

THE

Fourteenth Annual Convention June 11-15, 1952

# HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY

VOL. XI No. 4  
JUNE, 1952





437th Brady Air Base, Japan  
**AIR FOURSOME**  
Miller, Wessolis, Benton, Dorsey



Hq-Fifth Naval District, Norfolk, Va.  
Brawn, Brock, Smith, Coniglio



1st A. F. Mitchel A. F. Base, N. Y.  
**MITCHELAIRES**  
Williams, Starnan, Smith, Benson



Seall Air Force Base  
**THE FOUR TEENS**  
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CINCPAC Fleet, Pearl Harbor  
**THE ANCHORDS**  
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6160th Air Base Wing, Iizuka Air Base, Japan  
**F-80 FOUR**  
Stumpff, Jones, Palozitto, Grogan



549th Air Force Band, Ogden, Utah  
**THE FOUR MEN OF NOTE**  
Jones, Glass, Bramlett, Kooi



42nd Air Force Band, Craig A. F. Base, Alabama  
**HOT FOOT FOUR**  
Pizzo, Green, Gelinis, Blackwell



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**SHEPPARD BLUES**  
Cagle, Marks, Hatchkiss, Copeland



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**THE BARONS OF HARMONY**  
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Yokota Air Base, Japan  
**YOKOTA SYNCHRONIZERS**  
Hirston, Schult, Saylo, Mayfield



116th Fighter Bomber Wing, Misawa Air Base, Japan  
**FOUR MALDEHYDES**  
McGarry, Durham, Seguin, Roberts



375th Troop Carrier Wing, Greenville, N. C.  
**THE AIR FOURS**  
Williams, Jamison, Prince, Minter



6590th Hq. Support Group, Baltimore, Md.  
**THREE DOTS AND A DASH**  
Tarleton, McShane, Bentley, O'Neil



U. S. S. Taussig  
**GOBS OF HARMONY**  
R. Harte, McClain, A. Harte, Hoagson



19th Bombardment Wing, Andersen Air Base, Guam  
**ANDERSEN AIRES**  
Valentine, Singletary, Cain, Mathis



Ramey A. F. Base, Puerto Rico  
**SACTET**  
Burnham, Flowers, Davis, Hogan

## THE 1952 REVIEW OF ARMED FORCES QUARTETS

(For additional pictures see inside back cover)

+ Indicates known members of SPEBSQSA. (There may be others. Eds.)





VOLUME XI NO. IV

JUNE, 1952

## THIS IS WHAT YOU'LL HEAR AT KANSAS CITY— (ALL THIS AND CLOSE HARMONY TOO)

by Prof. Stirling Wilson



Wilson

\*\*\*"Say Joe, have you heard the one about the barbershopper who didn't like parsnips? It seems there was a parsnip salesman who called on the trade in a Stanley steamer—"

\*\*\*"Take it easy, Eddie, here comes Alice. Well, Alice, I thought you went shopping with Mrs. Crudpacker. That so? Sure, I'd like to go out and look at some cranberry glass with you, but not now dear. There is a meeting of the A.O.B.W.T.T.S.T.'s. Huh? It's the Amalgamated Order of Baritones Who Try to Sing Tenor."

\*\*\*"No, you're wrong. I know a guy who sells him ink, and he says he pronounces it 'Kaneyep', with a 'K' like in Cleveland."

\*\*\*"That ain't the way I heard it. It's 'Nype', with the 'k' silent as in Knapsack. Better play it safe and call him Jim." ("Nype" is correct. Eds.)

\*\*\*"Listen, Percy, that wasn't a steak you had. It was a broiled paperweight. Now I know a place where the steers themselves go for a steak. You take a car to Pompano St. It's next to a doll hospital. Tell Tony Mike Ice sent you and said to take good care of you. Oh, about \$6.50, but you can't eat it all."

\*\*\*"Say, aren't you Cosmo Clebottom? Imagine meeting you in K. C. I didn't even know you were a barbershopper. What quartet are you singing with now?"

\*\*\*"Sorry, my name is Flugelbaum. Representing Odoriferous Cheeses, Inc. of Milwaukee. What's all this singing about?"

\*\*\*"It's a dirty trick. I sent in my reservation blank practically when they laid the cornerstone of the hotel. Is it my fault I forgot to put a stamp on it? Now they want me to sleep in the janitor's soap locker."

\*\*\*"I ain't worried about getting a room. Me and Carroll are just like that. Listen while I phone him. \*\*\*Yes, Mr. Adams. Of course, Mr. Adams. I understand that, of course, Mr. Adams. Thanks, Mr. Adams. Goodbye, Mr. Adams. He says he thinks I can get a room in Topeka. It's just a short drive and I can get some sleep there."

\*\*\*"What I like, dear, is the old friends you meet here. Ah, here's somebody I know. Hello, Charlie. Charlie Outstop,

the wife. How are the Four Channel Cats? How's Chattanooga?"

"No, no pardner, you got me wrong. I'm Max Harborlofer, of the Terminal Terminals from Indianapolis. I think you got me confused with Milward Kaleswaeker, who sings bass for the Gin Rummies of Missoula, Montana. We look alike because neither one of us wears glasses. Lotsa people get us confused."

\*\*\*"Now, Emma, what's the use of worrying about the children? Aunt Mehitabel will take good care of them and even if Carlisle falls out of the window again, the ground is soft after all this rain. Relax and enjoy yourself."

\*\*\*"Are you the Assistant Manager? Look, a big shot from Washington is coming in tonight. Confidentially, he's the secretary of the Senate Committee on Budgets and

Bilgewater. Can you fix him up with a room? All he wants is a single with bath. Canoe Cottage has some rooms? On the Kansas side, eh? Well—"

\*\*\*"Got a minute, Mr. Diekema? Look over this arrangement I made of 'Trotlin' Down to Gotham with the Daughter of Rosie O'Grady'. See what I've done with the baritone? Contrapuntal and whatnot."

\*\*\*"No, Millwheel, you have that chord wrong. You've inverted it. The bari goes like this—loo, loo, loo, loo, LOO-loo. Get it? The lead takes the E flat and the tenor just holds his note, like this—ta-ta-ta-ta-ta-ta. Hey, Jerome, come here a minute, I wanna show this quartet how to sing this song they're singing. Let's go in the men's room and work out the chord progression. I'll take the lead, Jerome can take the tenor, you take the bass and Mill—

(Continued on page 4)



"Frankly fellows, I'd rather be in Kansas City . . . but they're all sold out!"

## KANSAS CITY

(Continued)

wheel can take the bari. Or Jerome can take the lead and I'll show you the bass. Let's go—"

\*\*\*"Now, in our chapter we never sing from notes. The director just says 'Here's the melody, leads', and he sings it. Same with the other parts. It gives a brand new effect—spontaneous. If the leads make a mistake the tenors make a mistake to balance them. It's a kind of free-wheeling harmony."

\*\*\*"No, Gladys, I wanted Margie to come with me but she talked me out of it. I didn't think she'd have a good time. Long automobile drives always give her mohair poisoning and she breaks out in a rash. Besides she always gets sleepy about 1 a.m."

\*\*\*"How do you do, Mr. Schindler. I always enjoy your quartet but you ought to hear my husband's quartet sing 'Dreamland'. When my husband sings that high part the people upstairs applaud by pounding on the hot water pipes."

\*\*\*"Sure I understand Maurie Reagan's musical clock. He talked it over with me before he put it out. Maurie, I said, Maurie, you've seen a humming bird. Well, its wings vibrate so fast you can't see 'em. Now, when four voices vibrate, say, in a one o'clock chord, the number of vibrations is a function of the—"

\*\*\*"Take it easy, Bob, for Heaven's sake. That makes 38 people you've invited to stop off and spend a night with us on the way home."

