start of the song and sang it through as far as we had learned it. After the last phrase was learned the complete song was sung by the entire group a number of times.

Now began the real work.

A man from each part was selected to set up the first quartet. These men stood across the room from the group, tuned up, and for the first time they were singing "Honey" as a barbershop quartet. As errors occurred, the quartet was interrupted by the instructors and the trouble was ironed out. After each interruption the quartet started through the song again until the song could be sung without gross errors.

Corrections made by the instructors were concerned, for the most part, with errors in pitch and words. Refinements which related to volume balance, attacks and releases, phrasing etc., were not considered. Remember that this was primary school barbershop, not Championship training.

While this first quartet was singing, the rest of us took advantage of the opportunity to check our own parts and to profit by the correction of errors. Then another quartet was selected and the process was repeated until every man in the class had sung his part in a barbershop quartet which had performed the new song satisfactorily. By this time it was 9:45 and the group relaxed and chewed the rag for a while and then left with the pointed advice to go straight home.

After the class had left I buttonholed the instructors to find out more about the School, its origin, organization and workings. They told me plenty.

Some time ago an analysis was made of both Chapter meeting attendance. (Continued on next page)



Don't Hafta Be a Crow

Continued

ance records and of membership records. This examination showed that the more effectively a member could sing with three other barbershoppers, the more active he was in chapter affairs. A man unable to sing effectively in a quartet much too frequently lost interest in chapter activities and drifted away. Thus it became obvious to the Chapter that there was a definite need to provide barbershoppers, especially new members, with a sound foundation to enable them to do a better job of singing one or more parts in barbershop quartet harmony. Too often a new man would come to the chapter meeting, hear the older members, wish he could sing that way but be afraid to try. The songs would be new to him, the harmony patterns unfamiliar. Gradually he would assume a passive attitude or acquire a feeling of frustration.

The problem, then, was to transform this man who was unable to "do it", this "crow" if you will, into an active warbler who could be depended upon to stick with the chapter and even go out and enthuse about it to his friends.

Most chapters seem to have a group of pet songs that they sing from meeting to meeting, and much the same way each time. Up at Lansing they found a total of 18 of these favorites. These they call their "book" and from the book they selected the songs for instruction. Arrangements of these songs AS SUNG IN THEIR CHAPTER were then put on paper. Instructors were chosen and the members were told about the course and invited to enroll. Ten men signed up in the first class.

The class met once a week for nine weeks, and at the end of that time, following the instruction method which I heard used on "Honey" these fellows had some half a dozen songs they could sing a part to adequately, along with any three other members of the chapter. At the end of the course, and following a final "exam" which was a feature of one of their chapter meetings, they were presented with certificates to prove that they are now real barbershoppers. And their whole outlook on barbershop life is changed.

Incidentally, the whole outlook of the Lansing Chapter is changed too. Compared with a general reduction in membership in the Society as a whole during the past year, their membership has shown around twenty per cent increase.

Perhaps Lansing was particularly fortunate in its instructors, having in the chapter some men who could individually hear and teach all four parts to a song. But the instruction can just as well be carried out with four instructors, each responsible for a part. So all of you listeners, you "down-trodden crows", band together and petition your Chapter Officers to

GALLERY OF STARS



One of the finest collections of quartet photos in the country adorns the wall of Dick Cerviello's restaurant. Dick is an active member of Jersey City Chapter. L. to R. are Mike Marton, Lynne Cerviello and Dick.

get a school started. If you will put sincere effort into learning, your instructors will put an even greater amount of effort and patience into teaching, and the rewards are "out of this world".

One or two points I noted particularly: First, that the men singing the same part do NOT sit together. The students learn their parts singing AGAINST another, not WITH him. This is important in quartet training

as distinguished from chorus. Also note that the instruction was by rote, not by note. They took their parts by ear, not by eye. And no piano. (They said they tried it but it worked better without).

So go thou and do likewise. If you feel the information herein is scanty the International Office will furnish you upon request with a more detailed work plan as prepared by the Lansing instructors.

THE JAMESTOWN NEW YORK CHAPTER S. P. E. B. S. Q. S. A., INC.

will present its

FIFTH ANNUAL PARADE OF QUARTETS

Saturday, April 21, 1951 :: 8:15 P.M. at the

J. H. S. AUDITORIUM

|||

Featuring

CLEF DWELLERS :: WESTINGHOUSE QUARTET

THE FOUR CHORDERS :: THE O-AT-KANS

:: THE HARMONETTES ::

CLARK ANGLES :: CON-CHORDAIRES

other district and local quartets ... plus

JAMESTOWN'S OWN 50 MAN CHORUS

— RESERVATIONS

PARADE AND AFTERGLOW: E. J. Muzzy, 142 Prospect Street
Jamestown, New York

HOTEL: Hotel Jamestown, Jamestown, New York



DO YOU REMEMBER?

by J. George O'Brien, 303 State Office Building
Jefferson at Tuscola, Saginaw, Michigan

Note The New Address.

The Year 1951 Will See Ye Olde Ed off on two great adventures. First, we're blossoming out in a brand new business. (Stirling and O'Brien the new firm, packaging . . . package design and engineering, representing one of the large chemical companies with a new transparent packaging material called CRY-O-RAP in the states of Michigan, Ohio, Indiana, Kentucky, Tennessee, Alabama and Mississippi. Eds.) That means that we'll be traveling a lot in this territory for the next couple of years, and we hope to meet personally many of our barbershop friends.

If You'd Like To Spend an evening with Olde Ed, chatting over old times and old timers, just drop us a penny post card with your name, address and telephone number, and we'll look you up when we hit your town. Just a penny post card . . . please . . . no letter.

As If Changing Businesses Isn't Enough . . . Olde Ed had to get himself into still more trouble for fifty-one by buyin' Ma a new home, so sometime shortly after January 15th, we're going to move.

All This Leads Up To The Fact That we got a little worried about turning out our copy for this issue, with all these other things to hinder, so we're going to let Rus Cole write it for us. Rus doesn't know it, Matter of fact, he may not even see it, as he's been touring around the country of late and at the moment, we don't even know where he is.

We're Hoping He'll Read His Column and write us, as we sure miss his wonderful letters, and it's some time since we've had the benefit of any of his welcome and helpful observations. Rus, as near as we can learn, spent many years with the Associated Press in the East, and devoted much of his efforts to music and the theatre.

His Experiences With The Old Time vaudeville and musical comedy greats is wide and varied, and his memory is terrific. That's why we always got such a kick out of his letters, and that's why we're passing a portion of one of them along to you.

This Is An Old Songs Feature, so listen, please, to some interesting observations of a real "old timer". This particular letter was prompted by our recent search for the data on Oh Mister Moon. Let's break into the mid-

dle of it, as it's a typical Rus Cole letter, and will give you a better idea of why it's so much fun to be the Old Song Chairman, as Rus is only one of many who write us like this. Here tis:

" Oh Mister Moon is, I think, a title common to a number of songs, but there's only one Oh Mister Moon, Moon, bright and silvery moon, won't you please shine down on me. SPEB, without full particulars on this natural, wouldn't be complete in its records.

"Roughly, in fond recollection, Oh Mr. Moon figures as a contemporary of Teasing, If the Man in the Moon was a Coon, Come Along My Mandy, The Moon Has His Eyes On You, In Dear Old Georgia, I'm Wearing My Heart Away For You, Way Down In My Heart I've Got a Longing For You, and Roses Bring Dreams Of You, though all of these post-date The Governor's Son of 1901, shown by ASCAP as the production in which Oh Mr. Moon was sung.

"The question recurs and recurs, what is a barbershop song? Is it, strictly speaking, a song in which there are long or held chords? Is it the song of which the echo numbers are shining examples? The song allowing the change from the long major to the long minor chord? We have full opportunities for the held chord in such as Love Me and The World Is Mine, My Creole Sue, Way Down Yonder In The Cornfield, Sweet Adeline, You Tell Me Your Dream, and When You Were Sweet 16.

"Then we have the onward march songs, When You Were a Tulip, On a Sunday Afternoon, Bedelia, Down in Jungletown, Put On Your Old Gray Bonnet, Give Me the Moonlight Give Me the Girl, Always in the Way, After The Ball, The Moon Has His Eyes On You.

"In the last named, there is a great charm in what I'd call the running tenor, and this quality is outstanding in about all of the Charles K. Harris hits that I can recall.

"In recollection, the variety fours depended more upon the latter type of song than upon the Sweet Adeline stuff. In the first production of One Sunday Afternoon, (the film), Hollywood chose Love Me and the World Is Mine for the barbershop number, and on this basis, the barbershopper's first choice must be regarded to be the hold it selection, and also, on this basis, the boys would rather end up with '—with a stein on the table and a good song ringing clear' than with '—and through the fields of clover we'll ride up to Dover, on our Golden Wedding Day'.

"Whether there is any barbershop about them, the forward march songs depended absolutely upon the let's get on with it effect, they were often enough written in march tempo, and pauses or detours would have ruined such colossal successes as The Man That Broke the Bank At Monte Carlo, College Life, (Mother and father pay all the bills and we have all the fun), Maine Stein Song, McNamara's Band, (one of my favorites.) This get on with it quality is certainly not confined to songs in the march tempo; for example, When You Know You're Not Forgotten By The Girl You Ain't Forgot, (a honey). (% tempo, yet it would be ruined if broken into.)

"I conclude that the answer lies in the work credited to Mr. Geoff (K-K-Katey) O'Hara, 'The Old Saw-aw-ags, the old Saw-aw-ags, those good old sawngs for M-ee-ee! I love to hear those Mi-i-ner-r-r Kaw-aw-rds and good close Ha-a-ar-r Mow-w-ne-ee-ee!' "But there is no denying that when the page boy stepped rapidly across the stage to the easel, took down the card reading, 'Carl Emmy's Pets' or 'Mme. LaRue's Cockatoos', or 'Landos Bros. in Feats of Strength', and put up 'Maple City Four', (not that a swell quartet was wont to follow an opener), and that four came on, singing something like 'I don't want a little cozy home, I don't want a ham-mock built for two—', the effect was something, but right along about there, that four was apt to do something that seems to make an exception to our rule of get on with the tune.

"They have entered singing as above noted, it sounds swell, the customers are promptly lulled into a state of bliss, and the four have proceeded to where they sing '—just a little rocking chair and—'. Masters that they are, they've led up to and prepared the paid customer for that last word, but without supplying it, they go into a bit of comedy business, after which they sing again. Their whole routine, founded on hard experience, is based on the old idea of always leave 'em wanting more when you say goodbye. It's the old tease psychology, and your variety four were masters of it.

"As an example of an echo song that yet calls for straight-forward treatment, there is Make a Piss Over Me, (swell number). Such songs were very often sung by the variety fours as they entered in close, single file formations.

"Another point of the old psychology, possible only with masters who know their routine backward, is to pretend that their singing is altogether incidental, that they have other and great-

(Continued on next page)

Do You Remember?

Continued

er interests. It was the pretended, (and not always pretended, either), attitude of, 'Do I hate work?' 'Why didn't they let me sleep?'

"Perhaps the baritone, a little big-stomached comedy character in derby and Joe Weberish chin whiskers, spies a pretty girl in the second row, and he makes the most of it.

"Perhaps one member of the four pretends to have some outside concern, to which he keeps referring, (the tenor owes him \$5.00, say), (or he keeps returning to an argument with the basso), whatever it is, the business keeps running along with the song, but the primary requirement is that the four must be a real singing combination."

O O O

Coming Events A new album by the Chordettes is in the making, and Jinny (Cole Osborn) assures us that it will be a big improvement over their *Harmony Time* (Columbia). Personally, we doubt that, as you just can't improve much on perfection, but we'll be watching for it, and so will you if you like harmony that's in a class all by itself.

Your Grandpappy Yodeled Nancy Till, written for and sung by White's Serenaders back in the 1870's. From the swing of the chorus, we have an idea that White's Serenaders might have been a forerunner of the Gay Nineties barbershop foursome. It goes like this: Come, love, come, the boat lies low. She lies high and dry on the O-hi-O. Come, love, come, won't you go along with me, I'll take you down to Tennessee. Do you remember?

GAY 90's OF MONTEVIDEO, MINN.



L. to R.—Smiley Borgard, tenor; Howard Johnson, lead; Gee Rodeburg, bar; Lenn Brown, bass. Judging by Gee Rodeburg's letter, the Gay 90's really got around. "... at Eau Claire last week. Last night we were at Aberdeen, South Dakota (175 miles West)—tonight we are on the Menomonic, Wis. Parade (210 miles East)—tomorrow we are at Buffalo Lake (100 miles Southeast). We are on the Ashland show next week—then Detroit, Storm Lake, etc."

ALWAYS

look in the Chapter Reference Manual
FIRST

"KEEP AMERICA SINGING"

Has all the answers about SPEBSQSA

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.

OLD SONGS LIST—
TITLE

Ah Sweet Mystery of Life
Ain't Dat Scan'lous
Always In The Way
Ballin' The Jack
Ben Bolt
California Here I Come
Call Me Up Some Rainy Afternoon
Campmeeting Band
Dream Days
Every Nigger Had A Lady But Me
Everything At Reilly's Must Be Done In Irish Style
Fare Thee Well Molly Darling
Harbor Of Home Sweet Home
I Ain't Nobody's Darling
I Guess I'll Have To Telegraph My Baby
Last Roundup, The
Let The Rest Of The World Go By
Make A Fuss Over Me
My Creole Sue
Naughty Waltz
Oh, Didn't He Ramble?
Pale Moon
Roses Bring Dreams Of You
Sweet and Low
Take Me Out To The Ball Game

YEAR

1910
1901
1903
1898
1895
1924
1910
1914
1913
1897

1899
1902
1905
1921
1898
1932
1919
1904
1898
1920
1902
1920
1908
1919
1908

COMPOSER

Herbert-Young
Cole & Johnson
Charles K. Harris
Chris Smith
Kneass & Sawyer
Johnson-DeSylva-Meyer
Irving Berlin
Gilbert & Muir
Charles L. Johnson
Carl St. Clair

J. & W. W. West
Cobb-Mills
Lamb-Solman
Hughes & King
George M. Cohan
Billy Hill
Brennan & Ball
Madden & Morse
Gussie L. Davis
Stanley & Levy
Will Handy
Blick & Logan
Herbert Ingraham
Royce & Johnson
Norworth & Von Tilzer

PUBLISHER

M. Witmark & Sons
Edw. B. Marks Music Corp.
Charles K. Harris
Edw. B. Marks Music Corp.
S. Brainard's Sons Co.
M. Witmark & Sons
Ted Snyder Co.
F. A. Mills
Forster Music Publ., Inc.
W. B. Gray & Co.

Edw. B. Marks Music Corp.
F. A. Mills Co.
Edw. B. Marks Music Corp.
Skidmore Music Co.
Jerry Vogel Music Co.
Shapiro, Bernstein & Co.
M. Witmark & Sons
F. B. Haviland
Hamilton S. Gordon, Inc.
Forster Music Publ., Inc.
Edw. B. Marks Music Corp.
Forster Music Publ., Inc.
Shapiro Music Pub.
Forster Music Publ., Inc.
York Music 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.

I SEE BY THE PAPERS



HARMONIZER HAS A READER

According to the Tucson, Arizona, Star, Arthur Godfrey mentioned on one of his many programs that he had come across the Promissory Notes, a Tucson quartet, while reading the Harmonizer, and thought it a fine name. (See page 6, December Harmonizer, "What's in a Name?").

oOo

GOOD FOR WHAT AILS YOU

An editorial writer for the Burlington, Iowa Hawkeye Gazette, is of the opinion that, "Music of a type that the greatest number can understand and enjoy is the best music . . . we like to hear John Charles Thomas, Ezio Pinza, Lily Pons, Bidu Sayao and some of the other operatic stars as well as anybody else, but we still believe SPEBSQSA music is good for what ails most of us".

oOo

Matt Weinstock of the Los Angeles News reports in his column that the Angel City Four practices at the Downtown YMCA while their wives sit on the fire escape and listen for clinkers.

oOo

JUDGING CHORUS CONTESTS

W. L. Underwood, writing a review of the Southwestern District Chorus Contest in the Wichita Falls, Texas Record News, raises an interesting question that will probably come in for considerable discussion as chorus contests become more numerous. Underwood said in part, ". . . our guess would be that the 24 young voices from Dallas were credited with more persistent accuracy of pitch, uniform tone and accurate reading than the 54-voice chorus from Oklahoma City. In any situation, 24 voices can be brought to a degree of ensemble perfection on three chosen songs more easily than a group of 54 voices . . ."

oOo

NOT A FAN

Don Freeman of the Louisville Courier Journal, should send a sub next time Louisville Chapter stages a show according to the review he wrote, "For better or worse, the Gay '90's are always with us . . . With its falsetto tones, its falsetto feelings, its peculiar harmonics, its 'boom-baums' and 'lady-lees' (?), barbershop singing gets slightly monotonous . . . Traditional barbershop tunes like Sweet Adeline and Sweet Genevieve rank, in our opinion, only a notch above singing commercials. And when the barber-

shop style is applied to the pensive Mood Indigo and some Southern melodies, it strips them of their original charm . . . The closing selection was Keep America Singing. That's a message that should be qualified."

oOo

"OLD MELODIES NEVER DIE"

At the other extreme from Don Freeman immediately above rates an unnamed writer for the Saginaw, Mich. News. In the November 26th issue, he devoted nearly half a page to the story of J. George O'Brien, (Harmonizer Associate Editor — Do You Remember?), and "The Old Songs."

oOo

2-PLATOON SYSTEM INVADES BARBERSHOP

The News Sentinel, Ft. Wayne, Ind., recently carried a United Press story out of Washington, D. C., written by Harman W. Nichols, having to do with the Chamberlin Brothers, Mishawaka, Ind. According to Nichols, Chamberlin pere stands by and listens to the first team consisting of Jack, Joe, Bill and Frank. If one of them drops a clinker, Papa Leonard yanks him and substitutes Charles, Robert, Paul, or Kenneth, depending on what voice has gone awry.

oOo

REPEAT PERFORMANCE

A year ago, Enid, Oklahoma Morning News devoted a full page to pictures and a story of the Enid Chapter's Fall Festival of Harmony. On December 3rd, the News did it again in, if anything, even more interesting fashion.

oOo

"SELECT BUNCH OF FOLKS"

This may partly answer Don Freeman of the Louisville Courier News, above. An unidentified columnist, writing in the Roswell, New Mexico Record, said, ". . . Maybe you have to have a little different slant on the world to enjoy inventing a close chord, or ending an old song on a new note. If you do, you belong to a mighty select bunch of folks, for they upset the serious and find some of the fun of living." (Italics, ours. Eds.)

NOT GREAT MUSIC

A bit late, E. E. Whiting's column in the Boston Herald, May 21st, 1950 has been brought to the attention of the Harmonizer staff. Writing on the tragedy of China and at that time he could hardly have imagined just how great the tragedy was to be, Whiting came in one jump from the Chinese "mass of falsehood and menace" to SPEBSQSA's "harmony, genuine values". "Great Music? No. Great America? Yes. Too many of us are afraid to be natural; the barbershoppers are not afraid of anything but a false note . . . They have one objective and they attain it . . . They are as democratic as anything we have . . . I hope the barbershoppers will stick to barbershop music and not go hifalutin. Today's column is one of contrasts. China, a mass of falsehood and menace. The barbershoppers, who do not take themselves too seriously, but are symbolic of what the world needs — harmony and honesty".

oOo

SOCIETY GETS PLAY IN JERSEY AND VERMONT

Ray Sandford, Imm. Past Pres. of Mid-Atlantic States District, suggested to the magazine "New Jersey Music" that an article about SPEBSQSA would be of interest to their readers. Cooperating with the writer assigned to the job, Alan L. Smith, Ray furnished material for the story which appeared in the October issue. The four page article traced the growth of the Society in New Jersey and nationally.

In connection with the Northeastern District Contest last Fall, "Panorama", a magazine devoted to the glories of Northern Vermont as a resort area, used a two color front cover and a three page, profusely illustrated article to announce the District Contest and tell the story of SPEBSQSA.

(Opportunities for this kind of publicity are many. Plenty of good source material is available, especially in the pages of "Keep America Singing". Other material is available from the Int'l Office. Eds.)

AN ELECTION DAY CARTOON FROM THE CLEVELAND PRESS



LE'SEE NOW,
JONES—ENDORSED
BY CIO—AFL—
BAR ASSN.—NEWS PAPERS—
SOC. FOR PRESERVATION
OF BARBERSHOP
HARMONY—ETC. ETC.

PORTRAIT OF
VOTER TRYING
TO REMEMBER
ALL ENDORSEMENTS

REPRODUCED BY COURTESY OF THE CLEVELAND PRESS

"Robinson Crusoes" of the Pacific North West

OR THE "MAROON CORPS" STORMS THE PACIFIC
and VICE VERSA



Barbershoppers in Brookings, Oregon will never forget October 1950. Neither will the hundred odd barbershoppers and wives from Portland, Klamath Falls and Eugene, Oregon who journeyed three to five hundred miles to help Brookings stage a Parade October 28th. Brookings is right on the Pacific and was the center of the worst coastal storm in years, with resultant flood and slide conditions never before equalled.

Half of the 80 voice Klamath Falls chorus, with the What Four, were towed by huge lumber trucks, ferried and waded into Brookings before the road was closed. The rest of the chorus with the House Brothers and the 4 Bills from Roseburg were either turned back home or were marooned in Crescent City, Calif. The Oswego Four and the aptly named Webfoot Four from Portland; the Lumber Lads, 4 Tune Four and the likewise aptly named Plungers, from Eugene, helped by State Police and various forms of transportation arrived in time for the show. Al Pearce, the M.C., was brought in by Coast Guard Emergency crews, wet and late, but willing.