\*\*\*"I don't care if it is Kansas City, I want fried scallops. I always eat fried scallops on Friday and I won't stop for K. C."

\*\*\*"You should have been at Oklahoma City. That was the contest. The weather was hotter, the steaks bigger and the harmony better. No, I'm not gettin' old, just got a good memory."

\*\*\*"Pull over in this corner, boys. Now try this new twist on Tiger Rag. No, we won't disturb those quartets. Just sing louder than they do."

\*\*\*"No, he's not here, Mrs. Sidesimmon. I haven't seen him since 4 p.m. Q. K.—You'd better get back to your room, Hap,

that's the fifth time your s. & s. has phoned for you. and she sounds mad."

\*\*\*"Don't spread it around, but after the contest come up to Room 531. I'm having a small group up to meet the new champs. The Bills, the Mid-States, the Pittsburghers, and the Schmitts will be there and of course the other Medalists. Keep it quiet, we don't want a big crowd."

\*\*\*"You could have made better time on Route 603. We always start on Route 43 at 2 a.m.—not much traffic then except Greyhound buses and trucks. After you go through Chilling Corners there's a cut-off that takes you right into the turnpike. It took us only 6 hours including the time we lost getting on the wrong road and a half hour to fix a broken spring."

\*\*\*"Keep your eye on the Four Fathers. They can't miss this year. We had them on our parade and I taught them a new arrangement of 'I gaze into my Mazda and it sheds new light on you!'"

\*\*\*"Don't you think their lead gets off key when he gets above D?"

\*\*\*"He's a scream. He said 'You've heard the sweetest music this side of Heaven. Now you're gonna hear what's on the other side.'"

\*\*\*"We got the best chorus in the West Southeastern District. When we sang at the County Poor Farm we had the old folks crying into their doughnuts and cider."

\*\*\*"Hello, Esmeralda. I'm going on a shopping trip while Sam is singing in the Woodshed. There's a hat in the window of Dingoogle's that I want. If Sam gets some applause he'll stand still for a dress, too. I told Martha and Helen to get in the back of the room and clap their hands off every time Sam sings."

\*\*\*"So he said to me, 'Philemon, you're the only man in the chapter who can put this show over, absolutely the only one. So I had to consent to keep the books on the out-of-town ticket sales and assigning dressing rooms to the visiting quartets. Oh, it was easy for me. I worked for Sears Roebuck for three years.'"

\*\*\*"So I said to the cop, Look here, friend, I'm the bass of the Beantown Burpers, runners-up in the contest staged by the Outer Arkansas Benevolent & Musical Improvement League, and I got friends here who'll go to bat for me. Well, the judge only fined me \$25 and costs."

\*\*\*"Look, Eddie, when you get up on that stage, in front of all those people and with those judges looking down your throat, just forget all about those butterflies in your stomach. Imagine you're back home, in Harry's rumpus room, warming up. You won't even notice that your knees are shaking or your hands sweating."

\*\*\*"Can I have your autograph? Oh, podden me. I thought you were a Misfit. No offense, of course."

\*\*\*"We didn't leave Jack's room till 3 a.m., then Phil insisted on us going up to serenade Cy Crobiddle's wife. Seemed to me she was a little stand-offish. We got to bed at 5."

\*\*\*"Go ahead, call him up. Carroll never minds being waked up to talk barbershop. While you do that I'll wake Jerry Beeler up. He has a bad cold and I wanta tell him what to do for it."

\*\*\*"Here's an idea for your chapter, Ulrich. Have every member bring a sandwich and bottle of milk to the meeting. When the time comes to make announcements, everybody sings 'Wait till the cows come home.' I saw it at the chapter meeting in Hot Coffee, Mississippi."

## "HERE IS YOUR CHAPTER"

By the time this issue of the Harmonizer is out, each chapter president and secretary will have received a copy of the Lansing, Michigan Chapter's 8-page 6" x 9" booklet entitled "HERE IS YOUR CHAPTER". If copies of this splendid publication are not displayed on your chapter bulletin board or passed around at chapter meetings, members are urged to ask the chapter officers to lend them their copies for examination. This attractive two color booklet will give your chapter some good ideas for acquainting new members with the Society, District and Chapter set-ups.

## CALL FOR HELP

We don't ask for cuts in taxes,  
Or for ways to grind our axes;  
No Rassbuckniks from Slobovia to trade.

If you send your boot we'll lick it,  
Just so we can have a ticket,  
To the Kansas City Barbershop Parade.

Bert Gillespie,  
Brandon, Manitoba Chapter

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## REVISED PROGRAM FOR KANSAS CITY

### CONTESTS—

10 A.M., 2:30 P.M. and 8:15 P.M.—Friday; and 8:15 P.M., Saturday—All in Music Hall.

### WOODSHED—

Continuous from 10 A.M. to midnight (or later) Thursday, Friday and Saturday.

### JAMBOREE—

2:30 P.M. Saturday—Music Hall.

### SCHOOLS AND CONFERENCES

#### CHAPTER OFFICERS' CONFERENCE

Saturday 9 A.M. to 12:30 P.M.

#### DISTRICT OFFICERS' ROUND-TABLE—

Thursday 8:30 P.M. to 11:00 P.M.

#### CHORUS DIRECTORS' WORK-SHOP—

Thursday 8:30 P.M. to 11:00 P.M.

#### COMMUNITY SONG LEADERS AND MASTERS OF CEREMONIES CLASS

Saturday 9 A.M. to 12:30 P.M.

#### JUDGE CANDIDATES SCHOOL—

Saturday 9 A.M. to 12:30 P.M.

### INTERNATIONAL BOARD MEETINGS

#### INTERNATIONAL EXECUTIVE COMMITTEE—

Wednesday 12:00 Noon and 7 P.M.

#### OTHER INTERNATIONAL COMMITTEES—

Wednesday 12:00 Noon and 7 P.M.

#### 1951-52 INTERNATIONAL BOARD—

Thursday 9 A.M. to 12:30 P.M. and 2 P.M. to 5 P.M.

#### 1952-53 INTERNATIONAL BOARD—

Thursday 7:00 P.M.

#### PANEL OF KANSAS CITY CONTEST JUDGES—

##### BRIEFING SESSION

Thursday 8:30 P.M.

### MEETINGS AND LUNCHEONS

Women's Luncheon—Thursday, 12:30 P.M.

Decrepits—Annual Meeting and Luncheon—Saturday 11 A.M.

Decrepettes—Annual Meeting and Luncheon—Saturday 11 A.M.

### SUNDAY MORNING GLOW

Tickets \$2.50. Purchase them at Convention registration desk immediately on arrival in Kansas City.

10 A.M. to 1:00 P.M.

### POST-CONVENTION PARADE OF QUARTETS—

Tickets \$2.50, \$2.00 and \$1.50. Order by mail from Clyde Baker, Treasurer, Music Hall, 13th and Central, Kansas City, Missouri.

Sunday 2:30 P.M.—Music Hall.

Convention Registration Office—Lobby Floor—Muehlebach Hotel.

Woodshed—Mezzanine Floor—Phillips Hotel.

Decrepits' Headquarters—Continental Hotel.

Judges' Headquarters—President Hotel.

Competing Quartets' Headquarters—Alladin Hotel.

Other official hotels—State, Dixon, Commonwealth and Pickwick.



### FATHER AND SONS QUARTET

So far as is known, this is the only such combination in the Society, at least the only registered quartet. They hail from Barre, Vt. LtoR—Lou Frattini, tenor; Jack Frattini, lead; Pete Demell, bar; Frank Demell, bass.



### CHORD-CASTERS

Gary, Ind.

LtoR—Eddie Maas, tenor; Howie Moore, lead; Cap Duykers, bass; Henry Duykers, bar. The other character visible is "surrey" he can't sing, on account of he's too "horse".

## FOUR QUARTETS TO VISIT ARMED SERVICES ABROAD

The Schmitt Brothers, of Manitowoc, Wis., Chapter, 1951 Champions of the Society, will tour Alaska the last two weeks in August.

The Buffalo Bills, of Buffalo, New York, 1950 Champions, will visit during July, posts in Japan, and tour the Korean Front.

The Cardinals, of Madison, Wis., several times Finalists in the Society's Int'l Contest, will visit the Austrian Command for two weeks in mid-summer.

The Clef Dwellers, Oakland County, Mich., and Detroit Chapters, four-time Int'l Medalists, will go to Germany for the month of August.

As was announced in the March Harmonizer, a special show will be staged Sunday afternoon in the Music Hall, Kansas City, featuring five SPEBSQSA champions—the Bartlesville Barflies (1939), the Pittsburghers (1948), the Midstaters (1949), the Buffalo Bills (1950), the Schmitt Brothers (1951) and the five 1952 Medalist quartets. Proceeds of this show will go to reimburse, in part, the men of the four quartets which are going abroad for their sacrifice of wages and salaries.

Tickets for this special show, Sunday, June 15th at Kansas City, are priced at \$2.50, \$2.00 and \$1.50. All seats are reserved. Send check with order to Clyde Baker, Treasurer, Music Hall, 13th & Central, Kansas City, Mo.

## GREATEST COLLECTION of BARBER SHOP SONG FOLIOS

Many Top Favorites in Each!

### FOR MEN'S VOICES

|                                                     |      |
|-----------------------------------------------------|------|
| <input type="checkbox"/> Close Harmony              | .75  |
| <input type="checkbox"/> Song Fest Folio            | .75  |
| <input type="checkbox"/> Songs and "Swipes"         | .75  |
| <input type="checkbox"/> Barber Shop Memories No. 1 | 1.00 |
| <input type="checkbox"/> Barber Shop Memories No. 2 | 1.00 |
| <input type="checkbox"/> Parade of Quartet Hits     | .75  |
| <input type="checkbox"/> Barber Shop Harmony        | .60  |
| <input type="checkbox"/> More Barber Shop Harmony   | .75  |
| <input type="checkbox"/> New Barber Shop Harmony    | .75  |
| <input type="checkbox"/> "Close Harmony" Ballads    | 1.00 |
| <input type="checkbox"/> Barber Shop Classics       | 1.00 |
| <input type="checkbox"/> More Barber Shop Classics  | 1.00 |
| <input type="checkbox"/> Time to Harmonize No. 1    | 1.00 |
| <input type="checkbox"/> Time to Harmonize No. 2    | 1.00 |
| <input type="checkbox"/> Barber Shop Songs          | 1.00 |
| <input type="checkbox"/> Barber Shop Ballads        | 1.25 |

### FOR WOMEN'S VOICES

|                                                         |      |
|---------------------------------------------------------|------|
| <input type="checkbox"/> Beauty Shop Memories           | 1.00 |
| <input type="checkbox"/> Barber Shop Quartet Book No. 1 | 1.00 |
| <input type="checkbox"/> Barber Shop Quartet Book No. 2 | 1.00 |
| <input type="checkbox"/> Quartet Book of Hymn Tunes     | 1.00 |

MUSICAL INSTRUMENT EXCHANGE, Inc.  
112 West 48th St. New York 36, N. Y.

## Wes Enman—Hal Staab Memorial Night

By George Almond, Boston Chapter

Before an audience of more than 700 barbershoppers and lovers of harmony including guests of honor, over 300 singers from 15 chapters, consisting of 13 choruses and 24 quartets participated in a harmony Jamboree in John Hancock Hall, Boston, Massachusetts on Saturday, March 15th.

Arranged by the Northeastern District with the Boston Chapter as its sponsor, and directed by Charlie Ricketts, Int'l Board member from Providence, Rhode Island, this parade was a grand singing tribute and memorial to the late Int'l Vice President Wes Enman and the late Past Int'l President Hal Staab, two leaders in SPEBSQSA from the Northeastern District.

Everyone except the guests of honor, including the singers, shared by buying a ticket for this event. The net proceeds of the evening will be donated to Int'l Headquarters for the Permanent Headquarters Building. Thus, through another Northeastern District "First", it is hoped that the success of this undertaking will be followed by Jamborees in other Northeastern District areas and all districts in the country.

Guests of honor were Mrs. E. Wesley Enman, Mr. and Mrs. John P. Enman, son and daughter-in-law, Mr. and Mrs. Paul Weatherbee, daughter and son-in-law, Mr. and Mrs. Robert B. Gerlack, daughter and son-in-law, Mrs. Hal Staab and Dr. and Mrs. W. Tor-now, daughter and son-in-law.

To single out any features as outstanding would be difficult. The final group on the program was "The Yankee Chorus", consisting of the combined choruses of Fall River, Brockton and New Bedford, under the direction of Everett Wood.

### NEW SONG FOLIO

Containing such gems as *Sioux City Sue*, *S'posin*, *Tessie*, *You Call Everybody Darling*, the new barbershop song folio recently published by Edwin H. Morris should prove popular with barbershoppers.

The arrangements were made by such SPEBSQSA stalwarts as Frank Thorne, Ed Smith, Charlie Merrill, Don Webster, and a dozen others.

### MEDIEVAL MELODIERS Menomonie Wis.



Very punny indeed are the Melodiers—LtoR—rear—Earl Hagen, tenor; Earl Knight, lead; front—Art (King Arthur) Barnhart, bass; Harold (Herald) Hanson, bar. Where's Guinevere?

### SCHMITT BROTHERS SAY "THANKS"

"Int'l President Jim Knipe: Throughout the past year we have been thinking of just how we might say, 'Thanks for a wonderful year'. To try to recall all of the pleasant memories would take the whole Harmonizer.

Therefore we thought that a contribution to the Building Fund for a permanent Headquarters would be the most fitting way of expressing our gratitude.

We have come to this conclusion after much consideration. It will help toward the completion of one of the fondest wishes of King Cole, who signed our application cards back in December 1949. To John Means, who taught us real barbershopping, we are sure it will express a thought we all hold dear, our Society. To all of us this Headquarters Building will help to increase the strength of our International Organization.

Very truly yours,  
SCHMITT BROTHERS"

### NEW ATTACHMENT FOR AUTO EMBLEMS

So that the Society's official auto emblem (metal-enameled with Society colors)—Price \$1.50 each, less than 10—or \$1.35 each for 10 or more) can be attached to any make or model of car, special holders are now being furnished with each emblem.

The new attachment will permit the emblem to be secured to a trunk lid as well as on the license plate holder. The attachments are furnished free of additional charge with each emblem ordered. Members who already have emblems but wish to obtain holders, may order them from SPEBSQSA, Inc., 20619 Fenkell Ave., Detroit 23, Michigan, at 30c each to cover the cost, plus handling and mailing.

### OLD TIMERS Hamtramck, Mich.



LtoR—Witt, tenor; Fazio, lead; White, bar; Mulkey, bass. Johnny White apparently sings without opening his mouth.

### KANSAS CITY LUNCHEON FOR LADIES

There will be a special luncheon for ladies, Thursday, June 12th at 12:30 in the English Room of Hotel Phillips. Reservations at \$2.25 per person should be sent to Mrs. Percy M. Franks, 23 West Winthrop Road, Kansas City, Mo.

## 1951—1953 District Presidents and Secretaries

### CENTRAL STATES

President — Raymond W. Jones, Central National Bank, Des Moines, Iowa.

Secretary—C. Herbert Wall, 990 N. Clay, Springfield, Mo.

### DIXIE

President—John Dawson, 1138 N. Hawthorne Rd., Winston-Salem, N. C.  
Secretary—Richard C. Blackburn, 1932 Gaston St., Winston-Salem, N. C.