THE PLUNGERS, EUGENE, OREGON

L. to R.—Frank Graham, lead; Bud Leabo, tenor, Director of the Eugene Chorus; Ted Wood, bar; Bob Hirt, bass.



LUMBERLADS, EUGENE, OREGON

L. to R.—Glen Rounds, tenor; Dick Busey, lead; Harry Huffman, bar; Ernest Cullen Murphy, bass, formerly Dist. Sec. and District Harmanizer Editor.

Merle Brainard, the Brookings Ban-shee Baritone, reports that electric power failure caused no end of inconvenience. Stage lighting consisted of one 500 watt construction flood, powered by a small generator. No programs could be printed. Living quarters that didn't depend on electricity had to be rustled up for the visitors. Kerosene lanterns were at a premium and the Afterglow was strictly a "gas-light" affair without the bustles.

Deluge Continues

Sunday morning the deluge continued and all roads South were closed. Seventy-five barbershoppers, wives, and even a few babies started North hoping to find a way around the floods. Thirty miles north, the Rogue River was rampaging and the group was forced to stay at the town of Gold Beach. Led by Johnny Houston, Klamath Falls Chorus Director, the troupe promoted a Sunday evening show at the local movie house, the six quartets and chorus playing to a capacity audience.

Monday, the six feet of water on Highway 101 had gone down enough to

allow the "road show" to feel its way carefully around slides and washouts sixty miles north to Bandon where the Coquille River was out of bounds. With undimmed enthusiasm Houston and the quartets set out to convert Bandon to Barbershopping, again staging a two hour show in the local movie house before a capacity crowd. Local enthusiasts afterward entertained the entire group at the Country Club.

Not to be outdone in spirit by the men of the traveling troupe, the wives of the Oswego Four cooked up a couple of a propos parodies for their husbands to sing in the impromptu performances. One, to the tune of "Stormy Weather" went like this—

"Can't go on
Everything we planned went wrong
Stormy weather.
We can't pull our poor selves together,
Keeps raining all the time . . ."

By Tuesday, the roads became passable and the Robinson Crusoe Road Show disbanded for the season.

WHAT FOUR QUARTET, KLAMATH FALLS, OREGON

L. to R.—Merton Ferebee, tenor; Benny Loftsgaard, lead; Olney Rudd, bass; Johnny Houston, bar. Houston and Loftsgaard are Directors of the Klamath Falls Chapter Chorus.



WEBFOOT FOUR, PORTLAND, OREGON

L. to R.—Bill Gable, tenor; Ron Hamilton, lead; Clint Pearson, bar; Milly Millington, bass.

— "follow the leader"



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

This column has probably been accused of light-mindedness, one-sidedness, and goodness-knows-what, but I doubt that it's been accused of talking shop. This will be shop talk. If experience gained in a vocation has avocational applications for the good of the order, why not? I shall utilize a case history to try to point out one difference between mere publicity, which can be dangerous, and good public relations.

By way of introduction, there will never be an end to the efforts of the promotionally minded, outside the Society, to capitalize upon its international popularity and standing. That is entirely natural. A promoter hears or hears about a Grade-A quartet or SPEB show. "Aha! That gives me a new, hot and exclusive idea" he thinks. (Sometimes it's a she). Almost immediately some Society member gets a call which starts this way: "I've got an idea that will be swell publicity for your Spebskwa quartets. . . . He-she does not add "and a good build-up or nice profit for me".

That was how it was when Cleveland chapter was struggling for existence 'way back in the early '40s, and it was still that way in late 1950 when my phone rang, and a fine gentleman whom I've known long, used that well known opening "I've got an idea . . .". His idea was to put on a commercially sponsored TV quartet contest including (actually built around) SPEBSQSA quartets, with audience voting, prizes, personal appearances, 'n everything. "We'll boost Spebskwa sky high on every program. It'll be swell publicity".

While shuddering at his attempt to pronounce an unpronounceable name, I listened and simultaneously pondered the question: "Do we want any general publicity right now?" There's hardly a member who won't agree that our Big, immediate need is a higher ratio of quartets to total present chapter membership. That means particular publicity and seining the streets for more tenors, as elusive in our town as the shy brook trout. Even with the aid of a 400,000 circulation newspaper, we've only been partially successful in such searches. All of which I kept to myself as he unraveled his "novel" idea. What I told him made him breathe a gusty, but not entirely convinced, sigh "H-m-m-m-m!".

He could hardly believe that it is against the Society's rules for our quartets to engage in commercially sponsored appearances as members of

the Society. Because the TV man is my friend, I detailed several experiences which had made that ruling necessary in the interest of good public relations for the Society. I told him that the Society doesn't own the quartets. They may sing on commercially sponsored shows under their SPEBSQSA names but without mention of the Society. That reduced his enthusiasm. He knew several of our quartets casually, but was well aware of the Society, from which they stemmed, and its popularity and drawing power.

It was not pleasant for me to add that the Society and its (bitter) experienced quartets frown upon outside sponsored contests. "Imagine", I requested, "that several of our quartets enter your contest. The non-member Four Hams also enter. The Hams can't sing, and don't pretend to. But, they are so terrible from an appearance standpoint, and their singing is so goshawful that the audience loves them simply as uproarious entertainment. Votes pour in, 3 to 1, for the Hams as against the nearest SPEBSQSA contender. Even though that contender has not been announced on TV as a Society quartet, there are thousands in our town who associate the foursome with Cleveland Chapter. For days, weeks, months after your TV contest, members of our quartet will hear 'Too bad you boys didn't

win that television contest. Weren't those Four Hams funny?'. Nothing in the Society's name indicates that a main objective is to Encourage quartets on the basis of hilarious failure to harmonize. Yet in this case our quartets would have done just that. Poor public relations for a society devoted to harmony!" That's what I told him, and finally he agreed.

My friend was quite correct in the thought that it would be "publicity" for the chapter. But, what price publicity if it should result in bad public relations? We've got another show coming up next year, and we want to again pack a theatre with those who return primarily to hear the incredible harmonies that four matched voices alone can produce.

Our chapter pretty well lives up to the definition of good public relations coined by Walt Stephens when he was international chairman in that department: "Good conduct and getting credit for it". Our main Cleveland job now is not general publicity and more run-of-mine members, but incubating more good quartets in the interest of more fun within the chapter, in consequence a stronger chapter, and inevitably improved public relations outside. How about yours? Some of our strictly Extension minded members may shoot me full of holes for this. But it's the way I see it.

SPEBSQSA IN HALLS OF LEARNING



H. A. Powell Studios

Northwest Area (Detroit) Michigan Chapter boasts of two college quartets, the Nite Owls, of Wayne University and the Legalaires, from U. of Michigan Law School.

THE NITE OWLS

At 12 o'clock—Lloyd Bergren, lead; at 3—Dick Huebner, bar; at 8—Ward Seitz, bass; at 9—Chuck Nollen, tenor.



Bentschlers Studio, Ann Arbor

THE LEGALAIRES

Seated—L. to R.—Bob Risley, bar; Phil Robertson, bass. Standing—L. to R. Jim Kendall, tenor; Vern Witham, lead.

SONG ARRANGEMENTS AVAILABLE AT INT'L HQ.

Complete Kit of Samples of everything on this page—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 each, 10 or more — \$1.75 each

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.

- | | | |
|------------------------------------|--|--------------------------------------|
| Z-1 Lost Chord. | Z-5 I'll Take You Home Again Kathleen. | Z-9 Carry Me Back To Old Virginny. |
| Z-2 Deep River. | Z-6 Silver Threads Among The Gold. | Z-10 Massa's In De Cold Cold Ground. |
| Z-3 The Band Played On. | Z-7 Rose Of Tralee. | Z-11 Auld Lang Syne. |
| Z-4 The Man On The Flying Trapeze. | Z-8 Wagon Medley. | Z-12 Swing Low Sweet Chariot. |

10c each single copy except Z-4 and Z-8 which are 20c each. 5c each in quantities of 10 or more, except Z-4 and Z-8 which are 10c each.
Order all arrangements by symbol number.

OFFICIAL SPEBSQSA FOLIOS

- | | | |
|--------------------------------|-----------------------|---|
| 1948 EDITION (15 ARRANGEMENTS) | "SONGS FOR MEN No. 1" | } \$1.00 each (or 50c each in lots of 10 or more) |
| 1949 EDITION (18 | "SONGS FOR MEN No. 2" | |
| 1950 EDITION (14 | "SONGS FOR MEN No. 3" | |

OCTAVO FORM PUBLICATIONS OF VARIOUS MUSIC PUBLISHERS carried in stock at Detroit (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" | (Still) |
| 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 Moon" | (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—"Geel But There's Coss 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) |

Make Check Payable to and Mail to

S. P. E. B. S. Q. S. A.

20619 Fenkell Avenue, Detroit 23, Michigan

Over the Editor's Shoulder

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

"HAPPY" HAPPY, TOO?

Ben Rabe, Sec'y Versailles, K'y Chapter, is happy; the members of the chapter are happy; everybody is happy about the December 1st Parade. According to Ben, "The show was a great success—two shows at near capacity. We were very fortunate in having Baseball Commissioner (former Senator) A. B. 'Happy' Chandler as M. C. We're grateful to all the quartets who braved the icy roads to get here. The Society should be proud of them."

THINGS PILE UP

Traveling salesman A. O. Wingender is Sec'y of Marinette, Wis. Chapter. Recently he wrote to Detroit Int'l Hq. "Between Adams' Academic Affidavits, Divergent District Documents, Random Regional Reports (many requiring answers) and my own Latitudinous Local Labors, things pile up".

ORCHID TO STAFF

Writes Charley Matthews, Sec'y-Treas. Birmingham, Ala. Chapter, "I believe the December issue of the Harmonizer was the best that I have seen. Congratulations on an excellent job".

WANTS COMMUNITY SINGING

(An inquiry by Stuh Pencil in the September issue about Community Singing resulted in many comments which were published in the December issue, Page 17. Remarks of Omaha Pres. Jack Berner were received too late to appear.)

"... I think Community Singing such as we had at the Coliseum (Omaha last June, Eds.) appeals to a lot of people. I believe that on occasions of that kind the selection of songs is definitely the key to successful group singing. They should be songs well known to the great majority in the audience. Sometimes we fellows who are not so sure of ourselves in the musical world have a better understanding of what the rank and file of people will be pleased with."

DISTRICT CHAMPS COMPETE?

An extensive discussion (page 58 December Harmonizer) as to whether or not District Champion quartets should be allowed to compete resulted from Washington, D. C. Bernie Slebos' letter in the September Harmonizer. Indiana-K'y District Pres. Hal Purdy tosses a new thought into the argument.

Writes Hal, "In my opinion it would be a challenge to the other quartets of a District to allow Past Champions to compete after a lapse of two or three years."

HURRY BACK!!

(All who heard the Dallas, Tex. Beau Jesters at Omaha marked them as comers. Joe Stalin thinks otherwise. Eds.)

"I wonder if you would be so kind as to do the Beau Jesters a last favor? We would like to say, through the Harmonizer, a great big THANKS to all the wonderful people we met in SPEBSQSA who were so nice to us."

The Army has called up our bass and perhaps will send 'greetings' to the bari and me before long. We only got to make one Int'l Convention and Contest but that, we thought, was wonderful. It is our hope that the other young guys we met there will be able to stay together. So, after four years, it's finis I suppose you might say, at least for a while and it's certainly been fun for us. Again we say thanks for all that everyone has done for us.

Sincerely,

Don King for the Beau Jesters"

AMERICAN

R. K. Smith, Director of the Department of Civic Recreation, 83 Sackville St., Halifax, Nova Scotia, writes, "... Hats off to Deac Martin for his very fine interpretation of 'American' in his column 'The Way I See It' (June 1950 Harmonizer, page 54. Eds.). Canadians are proud to be called 'Americans' in the larger sense, especially in these times, when the future of Democracy is about to be decided in North America."

THANK YOU

Len Linnehan, in a letter to Int'l Hq. writes of the Harmonizer, "It's a book that has a professional touch, and is immensely readable—a job that everyone connected with can well be proud of. More power to you!"

PERSONAL TOUCH GONE?

Indiana-K'y District Sec'y Glen Reid has this to say about the Harmonizer, "... Just finished a session of going through old copies of the Harmonizer. Putting them together with a lot of older copies I had the privilege of seeing at Joe Juday's, it is no wonder we have such a wonderful organization. One thing did register

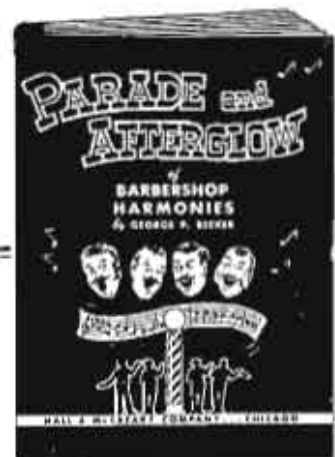


with me, however, in comparing early issues with the more recent ones. The rapid growth of SPEBSQSA seems to have robbed us to some extent of one thing that was quite noticeable in the early issues—that little personal touch that was then possible from time to time for individuals and chapters.

"I wonder if some day we'll have monthly publication of the Harmonizer? If broken down into sections for each District's news, everyone would get to read not only his own District section, but all the others as well."

ALWAYS

look in the Chapter Reference Manual
FIRST



IT'S NEW! IT'S A NATURAL!

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

Bells of the Beach	Sleepy Head Lullaby
Childhood Days	Somebody Loves Me
Dear Old Homestead	Swains of Paradise
Dreaming All Day	Alley
Indian Summer	Susan Jane
Little Darling	Sweetheartie Still
Miss Nancy	Sweet Marie
Misses Lady	True Blue Rue
Musical Moon	When Rustus Gets
My Mother	His Pny
Red Lovers are Falling	

Sheet music size—75 Cents

Get this new book NOW—you'll be hearing about it everywhere!

HALL & McCREARY COMPANY
Publishers of Better Music
434 S. Wabash Ave. Chicago 5

HQ BUILDING FUND GROWS

JANUARY 1950 ————— \$0000.00
 JANUARY 1951 ————— \$1142.50
 FEBRUARY 1951 ————— \$1292.50

Shaboygan, Wisconsin Chapter started the Fund with \$100.00 donation a year ago. Last June, Chicago No. 1 Chapter chipped in a \$1000.00 Government Bond, "Anonymous" and interest on the Bond account for the \$42.50. The \$150.00 added in February of this year represent \$25.00 donations by Imm. Past Int'l Pres. O. H. King Cole, Int'l Pres. Jerry Beeler, Int'l V.P. Mat Hannon, Int'l B'd Members Earl Reagan and Carl Jones and Col. Bob Newman, Sturgis, Michigan.

The purpose of this HQ Building Fund is to some day build a permanent headquarters building in a location central to the bulk of the Society membership. Plans at present aren't too exact, but in general it is hoped the building will be a combination business office, storehouse of pertinent material, and a sort of museum.

Elsewhere in this issue of the Harmonizer is reported the story of Toronto's planned long term series of donations to this Fund from annual Parade receipts. The doorway is wide open to other chapters and individuals who may be interested.

AMATEUR SONG WRITERS

We are NOT music publishers -- but send us your new manuscripts and we will print them for you at reasonable prices. We will reproduce your manuscripts exactly as we print the music for S. P. E. B. S. Q. S. A.

*Please send
your manuscript with your request
for immediate quotation.*

**The GRIT
Printing Company**
 745 So. Emporia :: Telephone 2-8441
 WICHITA 11, KANSAS

1951 REGIONAL PRELIMINARIES

CENTRAL STATES— Springfield, Mo.	May 5	LAND O'LAKES— Manitowoc, Wis.	May 5
CENTRAL WEST. NEW YORK— Hornell, N. Y.	May 5	MICHIGAN— Sault Ste. Marie, Mich.	May 5
DIXIE— Birmingham, Ala.	May 5	MID-ATLANTIC— Pittsfield, N. J.	May 5
FAR WESTERN— Los Angeles, Calif.	April 28	NORTHEASTERN— Meriden, Conn.	May 5
(District Sponsored)		ONTARIO— Windsor, Ontario	May 12
ILLINOIS— Rock Island, Ill.	May 5-6	PACIFIC NORTHWEST— Seattle, Washington	May 5
INDIANA-KENTUCKY— Fort Wayne, Ind.	April 28	SOUTHWESTERN— San Antonio, Texas	April 28
JOHNNY APPLESEED— Sharon, Penna.	May 5		

**just released
on Columbia Records** 



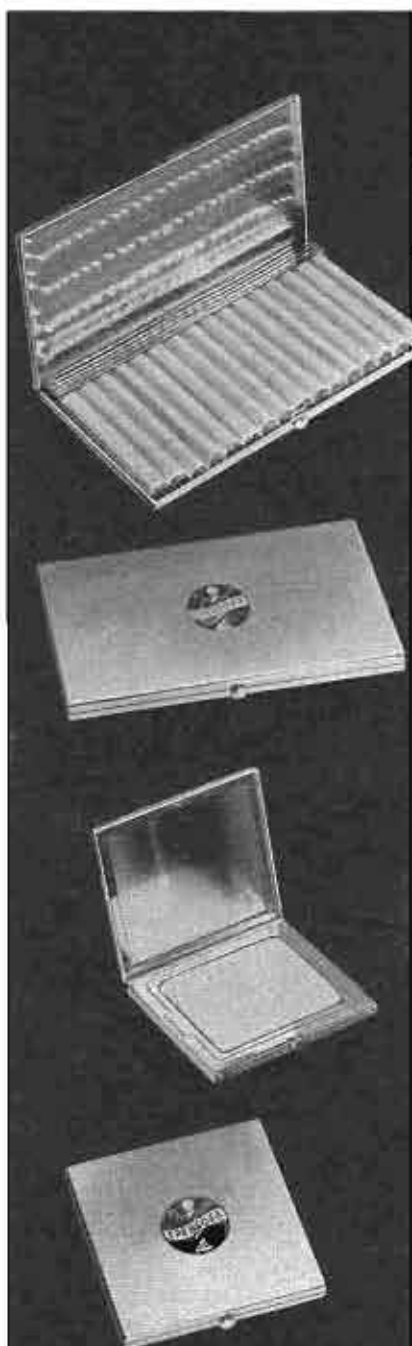
HARMONY TIME

WITH THE

CHORDETTEs

When You Were Sweet Sixteen • Carry Me Back To Old Virginny
 Shine On Harvest Moon • I'd Love To Live In Loveland
 When Day Is Done • Tell Me Why • Ballin' The Jack • Moonlight Bay

Long Playing Record CL 6111 • Set C-201 on 78 rpm records

**CIGARETTE CASE****\$4.25****COMPACT****\$3.75***Emblem in full colors*Bronze, simulated
gold finish.Make check to and mail to
S.P.E.B.S.Q.S.A., Inc.
20169 Fenkell Ave.
DETROIT 23, MICH.**LAND O'LAKES**

The District Board of LOL District met November 3, 1950, in the Northland Hotel of Marquette, Michigan, for its semi-annual consideration of district business. Following reports of district officers, a report of recent International Board inquiries was presented by Int'l Board Member Joe Hernsen. These covered the question of securing continuity of experience and ability in District Officer panels and the varying practices of financial returns to the districts from Regional and District Contests; specifically, whether host chapters should turn total net receipts over to District or share on percentage basis with District. The body went on record as opposed to practice of turning total net receipts into District Treasury and voiced its opinion that present system of sharing equally between host chapter and District was a fair method. The question of assuring continuity in District Officership was referred to the present Executive Board with the statement that no hard and fast rule of progression could be reached. An optimistic report on the LOL Harmony News was also presented, before adjournment.

PACIFIC-NORTHWEST

Of the 21 Chapters of the Pacific Northwest District, 11 were represented at the semi-annual Board of Directors meeting held in Portland, Ore., November 19, 1950. The Lethbridge delegate, Maurice Mitchell, had a 2000 mile round trip. To bolster the District Treasury, it was voted to levy an assessment of 2% of gross receipts after taxes, on all Parades. President Armstrong stressed the need for more efficient organization and outlined a plan for dividing this huge District into 6 Areas, which plan was included with 10 By-Laws, adopted unanimously. Earl B. Reagan, Int'l Board member, gave an interesting talk on various phases of Society activity.

MID-ATLANTIC

Semi-Annual Meeting of Board of Directors of Mid-Atlantic States Assn., held at Alexandria, Va., November 18, 1950, Charles L. Vaile, President, presiding, R. Harry Brown, Secretary. Dean Snyder (for Int'l Comm. on Collaboration with Armed Forces): Army has gone forward with fine pro-

gram in Camps and Posts, many chapters helping. Bids received for May Regional Preliminary and Fall District Contest. Matter of incorporating District placed in hands of District Executive Comm. with power to act. Two new Area Counselors appointed, for 1st Penna. Division and 4th New Jersey Division.

Discussion of Past District Champion Quartets competing again some in favor and strong opposition. Matter tabled until next meeting of Board. Announcement of mergers of 2 chapters in Baltimore into one chapter, likewise 2 chapters in Wilmington, Del.

JOHNNY APPLESEED

Johnny Appleseed District Board Meeting called to order after conclusion of the Maurie Reagan Testimonial Breakfast, which undoubtedly was one of the most successful affairs ever sponsored by the District Board. Major item of business, that of approving By-Laws for final action at the May (annual) Board Meeting, had to be postponed due to inability of Committee members to make report.

District Chorus Contest Committee appointed. Accepted Parkersburg, W. Va. bid for 1951 District Quartet Contest. Approved support of Boys' Club project of organizing young boys quartets and their sponsorship of contests in that field.