### FAR WESTERN

President — Richard N. Schenck, 8265 E. Garibaldi Ave., San Gabriel, Calif.

Secretary—Richard DeBusk, 6623 Makee St., Los Angeles 1, Calif.

### ILLINOIS

President — James Martin, 12122 Richard Ave., Palos Heights, Ill.  
Secretary—Charles Hecking, 3507 N. Wolcott Ave., Chicago 13, Ill.

### INDIANA-KENTUCKY

President—Ed Hackett, 203 Don Allen Rd., Louisville, Ky.  
Secretary — Murray Stephens, c/o Chamber of Commerce, Connersville, Ind.

### JOHNNY APPLESEED

President — Karl Haggard, P. O. Box 142, Sharon, Pa.  
Secretary—R. Tracy Evans, 221—13th St., Parkersburg, W. Va.

### LAND O'LAKES

President—Allan Kapitzke, P. O. Box 631, Oshkosh, Wis.  
Secretary — Darrell Dewitt, 1321 Second St. No., Wisconsin Rapids, Wis.

### MICHIGAN

President—Howard D. Tubbs, 16534 Greenview, Detroit 19, Mich.  
Secretary — Louis R. Harrington, 2222 National Bank Bldg., Detroit 26, Mich.

### MID-ATLANTIC

President—John H. Millard, 4 So. 20th St., Reading, Pa.  
Secretary—L. A. "Pom" Pomeroy, 4300 Chrysler Bldg., New York, N. Y.

### NORTHEASTERN

President—Charles F. Ricketts, P. O. Box 186, Edgewood Sta., Providence 5, R. I.  
Secretary—Edward Stetson, P. O. Box 586, New Bedford, Mass.

### ONTARIO

President—A. C. "Chappy" Chapman, 646 Christie St., Toronto, Ont.  
Secretary—George Marks, 14 Glenmanor Drive, Toronto, Ont.

### PACIFIC NORTHWEST

President—O. B. Falls, 13007—6th Ave. N. W., Seattle, Wash.  
Secretary—L. H. Stone, Box 589, Klamath Falls, Ore.

### SENECA LAND

President—Kenneth B. Phinney, 89 Washington, Kenmore 17, N. Y.  
Secretary — Warner Bullock, 331 Bedford Ave., Buffalo, N. Y.

### SOUTHWESTERN

President — Grady Musgrave, 712 Colcord Bldg., Oklahoma City 2, Okla.  
Secretary — Harold Bosworth, 312 Fidelity National Bldg., Oklahoma City, Okla.





# President's Column

by James F. Knipe

When you get your name into a crossword puzzle that's fame. And when people start worrying about how to pronounce your name you're apt to begin envying guys like Int'l 1st V. P. Ed Smith, Int'l B'd Members Carl Jones and Cal Jones and fellows with handles like Adams, Brown and Davis. Then you take a look at Hockenbrough, Gentzler, Podvin and Zinsmaster; Schmitt with two "t's"; Schmid with one "d"; Spangenberg, WOW!; Forrest with two "r's"; Dollenmaier; Alexandroff and a few other tongue twisters and decide that Knipe with a silent "K" isn't so impossible.

It seems like ages since Toledo. As I recall, I made some reference to hair in the September '51 Harmonizer, boasting that I was the first President since Phil Embury who had any and hoping that I'd still be able to say the same when I finished my term.

As this is written I still have it. It's receding. Even Charles Antell Formula No. 9, with Lanolin and Hormones hasn't stopped the trend. What to ascribe to the passing of the years and what to blame on the job of being President of SPEBSQSA I'll have to leave to the follicles. It's been a pleasant year in many ways. People have been very kind. They've even laughed at my jokes, all right out of Joe Miller. Excepting once that is. I told a "joke" at a Manhattan Chapter meeting and believe me if the beverage served at the meeting had been no better received than the joke, Manhattan would have much fewer than 352 members. I still think it's a fairly funny story, but I'll never tell it again.

It takes a lot of manpower, determination and patience to conduct the affairs of an organization as large and complex as ours. When I look at what we are now and what we have to offer compared with eight, ten, or twelve years ago, I bow my head in silent tribute to the succession of wonderful men who have given of their time and talent unstintingly and to the fine fellows who are doing just that today. When I became secretary of the Cleveland Chapter in 1940, (because the chap they had elected failed to show up), literally nobody knew from nothing. I finally wrote O. C. Cash and asked him if there were any dues, membership cards, by-laws, etc. I found out there was a Treasurer, but he had no treasury.

When people asked, "What do you fellows do? What is barbershop harmony? Why is it different from any other kind of harmony?", I couldn't answer. Neither could anybody else.

Of literature on the subject there was none. Four part arranging in the authentic barbershop style was a yet to be developed art. Except for a couple of Sigmund Spaeth's books and one of two others, there were no arrangements available. Talk about starting from scratch—we did it. And, looking around today at what the Society is, I believe we can all agree it's been worth the effort. And there's been a lot of fun along with the work that I for one wouldn't have missed for the world.

There's no doubt about it in my mind. People who go for barbershop harmony are a race apart. In my twelve years in the Society I have associated with barbershoppers from New York to San Francisco and from Canada to the Gulf and I've never had cause to dislike any of them. Doubtless, some of them unfortunately don't feel the same about me. I have probably stepped on a lot of toes and unknowingly offended many. I've never been called to account for it—further proof that barbershoppers are swell people.

There are thousands of members I have never met and probably never will. That's my hard luck. The president of the Society should probably be a guy who could spend the twelve months traveling about and visiting our 650 chapters. That would be only 12 a week, or so. Unfortunately, I have to earn a living.

As this is written, about 150 people are waiting in line for tickets for the Int'l Contest and Convention at Kansas City. Many of them will be taken care of by last minute cancellations, we hope. Next year it will be a little different at Detroit. The auditorium will be a bit larger than K.C.'s so there ought to be enough to go

around. But don't take any chances. Mail your check for Registration Books at \$7.50 per person to Detroit Hq promptly on June 15th of this year.

On two successive weekends recently I had the chance to witness Regional Preliminary Contests hundreds of miles apart. Both were well handled, generally speaking. But one programming committee made what was in my opinion a mistake. At the end of the evening contest the qualifying quartets for Kansas City were simply brought back on stage to take a bow—period. They could well have been asked to sing a song or two and it would have been a much better show from the viewpoint of the general public.

Instead, the winners and other competing quartets attempted to join with the local chorus in singing a couple of verses of a song to which not more than a fraction knew the lyrics beyond the first verse.

The scoring system now in use by our judges works so fast that competing quartets can very nearly follow in each other's footsteps. That means that ten quartets can be heard in about an hour.

The other Preliminary I witnessed had ten quartets competing, a local chorus on for two songs, two guest foursomes, audience participation singing, an intermission, called back four winners and the alternate for a final song apiece, and still closed the show in two hours and twenty minutes which is certainly not overdoing it. Many were heard to comment that it was the best all 'round barbershop show they'd ever seen. It can be done—with a little forethought.

## THE FOURLORNS Geneva, N. Y.

To advertise the Geneva Chapter Parade, the entire membership grew mous-tachos. The car is a 1910 Regal. The quartet, LtOr — George Fairfax, tenor; Al Learned, bar; Joe Warren, lead; Otis Curtis, bass.



# Serving Our Communities

## Chapters at Work on the Home Front

### VISITS TO INSTITUTIONS MILITARY INSTALLATIONS, ETC.

Spencer, Iowa sent its 49-man chorus via Greyhound Bus to Glen Lake Sanatorium in Minneapolis February 10th where the group sang for over two hours in various wards. Muncie, Indiana put on a complete show at Marion General Hospital. "Half Steps", "Templairs", plus 52-man Chorus gave out with their best. Green Bay, Wisconsin entertained at Wisconsin State Reformatory by means of dress rehearsal for Annual Chapter Parade. Repeated the entire show at Hickory Grove Sanatorium. Clearwater, Florida sent its 60-man chorus to Bay Pines Veterans' Hospital. Shreveport, Louisiana Secretary writes "Our trip to Camp Polk was great. 1200 servicemen listened to us and invited us to come back in a month. We took with us on the trip Adelene Bruce, new director of our reactivated U.S.O. She ate it up". Windsor, Ontario recently sang at Bellevue Veterans' Home, Amherstburg. Barbershop Chords, Washington, D. C. Chapter put on a two-hour show at Forest Glen Vets Hospital and at Lafayette Lounge, Washington's largest U.S.O. center.

### Ft. Bragg Gets Special Attention

Charlotte, N. C. has made ten trips in recent months to Fort Bragg and Pope Air Base entertaining wounded vets as well as troops in training. Letters of thanks and appreciation continue to pour in on Ed West, Charlotte's secretary. Personnel for these shows total 68 and fill two busses. District of Columbia Chapter frequently sends a packaged show to nearby camps and bases. Most recent trip by Singing Capitol Chorus and quartets was to Andrews Air Base. Mahanoy City, Pa.—Pottsville Moose Home. St. Johnsbury, Vt. sent "Scale-town Scalpers" to White River Junction Vets Hospital. Tucson, Arizona Chorus visited V. A. Hospital (twice), also St. Luke's Hospital and Marana Air Base. Crescent City, California Chorus visits local hospitals every Sunday. Huntington Park, California V. A. Hospital; also County Old People's Home. San Diego, California entertained group of wheel-chair patients—visited County Hospital and several churches. San Gabriel, California V. A. Hospital (4 times); also Recreation Center and numerous P. T. A. meetings. Santa Monica, California V. A. Hospital. Derby, Conn. V. A. Hospital and several churches.

Enfield, Conn. Community House and Congregational Church. Waterbury, Conn. Southmaid House and Brookside Home. Ft. Lauderdale, Florida Pratt General Hospital and several churches. Tampa, Fla., MacDill Field Service Club and local Methodist Church. Northbrook, Ill., V.F.W. party for wounded servicemen. Oak Park, Ill., 4 trips to Vaughn Hospital. Northwest Suburban, Ill., quartets made 12 appearances at churches and before civic groups.

### Peoria No. 1 Gets Around

Peoria, Ill., Chapter's 3 quartets made 19 appearances at hospitals and before civic groups. Pioneer (Chicago). Vaughn Hospital and Guardian Angel Orphanage. Broadripple (Indianapolis), Billings V. A. Hospital twice. Fort Harrison Service Club twice. Camp Atterbury Service Club. Also Community Chest benefit and several churches. Huntington, Ind., Marion V. A. Hospital twice. Muncie, Ind., Marion V. A. Hospital, Billings General Hospital, also at several civic dinners. Ft. Madison, Iowa, Iowa State Prison. El Dorado, Kan., Wichita V. A. Hospital. Wichita, Kan., V. A. Hospital. Baltimore, Md., Army Chemical Center and various churches. Falmouth, Mass., Pocasset Sanitarium. New Bedford, Mass., Chapter's 4 quartets and chorus made 32 civic and charity appearances. Grosse Pointe, Mich., Marine Hospital. Gratiot County, Mich., Masonic Home and Hospital. Dearborn, Mich., V. A. Hospital each month (also contributed \$100 to hospital recreation fund). Detroit, Mich., Percy Jones Hospital—Saginaw Veterans' Hospital. Escanaba, Mich., Pinecrest Sanitarium. Denver, Col., Fitzsimons General Hospital. Lansing, Mich., Local T. B. Sanatorium; also gave benefit shows in Eaton Rapids and Haslett. St. Paul, Minn., County Home for Blind. St. Louis, Mo., chorus and quartets make periodic trips to Malcolm Bliss Hospital. Newark, N. J., Lions V. A. plus four outstanding civic events. Paterson, N. J., North Jersey Training School—St. Joseph and General Hospitals. West Seneca, N. Y., Buffalo V. A. twice (plus nine appearances before community groups). Buffalo, N. Y., quartets made 12 appearances at hospitals and infirmaries. Ithaca, N. Y., Sampson Naval Base, twice. Kenmore, N. Y., Orphanage—Mercy Hospital—3 churches. Olean, N. Y., Children's Home (12 other community service appearances).

### Schenectady—A Stand-Out

Schenectady, N. Y.—No chapter in the Society works harder at Community Service. Total of 29 appearances in 3 months. Fargo-Moorehead, N. D., 5 trips to Vets Hospital. Cincinnati, Ohio, Fort Thomas V. A. Comeaut, Ohio, Brown Memorial Hospital (made contribution to March of (Continued on next page)



DRAWN BY HAL REINHARDT, GROSSE POINTE, MICH. 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.

Enameled in gold,  
red and blue  
**\$1.50**

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

Make check payable to and mail to  
**SPEBSQSA, 20619 Fenkell Ave., Detroit 23, Michigan**



## Community Service

(Continued)

Dimes). Dayton, Ohio, V. A. Hospital in conjunction with Dayton Suburban Chapter. Mansfield, Ohio, County T. B. Sanatorium. Sandusky, Ohio, Soldiers Home Hospital. Youngstown, Ohio, T. B. Sanatorium; also Deshon V. A. Belleville, Ont., County Home for the Aged—also 6 shows at churches, schools and service clubs. Oshawa, Ont., Boys Training School. Allentown-Bethlehem, Pa., Valley Forge Army Hospital (also sang for March of Dimes and for Naval Reserves). Harrisburg, Pa., Military Reservation—Goodwill Industries—Community Club—2 churches. Saegertown, Pa., County Home for the Aged. Mt. Rainier, Wash., Pacific Lutheran College—McNeil's Island Prison—Zenith Masonic Home. Seattle, Wash., Vet Hospital and 9 other benefit shows. Richland, Wash., Walla-Walla V. A. Racine, Wis., Norris Farm for Boys.

Ashland, Wis., T. B. Sanatorium (chorus). Chapter's 3 quartets made total of 23 community service appearances. Eau Claire, Wis., T. B. Sanatorium—Convalescent Home. Fond du Lac, Wis., Catholic Home also Our Savior's Church. Green Bay, Wis., chorus and 2 quartets gave program at State Reformatory. Madison, Wis., Dane County Home and Hospital—Lakeview T. B. Sanatorium—State School for Girls. Manitowoc, Wis., Vets Hospital twice. Wauwatosa, Wis., Milwaukee County Home; also Horizon Club (Cerebral palsy cases). West Bend-Barton, Wis., Random Lake Home; also V. A. Hospital.

### CHAPTER CONTRIBUTIONS TO WORTHY CAUSES

West Seneca, N. Y., fund to help Marine Pfc. Donald K. Reukauf, who lost both legs in Korea. Farmington, Ill., March of Dimes. Sterling, Ill., March of Dimes. Eden-Hayward, Cal., Sunrise School for children handicapped by cerebral palsy.

Houston, Tex., Hedgecroft Polio Clinic and Hospital and Tomball

### PROCLAIMS HARMONY WEEK



Mayor Robert E. Coulson, Waukegan, Ill., signs the proclamation for Harmony Week preceding the local chapter's Parade, while LtoR—Roy Truelson, Carl Diekhaut and L. J. Wilmoth look on admiringly.

## TULSA ADOPTS MASCOTS



Tulsa Chapter has adopted four high school boys as mascots. W. C. "Choc" Phillips, of the Tulsa Police Force, is coaching them. LtoR—Choc, Freddy Welsh, tenor; Gene Lloyd, lead; Ted Land, bar; Bill Ragan, bass.

Charity Hospital, \$9,784.57. Beaumont Out-Patient Clinic, \$1,000. What chapter can even approach that?