SOUTHWESTERN

The Southwestern District Board met on November 4, 1950, in the Adolphus Hotel, Dallas, Texas. A discussion of extension efforts took up a good part of the time. Area Counselor Robert St. John of San Antonio, Texas, has been very active and has several prospects lined up; he is doing a good job in his area. Of course, the highlight of the meeting was that we were honored with the presence of International Vice-President Berney Simmer. Berney was able to give us a lot of information concerning organization and other problems that confront our district.



DISTRICT CHAMPIONS

and RUNNERS-UP




Johnny Appleseed Champ
HI CHORDS, Lorain, Ohio
L to R: Bunker, Williams, Meier, Van Keen



Southwestern - 2nd
DALLASAIRES, Dallas, Texas
Lewis
Fitzhugh, Martin
Rock



Mid-Atlantic - 2nd
SINGING SQUIRES, Washington, D. C.
L to R: Sims, Stephens, Sander, Wolfert



Johnny Appleseed - 2nd
KEYSTONE QUADS, Sharon, Pa.
L to R: Williams, R. Lytle, P. Lytle, M. Lytle



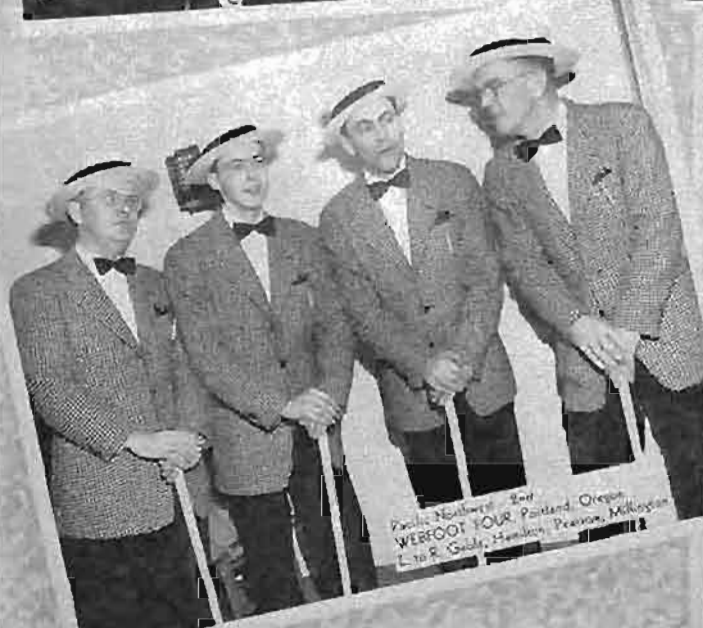
Land O'Lakes - 2nd
CHORDIAL FOUR, Racine, Wis.
Allen
J. Gertenbach
Whissler
O. Gertenbach



Pacific Northwest Champ
LUMBER LADS, Eugene, Oregon
L to R: Rounds, Beyer, Hoffman, Murphy



Southwestern Champ
PIPELINERS, Wichita Falls, Texas
L to R: Little, Kittenman, Bernard, Trigg



Pacific Northwest - 2nd
WEBFOOT FOUR, Portland, Oregon
L to R: Golds, Hendon, Pearson, McKelvey



Land O'Lakes Champ
SCHMITT BROTHERS, Manitowish, Wis.
Frost
Paul, Jim
Joe



Mid-Atlantic Champ
MELLOAIRES, Penna Grove, N. J.
Laurica
Gonzales
Dunavan
Sorenson

Serving Our Communities

Chapters at Work on the Home Front

By Al Learned, Community Service Committee Editor

Serving Our Communities

War casualties, blood banks, orphans, felt the balm of Barber Shop — Community Service — during the past quarter. But these were only a few. Community carol sings at Christmastide, Christmas parties for veterans and children, help in the home front wars against disease, destitution and disaster, and myriad other activities were all part of the symphony of service by S.P.E.R.S.Q.S.A. throughout the nation.

Happy harmonies of helpfulness ran the gamut. They ranged from songs for soil conservation to dimes for disease (polio) to cash for cancer. Here are the reports gleaned from district editors, secretaries, newspaper clippings, so that your chapter may find further inspiration:

Lexington, Neb. chapter sang a Christmas cantata, furnished a quartet for the Thanksgiving service of combined churches . . . St. Louis and Clayton, Mo. chapters joined in a huge Christmas pageant in St. Louis. They also joined to sing at the large Koch TB Hospital and a Veterans Hospital Christmas afternoon. The Greater St. Louis Four had nine engagements before Christmas—two hospitals, two old folks homes, one orphanage and four clubs. . . . Denver, Colo., chapter gave \$500 to the Denver County Society for Crippled Children and Adults. . . . Mexico, Mo. chapter raised \$100 for the local high school music fund . . . Wichita, Kan. put on a special benefit show which raised more than \$2,000 for Federal Field, Inc., an organization formed to obtain grounds and stadiums to provide baseball diamonds for kids. . . . Memphis, Tenn. raised \$1,000 for the Cynthia Milk Fund with a sell out show.

PREAMBLE

We are certainly pleased with the avalanche of information we have received from the chapters showing the way barbershoppers have gone all out in contributing their talents for doing good everywhere they can. Through these efforts on your part, many, many thousands of unfortunates, young and old, enjoyed a really merry Christmas.

The highlights of our International Board Mid-Winter Meeting in San Francisco was to see for the first time what our Society's assistance is meaning to our Armed Forces.

An effort is being made, at present, to encourage the Canadian Armed Forces to go into this same type of program.

If this isn't Community Service work in the 10th degree, we don't know what to call it. Just a casual observation, but we'll bet no other service organization in existence can boast of such a great accomplishment as the one which is unfolding before our eyes in the Armed Forces.

The idea of tying good public relations in with Community Service activities is catching on like wildfire. Because of this, we not only can be, but WILL BE the leading service organization anywhere.

Keep up the good work, brothers, and be sure to get proper recognition for your efforts, both local and throughout your Society by reporting what you are doing, accurately.

Chuck Glover, Chairman,
International Committee on
Community Service.

Churches to Children

Here's what happened off in the Southwestern quarter of the great quartetting U. S.: Abilene, Tex., which gave \$1,750 in 1949 to handicapped children

and came back with \$2,500 in 1950, planned to do a show to help finance Abilene Boys Ranch . . . "Community Service is really taking hold in the Southwestern District," wrote Loyd Bumpas. He cited: Enid, Okla., reports that their third annual parade netted \$1,500 to buy drapes for the stage of the city's convention hall. This was carrying along the idea started last year when they helped with buying \$5,000 worth of sound equipment for the hall. Working with city officials, this chapter has arranged a long range plan for the improvement of this property . . . Wichita Falls, Tex. chapter reports among many civic activities that it occupied the choir loft of the First Christian Church and started off a week's revival meeting . . . Carlsbad, N. M. reported singing on the courthouse lawn at the opening of the Christmas season in connection with the turning on of the city's Christmas lights. Chapters reporting Christmas caroling activities at hospitals for shut-ins, etc., were Carlsbad, N. M., Wichita Falls, Tex., Pampa, Tex., Brazosport, Tex., Oklahoma City and Beaumont, Tex."

Dallas, Tex. sang in a hotel lobby, raised \$50 for the March of Dimes, planned to sing at the banquet honoring the S.M.U. Mustangs . . . Corpus Christi, Tex. sang for patients at the Naval Hospital who included many wounded from the Korean front . . . San Antonio, Tex. tuned up to help children suffering from cerebral palsy . . . Houston, Tex. was planning a minstrel show, entire proceeds of which would go to the Hedgecroft Hospital and Clinic to help scores of polio victims.

(Continued on next page)

HOLLAND, MICHIGAN CHORUS



This picture was made after the Holland Windmill Chorus had sang at the Rest Haven Home for the Aged and broadcast Christmas Carols over WHTC.
Front Row—L. to R.—John Vinkemulder, Art Nivison, Matthew Wilson, Willis Diebens (Chorus Director), Leon Moody, Norman Bredeweg.
Second Row—Bill Oumk, Fred Wisc, Bruce Van Leuwin, Al

Dornberger, Jr., Wayne Smith, John TerBeek, and Neil Bergen (President).
Third and last rows, counting heads directly across as seen, Peter Van Iwaarden, Bill Bowman, C. C. Wood, Gordon Meensen, Ted Baker, Jud Hoffman, Jim Unger, Art Prigge, Rance Overbeek, Ken DePree, Jim Ward, Art DeWaard, Bill Jukel and Stanley Timmer.

Community Service Continued Variety the Spice—

Far to the north, the Ontario, Canada, brethren across that nebulous border that's only a line on a map, kept busy with service to their communities. Hal Deadman, district editor, wrote:

"Belleville, Ont. chapter chorus did some lovely singing at the Kiwanis-sponsored 'Festival of Choirs' and the chapter was proud that its chorus was the only choral group asked to appear again the following evening . . . The Salvation Army was not forgotten by the Belleville chorus in its commendable efforts when it sang at the annual Christmas Relief show before a packed house and to an appreciative radio audience. The Quintones, a Belleville foursome, also appeared on the show . . . Hagersville, a new chapter, sang Christmas carols for the community, and its quartet, the Hager-tones, sang at numerous gatherings and banquets . . . Kenora, Ont. chorus sang for the Salvation Army, the Kenora Fire Department, Radio Patrol, Empty Stocking Fund, The Foremen quartet sang for the Lakeside Home and School Association; for the Radio Patrol program, and for the Kinsmen Club of Red Lake, Ont. anniversary 175 miles away. The Blue Notes, another Kenora quartet, helped out a Lions Club benefit . . . Patients of Westminster Military Hospital enjoyed selections by the London, Ont. chorus, the Medway Four, the Vocal Chords and the Men about Town. London chapter also sponsored an eve-

CHAPTER HONORED

Picture of the plaque which is to be installed in the contagious ward of the Conkey Dickinson Hospital in Northampton, Mass. The late Hal Staab, a Past Pres. of SPEBSQSA, led the all out effort of the Northampton members in support of the local Infantile Paralysis Fund for a number of years, resulting in thousands of dollars of donations by the SPEBSQSA Chapter, mainly from the proceeds of Parades.

ning of carol singing and chorus and quartet entertainment for the inmates of the McCormick Home for the Aged. Eight public appearances were made by London's Vocal Chords in a little more than two months, including aiding the Kilworth United Church, Talbot St. Home & School Club, Westminster Hospital, etc. The Medway Four sang at two banquets in one night for the Vimy Branch, and Branch 29a of the Canadian Legion . . . Sarnia Chapter made its annual visit to the County House of Refuge, bringing not only an hour of singing, but Christmas presents and favors with Santa as well. Later, Santa again appeared with the Sarnia chapter when it was host to 30 underprivileged children. The Cleffones, one of Sarnia's five foursomes, made two trips to the Mc-

Pherson Home for the Aged and the Mitchell Home for the Aged.

Doing Real Job

Out in the Land 'O Lakes Del Bradford is doing a real job with his Land 'O Lakes News of Community Service in the District newspaper "Harmony News", published at Sheboygan, Wis., with Henry Beyer as Editor. Del summed it all up well in the January issue when he wrote: "It is no accident that the most successful chapters are strong on Community Service."

His reports cover four month periods; ours are for October, November, December. But here's a partial list of Land 'O Lakes chapter accomplishments. Community Servicewise:

(Continued on next page)



DES MOINES CHAPTER

SPEBSQSA, Inc.

will present its

FOURTH ANNUAL PARADE OF QUARTETS

April 7, 1951 :: KRNT Theatre :: Des Moines, Iowa

featuring

BUFFALO BILLS, 1950-51 International Champions

MID STATES FOUR, 1949-50 International Champions

CLEF DWELLERS, Oakland County, Michigan

THE CARDINALS, Madison, Wisconsin

For Parade Tickets write RAY NIBLO
3rd Floor Hubbell Bldg.
Des Moines, Iowa

For Hotel Reservations write LUE ESTES
HOTEL SAVERY
Des Moines, Iowa

RUSSELL COUNTY, KANSAS, CHAPTER CHORUS



Organized in June 1956, the Russell County Chapter has been extremely active. At Christmas, the chorus and quartets pre-

sented Christmas Vespers program twice in Russell and again in Lucas. James Hower directs the chorus.

Community Service Continued

Berlin held a public song meeting at a new band shell . . . Brandon, Manitoba's Ups-N-Downs quartet appeared at six community functions, the Boissevain Froth Blowers at one. Chorus saw action twice. Chapter contributed \$72.20 for flood relief . . . Minneapolis quartets averaged one benefit per week for a grand total of 152, and the chorus three. Chapter gave \$100 to flood relief . . . Kulm, N. D. sang at an anti-Communist meeting . . . St. Paul's chorus was out twice, its Apostle City Four and Centennials 11 times for Community Service. . . . Sparta, Wis. chapter sang at the Camp McCoy Hospital Red Cross building and a week later did Christmas carols for the community . . . The chapter has given \$316.72 to five projects . . . Sturgeon Bay gave \$25 to flood relief,

chorus made five benefit appearances . . . Virginia chorus made eight of the same . . . Winnipeg, Man. chorus made six stops, \$75 for a church donation, four quartets made 14 appearances . . . Escanaba, Mich. octette from the chorus helped three community affairs. . . . Sheboygan's chapter sang at the county hospital, presented a gift to each patient, 290 in all. Five quartets rang up 24 jobs for community service . . . Wisconsin Rapids was represented ten times by four quartets. . . . Beaver Dam, Wis., which advertises the "best chapter by a dam site," thumped the tub for the Monarch Range Four which appeared six times for Community Service. The Kirsch Foundry Four did it four times, the B Flat Beavers and the Unknown Four, two and one respectively. The chorus performed twice at park concert programs, one of them at Madison,

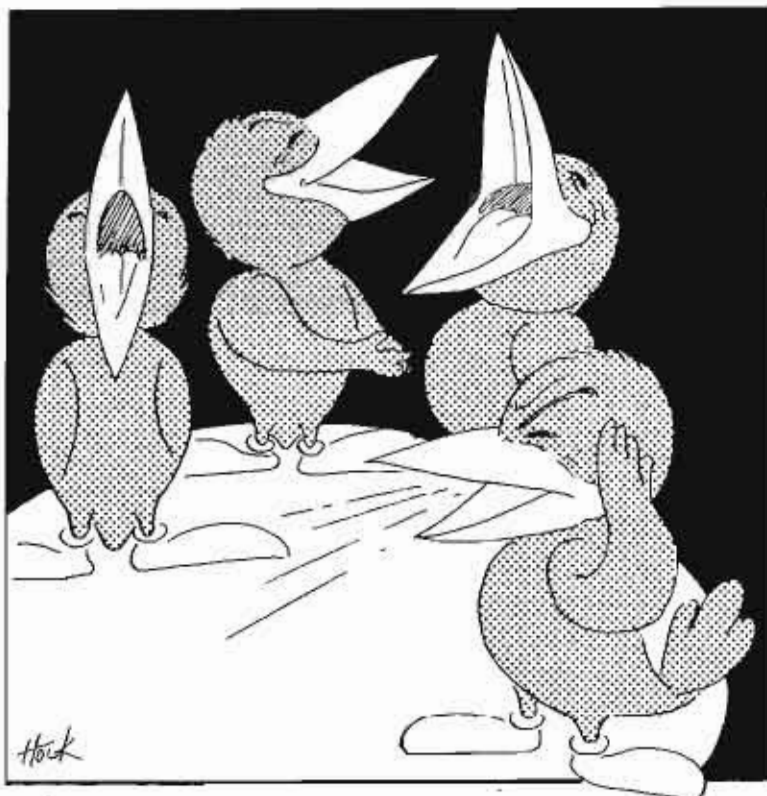
Wis. Menomonie, Wis. also performed some good deeds.

Easterners Active Also

In the "effete East" a wide range of Community Service was noted. Genesee Chapter at Rochester, N. Y. decided to do something different in the way of Community Service for Christmas. It found the Rochester Convalescent Hospital for Children a good place to go. There were 23 youngsters from one to 15 suffering from rheumatic hearts, convalescing from polio, etc. Most of them wouldn't see Santa Claus.

With the aid of the head nurse, the chapter obtained ages, names, Christmas wishes, went on a shopping spree, then had a Christmas party at the hospital Christmas Eve. After Santa (Elmer "Bugsy" Myers) gave out gifts, the Geneseeans sang, as did the chorus, movies were shown and refreshments given the kids . . . Earlier the same chapter sent four quartets and chorus to help the Red Cross secure donations of blood for the Blood Bank. Community Service varied from the Geneseeans singing for the PTA, veterans, Red Cross and children, the Note Crackers for the Asbury First Methodist church, PTA (37th time), nursery school, the Nonchalants for the 12 Corners Presbyterian church, and the Harmachords with the other three for the Red Cross . . . Nassau chapter chorus and several quartets sang at the Mitchel Field Hospital, Meadowbrook Hospital, South Nassau Communities and Mercy Hospitals during a Christmas carol tour. Nassau chapter includes Freeport, Baldwin, Rockville Center, Merrick and other Long Island communities . . . Geneva, N. Y., continuing its Salvation Army aid, sang around the Christmas kettles, also visited Canandaigua Veterans, Willard State, Ithaca TB Hospitals and the county home during the last quarter . . . Walton-Downsville, N. Y. gave two performances at which the free will offering went to charity . . . In the Central-Western New York district, community Christmas carols were sung by chapters at Addison, Geneva, Kenmore . . . Buffalo gave to the Crippled Children's Guild, News Camp Fund and Kenmore Choral Club. Its quartets did much entertaining

(Continued on next page)



"MEBBE WE NEED A PITCHPIPE, FELLAS!"

Community Service Continued

over the holidays. An impromptu outfit, formed by President Irv Matthews, sang in the Veterans Hospitals. The Discards sang in the county infirmary and the Perrysburg Hospital. In the words of the secretary, the world champs, the Buffalo Bills, "were very, very busy. They are in great demand." . . . Warsaw, N. Y., home chapter of Past Int'l Pres. Phil Embury, has the district champions quartet, the O-At-Kans, (named for Oatka creek there.) The lads made 34 appearances, of which at least 13 were Community Service. These ranged from singing "The Lord's Prayer" and "Silent Night" at a United Church Service to helping the American Legion raise money for a special fund . . . Lockport, N. Y. gave a check for \$250 to the Salvation Army to provide Christmas cheer for the needy. It had earned the money at its November parade. The chapter's Stewards of Harmony quartet sang at the Buffalo Veterans Hospital. The Tuscarora Four sang for a Republican party dinner, among other jobs . . . Kenmore, N. Y.'s chorus ran up an impressive record. It sang for the Lutheran Old Folks Home in Buffalo, the Crippled Children's Guild, in the Village Hall where a loud speaker took their tunes throughout the shopping district, and at the German Roman Catholic Orphan's Home, complete with Santa Claus and candy for the children. The Synchronisms of that chapter were on at the latter two places . . . West

OSHAWA, ONT.
BENEFITS

L. to R.—Treasurer Jim Howard and Pres. Jack Snyder, of Oshawa, Ontario Chapter, presenting a check for \$100 to the local Community Chest.

Seneca, N. Y. raised \$400 for community purposes, and its chorus and quartets visited churches, lodges, the PTA, etc. (Modest secretary didn't list which or how many.) A Fulton N. Y. quartet did likewise . . . Gowanda, N. Y. chapter turned out strongly to sing at the annual Christmas tree celebration. The Crow-mati-chords sang at the Adam Hospital Yule party, for the Holy Name Society and the PTA . . . The Tone Wanderers of the Tonawandas, (N. Y.) aided the Amaranth, Community Fund drive dinner, PTA's, church guild concert, YWCA, Town Club of Buffalo and Veterans Hospital there. With the

chapter chorus, the quartet sang for the local Elks who had arranged a party for Buffalo Veterans Hospital.

And Way Down East

Right in the midst of a hurricane, Salem, Mass. chapter took a chance, drove 120 miles, sang to 400 men in six wards at Cushing Veterans Hospital, keeping up the "Show-must-go-on" tradition. . . . New Haven, Conn. gave a program at the Masonic Home in Wallingford, Conn. . . . Burlington, Vt. turned over \$893.75, its share of the district contest, to the Durfee Memorial Cancer Fund. . . . Boston, Mass. with its chorus and quartets, sang at two veterans hospitals. One quartet also sang carols Christmas day over a local radio station. . . . Brockton, Mass., in addition to two hospital visits, broadcast Christmas carols for the Chamber of Commerce, and greatly aided a minstrel show for the benefit of the Veterans' fund. . . . Burlington, Vt., whose cancer gift brought their total to \$3,200 toward a \$4,000 pledge, also made a Christmas pilgrimage which included three hospitals and two old people's homes. . . . Enfield contributed \$100 to the building fund of its Youth Center, and the whole chapter joined in the community Christmas sing in a body. . . . Hartford, Conn. held a Christmas party for about 100 children. . . . Leominster, Mass. donated \$500 and sang at the dedication of the Community Recreation Center. . . . Marlboro,

(Continued on next page)

SAULT STE. MARIE, MICHIGAN AS HOST CHAPTER

invites you to

COME TO THE "SOO"

at the "TOP" of the Michigan District where you will hear the "TOPS" IN QUARTETS

Compete in the 1951 Michigan District

INTERNATIONAL REGIONAL PRELIMINARY CONTEST

SATURDAY, MAY 5th at 8:15 P. M.