Reading, Mass., First Baptist Church of Melrose. Tulsa, Okla., Lion's Club Fund for the Blind. Waukegan, Ill., Boy Scouts and Girl Scouts—each \$100.00 per year. (Also invited 200 disabled Vets to Chapter's Parade). St. Johnsbury, Vt., \$500 divided

equally between two local hospitals. (Also sang Christmas carols for Salvation Army and aided March of Dimes). Menomonie, Wis., \$250 to High School Band for additional uniforms.

Oklahoma City, Okla., \$1,000 to Sunbeam Home (Family and Children's Service). \$500 to Lawton, Okla. March of Dimes.

(Continued on next page)

## MOM AND POP AND ALL THE KIDS

are saving the date

**SATURDAY AUGUST 9th  
IN DENVER**

Everyone\*

turns out for the

*Star-Lite Harmonite*

The Denver Chapter's Big Annual Show  
at the Red Rocks Theatre. You're invited.  
For further information write to—

**H. Ed Pearce**

1837 Vine Street

— Denver, Colorado

\* \* \*

\*Well anyway, 8,000 saw it last year. Ask The Mid-States 4.

## Community Service

(Continued)

Elkhart, Ind., \$1,000 to March of Dimes. Lawton, Okla., \$250 to High School Building Fund. Nassau County, Long Island, N. Y., South Side High School Scholarship Fund. Falmouth, Mass., \$400 to Kiwanis Fund for underprivileged children.

**Fruit Belt Chapter's Show Fruitful**  
Fruit Belt Chapter (St. Joseph and Benton Harbor, Mich.), \$329 to March of Dimes in one of the finest variety shows put on in Michigan for many months. Celina, Ohio, \$25 to Iron Lung Fund of American Legion Auxiliary. Arcadia, Cal., \$300 to Temple City High School Band for uniforms. Crescent City, Cal., March of Dimes, also music scholarship fund. Huntington Park, Cal., \$50 to High School Band, also equipment to Recreation Center. Pasadena, Cal., \$268 to Rebounders (group of handicapped people). San Diego, Cal., to National City Cancer Fund, also Boy Scouts. San Fernando Valley, Cal., to St. Finabar Church and Laurel Canyon Recreation Center. Bridgeport, Conn., March of Dimes—K. of C.—V. F. W.

**Hartford, Conn., March of Dimes, Muscular Dystrophy Fund, Hartford Hospital, \$4,000.** Ft. Lauderdale, Fla., \$300 music scholarship. Sarasota, Fla., Teachers' Association, \$40. Alton, Ill., Boy Scouts, \$250. Bloomington, Ill., March of Dimes. Champaign-Urbana, Ill., School Music Fund. Chillicothe, Ill., Polio Fund and Red Cross. Decatur, Ill., City Recreation Dept., \$50. Farmington, Ill., March of Dimes—Volunteer Firemen's Fund. Heart of Illinois, Baptist Church Building Fund, \$800. Rock Island, Ill., American Red Cross. Woodstock, Ill., High School Band Mothers, \$125. Connersville, Ind., Polio Fund, \$200—Community Chest, \$100. San Gabriel, Cal., Equipment for Recreation Center, \$150. Huntington, Ind., March of Dimes, \$260.

### Michigan City Helps Handicapped Children

Michigan City, Ind., Crippled Children's Society, \$300—Council for Retarded Children, \$300. Cedar Rapids, Iowa, Flood Fund, \$100. Also Community House Athletic Fund. Ft. Madison, Iowa, Red Cross—Christmas Basket Fund—March of Dimes. Rice

## AID BLOOD DONOR PROGRAM



Binghamton-Johnson City and Endicott, New York Chapters combined forces to put on a benefit program to aid the Broome County Blood program. Blood donors got free tickets. Seated LtoR—Carl Smith, Ralph Whiting, Howard T. McNamara, Charles F. Johnson, William Hotchkiss. Standing—LtoR—Kurt Gardener, John Rohner, William Scanlon.

County, Kan., Logopedics Institute—Girl Scouts—Boy Scouts. Owensboro, Ky., March of Dimes. Presque Isle, Maine, City Children's Recreation Fund. Brandon, Manitoba, Rotary Club charity project, \$100. Winnipeg, Manitoba, Church re-decoration fund, \$150. Falmouth, Mass., Kiwanis Underprivileged Children's Fund, \$400. Belmont, Mass., Heart Fund—Children's Medical Center. Reading, Mass., Stoneham Sanitarium Building Fund—three church building funds. Worcester, Mass., Boys' Club equipment, \$75. Gratiot County, Mich., Band Fund, \$75—Boy Scouts, \$25. Versailles, Ky., Red Cross and local church. Ludington, Mich., March of Dimes. Marcellus, Mich., equipped stage of High School auditorium. Chisholm, Minn., March of Dimes, \$230.

**Minneapolis, Minn.** This outstandingly active chapter went all out for charity in its Feb. 9th Parade; result, \$5,200 donations for equipment for University Heart Hospital.

Yazoo City, Miss., Polio Fund, \$160. Columbia, Mo., Community Chest, \$550. North Platte, Nebr., contributed to Goodfellow Shoe Fund and Maywood Disaster Fund. Paterson, N. J.,

(Continued on next page)

## HOW HARTFORD DOES IT

Ed Lonergan of Hartford (Connecticut), when asked recently to enumerate his Chapter's contributions to charitable projects, proudly and promptly responded—

"It has been the custom of our Chapter, beginning with the first Parade (1946), to designate a charitable institution or organization as the beneficiary of the entire proceeds. Our record to date is:

|                                                                        |                    |
|------------------------------------------------------------------------|--------------------|
| 1946—Shrine Hospital for Crippled Children, Springfield, Massachusetts | \$ 3,000.00        |
| 1947—Shrine Hospital for Crippled Children, Springfield, Massachusetts | \$ 4,000.00        |
| 1948—Ladies Auxiliary St. Francis Hospital, Hartford                   | \$ 6,800.00        |
| 1949—Scholarship fund for Hartford boys at Trinity College, Hartford   | \$ 4,000.00        |
| 1950—Cerebral Palsy Association of Conn.                               | \$ 3,000.00        |
| 1951—Women's Auxiliary of Hartford Hospital                            | \$ 4,200.00        |
| <b>TOTAL</b>                                                           | <b>\$25,000.00</b> |

The 1952 Parade will be for the purpose of establishing a scholarship fund for persons attending Hillyer College in Hartford.

## MUGS GET AROUND

The Four Shaving Mugs of our Hartford, Connecticut Chapter—Joe Dittman, Myles Spellman, Harry DiCiocio and Dick Allen—topped off their Community Service work for the month of March by appearing on successive nights at the Newington Home for Crippled Children and at the William Hall High School for the benefit of the muscular dystrophy fund.



## WONDER WHO SINGS BASS

Morosini Boys Club, New York City, has produced this handsome foursome as its contribution to the SPEBSQSA - Boys Clubs of America collaboration program.

## Community Service

(Continued)

maintained its fine record—Red Cross—Polio Fund—Valley View Sanatorium—Elks Fund for Crippled Children. Wood-Ridge, N. J., Assumption Church and Boy Scouts (also put on 5 full programs before civic groups). Carlsbad, N. M., Hospital Fund, \$500 (quartets made 18 civic appearances "for free"). West Seneca, N. Y., Red Cross—also Catholic charities. Addison, N. Y., \$125 toward rebuilding church which burned. East Aurora, N. Y., "Teen Club," \$50; also gave dinner to Disabled Vets from Buffalo, V. A. Genesee (Rochester), N. Y., American Red Cross—March of Dimes (quartets entertained at 16 civic programs). Gloversville-Johnstown, N. Y., March of Dimes (also entertained at Albany V. A.). Nassau County, L. I., N. Y., Scholarship Fund—Choir Robt Fund (14 visits to hospitals and churches). Painted Post, N. Y., March of Dimes—Local Children's Fund. Waterford, N. Y., Student Loan Fund, \$75. Carroll County, Ohio, March of Dimes, \$26. Medina, Ohio, Total of \$435 to worthy community projects. Middletown, Ohio, March of Dimes—also Home Building Fund for World War II Paraplegics. Warren, Ohio, American Red Cross—High School Band Uniform Fund. Youngstown, Ohio, American Legion—Boys Town project.