RITCHIE AUDITORIUM

SAULT STE. MARIE HIGH SCHOOL

OUR PARADES PLAY TO CAPACITY HOUSES SO GET YOUR TICKETS EARLY

Price \$1.00 each Including Tax

NO RESERVED SEATS

Write to MASON KABKE, Ticket Chairman,

120 Park Place, Sault Ste. Marie, Mich., Phone 466 or 138

For Hotel Reservations and General Information

Write to WHEELER BATDORFF, General Chairman, c/o The Evening News

Sault Ste. Marie, Michigan, Phone 19 or 2740

AFTERGLOW AT CHRISTOPHER COLUMBUS HALL—TICKETS \$1.00 EACH

Quartets write for contest entry blanks to

SPEBSQSA International Headquarters, 20619 Fenkell Avenue, Detroit 23, Michigan

Community Service Continued

Mass. quartets made their annual visits to the local hospital at Christmas time. They held a benefit show in the neighboring town of Westboro for the Kiwanis Children's Fund, started off the Red Feather banquet and assisted at two children's parties. . . . Montpelier, Vt. went out caroling as a group in one hospital and two homes for the aged. The chorus assisted in a show to raise money for the benefit of the National Guard unit called into service. . . . Naugatuck, Conn. made two contributions to local charities. As a group, it made singing trips to the county hospital and the State Training School. . . . The New Bedford, Mass. chorus and quartets ran a benefit show for a local church, went 25 miles to neighboring Taunton to sing Christmas carols on the town green; staged a show at Camp Edwards; sang at a local hospital. Two of their quartets made separate trips to hospitals to sing, and one quartet, the Helmsmen, participated in the Community Chest drive in Willimantic, Conn. over 100 miles away. After helping restore the Berkley, Mass. chapter, New Bedford and its foster child joined together both at Taunton and in a Christmas program for sanatorium patients. . . . Norwich was very active. It turned over \$1,450 from its parade to its hospital, bringing the total contribution in the past 13 months to nearly \$2,500. The chapter organized and carried through a Christmas Carol Caravan in which the whole chapter, including quartets, visited the local hospital, the Odd Fellows Home for the Aged, the Children's Sanitarium for Tuberculosis, the Adult Sanitarium for same, and returned for an evening program, as their last call, to the hospital. This whole trip lasted from 2 P. M. to 9:45 P. M. The following night, the chapter embarked on another tour which took in four more homes for children and old folks. Bill Hinckley, Northeastern District President, who wrote for that sector, remarked, "This was quite a Christmas program for any chapter."



"... Quartets not appearing in costume or uniform dress will be disqualified ..."

Portland, Me. chorus and quartets went to two hospitals for annual Christmas programs. . . . Providence, R. I. quartets made six visits to veterans and civilian hospitals and took a major part in the cancer fund drive. . . . Schenectady, N. Y. divided its group to put on extended evening programs in two homes for the aged. The chapter presented three \$100 scholarship awards to deserving high school students. Its quartets appeared in eight Community Service activities. . . . Springfield, Mass. chorus entertained at Westover Field Hospital. Quartets entertained at the Cancer and Tuberculosis Sanitarium and at the City Hospital. One of the quartets, after being heard by the officers, was requested to make an air tour of Air Force Bases for two weeks in February. . . . Waterbury, Conn., in spite of postponing a show due to a near hurricane, was able to raise \$350 for

the Kiwanis Children's Fund. One of its quartets helped open the Federated Charity Drive. . . . Gardner, Mass. sang for State Hospital patients. . . . St. Johnsbury, Vt. sang sidewalk Christmas carols. . . . Hartford, Conn., with Governor and Mrs. Chester Bowles heading the list of sponsors, did a cerebral palsy benefit performance. . . . Quincy, Mass. chapter did a show which benefited the Quincy Police Boys Club. . . . Southbridge, Mass. did a benefit show by the Exchange Club for its scholarship fund. Incidentally, the daughter of one of SPEB's best members was the first scholarship winner. . . . Middleburg, N. Y. gave a recital at a program sponsored by the soil conservation district. . . . Meriden, Conn. chapter sang for the Meriden Junior Woman's Club project for rehabilitation of veterans. . . . Worcester, Mass. sang for Belmont Hospital patients. . . . Springfield, Mass. voted \$100 to the United Fund.

And Away Out West

Arizona's homebound crippled children will get school lessons at their homes with proceeds from a Thanksgiving day Variety Show given by Phoenix chapter. . . . In the Pacific Northwest, Seattle, Wash. chorus and four quartets registered a total of 28 charity and benefit performances. This included ten programs at the Marine Hospital. Other programs were presented at Firlands Sanitarium and at schools and churches. . . . The Atom City Four at Richland, Wash. made several benefit tours. . . . Chorus and two quartets from Mt. Rainier Chapter at Enumclaw, Wash. appeared several times at the hospital at Fort Lewis. . . . Portland, Ore. chapter quartets did this: Greek Choral Society, Community Chest, Old Peoples Home, Barnes Hospital (seven different

(Continued on next page)



The Cleftonians of Barrington, Ill., Chapter take time off to sing on the Prairie Farmer-WLS Station's (Chicago) School-time radio series. The Barbershop program was one of an educational musical group broadcast each Wednesday at 1:15 P. M., sent out to almost all rural schools in Wisconsin, Illinois, Indiana and Michigan, besides many metropolitan schools. The program is planned by Ozzie Westley, musical director, Station WLS, who is, barbershopically speaking, also conductor of the Barrington chorus. The Cleftonians are L. to R.: Howard Wagner, bass; Harry Snodgrass, lead; Ho. Shepherd, baritone; Robert Pratt, tenor.

Community Service Continued

wards) Richmond Dad's Club, Sabin School athletic benefit for equipment. . . . Klamath Falls, Ore. sang at Bly, Ore. to raise money for a school tennis court there. . . . Eugene, Ore. chorus and quartets made several appearances to battle polio. . . . Glasgow, Mont. also listed several hometown helps.

Back in the Middle of the Country

Akron, O. presented a Cub pack with an American flag. . . . Ashtabula, O. chapter helped the YWCA building fund. . . . Buckeye Capital (Columbus, O.) chapter used the proceeds of its first parade for high school barber-shop quartet contest awards. . . . Charleston, W. Va. chorus tended the Salvation Army kettles, sang all afternoon and evening to the tune of \$280. . . . Parkersburg, W. Va. quartets and chorus aided in a huge benefit show for the Logan Children's home. . . . Pittsburgh, Pa., "All Out for Charity" show, with all SPEB talent, amazed the sponsors by grossing \$10,000 for the Eye and Ear Hospital. The Home for Crippled Children heard Pittsburgh's quartets and chorus, and received Santa's gifts, and in turn contributed their own quartet composed of two kids in wheel chairs, one on crutches and one in a cast. . . . Warren, Ohio's entire membership bussed to Cleveland for an all day tour at the Marine Hospital and the

BUILD CABIN FOR BOYS



Salt Lake City Chapter staged a show and built a cabin for the Y. M. C. A. Boys Club with the \$550 net proceeds. Picture shows the cabin and Roger Freund, member of the chapter and Secretary of the "Y".

Crile Hospital. . . . Washington County, Pa. ended the year with an enviable record of service topped off by a caroling tour for the less fortunate. . . . Wellsburg, W. Va. solicited the local churches for the names of the city's shut-ins, visited 15 homes in one day with its chorus, and later at the St. George Old Folks Home met up with some old time barbershoppers who taught them some "tricks of the trade." . . . At Wellsboro, Ill. the Downers Grove chapter gave a program at the Youth Center for the holidays.

Footballers Helped Too

The LaSalle, Peru, Oglesby, Ill. football team was invited to the Gold Dust bowl at Vallejo, Cal. It needed

\$4,000. Despite a terrific blizzard, the chapter put on a show, netted \$1,200. This was the second time the barbershoppers had helped the local high school. Their parade last fall supplied the high school band with overcoats. In addition, the chorus and quartets sang at the Peoples and St. Mary's Hospitals in Peru and La Salle, Ill. respectively. . . . Newark, N. J. chapter joined in a huge Christmas party at Halloran Veterans Hospital on Staten Island. The chorus covered four full hospital units and put on its routine nine times in three hours.

Illini in Line

Out in the Illinois district, Welsh Pierce studied the records, found these reports:

"From the records, visits were made by either choruses, quartets, or both, to Veterans Hospitals by Peoria, Oak Park, Centralia, Champaign-Urbana, Rock Island and Pioneer. In addition to these we see that Peoria aided and abetted the Salvation Army at Christmas time, as did Oak Park. First there were the usual carols, but when the boys opened up with regular barber-shop numbers they had to call out the police to chase the crowds. Beardstown whipped up a minstrel show for the benefit of the American Legion Memorial Fund. This same fine group also turned out for the St. John's PTA and the Schmitt Memorial Hospital as well as to four nursing homes. Centralia went in for some good work

(Continued on next page)



MANITOWOC INVITES YOU

TO THE LAND-O-LAKES REGIONAL CONTEST

Lincoln High School Auditorium

SATURDAY, MAY 5th, 1951

[Where you will hear the best Quartets in the District
Qualifying for the International Contest at Toledo]

PRELIMINARY CONTEST 1:30 P. M.

Tickets \$1.20 Tax Included



FINAL CONTEST 8:15 P. M.

Tickets \$1.80 Tax Included

—ADDED ATTRACTIONS—

DISTRICT BOARD MEETING — FRIDAY, MAY 4th, 8:00 P. M.

CHORUS DIRECTORS MEETING — SATURDAY, MAY 5th, 9:00 A. M.

QUARTET CLINIC — SUNDAY, MAY 6th, 9:30 A. M.

For Tickets Write
JACK SPIEGEL
c/o Kummel's Inc. :: Manitowoc



For Hotel Reservations Write
JOHN Z. MEANS
832 Lincoln Blvd. :: Manitowoc

Community Service *Continued*

at St. Mary's Hospital, while Dixon entertained at the State Hospital and the Lee County and Mansion Nursing Homes. Norwood sent their Clipper-tones to the Oriole Park PTA, whereas Aurora put on a full show for the Geneva School for Girls. The Fox River Valley Chapter advises that their Du-Kane Four visited the State Training School for Girls and, just to even things up, the Fox Valley Four held forth at the State School for Boys. We weren't told who had the most fun. Wheaton-Glen Ellyn was in there pitching but summarizes for us by saying "Our three quartets were very active in the usual community activities". Over in Woodstock we are advised that a quartet sang at the County Home and "took a ladies quartet with them". The report failed to state in which direction—to or from. Charleston was helpful to the Methodist Church in one of its activities and our old friends at Pioneer (Chicago) went in for a Hallowe'en show for the Police Boys Club in an effort to "Keep Them Off The Streets". Boys, that is. Farmington reports visiting eleven places at Christmas with carols and stuff, and Streator used \$100 of its show profits to aid the Community Chest. Our review closes with a notation from South Cook that their quartets sang at church, school and civic functions at least a dozen times."

Far West

From Dick Schenck of the Far Western District, we learn: "Chandler, Ariz. Faculty Four sang at four different community clubs and entertainments—Cactus Flats Four at four others—Four Fathers Quartet sang at six. These entertainments took in Service Clubs, church shows, Air Base and handicapped persons. The quartets and chorus assisted in show at Florence, Ariz. for the benefit of Arizona Boys Ranch. They were assisted by the Tucson and Phoenix Chapters. \$543 was raised for this very worthy cause. . . . Santa Monica held Christmas party with everyone bringing a gift. The gifts were not distributed

INT'L BOARD RECOGNIZES
GOOD WORK

WHEREAS the activities of Jack Le Maitre of the Brantford, Ontario Chapter in organizing and directing a quartet known as the "Interchapter Four", are deserving of special attention and credit because the other three members of the quartet are blind and the quartet is considered an outstanding one, NOW THEREFORE

BE IT RESOLVED that the commendation of this Board be given to Jack Le Maitre for the great and unselfish work he is performing in bringing joy and happiness into the lives of these men who might otherwise be denied that rare privilege and extreme ecstasy of singing in a barbershop quartet.

*Dated at San Francisco
January 20, 1951*

that night but were used to stage a Christmas party for the Sawtelle Veterans Hospital. Chapter quartets very active in helping the under privileged. . . . Huntington Park collected 722 books in a drive and they were turned over to Red Cross for distribution in hospitals. Chorus and quartets staged shows for, P. T. A., Press Breakfast and the Indoor Sports Club. . . . San Francisco chorus and quartets helped out on Community Chest drive and at Kiwanis party for Korean Campaign Veterans. . . . Los Angeles, Calif., held a Christmas party and proceeds were donated to charity. . . . Colton, Calif. quartets sang at six community activities. San Gabriel, Calif. joined with other musical groups of the city in staging the annual Christmas show for the community. This is free. The chorus also helped out on several other local activities. . . . San Per-

nando Valley, Calif., with five quartets has been quite busy. The five foursomes made over 20 appearances for Valley civic activities, and also held a Christmas party for the kids. San Bernardino, Calif. Chorus put on a program at six local shows and helped cheer the Vets at Long Beach Naval Hospital, and held a benefit for Crippled Children's Sanitarium. . . . San Diego, Calif.—Chorus and four quartets sang for Korean Vets at Naval Hospital, visited Vauclain Home and entertained the patients there. All quartets have been doing plenty in providing entertainment at community activities."

Now Let's Move East Again

and hear about the Mid-Atlantic district from Ed Place. Here 'tis: "Philadelphia's chorus and several quartets entertained the inmates of the Naval Home at a Christmas party. . . . Woodbury, N. J. chorus put the punch into a P. T. A. entertainment. . . . Paterson, N. J. chorus, together with Withered Four, Hilltoppers, Riverside Four, Excelsior Four and other talent, was active in such good causes as Hope Dell Sanitarium, St. Joseph's Hospital Fund, Elks Crippled Children's Fund, Community Chest, Red Cross, Tuberculosis League, Heart Fund and the Exempt Firemen's Home at Boonton, N. J. . . . Bridgeton, N. J. Community Chest Drive opened with a broadcast over WSNJ, on which the Uncertain Four sang certain favorites. . . . Montclair, N. J. quartets never turn down requests to sing at church, civic and charitable functions. . . . Harrisburg, Pa. chorus, together with Senators and Lendear quartets, gave a show for the Pennsylvania Industrial School, and the authorities pronounced it "good medicine" for the 1000 boys. . . . Harrisburg observed its annual Christmas Sing by visiting three hospitals, Harrisburg, Keystone and Polyclinic, and the Dauphin County Old Folks Home. . . . Jersey City Chapter's Garden State Quartet, Blasting Four and One Two Three Four really get around. The Garden Staters appearances have included a Presbyterian Church benefit at Kearny, N. J., a PTA benefit at Morris-town, N. J., and a Catholic War Vets benefit at Elizabeth, N. J. Benefit shows for Crippled Children at Nutley, N. J., VFW at Newark and St. Paul's Church, Jersey City, highlight Blasting Four appearances. The One Two Three Four appeared at Halloran Veterans Hospital at Staten Island, N. Y. . . . Reading, Pa. quartets have made a score of appearances at hospitals, sanitariums and church functions during the past quarter. The chorus made the rounds of three hospitals to sing Christmas carols. . . . Plainfield, N. J. has been represented in community activities by the J-M Club Quartet, which appeared at Lyons Government Hospital, and by the Four-Fifths Quartet, which sang at an Eastern Star function in Somerville, as well as at a K. of C. Christmas party there. . . . Wilmington and Diamond State Chapters have consoli-

(Continued on next page)



Members of Rochester Geneva (New York) Chapter and children of the Rochester Convalescence Hospital snapped during the Christmas party staged for the youngsters by the chapter members.

Community Service *Continued*

dated, and the Diamond State Four and Wildela Four set a hot pace singing at churches, veterans hospitals and for other worthy causes. . . . The entire chapter, chorus and quartets paid a visit to the Elsinore Veterans Hospital to participate in a Christmas party. . . . Wood-Ridge, N. J. Chapter provided a quartet on invitation from the Everyman's Bible Class of Ruthersford, N. J., to sing for 800 members of the class. The chapter presented a 2-hour show at Clifton, N. J. for the Clifton Women's Club. The Chapter Glee Club appeared for the second year in a variety show of the Wood-Ridge Educational Association to aid the Students' Assistance Fund. Other appearances include Lion's Club Members' Nights in Wood-Ridge and Passaic. . . . Linden, N. J. chorus performed at the Linden VPW "Cooties" Charity Dance; for the Linden American Legion, Linden and Cranford Hadassah meetings, at the Linden Moose Club Christmas activities. The Lion's Club of Linden has asked the chapter to stage their annual spring charity show, which Chapter President Earl Pierner is writing. . . . Washington, D.C.'s Humbuggs and DC Keys featured a Navy Mothers Club entertainment for patients at Mt. Alto Hospital. The Keys appeared on television shows for the Community Chest and U. S. Savings Bonds; at Bethesda Naval Hospital and Walter Reed Hospital for the Red Cross; in a 2-hour concert for the Y. M. C. A.; before the American Municipal Association, Washington and Silver Spring Board of Trade groups, and at the American Public Relations Association Christmas Party in the Nation's Capital."

SPARK PLUG

This is how "Smilin' Doc" Seldel, made the newspapers to plug the Sparks, Wis. Chapter Parade.

THIRD ANNUAL Parade of Quartets

Steubenville, Ohio

Saturday April 7, 1951
8:15 P.M.

STEUBENVILLE HIGH SCHOOL
AUDITORIUM

"Most Enjoyable Musical Program
of the Year"

Featuring SPESQSA's Top-Notch

GARDEN STATERS Jersey City, N. J.
1946 International Champions

MINOR CHORDS Terre Haute, Ind.
1950 International Finalists

TUNE VENDORS Dowagiac, Mich.
1950 Michigan District Champions

TRI-CI-SYNCHRONIZERS
Johnson City, N. Y.
Comedy Quartet

HARMONY COUNTS Warren, Ohio

FUTURAMICS Steubenville, Ohio
Steubenville's Own

and STEUBENVILLE BARBERSHOP CHORUS

CARL C. JONES, Master of Ceremonies
(Int'l. SPESQSA Board Member)

TICKETS AFTERGLOW - \$1.25
\$1.75 & \$1.25 (Study Limited To SPESQSA)

Headquarters at Fort. Steuben Hotel

For all Tickets Write

JULES DIFEDERICO

426 South St. Steubenville, Ohio
Phone 2-0148

PLAINFIELD, N. J. CHAPTER

invites you to the

MID-ATLANTIC REGIONAL PRELIMINARIES CONTEST

Saturday, May 5, 1951

PLAINFIELD HIGH SCHOOL

8:30 P. M.

Headquarters
PARK HOTEL

For Tickets or Rooms write
RUBE CAIN
R. D. 2, Box 346, Plainfield, N. J.

NEW ENGLAND REGIONAL CHORUS and QUARTET CONTEST

Saturday, May 5 Meriden, Conn.

CHORUS CONTEST - - - - - 2:30 P.M.

QUARTET CONTEST - - - - - 8:30 P.M.

Meriden Town Hall — East Main Street

Admission \$1.80

Tax Included

INCLUDES AFTERNOON AND EVENING EVENTS

Chorus Directors and Quartet Contact Men

Write

Steve Dickinson, General Chairman

60 Cottage St., Meriden, Conn.

For Entry Blanks and Housing

BARBERSHOP BAFFLERS

No. 28

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

Animals, too, have figured in song (and not just Bill Grogan's goat and old dog Tray). Figure these out.

1. The _____ went over the mountain to see what he could see.
2. Even see a _____ dancing with a _____ down in Henkey-Tonkey Town.
3. The _____ sneezed and fell on his knees and what became of the monk?
4. Oh, give me a home where the _____ roam, where the _____ and the _____ play.

For answers, see page 55

TO ALL HOLDERS OF CHAPTER REFERENCE MANUALS

Here is a checking letter and index for your CHAPTER REFERENCE MANUAL. Please go through your book immediately to make sure that it contains all of, and only, the sheets listed, and that they are arranged in the order shown. Any missing sheets will be forwarded to you from the International Headquarters upon request.

Tab:	International Secretary Section	Page	Date
Personnel of 1950-51			
Int'l. Committee	1A	1	9/4/50
Addresses of Same	1A	2,2	9/4/50
Summary of Financial			
Operation	2A	1	6/28/50
Financial Statement	2A	2	6/28/50
Check's Letter & Index	2A	1,2	7/1/50
Tab: Chapter Methods			
Foreword & Index	0	1	12/12/50
Chapter Organization			
General	1A	1	12/20/46
Chapter Organization			
Organization Chart	1A	2	12/20/46
Chapter Organization			
Chapter Officers	1B	1	3/10/50
Chapter Organization			
Chapter Officers	1B	2	12/20/46
Chapter Organization			
Executive Committee	1C	1	12/20/46
Chapter Organization			
Other Executives	1D	1	3/10/50
Committees	2A	1,2	12/20/46
Committees	2A	3	3/10/50
Committees	2A	4 & 5	3/10/50
Secretary's Duties			
International	2A	1	3/10/50
Secretary's Duties			
Local	3B	1	3/10/50
Chapter Records			
General	4A	1	3/10/50
Finances - General	5A	1	12/15/50
Finances - Annual			
Budget	5B	1	12/15/50
Finances - Income	5C	1	3/10/50
Finances - Income	5C	2,3	No date
Finances - Expenses	5D	1,2	3/10/50
Finances - Expenses	5D	3	No date
Bulletins and Notices			
General	6A	1	12/15/50
Bulletins and Notices			
Composition	6B	1,2	3/1/44
Publicity & Public			
Relations	7A	1	12/15/50
Meeting Routine	8A	1	12/15/50
Explanation of pages that follow	8C	0	3/10/50
Initiation Ceremony			
Suggested Outline	8C	1,2	6/1/46
Charter Presentation & Officer Installation	9C	3,4	3/10/50
Installation Ceremony			
Suggested Outline	9C	6,7,8	3/15/47
Chapter Choruses	9B	1 to 11	9/1/45
Quartet Promotions			
Marathons	9E	1	6/10/46
Minstrel Shows	10B	1,2	8/29/48

5. _____ fo' yo' breakfast when yo' sleepin' time is done.
6. And in Monkey Land the _____ sing in the trees.
7. We're poor little _____ who have lost our way.
8. Oh, the _____ on the bank and the _____ in the pool.
9. Oh, carry me back to the lone prairie, where the _____ howl and the wind blows free.
10. Inlaid diamonds on de flo', a _____ butler at my do'.

Quartet Parades	10C	0	12/20/46
Quartet Parades	10C	1	3/10/50
Quartet Parades	10C	2	12/20/46
Quartet Parades	10C	3	12/20/46
Quartet Parades	10C	4	12/15/50
Quartet Parades	10C	5	12/20/46
Composition of Quartets			
Failing to Appear	10C	6	3/15/47
Quartet Parades	10C	7,8,9	12/20/46
		11,12	
Quartet Parades	10C	13	3/10/50
Charter Presentation			
Suggested Outline	10E	1,2	7/15/47
Charter Presentation			
Suggested Outline	10E	3	3/10/50

Tab: Community Service			
Definition & Importance	1A	1,2	1/2/50
Music Scholarships	2A	1,2	1/2/50
Tab: Ethics			
Code of Ethics	1A	1,2,3	1/21/46
Code of Ethics			
Opinion No. 1	2A	1	1/31/46
Statement of Policy on Article 7 of the Code of Ethics	7	1	5/22/46
Statement of Policy on Article 7 of the Code of Ethics	7	2	8/15/49
Tab: Extension & Membership			
Organizing for Extension	1A	1	2/10/46
How New Chapters Start	1B	1	2/20/46
How to Conduct an Organization Meeting	1C	1	2/20/46
How to Conduct an Organization Meeting	1C	2	10/15/50
Parasword & Index	6	1	11/1/50
Qualifications for Membership	1	1,2	2/1/47
Size of Chapter	2	1,2	2/1/47
Membership Committee Approval of Membership Applications	4	1	5/1/47
Suggestions for Increasing Membership	5	1,2	3/1/47
Transfer of Membership	6	1	2/1/48
Tab: Inter-Chapter Relations			
Parasword & Index	9	1	11/1/50
General Advantages			
Small Chapters	1A	1	2/1/47
Promotion by Person			
Chapter Committee	2A	1,2	6/1/47
Promotion by Person			
Chapter Officers	2B	1,2	6/1/47
Promotion by Person			
Quartets	2C	1	6/1/47
Promotion by Person			
Choruses	2D	1	6/1/47
Tab: Laws & Regulations			
Foreword & Index	0	1	12/15/50
Constitution			
International	1A	1 to 8	2/20/50
Uniform District Organization	2A	1	12/15/50

(Continued on next page)



DRAWN BY EARL REYNOLDS, CROSS POINT, HIGH CHAPTER

Yeah Man! It's the SPEBSQSA LAPEL BUTTON

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

Enamelled in gold,
red and blue

\$1.50

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

Make check payable to and mail to

SPEBSQSA, 20619 Fenkell Ave., Detroit 23, Michigan

YOU LIKED THE FIRST TEN !!! HERE WE ARE AGAIN

18 Brand new and original Barbershop songs, arranged by (A) Walter Ingram, (B) Richard Svanoe, (C) Frank Thorne, (D) Buzz Hauger, (E) Rex Reeve, (F) Marly Mendro (G) Chas. Schiefer.

11. Your Mother's the Best Pal Of All (G)
12. It's A Long, Long Way To My
Old Home Town (E)
13. You Leave A Trail of Broken Hearts (C)
14. Just To Think I Believed in You (C)
15. Those Days Are Gone,
But Not Forgotten (A)
16. I'm Always Looking For Sunshine (A)
17. I Don't Wanna Wake Up
When I'm Dreaming (A)
18. Linger Longer, Lucy (A)
19. Chick, Chick, Chick, Chick, Chicken (A)
20. Georgia Minstrel Band (B)
21. Down The Road To Sunshine Land (B)
22. I Love To Love You In My Dreams (B)
23. By The Rolling Sea, In Brittany (B)
24. Just A Smile, Just A Kiss From You (D)
25. It's The Same Old Pattern of Love (D)
26. My Hearts Achin', Nearly Breakin',
Just To Be In Macon G. A. (D)
27. Dixieland Jamboree (D)
28. Forgive Me (F)

Octavo copies Twenty-five cents each

Order from Detroit Headquarters or direct

GAUMONT MUSIC PUBLISHERS, Ltd.
111 W. Washington St. Chicago 2, Illinois

GRAND DADS OF HAMBURG, N. Y.



L. to R.—Paul Clark, bass; George Hign, tenor; Ed Davidson, lead; Fred Low, baritone. The last named, in offering the services of the quartet to his daughter's firm, named \$75 per program as their regular fee for a commercial appearance. Nine paragraphs later, having knocked off a few bucks here and there for obvious failings of the quartet, the fee was down to \$5 and in the postscript Fred wanted to know just how much it would cost the foursome to get on the program.

MAYOR SINGS



Mayor Owen M. Begley, second from left, joins with three members of Schenectady, N.Y. Chapter to "Keep America Singing". The SPEB's, L. to R.—Ray D. Andrews, Ralph M. Turner and Charles G. Allyn. Mayor Begley proclaimed the day of the Chapter Parade "Barbershop Quartet Day". In his proclamation the Mayor said, "Close harmony in living, just as in barbershop singing, is welcome and pleasing to the soul as well as the ear, and SPEB's by its stimulus to music endeavors to spread the spirit of harmony throughout the world."

Chapter Reference Manual (Continued from page 48)

Constitution—Chapters			
(Suggested)	5A	1.2	5/1/47
Chapter Incorporation	5A	1	3/1/46
Tab: Public Relations			
Publicity—Ways of Getting			
It	1A	1	3/1/46
Pattern No. 1	2A	1	3/1/46
Pattern No. 2	2B	1	3/1/46
Pattern No. 3	2C	1	3/1/46
Typical Photos			
Quartet	2D	1	9/15/46
Society Emblems			
Available & Their			
Use	2E	1	4/15/47
Publicity Lesson No. 1	3A	1	3/1/46
Nat. Howard in			
Cleveland News	3B	1.2	3/1/46
Publicity Do's and			
Don'ts	4A	1	3/1/46
How to Handle			
Publicity for Your			
Chapter	3A	1.2	10/16/46
Tab: Miscellaneous			
Barbershop Quartet			
Arrangements	Misc. 1	1	7/1/50
Albums of Barbershop			
Quartet Recordings	Misc. 1	2	7/1/50
Barbershop Quartet			
Arrangements in	Misc. 1	3	7/1/50
Folio			
Mailing of Magazine	Misc. 2	1	11/1/50
to Members			
Official Rules—Annual			
Quartet Contest	Misc. 3	1 to 5	4/1/49
George W. Campbell—			
Suggestions for Song			
Leaders	Misc. 4	1 to 5	9/1/47

SIXTH ANNUAL BARBER SHOP QUARTET CONCERT

sponsored by Newark Chapter of the
Society for the Preservation and Encouragement of
Barber Shop Quartet Singing in America, Inc.

featuring

THE GARDEN STATE QUARTET

1946 International Champions from
JERSEY CITY, N. J.

THE MELLOAIRES

1951 Mid-Atlantic District Champions
PENNS GROVE, N. J.

THE FOUR NATURALS

1950 International Finalist
NEW HAVEN, CONN.

THE BALLADAIREs

Four Harmonious Girls
JERSEY CITY, N. J.

Newark Chapter Close Harmony Chorus

with their Singing, Novelties & Stage
Effects—one of the hits of
Last Year's Show.

Directed by HARRY FIORETTI

5 Local Quartets . . . Community Singing

FRIDAY EVENING, MARCH 16, 1951
at 8:30 P.M.

The Mutual Benefit Life Insurance Co. Auditorium
380 Broadway :: Newark, N. J.

Tickets \$1.80 & \$2.40 Tax Included

Make checks and money orders payable to
Ticket Chairman CHARLES SHERIDAN
10 Grant Avenue :: Irvington, N. J.

COLUMBUS CHAPTER

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

presents its

Sixth Annual PARADE OF QUARTETS

Saturday, April 7, 1951

8:15 P. M.

MEMORIAL HALL—Columbus, Ohio

* * *

Featuring the

Hi Chords • Westinghouse

The Four Chorders

The Note Blenders

Chamberlin Four

The Four Carpenter Bros.

Buckeye Songbusters • Buzz Saws

Melotones

and the

COLUMBUS CHAPTER CHORUS

* * *

AFTERGLOW—NEIL HOUSE

Show Tickets

H. RALPH KAGAY, 299 N. Ogden Ave.

After Glow Tickets

RAY HUNT, 2971 Palmeto

VINCENNES INDIANA CHAPTER

Third Annual

PARADE

April 19th 7 and 9 P.M.

PANTHEON THEATRE

Antlers

Chamberlin Bros.

Songfellows

Four Chips

Minor Chords

Home of

Stardusters

Elks Quartet

Night Howls

Chorus of 40 Voices

GRAND RAPIDS, MICHIGAN CHAPTER CHORUS

The Great Lakes Chorus of the Grand Rapids, Michigan Chapter togged out in their new brown and gold uniforms as they appeared just prior to an appearance as guest artists in the annual concert of the Knickerbocker band. Francis Hodgeboom, in white coat, directs the chorus.



Grand Rapids Press

WOULD SHED CARES? THEN WOOD SHED. SAY DECREPITS

(As reported to Harmonizer
correspondent Efer Ifer)

Toledo is a girdin' its loins for the rootin'-est, tootin'-est most rambunxious session of WOOD SHED activities that ever graced this or any other planet. As per usual, the fun features and frenetics has bin assigned to the ADDPMSPEBSQSABDWVWP, otherwise known as the DECREPITS: a supposedly feeble bunch who have long since used up their own and are now on their Aunt's last legs. You can take it from your reporter, however, that a private eye, or even a sleuth, trailing these so-called physical frailties around would soon be disillusioned as to the aptness of their self-styled cognomen. So many and varied are the activities of these DECREPITS in preparation for the forthcoming WOOD SHED PROGRAM next June in Toledo that our private eye would be crossed up, and the sleuth extremely sloth, as a result of tryin' to keep up with them.

Dick Sturges' masterpiece of antique architecture, as seen first in Omaha, will be reassembled as the focal point for the DECREPITS DONNY BROOK in the Hotel Commodore Perry. This escapee from the back yard of some impecunious homesteader (the shed, that is, not Dick) will draw many an admiring eye from those who remember what an honest-to-goodness back yard used to look like, while its authenticity of detail will be appreciated by the most ardent city slicker. The wonder to many is that it does not collapse at the first burst of cacaphony—only there is nothing phoney about the "caca" you'll

hear under the old WOOD SHED. For instance, do you want to hear Percy Franks and "The Vaudevillians"? They'll be there. Want to see the Carpenter Brothers do their famous "Street Car Scene"? OK, sit down in front of the WOOD SHED and you'll see 'em. Any other feature act you want? Don't worry a thing about it, because right now, this minute, all the great acts of SPEB are being booked for appearance at the June session of the WOOD SHED. Saturday morning is being reserved for Chapter Choruses. Get your gang together and plan now to sing at the WOOD SHED. Only be sure to write to Marvin Brower, 727 Twelfth Street, Santa Monica, California, for acknowledgement of your request to appear and for a time spot. The DECREPITS say they will have to limit choruses to those who write in as there will not be enough time to accommodate the last minute guys.

The WOOD SHED will officially open at 10:00 A. M. on Thursday, June 7th in the Hotel Commodore Perry. . . . A staff of M. C.'s will be on hand at all times to give every feature and act a proper introduction. You can tell the MC from the trained seals by the distinctive costume to be worn by said MCs. And there is no use shooting one of them as we have a large staff and he will be immediately replaced by one you may dislike even more. Besides the hotel management has asked us to keep the rugs clean.

So, if you want to have the time of your life, come to the WOOD SHED. Come early and stay as long as you like, but the sale of box lunches and refreshments will be barred as, with thousands waiting to get in, the only way we can seat new customers will be when some of you have to leave.

QUARTETS!!!

To be eligible to compete in SPEB SQSA contests, all quartets must be registered at Detroit Headquarters.

Have YOU Perfect Pitch?



Our statisticians have 12345's which show that only one man in 77,435 1/2 has perfect pitch.

If your quartet has only the "1/2 pitch", better pitch two bucks fifty toward Detroit for a Kratt Chromatic "Master Key" Pitch Pipe. With Society emblem attached, add another buck. Emblem alone, (can be attached to your present Kratt), one buck.

Make check payable to and mail to
SPEBSQSA, INC.

20619 Fenkell Ave., Detroit 23, Mich.

LIST OF S.P.E.B.S.Q.S.A. "REGISTERED" QUARTETS

- ALABAMA**
Birmingham
Foot Notes—Jack Pickett, 218 Oak St., Trussville, Ala.
ARIZONA
Chandler
Four Fathers—James H. Traus, Box 836
Phoenix
Cactus Chords—Bill Baisley, 1837 W. Earl Drive
Stepping Stones—Russ Scholtz, 1101 W. Roma Ave.
Westernaires—G. O. "Tiny" Pranspall, 1901 N. First St.
Tucson
Desertaires—Hal Shoemaker, 25 East 6th St.
Promissory Notes—Hal Harris, P. O. Box 5002
- CALIFORNIA**
Bakersfield
Four Tune Tellers—Dr. John P. Ochs, 1806 Chester Ave.
Berkeley
Sour Do's—Russell Bradford, 120 Stratford Ave., San Leandro, Calif.
Uncalled Four—John F. McElroy, 2114 McKinley Ave. (3)
Colton
Hub City Travelers—Dane Karr, 221 West 1 St.
Railroaders—Cash Phadus, 187 E. F St.
El Centro
B-L-D-C-J—Don Blakely, 1234 Len Roy Ave.
Glendale-Burbank
Jewel City Four—Don Plumb, 717 N. Geneva St.
Huntington Park
Four Cocanuts—Justin Dumen, 3244 3rd Ave., Los Angeles, Calif.
Roundeleers—Jud McMillan, 1823 W. 42nd St., Los Angeles, Calif.
Inglewood
24 Feet of Harmony—J. H. Young, 3410 W. 80th St.
LaCanna
Foothill Four—David Hagen, 1445 Gould Ave., Pasadena & Calif.
Lakeside
Tune Pickers—Chet Stockman, 414 Harrison Road, El Cajon, Calif.
Long Beach
Four Bits of Harmony—Richard E. Montgomery, 2258 Pepperwood Ave.
Los Angeles
Angel City Four—Walter P. "Beau" Gray, 715 So. Hope (14)
Los Angeles—Floyd R. Blackwell, 536 So. Coronado St.
Martinez
Four Fifths of Harmony—Homer Voss, 914 Brown St.
Martinez Lords of Chords—George Spaulding, 3229 Alhambra Ave.
Oakland
Four Accords—Floyd Hayhurst, 918 Gerrito St., Albany, Calif.
Oakland Sunshine Four—Edwin G. Konyon, 4224 Fair Ave.
Three Sharps and a Flat Four—Tony Cuevas, 2584 Post St., San Francisco, Cal.
Pasadena
Crown City Four—F. J. Soulanille, 313 E. Colorado St. (1)
Yoppers—Reed Wright, 8787 Mountain View (10)
Sacramento
Camellia City Four—Joe Trousdale, 425 Forum Bldg. (14)
Chordmen—Verne Hodges, 2606 Franklin Blvd.
San Bernardino
Harmony Men—Gerald Wright, 463 17th St.
San Carlos
Peninsulaires—Don Libby, 27 27th Ave., San Mateo, Calif.
San Diego
Calliente Four—Jim Cunningham, 3421 Indiana St.
San Diego Serenaders—Chet Hodapp, 3818 Chamounie Ave.
San Diego Song Spinners—M. P. Moser, 4126 10th St.
San Francisco
Brachcombers—Warren Guita, 1904 Franklin St., Oakland, Calif.
- San Gabriel
San Gabriel Off Key Four—Guy Karr, 1415 S. Charlotte.
Major Chords—Richard N. Schenck, 8946 E. Garibaldi N.
Shorty Four—Jerry Bryant, 1719 Fletcher Ave., South Pasadena, Calif.
San Jose
Men of Note—Bill Erickson, 63 Pickett.
Travelers—Oxide Palus, 177 So. 12th St.
Santa Monica
Don Jays—Glenn Jones, 221 Rendle Ave., Venice, Calif.
Golden Gate Four—L. J. Upton, 411 12th St.
Van Nuys
Dia Organized Four—W. G. Wallin, 15536 Valerio St.
Forty Niners—Jerry Beentnall, 5915 Nangle Ave.
Jubilaires—Edwin Cowan, 2918 Keeshan St., Culver City, Calif.
- COLORADO**
Boulder
Boulder Balladeers—Paul G. Steinfurth, 2558 11th St.
Timberliners—Robert G. Iaman, 2011 13th St.
Chordswipers—E. F. Mantooth, 1419 1st Ave.
Colorado Springs
Chordaires—Perry C. "Pete" Tyree, 601 Mann Road
Denver
Four States Four—Ed Pearce, 1537 Vine.
Densairs—Marvin Hiatt, 3371 W. 34th Ave.
Prospectors—E. B. Zabaskie, 2633 Alhambra St. (7)
Longmont
Longmont Pitchblenders—Hiram Borsman, 923 Pratt St.
Sterling
Four Elks—Gordon Hall, 121 Taylor St.
- CONNECTICUT**
Bridgeport
Cavaliers—Frank Armstrong, 276 Hanover St.
Derby
Chord Scramblers—E. J. Wade, 48 Hill St., Ansonia, Conn.
Four Quarter Notes—Arthur W. Berg, 195 Wakelee Ave., Ansonia, Conn.
Hartford
Four Shaving Mugs—Joseph F. Dittman, 27 Florence Place
Linen Dealers—Wm. J. Ryan, Jr., 16 Tecumseh Road, West Hartford, Conn.
Meriden
Nutmeg Four—Otto A. Leck, 34 Yale St.
Silvertones—D. Stephen Dickinson, 49 Cottage St.
Naugatuck
Naugatones—Fred Wohltke, 75 Dutton Lane
Salem Village Four—Raymond C. Churchill, 11 Fern St.
New Britain
Blendlers—Cyril Connolly, 37 Kelsey St.
New Britainaires—Arnold Westergren, 21 Woodford Ave. Ext., Plainville, Conn.
New Haven
Naturals—Paul H. Miller, 54 Anthony St.
- DISTRICT OF COLUMBIA**
Washington
Capitolians—John B. Collan, Continental Bldg. (5)
Chordmasters—Agnew Myers, 1032 Warner Bldg. (4)
Columbians—Joseph B. Yarnag, 500 11th St. N. W. (4)
Diplomats—Mark C. Bowsher, 3192 Lyndale Place S. E. (19)
D. C. Keys—Ed Plann, 115 Orrell Place, N. E.
Hummbugs—Stirling Wilson, 9608 Broad Brook Drive, Bethesda, Md.
Kensingers—Carroll Creita, 16 Decatur Ave., Kensington, Md.
Potomac Clippers—A. E. Wilson, General Electric Co., 806 15th St. N. W.
Quantics Four—Maj. Edwin St. Peter, Special Training Regiment, Marine Corps School, Quantico, Va.
- Senatones—Kenneth Gould, 7103 Georgia Ave., N. W.
Singing Squirrels—Dean Snyder, 7 Hunting Cove Place, Alexandria, Va.
Station Wagon Four—Jens Boardman, Shoreham Bldg.
Washington Town Criers—Ralph Williamson, 4405 Calfax St., Kensington, Md.
- FLORIDA**
Ft. Lauderdale
Tropicaires—Roland Paulson, 1220 N. Andrews
Miami
Antlers—Guy L. Stappert, 1226 W. Dartmouth, Flint, Michigan.
Choral Keys Quartet—W. W. Zimmerman, 917 First Natl. Bank Bldg.
Miami Forefathers—Ralph W. Mills, 774 S. E. 1st Place, Hialeah, Fla.
Orlando
Orlandoans—Elmer Erickson, 1246 Ridgewood Ave.
St. Petersburg
Chord Crackers—Duane E. Haines, 1598 14th St. South
Tampa
Florida Knights—Sam Broedon, 1612 Virginia Ave. (9)
Leasebreakers—J. R. Edwards, 116 Morgan St.
Two Towners—M. K. Zigler, 614 Montazer Blvd.
- ILLINOIS**
Alton
Allen Four Sharps—Carl Ross, Box 18, Godfrey, Ill.
Aurora
Four Cylinders—Barrie H. Thorne, 718 Joven Ave.
Four-Note Tramps—Don M. Beasley, 14 N. Ohio St.
Semia-A-Four—Jens Mossgröve, 942 Downer Place
Belleville
Stag Beer Four—William C. Martin, 2317 Caseyville Ave.
Bloomington
First Nighters—Cleo Jefferson, 1504 N. Linden St.
Melodiers—Merle F. Rohrer, 404 E. Jackson
Melody Mixers—Forrest G. Stahly, 605 E. Walnut St.
Twin City Four—Adolph C. Modahl, 1232 East Jefferson St.
Canton
Four Harmonies—Floyd R. Emertek, P. O. Box 309
Champaign-Urbana
Four Men of Note—Vernon C. Shan, 1211 West John St., Champaign, Ill.
Tune Thinkers—W. V. Balduf, 619 Michigan Ave., Urbana, Ill.
Warblers—Art. B. Harris, Davidson Drive, Champaign, Ill.
Charleston
Jordanares—Don Atwell, R.F.D. No. 1, Lerna, Ill.
Chicago No. 1
Chicagoans—Don Stone, U. S. Steel Supply Co., 208 E. LaSalle
Elastic Four—Frank H. Thorne, 6216 W. 46th Place (28)
Four Harmonizers—Charles Schwab, 3206 S. Polaski Blvd.
Melodiers—Charles F. Lukes, 3217 Melrose St. (11)
Misfits—Cy Perkins, 53 W. Jackson Blvd.
Sing-Chronizers—Joseph O. Lange, 3645 N. Kilbourne Ave. (39)
Chillicothe
Mello Chords—D. M. Carlo, 410 Benedict St.
Rolling Chords—Lennie Mead, 982 N. 4th
Danville
Danville Harmonizers—George Shumham, 229 W. North
Decatur
Burrowed Timers—John Brizus, 1446 N. Church
Longshots—Lee Clark, 72 Paris Park
Promenaders—Eccret Storn, 179 Maywood Court
Soy City Four—Ernest Cunningham, 2615 East Greenfield Ave.
Dixon
Stags—Norm Wallin, 423 W. 9th St.
Downers Grove
Lyrieberds—Jack Hoffman, 4736 Seeley Ave.
- Elgin
Elgin Rhythmairs—Dr. Warner Blackman, Suite 702 Professional Bldg.
Pawlers—Ben Willey, 307 Hamilton
Farmington
Midlandaires—Lee M. Hovetter, 412 East Court St.
Geneva
Fox Valley Four—Larry Favoright, N. Batavia Ave., Batavia, Ill.
Northwesternaires—Ken Hauck, 323 Arbor Ave., West Chicago, Ill.
Jacksonville
Morgan County Four—Harold D. Kamm, Franklin, Ill.
Joliet
Chordmen of Joliet—Cliff Robbins, 351 Western Ave.
LaGrange
Barber-Q-Four—Tom Watts, 531 N. LaGrange Road
For-Tun-Its—Pearce Noland, 342 So. 8th Ave.
Four Tinsmoos—Dale Allison, 311 W. Calender Ave.
LaSalle
Tunedrafters—Johnny Goering, 224 Marquette
Lebanon
Goodtimers—Richard K. Shires, 255 W. Hickory St.
Macomb
Harmonaires—John Naber, 122 E. Edward St.
Mt. Vernon
Egyptian Keys—Lee Busch, 2704 Mannan
Norwood (Chicago)
Chippertones—James F. Talbot, 6818 W. Palatine Ave., Chicago 31, Ill.
Oak Park
Four Frets—Doc Colditz, 125 S. Wesley Ave.
Four Portiers—Dr. Wade C. Harker, 4453 W. Madison St., Chicago 24, Ill.
Harmontaires—George E. Watson, 214 N. Mayfield Ave., Chicago 44, Ill.
Hometownaires—G. R. Camery, 43 KeyStone Ave., Ellet Forest, Ill.
Kord Kings—Bob Jackson, 159 N. Taylor
N. L. Collegiates—David MacKain, 1198 N. Austin Blvd.
Oak Park Pitch Pipers—R. E. HIR, 421 Fair Oaks
Pales Heights
Villageaires—Clair J. DeFrew, Box 127
Park Ridge
Mellow Fellows—Roy Redin, 612 S. Cumberland Ave.
Peoria
Gigas Amberlin Four—John Hanson, 604 E. Olive St., Bloomington, Ill.
Lyric Four—Eddie Myera, 619 1/2 Main St. Apt. 3
Melo-Dvans—Arthur W. Buennicks, 800 Machin
Peorians—Smith Applegate, 412 California
Six Feet Four—E. Royce Parker, 809 S. Adams (2)
Pioneer (Chicago)
E Flats—Victor Listup, 1368 Diversey Ave., Chicago, Ill.
Mid-States Four—Martin S. Mendro, 612 Revere Road, Glenview, Ill.
Skycrappers—Carl Listup, 2311 Diversey Ave., Chicago, Ill.
Princeton
Prince-Tones—Loren Bagart, 429 Lincoln
Rock Island
Chordliers—Walter E. Chambers, 2974 34th St.
Vikings—Robert J. Lindley, 737 23rd St., East Moline, Ill.
Skokie
Skokie Highwaymen—Russ Wilson, 3018 Lorel Ave.
Skokie Valley Four—Mastin Luther, 6906 Kenton Ave., Lincolnwood, Ill.
Tone Blenders—McEwing H. Burrows, 4815 N. Mulligan, Chicago, Ill.
Southtown (Chicago)
Chicago Legionnaires—Albert E. Price, 11351 Calumet Ave., Chicago 28, Ill.