### Tulsa Spreads Its Help Around

Tulsa, Okla., Red Cross, \$100; also March of Dimes—Cancer Fund—Milk Fund and Cub Scouts. Oshawa, Ont., Community Recreation Association, \$150. Toronto, Ont., Salvation Army Services, \$150—Needy Family, \$200—Shut-Ins Association, \$200—War Amputees Society, \$220. Klamath Falls, Ore., Public Swimming Pool—Community Hall Building Fund—March of Dimes. Medford, Ore., Mercy Flights, \$185. Bloomsburg, Pa., American Red Cross. Bradford, Pa., High School Band Uniform Fund, \$50—Music Scholarship, \$300. Reading, Pa., Salvation Army, \$105 for new chairs—also bought merchandise for Children's Home. Warren, Pa., Youth Canteen, \$319—Crippled Children, \$210. Providence, R. I., St. Mary's Church, \$500—Roger Williams Baptist Church, \$500. Wichita Falls, Tex., Northside Girls' Club Recreation and

## ENTERTAIN NATIONAL GUARD



Bloomington, Illinois, put on an entertainment for National Guardsmen about to entrain for California. Picture shows part of the chapter chorus, also members of the Corn Belt Chorus, as they finished a song.

Educational Fund. Montpelier, Vt., Heaton Hospital, \$800. Tacoma, Wash., School for Crippled Children. Parkersburg, W. Va., Henry Logan Children's Home, \$1,000. Eau Claire, Wis., YMCA Building Fund, \$50—Youth Camp, \$20 plus 100 man hours of carpentry work—other community projects, \$90. Janesville, Wis., March of Dimes (also 11 community service appearances). Kenosha, Wis., March of Dimes. La Crosse, Wis., Music Award Association, \$50. Menomonie, Wis., High School Band, \$218. Oshkosh, Wis., March of Dimes. Sturgeon Bay, Wis., March of Dimes. West Bend-Barton, Wis., P. T. A., \$87. Wisconsin Rapids, Wis., March of Dimes—High School Music Awards.

## RED CROSS BLOOD DONOR PROGRAM

Phoenix, Arizona certainly inspired a terrific interest throughout SPEBSQSA in the need for "More Pints of Blood for Korea". Clinton, Iowa was one of the first to ask for details to get their local program moving.

Binghamton-Johnson City, N. Y., adopted the Phoenix plan avidly and put on a show April 18th and 19th to which no one was admitted except by presenting proof that he or she had given a pint of blood between February 1st and April 17th. Over 2000 pints were thus provided. Traverse City, Mich., collaborated in campaign which resulted in 116 pints of blood in one evening.

## ENCOURAGEMENT OF HIGH SCHOOL QUARTETS

Omaha continues to lead all chapters in encouraging and coaching four-somes of high school students. Central-Aires and Silvertones highlighted Central High's recent Variety Show. Tucson, Arizona sponsored public contest of high school and teenage Y.M.C.A. quartets. Presque Isle, Maine invites interested high school boys and their music teachers to all chapter meetings.

Holly-Fenton, Mich., coaching group of high school boys.

Buckeye Capital (Columbus), Ohio, Secretary Staff Taylor writes: Activities centered on High School Contest May 3rd. Members contact 29 High Schools, meeting with their teachers, Glee Clubs, etc. Chapter furnished coaches for 15 high school quartets.

La Crosse, Wis., entertained High School Swing Choir at chapter party.

## MISCELLANY

St. Johnsbury, Vt. Secretary writes "Giving joint concert in May with Glee Club of St. Johnsbury Academy Alumni which makes us a real Community Service organization." Shreveport, La. Active program of collaboration with High School Music Departments which includes coaching of teen age quartets and conducting clinic in barbershop harmony for music teachers and chorus directors. Springfield, Mo. Helped Seymour, Mo., Baptist Church (of which Springfield Charter Member Sam Pilkington is the minister) to purchase visual education equipment for youth activity program.

St. Joseph-Benton Harbor, Mich., held "Junior Barbershopper's Night" when boys between 13 and 18 were entertained and coached in forming their own quartets. Franklin, Ind., for 3rd successive year sponsored Easter Sunrise Service in collaboration with Ministerial Association. Chapter chorus of 40 sang eight appropriate numbers. Phoenix, Ariz., chorus and quartets traveled to Chandler to stage charity show. Iron Mountain, Mich., chorus made 7 appearances before PTA and other civic groups. Kalama-

(Continued on next page)

## STAGE POLIO FUND BENEFIT



The St. Joseph-Benton Harbor, Michigan Chapter staged a benefit for the Polio Fund. Picture shows chorus and participating quartets.



## Community Service

(Continued)

zoo, Mich., entertained 5 civic gatherings and conventions. Oxford, Miss., chapter chorus made 19 appearances in 3 month period before community groups and for civic and charity projects. Mexico, Mo., chorus and quartets made 9 community appearances "for free." Akron, Ohio, chorus and three quartets put on 5 complete programs gratis for civic groups and churches. Buckeye Capital (Columbus), Ohio, entertained 40 service men at first February meeting. Entertained 14 high school quartets at showing of Korea film in March. Ashtabula, Ohio, reports their 3 quartets made 21 appearances before civic groups, service clubs and churches. Elyria, Ohio, entertained at weekly meeting of local Alcoholics Anonymous.

## MISCELLANEOUS COMMUNITY SERVICE APPEARANCES

Medina, Ohio Lions Club benefit, PTA and local Grange. Quartets made 14 other gratis appearances. Steubenville, Ohio, quartets appeared at 6 church, club and school functions. Chorus participated in Area 10 Jamboree. Leamington, Ont., quartets made 18 appearances for Red Cross—Children's Aid—County Home—Schools and Churches. London, Ont., quartets made total of 21 appearances gratis before civic and community groups. Medford, Ore., quartets and chorus made 21 gratis appearances. Ralph Hague, Secretary, Montreal, Quebec, writes — "Red Feather Review (10 appearances) for Cancer and Polio Funds—Balfour Lodge—Grace Dart Hospital—Queen Mary's Veterans' Hospital—Ahuntsic Home and School—Jewish Welfare League—Kensington Home and School—Scottish School Club—Fossills Review—St. Andrews Westmount Church—Y.M.C.A.—St. Cyprian Church—Mackeyville Home and School—Town of Mt. Royal St. Peter's Church—United Church, Town of Mt. Royal—Canadian Legion Hall—Y.W.C.A.—St. Lamberts Masons—Verdun Women's and Men's Clubs—Milk Fund"—what Chapter can beat that record? Bremerton, Wash., quartets made 18 appearances at benefits and charity shows. Spokane, Wash., all chapter quartets took occasion to describe SPEBSQSA at their 27 gratis public appearances.

## COLLABORATION WITH BOYS' CLUBS

It would take columns to enumerate the instances of aid and encouragement given by our chapter members and quartets to local Boys' Clubs since the collaboration project between SPEBSQSA and The Boys' Clubs of America was announced. First to report were Ed Place of our Washington, D. C. Chapter, Art Christian of Jackson, Miss., and Caspar Cowan of Portland, Me. Ed Place of Washington writes "A quartet developed recently at the Washington Boys' Club stands a good chance of scoring high

## CIVILIAN DEFENSE

Manhattan Chapter (New York), in cooperation with Civilian Defense authorities, placed these posters in circulation with Manhattan Chapter imprimatur at bottom. L to R—Sigmond Spaeth, Dave Macintosh, Manhattan Chapter Pres., Int'l Sec'y Carroll P. Adams, C. D. official.



in the coming contest at the National Convention of Boys' Clubs of America in Columbus, Ohio". Springfield, Mo. chapter chorus working closely with local Boys' Club. Cincinnati, Ohio, 3 quartets working as coaches of interested youngsters at Cincinnati Boys' Club.