Chordcasters—C. J. Doykner, 9209 Spring St., Highland, Indiana
Four Specs—Harold A. Buxter, 8431 Maryland Ave., Chicago 19, Ill.

Pitchblenders—James Larga, 7430 Kenwood Ave., Chicago, Ill.
Springfield

Capital City Four—Unknown

Harmony Kings—Unknown

Washburn

Vocallers—Spencer E. McCully, Washburn, Ill.

Waukegan

Waukegan Notes—Elwyn F. Wichtman, 4 S. Genesee St.

Wheaton-Glen Elynn

Four Leafs of Clover—Jerry Ger-
ten, 226 W. Jefferson, Naperville,
Ill.

Glen Elynn Lost Chords—Thom.
Prescott, 718 Forest Ave., Glen
Elynn

Illinois Four—W. E. Callarman,
844 Crescent Blvd., Glen Elynn,
Ill.

Winnetka (North Shore)

Hectic Four—Dwight Myers, 2721
Noyes St., Evanston, Ill.

Treble Shooters—Donald Lord, 1406
Hilman Ave., Evanston, Ill.

Woodstock

Tonic Chordsters—J. W. McGon-
nell, Route 3

INDIANA

Broad Ripple (Indianapolis)

Ripchords—Hal Purdy, 5825 In-
dianapolis, Indianapolis

Coanersville

Tanerals—Murray S. Stephens,
c/o Chamber of Commerce

Woodsheds—Delma Cox, 446 W.
7th St.

Corydon

University Four—Earl Miller,
Corydon, Ind.

Elkhart

Doctors of Harmony—Max E.
Crisis, 412 S. 2nd St.

Four Mugs of Harmony—O. L.
Horn, 311 Virginia Ave.

Evanville

Dixieliners—James Nogley, 1805
Lincoln Ave.

Elks Club Quartet—Jerry D.
Boeler, 1336 W. Ohio St.

Merry-makers—Frank Mueller,
2309 Bellemunde Ave. (14)

Regal Aires—Norman Wilkinson,
2517 West Indiana St.

Songfellows—Vernon C. Ashby,
Ideal Pure Milk Co.

Fort Wayne

After Glo Four—Wayne Thomas,
715 N. Jackson St., Auburn,
Ind.

Colonial Four—Ted Haberkorn,
2002 Dodge Ave.

Reddy Killowatts—Leslie H. Em-
merson, 3206 Farnell Ave.

Sentimental Four—Walter Voll-
mer, 2519 S. Lafayette St. (5)

Waynairs—Jack Dobson, 4430
Lafayette (5)

Franklin

Doubleaires—J. O. VanAntwerp,
39½ N. Water St.

Gary

Sand Pipers—Richard D. Ander-
son, 2636 Floyd St.

Goshen

Cronaders—Arthur Tingwald,
208 N. 2nd

Greensburg

Melody Four—Harold Whaley 132
W. Hendricks

Huntington

Line City Four—Robert Gathier,
721 E. Tipton

Huntingtons—Clet Olinger, 304
Wright St.

Indianapolis

Fall Creekers—Franklin Church,
254-D Jacobi St. (T.T.)

Jasper

Desk City Four—Vince Bohners,
R. R. No. 3

Kendallville

Elks Nobles—Bud Smith, 138
S. Grant St.

Kendal Kords—Lewis Foot, 422
Lewis St.

Kokomo

Ko-Ko-Nates—Glen H. Shrock,
745 S. Buckeye

Lafayette

Tonics—Ray Bailey, 2208 Rainbow
Drive

Varsity Four—Ed Easley, 160 Pal-
lister, Detroit 2, Mich.

Logansport

Hoosier Harmonizers—Gail Brown,
316 Grove St.

Lanesum 4—George Beltramachi,
208 Fourth St.

Marion

Chordslippers—Jim Stokes, 320
West 20th St.

Mishawaka

Chamberlin Brothers—Leonard
Chamberlin, 123 N. Wenger
Ave.

Harmony Hoosiers—"Jumbo"
Smith, 428 State St., Elkhart.

Indians

Muncie

Temploirs—Don Tohey, R.F.D.
No. 6

Richmond

Eight Feet Four—Wilson Wright,
123 So. Eastaven Ave.

Seymour

Exterminators—Marion Reinhold,
620 N. Pine St.

South Bend

Studebaker Four—George Shuman,
2306 Hendler St.

Terre Haute

Four Shades of Harmony—Conway
Harrold, Harrold Beauty Mart

Minor Chords—Carl G. Jones, P.
O. Box 691

Vincennes

Vincennes Elks Quartet—Robert
G. Moore, 1365 Old Orchard Road.

IOWA

Cedar Rapids

Checkmates—James E. Coquillette,
845 First Ave. S. E.

Shunk Hollow Four—Robert B.
Davis, 338 29th St. Drive S. E.

Clear Lake

Clear Lake Aires—L. C. Stuart,
215 Main Ave.

Clinton

Clinton Lamplighters—Diane Jen-
sen, 208 S. 7th St.

Des Moines

Hawkeye Four—Ben Jordan, 2537
Beaver Ave.

Fort Dodge

Chord Hushers—Lyle Kall, Box 97,
Manson, Iowa

Gypsum City Four—Lloyd E. Stice,
10th & 1st Ave. N.

Humboldt's Four Bits of Harmony
—Kenneth Konert, Livermore,
Iowa

Fort Madison

Distortionaires—Graham Jennings,
Dunnellson, Iowa

Pon City Four—Joe Frederick,
2601 Avenue H

Sioux City

Siouxland Four—R. D. Hinchblade,
301 Eleventh St. (18)

Sunshine Four—Al Henderson,
Box 351, Beresford, So. Dakota

Storm Lake

K-Dets—Kenneth Ingram, Rem-
brandt, Iowa

Storm Lake Accidental Four—Lou
Sharp, R.F.D. No. 2

KANSAS

Abilene

Smoky Valley Four—Dr. E. F.
"Doc" Stark, 111½ Broadway

Arkansas City

Shell Quartet—Unknown

Great Bend

Elks Minor Chords—Emil Lewis,
Box 363

Junction City

Junction City Elks Club Quartet—
Samuel M. Cohen, Chicken
House

Kansas City

Rudy Pick Royals—Arl O.
Moore, 4475 South 27th St.

Kingman

Kingman Songfellows—K. B.
Sealey, 332 N. Main St.

Newton

A.O.U.W. Keynotes—Jean W.
Colman, 619 East 4th

Coachmen—Harold Ewel, 501½
Main St.

Osborne County

Men of Notes—Eusebio Robinson,
191 South 5th, Osborne, Kansas

Osborne Aires—Emmett Kissell,
Portis, Kansas

Rhythm Ramblers—Oliver Nuzum,
Osborne, Kansas

Pittsburg

Melody Men—William A. Klin-
berg, 1903 S. Elm

Mirza Shrine Quartet—Clarence
Turner, 1604 N. Grand

Russell

Dorrance Four Notes—Bethold
Hirt, Dorrance, Kansas

Russell Harmony Four—Glen
Worth, 20 South Lincoln

Russell Melody Men—James
Hower, 384 West 10th St.

Russell Tune Toppers—Robert J.
Shields, 421 E. Third

Salina

Salina Four Notes—Glenn Miller,
618 W. Prescott

Seneca

Chautauque—Darvin C. Hawley,
Goff, Kansas

Seneca Quartet—Charles A. Jer-
mane, Seneca, Kansas

Topeka

State Journal Quartet—Unknown,
Top Steps—Chet Fox, 3925 W.
12th St.

Topeka Little Shavers—Charles
Axton, 1155 Wayne

Wichita

Air Capital Quartet (Midian
Shrine Quartet)—Edw. G.
Fahnestock, 1600 E. Douglas

Cassaires—Willard C. Hamilton,
226 N. Glendale

Chief's Men—Kenneth H. Chin-
holm, Wichita Police Dept.

Lien-aires—Claude DeVorna, 319 S.
Main

Union National Bank Notes—Jim
L. Harris, 1521 So. Market

KENTUCKY

Frankfort

Rebels—William Lea, Leestown
Road

Louisville

Kentuckians—Joseph D. Cutsinger,
1010 Dresden Ave.

Kentucky Troubadours—Jack
Byrne, 2535 Garland Ave.

Louisville Melos Chords—Kenneth
G. Hughes, R. R. 4, Buchel,
Ky.

Paducah

Gay Nineties' Four—Dr. Earl
Stivers, Citizens Savings Bank
Bldg.

MAINE

Portland

Casco Screenaders—Cap Cowan, 192
Middle St.

Harbor Lights—Merrill Lutha, 355
Forest Ave.

Office Four—Richard M. Tyler,
R. F. D. No. 1, Cumberland
Center, Maine

Saccarappa Yappers—John G.
Fogg, 1094 Congress St. (4)
c/o Standard Brands, Inc.

MANITOBA

Brandon

Ups 'n Downs—Harold Ward, 1940
10th St.

Brandon Four-tune Hunters—Don
Smalley, Hut 49, Suite 4

Winnipeg

Ashpit Four—Charles Brennan, 31
Mayer Drive, St. Vital, Man.

Fort Garry Four—Gordon Gooding,
689 Rosedale Ave.

Harmony Honors—Lorne McMil-
lan, 301 Nokomis Bldg.

Sing-cro-matics—Bill Aikens, 307
The Ambassador

Wildwood Clippers—Jack Gal-
braith, 277 Wildwood Park, Fort
Garry, Manitoba

MARYLAND

Annapolis

Crabtowners—James W. Hamburg,
91 Cathedral St.

Baltimore

Freestaters—Thomas Lynch 163 S.
Monastery Ave. (29)

Globe Quartet—Lawrence O'Con-
nor, 2324 Aiken St.

Hamillians—Lloyd Hemmick, 4622
Walther Blvd. (14)

Volunteers—Robert MacEmery,
1530 North Gay St. (13)

MASSACHUSETTS

Boston

Beantowners—Stuart G. Currie, 87
Dewashire St., Rm. 614

Hub City Four—J. J. Donaghat,
195 Huron Ave., Cambridge,
Mass.

Old Timers—Jerry Girard, 23
Cedar Road, Medford, Mass.

Tensilers—John P. Whalen, 174
Portland St.

Brookline

Hi-toners—Edward Naves, 488 Ash
St.

Conway

Pioneer Valley Four—Richard Has-
sall, Conway, Mass.

Fall River

Fall River Velvetents—John Cor-
reia, 165 Fourth St.

Falmouth

Cape Chords—J. Franklin Leach,
Box 561

Gardner

Accidental Chords—Irving Con-
ners, 38 Pelley St.

Minute Men—Warren E. Tourtel-
lot, 18 Pleasant St., Baldwinville,
Mass.

Holyoke

Care Free Four—Fred W. Hunt,
Jr., 146 Sycamore St.

Leominster

Apple Chords—Arva S. Avakian,
45 Merritt St.

New Bedford

Four Smoothies—Charles R. Palm-
er, 140 Rockland St.

Rehoboth—Anthony S. Cutolo,
Jr., 182 County St.

Jolly Whalers—Edward J. Statton,
P. O. Box 596

Northampton

Harmony Knights—Jack Roman-
cier, 15 Bridge St., Cushman,
Mass.

Rambling Four—J. Arthur La-
prade, 1 Pomeroy Place, East-
hampton, Mass.

Quincy

Easternaires—Dennis P. Shea, 35
Greenview St.

Quincy Beachcombers—Fred Man-
ning, 35 Russell St., North
Quincy, Mass.

Quincy Lost Chords—William F.
Innocent, 24 Ramsdell Ave.,
Hoskindsale, Mass.

Reading

Aberjona Masters—Stan Wen,
156 Bedford Road, Woburn,
Mass.

Ben Chords—Earl Campbell, 89
Bancroft Ave.

Earbenders—Eric Anderson, 16
Pennsylvania Ave.

Phonotones—Norman Paulsen, 25
Warren St., Woburn, Mass.

Salem

Curly Tops—Thomas Spirito, 14
Lexington St., Lynn, Mass.

Gobs of Harmony—Frank Spirito,
14 Lexington St., Lynn, Mass.

Lord's of Chords—Kenneth Sid-
more, 61 Center St., Danvers,
Mass.

North Shore Four—Joseph H.
Fried, 32 Porter St., Lynn,
Mass.

Witchburgers—Charles A. Sigis,
2 Briggs St.

Southbridge

Spectones—George Anderson, The
News

Three F's and a G—Joseph Ber-
thiaume, 244 Marcy St.

Springfield

Home City Foresters—Charles H.
Hegarty, 35 Jefferson Ave.

Springfield Harmony 4—Joseph M.
Edwards, 768 Dickinson St.

Springfield Melodiers—William
Pitagnard, 60 Hartley St.

Melody Weavers—Earle Russell, 35
Cliffwood St.

Worcester

H u m a c h a r d s—Walter Burhon,
Shrewsbury, Mass.

MICHIGAN

Bay City

Aetna-Cementers—Charles T. Por-
ter, 203 Davidson Bldg.

Benton Harbor—St. Joseph

Benton Aires—Howard D. Brink,
308 Fidelity Bldg.

Fenton
Night Howls—Kline Sprague, 709
Main St.

Flint
Grand Rapids
Cosmopolitans—Peter Pell, 1627
Delwood, S. W.
Harmony Halls—Ray Hall, 341
Somerset Dr. N. E.
Hodge Podge Four—B. C. Beebe,
640 Crescent, N. E.
Party Line Four—D. A. Konkle,
421 Woodlawn, S. E.
Pitch Pipers—Byron Dodge, 130
Mayfield Ave. N. E.

Gratiot County
Impurairs—Wendell Derby, Route
No. 2, Ithaca, Mich.
Grosse Pointe
Four Hoarsemen—Pete Fisher, 371
Drexel, Detroit 15, Mich.
Vocalists—B. Landino, 26151
Dodge, Roseville, Mich.

Holland
Harmaniacs—D. A. Vander Yacht,
341 East 5th St.

Holly
Holly Homesteaders—Allen Jones,
109 Clarence St.

Hudson
Hudson Treble Makers—Don
Wright, Box 37, Addison, Mich.
Three Pints and a Peck—Robert
Huebner, M. D., 421 Steer St.,
Addison, Mich.

Huron Valley
Mil-Tones—Wm. W. Abbott, 740
E. Liberty St., Milford, Mich.

Ionia
Common Aires—Robert Tasker,
Palo, Mich.

Jackson
For-tune Tellers—Sam Cushman,
R. No. 1, Manchester, Mich.
Tonsilbenders—George W. Strick-
ler, 207 Otsego Ave.

Kalamazoo
Town Criers—Louis Johnston,
1306 Clinton Ave.

Lansing
Songmasters—Harold McAttee,
1822 Ray St. (10).

Lowell
Flat River Four—Forrest L. Buck,
517 High St.

Ludington
Ladingtons—Stedman Rohn, National
Bank Bldg.

Marquette
Harmonizers—Jack Harvey, 515 W.
Bluff St.

Midland
Interludes—Laman Bliss, 4001
Lowell Court.

Mt. Pleasant
Pleasantaires—John Hackett, 310
S. Pine.

Muskegon
Continental—John Bishop, 1073
Ada Ave.
Crow-matrix—Harold R. Dobb, 330
Catawba Ave.

Northwest Area (Detroit)
Legalaires—Bob Rixley, 602 E.
Madison St., Ann Arbor, Mich.
Nite Owls—Lloyd Berggren, 18460
Brady, Detroit 10, Mich.

Oakland County
Clef Dwellers—Harold Bauer,
15499 Sussex, Detroit 27, Mich.
Note Blenders—Walter Eby, 13553
Kentucky Ave., Detroit 4, Mich.
Oakland County Accidental Four—
Gene Sherwood, 1515 E. 13 Mile
Road, Royal Oak, Mich.

Oseoda County (Mio)
Can't Hardies—Joseph Atherton,
Fairview, Mich.
Chord Binders—Tilson Rogers,
Fairview, Mich.

Pontiac
Three Corns and a Bunyan—Wil-
liam P. Pascher, 3520 Gregory
Road, Rt. 4, Pontiac, Mich.

Portland
Chromachords—Fred M. Lehman,
923 Green St. W.

Redford Area (Detroit)
Harmo-Knights—Ron Mason, 20542
Archdale, Detroit (36).

Hi-Tones—William R. Wales,
16615 Blackstone, Detroit, Mich.

Saginaw
Men of Achor—Jack Keane, 130
N. Fourth St.

Sault Ste. Marie
Harmony Prospectors—Dr. G. H.
Bast, 304 Ashmun St.

Three Rivers
Chord by Four—A. O. Elliott, 809
Canal St.

Four Keys of Three Rivers—
George M. Wright, 716 Seventh
St.

Ypsilanti
Four Haron Hoarsemen—Bill
Lucht, 213 N. Normal St.

MINNESOTA
Minneapolis

Aquatiennials—Bob Anderson, 302
Court House.

Atomic Bums—Maynard Saxe,
3437 Girard Ave. S.

Ewalds Golden Guernsey—Walter
Becher, 1907 Benjamin St. N. E.

Gay Nineties Quartet—Cec Rode-
berg, Montevideo, Minn.

Northern Pikers—Will G. Sheldon,
2743 N. E. Garfield St. (18).

Northmen—Eldon Christeson, 805
West 1st St., Northfield, Minn.

St. Paul
Apostle City Four—Herman Mad-
land, 935 W. Iowa Ave. (3).

Virginia
Iron Rangers—Leon Beery, 310
Sixth St. S.

MISSISSIPPI
Jackson

Magnolia Staters—John S. Miller,
304 Deposit Guaranty Bk. Bldg.

Yazoo City
Poker Dots—Lee Gibbs, Jr., Box
467.

MISSOURI
Clayton

Clayton Chord Crackers—John G.
Wray, 7503 Wayne Ave., Uni-
versity City 3, Mo.

Greater St. Louis 4—Clarence R.
Marlowe, 10 N. Bemiston St.

Fulton
Kingdomairs—Dr. Howard Berry,
Maugh's Bldg.

Kings Row Four—Roland W. May,
Saulta Addition, Box 154.

Independence
Harmoniacs—Dr. W. H. Mowder,
121 E. Lexington.

Kansas City
Crosstowners—Ben Franklin 3211
Cypress St. (3).

Gamboliers—Rod Turnbull, 6904
Montgall.

Hy-Power Serenaders—Bert F.
Phelps, 6935 Park Ave.

Kansas Citians—Elbert Witten,
Sr., 5531 Olive St.

Kansas City Police Quartet—Un-
known.

Risa Rhythmairs—Joe Fehienbach,
4935 Charlotte.

Kennett
Tune Tappers—T. Paul King, 400
St. Francis.

Mexico
Melo-aires—Terry H. Everman, 7
Southmor.

Moberly
Moberly Pitchpipers—James Lip-
sey, 316 W. Coates.

Neosho
Cirele S. Quartet—Ora Schweitzer,
R. F. D. No. 4.

Springfield
Available Four—Paul Shelton, 405
Silsby.

Balladeers—Virgil Williams, 217
E. Walnut.

Chorda-lers—Clure Nichols, 1604
W. Division.

Tune-Tilters—Clyde Dennis, 911½
Boonville.

Warble-aires—Harry Shanks,
Southern Mo. Trust Co.
St. Louis

Aristocrats—Dr. Norman Rathert,
Arcade Bldg.

Melody Masters—Tom Bouchier,
7300 Richmond Place, Maple-
wood 17, Mo.

St. Louis Chordinators—J. E. Lov-
ing, 7561A Hoover Ave. (17).

Wottawee Singing Four—S. T. W.
Davidson, 4525-A So. Grand
(11).

NEBRASKA
Franklin

Franklin Uncalled Four—John
Goldbury, Franklin, Nebr.

Grand Island

Islandaires—Paul Roe, 305 West
9th St.

Platte Valley Four—Don Willey,
1608 West 11th.

Kearney

Bar Barons—Ford Lantz, c/o
Lantz Drug Store.

Culligan Aires—Willis E. Neus-
trom, 808 E. 25th St.

Phone Booth Four—Dewaine Al-
corn, Box 122.

Omaha
Four Tones—Lyle E. Berry, 2112
Emmet St.

Kernels—Jack Dufford, Central
Nat'l. Ins. Co., Farm Credit
Bldg.

Melody Mugs—Richard F. Fergu-
son, 5110 Underwood Ave. (3).

Scottsbluff
Brown Bean Four—Wayne Snyder,
Morrill, Nebr.

NEVADA
Reno

Bonsanza Four—Dayton Colville,
Box 875.

Sierra-naiders—Nick Stosic, #14
North St.

Silverstaters—Robert Baker, 836
Lander St.

NEVADA
Bridgeton

Uncertain Four—Kenneth E. Hor-
ner, 103 South East Ave.

Jersey City
Blasting Four—L. F. Alexander,
2961 Boulevard.

Garden State Quartet—John J.
Brady, 110 Lincoln St. (7).

I-2-3 Four—Frank Ferguson, 635
Belleville Ave., Belleville, N. J.

Linden
Lindenaires—Ed Murphy, 925 Acad-
emy Terr.

Montclair
Commuters—E. C. Marshall, 24
Marion Rd., Upper Montclair,
N. J.

Montclair Clippers—J. A. Schu-
mann, 23 Kenwood Ave., Ver-
ona N. J.

Montclair Mountaineers—George
Brandell, 9 Lynwood Rd., Verona,
N. J.

Paterson
Withered Four—James E.
Mathews, 65 Jackson St., Pat-
erson 3, N. J.

Newark
Jersey Marksmen—Wm. J. Gibson,
34 Oak St., Nutley, N. J.

Jersey Ramblers—Ray Sandiford,
17 Windsor Place, Bloomfield,
N. J.

Penns Grove-Carneys Point
Melloaires—Frank H. Laucirica,
329 Washington Dr., Church-
town Rd. R. D., Penns Grove,
N. J.

Plainfield
Four Fifths—Reuben Cain, Round
Top Road R. D. 2, Box 346.

J-M Club Quartet—Jim Fitzpatrick,
P. O. Box 529, 121 So. 9th Ave.,
Manville, N. J.

Ridgewood
Blendsmen—Ed. Lieberman, 39
Park View Drive, Park Ridge,
N. J.

Tune Twisters—Donald Tanis, 261
Rea Ave., Hawthorne, N. J.

Teaneck
Little Shavers—Tom Durkin, 538
Terhune St.

Westfield
Quarter Notes—George Cogswell,
909 Rahway Ave.

Stage Coach Four—R. C. Berry,
Jr., 1302 Frances Terrace.

Westfield Chordotters—Henry M.
Mereness, 315 E. Dudley Ave.

Woodbury
Clover Leaf Four—Charles T.
Goess, Parkville Rd. R. D.
Thorofoare, N. J.

Four Keys—Carroll V. Fletcher,
110 Evergreen Ave., Woodlynn,
N. J.

Gateway Four—Charles T. Goess,
Parkville Rd. R. D., Thorofoare,
N. J.

NEW MEXICO
Carlsbad

Pecos Valley Four—Vancil Lowery,
Route 1, Box 64, Artesia, N. M.

Roswell
Walker Four—Capt. Robert L.
Wiley, 306 West Hendricks.

NEW YORK
Addison

Add-O-Chords—Sherman Slocum,
121 Front St.

West-fer—S. T. Keck, 10 South St.

Binghamton-Johnson City

Four Sharps—Franklyn Daley, 9
Cedar St., Binghamton, N. Y.

Simmering Four—Nelson V. Ward,
109 Oak St., Binghamton, N. Y.

Velvetines—Robert Barnes, 15
Sherman St., Johnson City, N. Y.

Bronx

N. Y. C. Police Quartet—William
Delmar, 176 Columbus Ave., Val-
halla, N. Y.

Buffalo
Buffalo Bills—Al Shea, 61 W.
Cleveland Drive (21).

Central City (Syracuse)
Chain Choppers—Joseph D. Kieffer,
519 Robineau Rd.

Ideal Four—F. Byron Neff, 322
Coolidge Ave.

Syrachords—Mike Germain, 141
Hickok Ave.

Cortland
Seven Valley Four—Port Keator, 7
Banks St.

Dansville
Metronomes—Roy Moyer, 20 Sew-
ard St.

East Aurora
East Aurora Commuters—C. H.
Cochran, Jr., 51 Elmwood Ave.

Fee Fi Fo—Donald M. Coddington,
236 Porterville Road.

Optimists—Bill Coddington, Jr.,
Bowen Road, Elma, N. Y.

Geneva
Rhythmairs—George Chase, 60
Seneca St.

Gowanda
Crow-matchchords—Harold Gates, 285
Buffalo St.

Kernels of Korn—Arthur C. Ment-
ley, 105 E. Main St.

Mello-Larks—Howard Beaver, 46
Perry St.

Hamburg
Hamburg Granddads—Edward O.
Davidson, 201 E. Prospect Ave.

Harmony Hohoes—William J.
Davidson, Abbott Rd., R. F. D.
No. 1.

Hammondsport
Champagne Four—Norman R.
Emison, 28 Lake St.

Dad 'n Lads—Chandos R. Stuart,
Hammondsport, N. Y.

Ithaca
Finger Lakes Quartet—Ralph R.
Kingsley, Jr., 108 Stewart Ave.

Jamaica
Queen's Men—Richard Gordon,
246-28 Van Zandt Ave., Dou-
glastown, N. Y.

Jamestown
Jamestown Harmony Kings—Ward
Belknap, Box 787.

Silver Chords—R. L. Hitchcock,
147 Chautauque, Lakewood, N.
Y.

Kenmore
Fumblin' Four—Dave Schoopf, 710
Niagara Falls Blvd., Buffalo 23,
N. Y.

Humming-birds—Dell Makely, 258
Knowlton Ave. (23).

Vocalords—Dave Schoopf, 710 Ni-
agara Falls Blvd., Buffalo 23,
N. Y.

Little Falls
Harmony Four—Eugene Jacchia,
21 N. Main St., Doletville, N. Y.

Melody Messers—Kenneth Brown-
ell, R. D. No. 4.

Lockport
Stewards of Harmony—R. W. Ben-
nett, 161 Massachusetts Ave.

Tiek Tock Four—J. Gerald York,
224 Washburn St.

Tuscarora Four—Robert J. Neil,
734 Walnut St.

Manhattan
Four Barbers—Unknown.

Four Pages—Ray Michalski, 33 E.
40th St., Bayonne, N. Jersey.

Manhattan Village Four—Sam
Brouson, 9 East 9th St., New
York 3, N. Y.

Notables—George T. Dundon, 8A
Riverview Gardens, North Ar-
lington, N. Jersey.

Nassau County, Long Island
Sunrise Four—Giff Dettmer, 13
Rose Blvd., Baldwin, L. I., N. Y.

Newark
Four Thorns—B. C. Busb, 312 S.
Main St.

Olean
Clark Angles—James Thompson,
217 N. 11th St.

Timekeepers—Roy Matteson, 215
N. 14th St.

Painted Post
Compress-aires—Bob Hughes, 540
W. High St.

Penn Yan
Accidental Four—Donald A. Mills,
169 Cornwall St.

Rochester

Royalaires—Jack Harby, 46 Park
Lane.

Rochester (Genesee)

Genesecans—Paul Sweetland, 1
Gladys St. (21).

Harmo-Chords—Elmer Myers,
160 University Ave. (5).

Harmony Hooters — Ralph H. Weller, 207 Chamberlain St. (9).
Nonchalants — Pete Knox, 649 Linden St. (20).
Note Crackers — Clayton G. DeLong, 164 Thornton Rd. (17).

Schenectady
Dutchmen — R. H. Rogers, 16 Townley Drive, Burnt Hills, N. Y.
Melody Knights — Dick Hookman, 1243 Nott St.
Mohawk Clippers — Bob Coward, 1032 Glenwood Blvd.
Mohicans — G. Richard Kitchen, 104 Marion Ave.
Schenectady Rhythmaires — Ralph M. Turner, 1220 Baker Ave.

Sidney
Southern Tiers — Kenneth Trubn, 35 Clifton St., Unadilla, N. Y.
Twin Rivers Four — Keith Latham, Masonville, N. Y.

Staten Island
South Shore Four — Ray Safford, 81 Arden Ave. (5).

Throgs Neck
Friday Night Four — Fred Magrath, 3092 Dars Place, Bronx 81, N. Y.

Tonawandas
Tone Wanderers — Arnold C. Gath, 101 Mullen St., Tonawanda, N. Y.

Utica
Four Barber Polecats — Al Preston, 18 Palmer Ave., Whitesboro, N. Y.

Walton-Downsville
Downtown Four — W. Wells Baldwin, Downsville, N. Y.

Warsaw
O-at-kans — Robert Arnold, 54 Washington St.

Westfield
Con-chords — William Fortune, Shorham, N. Y.

West Seneca
Polkadots — William A. Vox, 1294 Seneca St., Buffalo, N. Y.

NORTH CAROLINA

Asheville
Skylarks — Paul D. Ainsbury, 2 Lynmar Ave.

Elizabeth City
Sundowners Quartet — Frank Sattwell, 307 W. Colonial Ave.

Winston-Salem
Vagabonds — F. T. Cromer, Box 7441.

NORTH DAKOTA

Kelm
Kelm Keys — Lawrence A. Koenig, Kelm, North Dakota.

OHIO

Akron
Portage Pathfinders — Robert A. Bartley, 1713 Fourth St., Cuyahoga Falls, Ohio.

Bellevue
Bellaires — Lee McCarthy, 1012 East Main St.

Berea
Berea Four Tune Takers — Frank Zacharias, 188 Beech St.

Maggies — E. H. Mollenbrook, 232 Franklin Drive.

Bowling Green
Campos Four — Charles Sofia, 125 N. Grove St.

Note Knights — Clare Mills, c/o Crosby Jewelry Co., 148 S. Main

Wood Chords — E. E. Richard, Box 27-A, R. R. No. 1.

Buckeye Capital (Columbus)
Buzz Saws — George Chazablin, 209 S. High St.

Haz Beens — Staff Taylor, 202 East Broad St.

Hummers — Dr. John Winterman, 683 East Broad St.

Legal Notes — George Chazablin, 209 S. High St.

Saddle Aids — William Huntington, 44 W. Gay St.

Canton
Four Fellows — Larry Scott, 769 McKinley Ave. S.W.

Memory Laners — Bernice Harmank, 181 24th St. S.E., Massillon, Carroll County (Carrallton).

Toneless Four — H. E. Davis, Sherrodsville, Ohio.

Cincinnati
Jesters — John P. Bolton, 2629 Stratford Ave. (19).

Cleveland
Buckeye Four — J. J. Peterson, 1401 W. 75th St.

Forest City Four — Carroll Pallerin, 892 Union Commerce Bldg.

Four Aces — Jack Kaminsky, 2344 East 140th St.

Lamp Lighters — J. Cecil Rowe, Lamp Dept. Gen. Elec. Co., Nela Park, Cleveland, Ohio.

Notes-a-lerts — R. E. Delamater, 1247 Guiliana, Cl. H'gts. (21).

Pioneers — Earl W. Cornwall, P.O. Box 2435 (12).

Cleveland Heights
Hilltoppers — Red Liddlest, 9337 Pratt Ave. (5).

Columbus
Fog Horn Four — John Bohannon, 2512 Westmont Blvd. (12).

Melotones — Merle Schroeder, 266 N. Lowell Rd. (9).

Dayton
B Flat Four — Bob Woodcock, 161 Illinois Ave.

Blue Jays — Paul Chenoweth, 503 West Second St., Xenia, Ohio.

Jolly Fellows — Carl L. Lang, 1658 Watervliet Ave. (10).

East Liverpool
Jolly Boys — Tiny Fisher, 2021 Lisbon St.

Elyria
Mis-tunes — Nathaniel Berthoff, 410 Park Place.

Gay Blades — Earl Holbrook, 101 Bruce Lane.

Fremont
Four Tune Hunters — Charles A. Johnson, 915 Christy Blvd.

Galion
Gallon Clippers — Charles Linn, 229 So. Union St.

Marion Buckeye Four — A. A. Ward, 1043 E. Center St., Marion, Ohio.

Lakeview
Five Foot Four — Dan Wolf, 1342 Summit Ave. (7).

Half Past Four — John J. McKenna, 2385 West 44th St., Cleveland 9, Ohio.

Lorain
Hi-Chords — Robert E. Maske, 261 W. 30th St.

Steel Blenders — Stan Brobeck, 329 Indiana Ave.

Massillon
Tigertown Four — Sheldon Bunting, 1035 Williams Ave.

Wind Jammers — Don Fricker, 926 Wales Road, N.E.

Medina
Medinameters — Art Swartz, 815 Oak St.

Quadratures — George O'Brien, Route No. 3.

Middletown
Closeaires — Charles Anking, 401 Garfield St.

Enginairs — Arthur S. Tyng, 2512 Armo Drive.

Hi-Lifers — William T. Thorn, 1307 Woodlawn Ave.

Roun'towners — T. H. Bell, Jr., 137 E. State St., Trenton, Ohio.

Tune Toppers — Thomas F. Walburg, 1019 Jackson St.

Newark
Mound City Four — Leslie Berger, 130 Moul St.

Niles
Niles-Tones — Unknown.

North Canton
North Canton Nonchalants — Conrad E. Piero, 1904 49th St. N.W.

Vikingaires — Joe Peters, 516 Pierce Ave.

North Olmsted
Chord Climbers — W. J. Patterson, 25236 Lorain Road.

Painesville
Country Gentlemen — F. W. Evans, Chesterland, Ohio.

Piqua
Cladlappers — Marvin Apple, Conover, Ohio.

Favorite City Four — Harold Darst, 618 N. Wayne St.

Piquads — Forest Hosteller, 617 Cherry St.

Sandusky
Lighthouse Harmony Four — Bill Westerhold, 521 1/2 Hancock St.

Stenabville
Fulcramics — Eddie J. Finciaro, 745 N. 7th St.

Lorainville
Lorainville — Glenn E. Bates, Lorainville, Kansas.

Subway Four Quartet — Thomas Long, 2501 Riverview Drive, Wiertan, W. Va.

Toledo
Doehler Quartet — E. A. Metzger, 1520 Shenandoah (6).

Four Dischords — Peter Glann, 4761 Dorr St. (7).

Marksmen — Norman L. Fitkin, 2221 Gonskel Blvd. (10).

Toledo Troubadors — Jack Ford, 2529 Wildwood Blvd. (14).

Warren
Harmony Counts — Les Shafer, 306 Belmont St. N.W.

Wellington
Well-in-tonians — W. H. Avery, R. F. D. No. 4.

Youngstown
Drawbars — Donald A. Bell, 7042 Mariathiana Ave. (5).

Four-tune-aires — Robert Joyce, 2241 Gola Ave. (4).

OKLAHOMA

Bartlesville
Bartlesville Barbies — Herman Kaiser, c/o Phillips Petroleum Co.

El Reno
Three Flats and a Sharp — R. A. Bruce, Box 202.

Enid
Enid Harmonaires — Clifford Bond, 716 South Washington St.

Sooner State — Romayne Baker, 950 Bass Bldg.

Seale Mates — Gene Carrier, Carrier, Okla.

Oklahoma City
Boreome Foursome — L. S. Wright, 2600 Apco Tower.

Flat Foot Four — Britt Stegall, 3601 Liberty N. W. (7).

Four Pits — Harold K. Rank, 2604 N.W. Park.

Leopard City Four — Tommy Robertson, 1318 S. Rockwood.

Okie Dokey Four — Cranville Seandland, Co. Attorney — Court House.

Southern Serenaders — Grady Musgrave, 712 Colcord Bldg.

Tulsa
Chord Busters — Dr. N. T. Enmuler, 2611 15th Place.

Mainstreeters — George McCaslin, 1148 N. Main St.

ONTARIO

Belleville
Quintones — R. L. Brattingham, 30 Crestview Ave.

Brantford
Inter-Chapter Four — Jack LeMaitre, 243 West St.

Guelph
Canadian Velvetones — Burt Hanna, 37 Margaret St.

Royal City Four — Keith N. Dolson, 46 Alma St. So.

Hamilton
Ambitious City Four — Louis Simion, 547 Cannon St. E.

Hamilton Kord Kings — Jack H. Smith, 130 Sanford Ave. N.

Kenora
Blue Notes — D. E. McPherson, 321 First Ave. So.

Kitchener
Grand River Four — Louis Guenther, 65 Weber St. E.

Mc-Tones — Bill Mitchell, 364 Eina St. W.

London
Four Chords — Art Patterson, 732 Elias St.

Nedway Four — Floyd Harrington, 70 Langarth St.

Vocal Chords — Bob Barry, 440 Ontario St.

Oshawa
Dale-tones — Harold Murray, Alma St.

Quar-tones — Tom Hart, 94 Oak Park Road, So.

Suffocatin' Serenaders — Mike Fairhart, 174 Church St.

Peterborough
Kawartha Four — Harold J. Coulson, 376 McKellar St.

Sarnia
Cletones — Norm Mills, 454 Devine St.

Hilltop Four — Gordon Crockard, R. R. No. 2.

Minstrelaires — Harry Simpkins, 338 Shepherd St.

Sudbury
Four Nickels — Thomas Tucker, 104 Wambler Drive.

Nickeltones — Sam Rogers, 120 Larch St., Apt. 3.

Toronto
Canadian Tunetwisters — Frank Rice, 339 Mssor Road East.

Cowling Brothers — William C. Cowling, 2 Toronto St.

Queen City Four — J. Gordon Knox, 83 King St. W.

Torontones — W. A. (Ted) Boyd, 1450 Yonge St., Apt. B.

Wallaceburg
Three Quarts & A Pint — L. V. Mardon, 306 Duncan St.

OREGON

Brookings
Oceannaires — Charles Grayshel, Brookings, Oregon.

Eugene
Agony Four — Bob Blair, c/o Monroe Furniture Co., Monroe, Oregon.

Anonymous Four — Weldon Sloan, 2906 Kincaid St.

Lumber Lads — Ernest Cullen Murphy, P.O. Box 1175.

Klamath Falls
House Brothers Quartet — Bill House, Box 301, Bly, Oregon.

Oregon What Four — John H. Houston, 114 N. 7th St.

Portland
Chord Masters — Cyril L. Cunningham, 6016 S.E. Steele St. (6).

Chords O' Portland — Glen Craven, 5324 S.E. Milwaukie Ave. (2).

Four Men and a Song — Bobby Hoch, 4708 N.E. 23rd - Apt. 11.

Lake Oswego Four — L. C. Lavach, 47 N. State St.

Portland Columbian — Loren Cain, 2336 S.E. 57th Ave.

Web Foot Four — G. C. Millington, 7908 N. E. Tillamook.

Roseburg
Four Bills — Darr Lillard, 2027 Todd St.

Timber Four — Ernie Lantz, 321 North Main St.

PENNSYLVANIA
Allentown (Bethlehem)
Allentones — Al Bellesfield, 372 Chapel Ave.

Globetrotters — Claude Missmer, 1508 Liberty St.

Keystone Four — Don Fehr, 588 Willow Road, Hellertown, Pa.

Tune Timers — Peter Skelly, Fogelsville, Pa.

Bloomsburg
Keynote Four — Edwin B. Davenport, 21 Pine St.

Susquehanna Synchroizers — Harry R. Faux, 112 W. 6th St.

Bradford
Brad - Four - Tones — W. R. Van Dyke, 39 Walker Ave.

Corry
Sagertones — Cal Pickens, Box No. 1.

Easton
Chordblenders — Gerald B. Batt, 314 S. Broad St., Nazareth, Pa.

Harrisburg
Lendnear Quartet — L. P. Short, 702 Benton St.

Senators — "Soda" Sourbeer, 1614 Third St.

New Castle
Smoothaires — Thomas Johnston, 323 Wildwood Ave.

Pittsburgh
Buccannaires — F. D. McCollum, 223 Stevens Drive (27).

Four Maldehydes — J. Kaye Coppel, 416 Kingsboro St. (11).

Keystonaires — Milton Edgar, Box 694, E. D. No. 3.

Pittsburghers — J. M. Ward, 343 Bailey Ave. (11).

Sanguigni Truckers — Peter Smoley, 2923 Mullins St. (12).

Steel City Four — W. W. Frank, 1135 Grotto St. (8).

Westinghouse Quartet — Harry W. Smith, P.O. Box 1017.

Reading
Carbstone Four — R. E. Sponagly, 1044 Terrace Ave., Wyomissing, Pa.

Reading Chords — Russell E. Sponagly, 1044 Terrace Ave., Wyomissing, Pa.

Reading Chordmen — Harold W. Fidler, 929 North Fourth St.

Seranton
Electric City Four — Herb Phillips, 1048 North Irving Ave.

Rhythmeters — Vincent Hughes, 1705 Dorothy St.

Sharon
Keystone Quads — Robert E. Lytle, 715 E. State.

Warren
Hexcons — S. E. Brown, 411 East St.

Hum-bugs — Roger L. Hendrickson, 7 Brook St.

Washington County
Washington County Homelowners — Morry Upstrom, 879 Dunoon Ave., Washington, Pa.

QUEBEC
Grand'Mere
Grand'Mere Melodians — Charles Marotte, 321 9th St.

Northernaires — Ted Hanna, 290 2nd Ave.

RHODE ISLAND
Providence
Chord Jesters — Carroll McKenna, 20 Halle St., Warren, R. I.

Mello-Tones — George H. Nowell, 82 Lexington Ave.
 Neotuners — Alfred J. Maino, Mendon Road, Berkeley, R. I.
 Noblemen — Murray A. Rigby, 133 Uphill Ave., Greenwood, Warwick, R. I.
 Providence Wind Jammers — George P. Pierce, Jr., 111 Bartlett Ave., Edgewood, R. I.
 Small State Four — Dick Severance, Sr., Neversville St., Johnston 2, R. I.

TENNESSEE

Memphis
 Rebelaires — George H. Evans, P.O. Box 1650.

TEXAS

Abilene
 Crude Oilers — Guy M. Walker, Box 718.
 Amarillo
 Blackburn-Shaw Quartet — Wendell Heiny, 1503 Travis.

Corpus Christi
 Coastal Blenders — William J. Burke, 129 Adams.
 Sharp Shavers — Jack Randolph, 4410 Cedar St.

Dallas
 Beau Jesters — Don King, 510 E. 12th.
 Chord Sharks — D. O. McNeely, 1520 Bella Vista Drive.
 Cliff Men — Beverly D. Patterson, 3219 Isandell St.
 Dallasaires — Stanley Martin, 505 Dallas Natl. Bk. Bldg.

El Paso
 Desertaires — E. E. Winter, Jr., Box 1016.

Houston
 Four Flats — Charles Underwood, 6446 Rutgers (5).
 Galena Park Minors — Vernon Moody, Galena Park, Houston, Texas.

Lubbock
 Khord Kings — Bob Bufstedler, 1806 Avenue R.

Pampa
 Panhandlers — John T. Locke, 522 N. Dwight.
 Melody Menders — W. Calvin Jones, 506 Combs-Worley Bldg.

San Antonio
 USAF Barons of Harmony — Herb G. Samra, 2836 E. Genesee Ave., Saginaw, Mich.

Tri City (Berger)
 Turner Tune Twisters — Warren Hall, 1412 Hazelwood.

Wichita Falls
 Pipelners — Walter Bernard, 2012 Victory.

VERMONT

Burlington
 Ethan Allen Four — C. I. Taggart, 214 Summit St.
 Four Bucks — William Chapin, Jr., University of Vermont.
 Maple Sugar Four — Robert E. Titus, Jericho, Vermont.
 Montpelier
 Battered Benas — Bryce Kinney, 57 Clarendon Ave.
 St. Albans
 Four Steps — Clement R. Ferland, 84 Upper Welden St.

VIRGINIA

Alexandria
 Virginia Gentlemen — Frank Mann, 211 Cameron St.
 Virginia Rams — Wilbur A. Schmidt, 702 Enderby Drive.

WASHINGTON

Bremerton
 Carusers — Russell Owens, Star Route 1, Box 7.
 Kirkland
 Lake Washington White Caps — Chester Green, 400 3rd St. S.
 Mt. Rainier
 Mountain-aires — Alan L. Cornwell, 1829 Washington, Enumclaw, Wash.
 Puget Sounders — H. T. Allen, 2207 Griffin Ave., Enumclaw, Wash.

Seattle
 Korn-aires — Earle F. Cook, 14110 Pacific Highway So. (88).
 Old Songsters — Art Riebow, 11334 17th N.E.
 Seattle Queen City Four — Tom Westbrook, 1217 24th Ave., N. (2).

Tacoma
 Harmony Vendors — Paul Newman, 206 Court House.
 Melodymen — Leo Barton, 1610 Center St.

WEST VIRGINIA

Charleston
 Charlestonaires — Ted Fegnell, 607 Albert St.
 Charles Town
 Four Notes — Harold W. James, Second Ave.
 Rusty Hinges — Philip N. Hunter, 312 E. Congress St.
 Clarksburg
 Clarksburgers — Burton B. Leachman, 626 S. Fifth St.

Parkersburg
 Muzzle Loaders — R. Tracy Evans, 405 13th St.
 Wellsburg
 Freshmen — Albert Devaul, 1447 Charles St.

WISCONSIN

Appleton
 Chord Cutters — Stuart Elmer, 130 S. Oneida St.
 Sing-copates — Mike Hammond, 59 Bellaire Ct.
 Ashland
 Howlitzers — Roy Hopkins, 1600 9th Ave. W.
 Treble Makers — Lester Fry, 607 8th Ave. W.
 Beaver Dam
 Kirsh Foundry Four — Hubert Roberts, 322½ East Third St.
 Monarch Range Four — William Ptaschinski, 511 W. Maple Ave.
 Unknown Four — Paul Drennan, 116 So. Spring.

Eau Claire
 Four Corners — Allen Snoddy, 1317 Jefferson Court.
 4 Teens — James Chinnock, 1007 Barland St.
 Fond du Lac
 Commander Quartet — Fred Gums, 14 West First St.
 Lion Tamers — Arch Adrian, 14 East 2nd St.

Green Bay
 Barons of Barbershop — James Campbell, 829 Doty St.
 Harmony Limited — Noel Ross Safford, Architects Bldg.

Janesville
 Village Limits — Bud Madison, 1410 Clark St.
 Kenosha
 Ramblers — Arnold Boyle, 1720 75th St.

Kiel
 Little City Four — Ken W. Dederling, 319 Chicago St.

LaCrosse
 Nameless Four — E. G. Doherty, Box 763.

Occasional Four — W. J. Gudie, 2103 State St.
 Old Style Quartet — George Howe, 404 S. 16th St.
 Tunesmiths — Robert M. Monti, Genoa, Wis.

Madison
 Cardinals — Jerry M. Ripp, 723 W. Johnson St.
 Four Lakes Four — C. A. Callaway, Box 523.

Sons of Harmony — Lyle S. Sampson, 610 W. Jefferson St., Stoughton, Wis.

Manitowish
 Schmitt Brothers — Raymond M. Schmitt, P. O. Box 357, Two Rivers, Wis.

Menomonie
 Four Salesmen — Earl Knight, 713 11th St.
 Leinenkugel Four — George Chamberlain, 1312 Main St.
 Note Nudgers — Art Barnhart, R. R. 2.

Milwaukee
 Hi Lo's — Paul Alexandroff, 6103 W. Greenfield Ave.
 High Life Four — John J. Sutschek, 4161 N. Montreal St. (16).
 Milwaukee Police Quartet — Henry W. Kresnicka, 426 E. Chambers St. (12).

Off Shore Four — Stan Wallin, 721 Michigan Ave., South Milwaukee, Wis.
 West Towners — Baldwin Schubert, 3030 N. Cambridge Ave.

Portage
 River City Four — Norman C. Stowers, 119 W. Conant.

Racine
 Chordial Four — John Allen, 404 Parkview.
 Mountain Boys — H. Jack Schulz, 1414 Ann St.

Sheboygan
 Four Clippers — Ed. Heidenreiter, 1228 Superior Ave.

Sturgeon Bay
 Cherriaires — Bob Padke, 21 N. Third Ave.

Waukesha
 Unpredictables — Stanton L. Spurl, 622 Beechwood Ave.

Waupun
 Prison City Four — Bert Blasius, 218 Rowanville.

Wausau
 Tosa Toppers — Fred Hauser, 7003 Rogers Ave. (13).

Wauwatosa
 Wauwatosa Fortunaires — Robert Fraser, 3230 N. Buffum St., Milwaukee, Wis.

West Bend
 Bender Blenders — John E. Hetzel, 470 Western Ave.

Four Deacons — Bob Weiss, 1060 Chestnut St.

Twilight Nightingales — Milton H. Beth, R. R. 4.

Wisconsin Rapids
 Village Four — Norbert Bushmaker, 1221 10th Ave. N.

Weavers of Harmony — Jerry Berg, 1321 Norton St.

WYOMING

Laramie
 Laramie Boomerangs — Ward W. Husted, Box 978.

SHEA OF BILLS WRITES

Dear Carroll:

"After some eight thousand miles around the country, we have come to a conclusion that north, south, east and west, Barbershoppers have one thing in common — they are all wonderful people. Yes sir. The people that are interested in good harmony are essentially the finest persons in the world and the amazing part of it all is that they may be found in every section of this country as well as Canada. To fellows like myself, that is quite a marvelous thing — to find out that folks are real folks no matter where you may find them. I suppose that holds true for the entire world and if we had the opportunity to tour the world as we toured the country, we would prove, if to no one else but ourselves, that harmony is universal both in fact and need to humanity.

"Boy — that's a hell of a serious way to start a letter but I can't help but say it.

"We want to thank you for your two letters and the copy of 'Good Bye Rose', which incidentally has long been on our coveted list. Thanks for the kind words as regards our actual performance. I guess climate changes are not the best thing in the world for voices, as we found out along

the way. Let's say we got through our appearances all right, and let it go at that. I hope we never have the voice trouble that we experienced on this trip, again. As for the rugged schedule — we asked for that and thanks to you and Jerry, we came out all right on the trip.

"It was a wonderful experience throughout, the trip, the hospitality, the many kindnesses — and a chance to hob-nob with the big brass of the SPEBSQSA. We want to thank you all for the opportunity.

"With kindest regards and best wishes, we are as always — The Buffalo Bills."

Al Shea

PERMANENT BINDERS FOR HARMONIZERS

For any members who are interested in having their copies of past issues of the Harmonizer bound into volumes, the Int'l Office will be glad to place their orders with a Detroit bindery which makes this service available. The covers will be a good quality imitation leather in any color desired, and the front cover and back-bone would be stamped with the title and the year dates in gold. The price is \$7.75 per volume. As many as 16 Harmonizers can be bound in one volume.

LOUISVILLE DOES IT AGAIN

When better Parades are presented, Louisville, Ky., will be right up there putting them on. A good deal of time and effort were expended on scenery and costumes for the November 18th affair. Throughout the first act, the 68 man chorus sang from the pit.

During the opening chorus numbers, beautifully timed pantomime took place on stage in the old time shops. An off stage piano furnished background for the off stage narrator as well as a bridge between quartets. In the second act, visiting quartets participated in an extravaganza which involved a 94 man chorus, a dozen pretty girls, (non-singing), and some elaborate scenery.

Both performances in the Memorial Auditorium were sellouts.

Answers to Barbershop Bafflers (See page 48)

1. Bear
2. Monkey, Donkey
3. Elephant
4. Buffalo, Deer, Antelope
5. Possum
6. Chimpanzees
7. Lamba
8. Bulldog, Bullfrog
9. Coyotes
10. Baboon

SIGHT-READING

This very brief article on the fundamentals of sightreading of music is reprinted, by special permission, from "The Third Edition of Soldier Singing", a publication of the Music Unit, Entertainment Section, ARS Branch, Special Services Division of the Army.

Although it is not desired, or even attempted, to go very deeply into the mysteries of sight-reading of music, it is important that the quartet or chorus singer have some knowledge of music notation. This does not mean that without this knowledge he could never become a member of a quartet or chorus, but it does help him to learn his part more rapidly and to facilitate his ability to learn additional songs.

Most amateur singers are convinced that they cannot read music and consequently make no attempt to interpret the musical notes. Much of it is really quite simple; it is often only a matter of repeating the same note, and going a little higher or lower than the preceding note. The important thing is that the singer be conscious of the notes and make some attempt to sing them as they progress up and down the staff.

The following exercises are very simple and help the individual singer become note conscious.

- (a) Sing exercise A-1, 2, 3, and 4
- (b) Now, lead sings exercise 1, tenor, exercise 2, baritone,

FOREMEN QUARTET



Kenora, Ontario, Chapter
L. to R.—Ted Weare, tenor; Sandy Brown, lead; Ernie Brose, baritone; Bill Chandle, bass, as they appeared singing for the 3rd Anniversary Dinner of the Kinsmen Club of Red Lake, Ontario.

exercise 3, basses, exercise 4—all at the same time.
(It will be noted that all these exercises are in the treble clef.)

- (c) To acquaint singers with the printed quartet and chorus music, now sing exercise 5, which is only a duplication of previously sung exercises 1, 2, 3, and 4.
- (1) Tenor sings notes in upper staff, with stems up.
- (2) Lead sings notes in upper staff, with stems down.
- (3) Baritone sings notes in lower staff, with stems up.
- (4) Bass sings notes in lower staff, with stems down.

APOLOGIES TO SHEBOYGAN

Through an editorial oversight, one of the most important parts was omitted from the "Land O'Lakes Chorus Contest Story" on page 44 of the December Harmonizer, which featured a review of the Land O'Lakes District. The account of the 1949 Contest which was hosted by the Sheboygan, Wisconsin Chapter was left out.

Here is the missing information: After difficulties encountered in holding the chorus competition out of doors (such as interfering noise and voices carried away by strong breezes) the District Board voted to hold future sessions indoors. Therefore, the 1949 Contest was conducted in the Sheboygan Municipal Auditorium where more than 3000 persons heard 18 choruses sing "some of the most beautiful harmony ever heard"; so says Hans Beyer, Editor of the Land O'Lakes "Harmony News". The Madison Chorus, which won the '48 Contest, repeated as Champs with 2nd, 3rd and 4th places going to Green Bay, Sheboygan and Beaver Dam, respectively.

MINSTREL SHOWS

The traditional Minstrel show has been found by a number of our chapters to be a "natural" for SPEBSQSA. It's an activity which gives most members the opportunity to take an active part in the presentation.

The International office has recently made available, in concise form, a treatise on the subject of Minstrel Shows which will be mailed to any chapter officer or program chairman who asks for it.

SIGHT READING EXERCISES APPENDIX No. V

(Sequence of exercises is optional)
use any neutral syllable

Ex. A No 1



No 2

No 3



No 4

No 5



INT'L CHORUS COMMITTEE REPORTS ACTION

The newly created Committee on Chapter Choruses is very grateful to the more than three hundred Chapter Presidents and Chorus Directors, who so graciously replied to the Chorus Questionnaire, which was sent to all Chapters last November.

From these replies, the committee has collected a wealth of information concerning the many local problems of Chapters and Choruses. Each of these problems, as well as the many excellent suggestions received, is being given careful consideration by the committee.

It is hoped that we may soon have a Manual for Chapter Choruses, which will contain the answers to most problems, as well as suggestions for the proper organization and operation of a successful Chorus.

In co-operation with the Committee on Community Service and District Officers throughout the Society, we hope to provide a series of Chorus appearances in Military Camps, Hospitals and other Government or Public Institutions, which are located near the participating Chapters.

The Committee has recommended that the International Board encourage District or Area Contests for Choruses and provide a standard set of rules for the information and guidance of Area or District officers, who may sponsor such contests.

We shall make every effort to have available, as soon as possible, a Folio of Familiar Songs, designed especially for Choruses and containing arrangements which can be learned easily by beginners in chorus work, as well as those suitable for the more advanced groups.

This committee feels that the Chapter Chorus has attained a new status of importance in the future success of the Society and we urge all of our Choruses to respond cheerfully and promptly when they are called to be of service to their communities or to our Country.

We urge all Chorus Directors, Community Song Leaders and Masters of Ceremonies to attend the schools which will be held at the Toledo Convention next June.

Carl C. Jones, Chairman
Int'l Committee on Chapter
Choruses

"CLOSE TO THE VEST"



Playing 'em "close to these vests" might be dangerous. They definitely don't whisper. L. to R.—Maurice Ross, Gerald Lauer, Wally Goetz and Curt Carlson—the Night Hawks of Minneapolis Chapter.

PERSONNEL OF COMMITTEE ON CHORUSES COMPLETED

Int'l Pres. Jerry Beeler recently appointed Raymond W. Jones, Central National Bank and Trust Company, Des Moines 4, Iowa, Director of the Chapter Chorus in that city, to the Int'l Committee on Chapter Choruses, thus completing the make-up of that group. It is chairmanned by Int'l Board Member Carl C. Jones and the other members are: Captain H. H. Copeland, Rudy Hart, Judge Charles Merrill and G. Marvin Brower.

CLOSE HARMONY SONGS



57 Songs
You Love to Sing

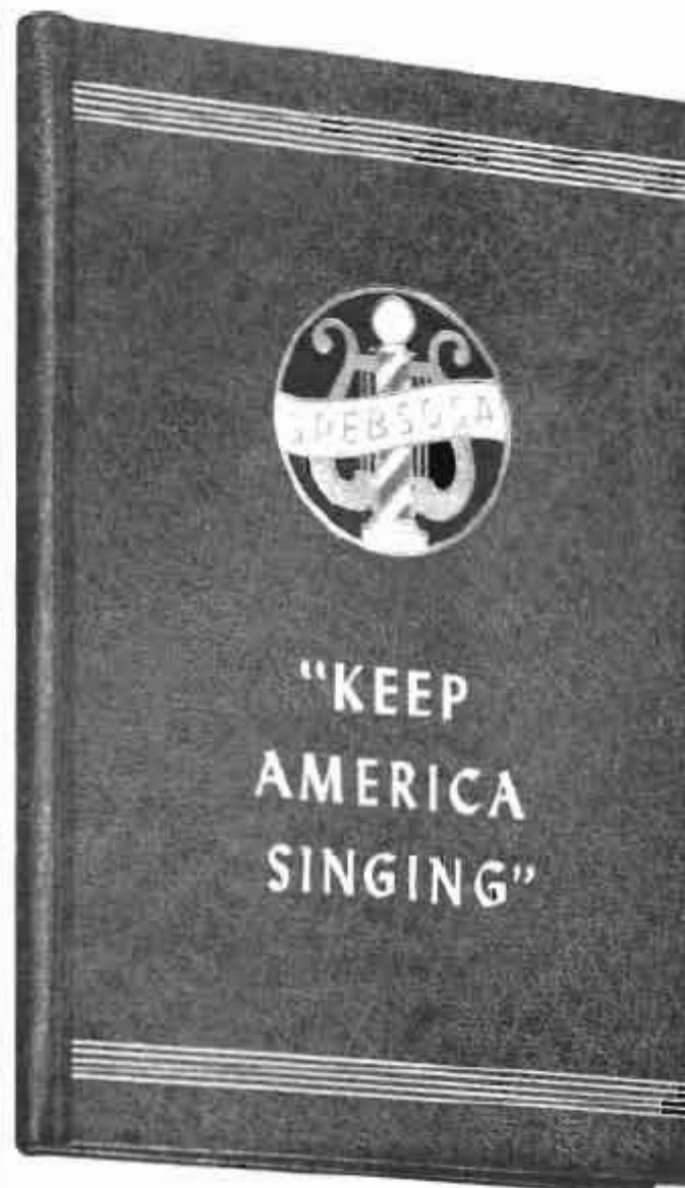
NEW BOOK
SPECIALLY ARRANGED
FOR QUARTETS

A wonderful collection of popular songs, hymns, and spirituals arranged for male quartet harmony. Songs include Old Black Joe, Pop Goes the Weasel, The Old Rugged Cross, and Dry Bones, 53 others. Attractive, durable, large clear type and music. Send \$1.00 for 1 copy, \$3.50 set of 4 copies, prepaid. Money back in 5 days if not delighted.

RODEHEAVER HALL-MACK COMPANY
140 NINTH STREET • WINONA LAKE, INDIANA

The Complete Story of SPEBSQSA

\$2.50 post paid
3 or more - \$2.00 each



★

143
EASY
READING
PAGES

★

PROFUSELY
ILLUSTRATED
with Cartoons -
Pictures of
Quartets, etc.

★

After you've read it,
you'll know all
about SPEBSQSA

★

A book you'll be
proud to show
your family and
friends who "...
want to know
what barber
shop is..."

★

Beautifully
Printed and
Bound

Make Check Payable to and mail to
SPEBSQSA, 20619 Fenkell Ave., Detroit 23, Michigan

TOLEDO
Welcomes
SPEBSQSA



At Your Service
JUNE 6th TO 10th
THESE TOLEDO HOTELS
ARGONNE
COMMODORE PERRY
PARK LANE
HILLCREST
WILLARD
FT. MEIGS
SECOR