## RIDGEWOOD SETS A MARK

The small but active Chapter in Ridgewood, New Jersey, which was originally sponsored by the Paterson

Chapter, has in the few years of its existence set several marks in the community service field. Most recent achievements have included a \$300 music scholarship; a benefit show for the Y.M.C.A. Building Fund netting \$1,500.; another similar show for the Holy Name Society, and still another for the March of Dimes. In addition, several other civic and community organizations have received substantial help as a result of the Ridgewood Chapter's public programs.

## DREAM QUARTET ???



Some dream! Left to right—George (Tiny) Von Kaenal, formerly tenor of the Hi Chords, Lorain, Ohio; Nelson (Skinny) Jones sings in The Thousand Pounds of Harmony, Shreveport, Louisiana Chapter; George (Tiny) Pransprill is the lead of the Westernaires, Phoenix, Arizona Chapter; Paul (Tiny) Fisher is the lead of the Jolly Boys, East Liverpool, Ohio. Knowing there was hardly a chance that this widely scattered four would ever get together, the editors asked permission to put together this composite photograph. Vital statistics were not requested, but Tiny Fisher volunteered the information that he has recently lost thirty pounds and is now down to a mere 456.

## HOW TO GET TO KANSAS CITY

Pioneer Chapter, Chicago, is sponsoring a Special Train from Chicago to Kansas City and return—

|                           |            |                   |
|---------------------------|------------|-------------------|
| Lv. Chicago A. T. & S. F. | 9:30 A.M.  | Thursday, June 12 |
| Ar. Kansas City           | 4:55 P.M.  | Thursday, June 12 |
| Lv. Kansas City           | 12:30 P.M. | Sunday, June 15   |
| Ar. Chicago               | 8:00 P.M.  | Sunday, June 15   |

Streamlined coach train with diner and club car.

Round trip fare \$23.81, including Federal Tax.

All reserved seats. Mail to M. O. Strom, General Agent, Passenger Dept. A. T. & S. F. Railway, 179 W. Jackson Blvd., Chicago 4, Ill.



# Founder's Column

by O. C. Cash

I must tell you about my operation sometime, but I am just out of the hospital and don't feel quite up to it yet. However, I have asked Betty Anne to fix up something for this issue. I don't know how good a job she will do, as she is very absorbed in a radio program which she and another co-ed, Joanne Youngblood of St. Louis, are producing on radio station KNOR, Norman, Oklahoma. There just seems to be no end of talent in the Cash family. Betty Anne has a newspaper picture to prove that she is a "disc jockey," but she will no doubt "raise a ruckus" on seeing it in the Harmonizer, as her hair wasn't fixed just right.

So now Betty, you take over . . .

\* \* \*

I have a Philosophy quiz coming up this week and should be hitting the books, but Honey's "hollerin'" for help on his Column, so here I go again.

Last year at this time Honey was building fences on the farm. This time his excuse is his recent operation. But gall bladder or no gall bladder, the Cash family will be at Kansas City promptly at noon, June 12. Last year when we arrived at the Convention, the Mid-States were waiting in front of the hotel, grabbed our luggage, ripped off a tune, and "bell-hopped" for us. Of course they insisted on the usual tips, and this incident made mother more determined than ever to complete her book, "Do Men Ever Grow Up?" We expect the same service this year from some quartet when we arrive at Kansas City. (We are liberal tippers.)

Since I saw you all last I've been very busy at the University of Oklahoma. In addition to my studies, and various school activities, I found time to organize a girls' barbershop quartet. We didn't last long, however, because we were practicing at times when we should have been studying for quizzes. My grades began to reflect my love for barbershop harmony, and mother became a little disturbed. (Honey didn't care.) About this time, a sorority sister and I started our own disc jockey program on the Norman radio station and I was right back in the same predicament—crowded for time. As a result, I haven't been able to attend many parades this year. I did get to the Enid, Wichita and Oklahoma City parades and enjoyed them all. I had to miss the Tulsa show because Honey was in the hospital.

Many of the younger quartets I know have joined the service, and although they are scattered all over the world, I've managed to keep in contact with some of them. The Four Nubbins from Spencer, Iowa, have temporarily disbanded because, I believe, all of them are in the service. The last I heard, Harold Krile, bass, was somewhere in the North Atlantic, aboard the USS Edisto. The tenor and bass of the Silver Linings of Wellington, Ohio, are both in the Air Force. Raymond McQuate is stationed at Westover Field, Mass. Don Rigo is located at Edmond, Oklahoma, only thirty miles from my school.

I haven't heard recently from the Four Chorders, but I hope they are still together and that we will hear them in competition in Kansas City. I wonder what's happened to the Phone Booth Four, The Leopard City Four, and the other younger quartets I have met at various Parades.

I do hear regularly from the Gobs of Harmony — which was not disorganized because of the service. These boys sang together in school at Bartlesville, Oklahoma, enlisted as a body in the Navy and have remained together throughout their term of service. At the moment the Gobs are aboard the USS Taussig somewhere off Korea.

I became acquainted with this quartet through a classmate, Patsy Maylen, who is now married to one of the boys.

The quartet is composed of Galen McClain, Larry Haugan, and Allen and Richard Hare, brothers. Last

spring the Gobs were assigned overseas duty and Patsy rushed to San Diego where she married Allen Hare.

The time was too short for elaborate wedding preparations. So on reaching San Diego, Patsy and her parents met Allen and his parents and headed for the nearest church. Oddly enough the church was decorated for a wedding to be held later that day. Patsy and the other bride-to-be, after becoming acquainted, discovered they both were from Oklahoma. The bride insisted that Patsy and Allen use her decorations and minister for their wedding.

No organist could be found, so Mrs. Hare, mother of the groom, played the wedding march. There was no soloist available, and Patsy simply decided that "The Four Gobs" would furnish the music. At the proper time the groom, best man and the other two members of the quartet who were serving as ushers, sang, in true barbershop style, "I Love You Truly" and "Heart of My Heart." Then the bridegroom stepped out of the quartet, followed by the best man, and the ceremony proceeded.

Of course the ceremony almost didn't begin in the first place. The minister, groom and best man were accidentally locked in the church study just as Allen's mother began to play the wedding march. She played the thing through once and nothing happened. Then she played it through again and still nothing happened. After repeating the wedding march a third time a frightening silence developed. The stillness was broken by a faint knocking on the locked door and the groom, best man and minister were released; the wedding march repeated and the ceremony began.

Just thinking about the quartets in the service and recounting the experiences of these barbershoppers, further convinces me that the young people of the Society should get together at an annual luncheon during the Convention and become better acquainted. The Directors and Officers of the Society have their luncheons, as do the Decrepits and Decrepettes. We young folks might as well have such an affair of our own. We're missing out on a lot of fun. If you are interested in such an annual meeting, look me up at Kansas City and we'll make plans to do something along these lines at the next Convention.

I'm eager to see all of you again and as old Honey would say, Hoping you are the same, I am,

BETTY ANNE



Disc Jockey Betty Anne, at left.



# The Old Songsters

by Sigmund Spaeth

BARBERSHOP harmony should get a big lift out of the motion picture, *Wait Till the Sun Shines, Nellie*, just released by the Twentieth Century-Fox Film Corporation. It is based on the book, *I Heard Them Sing*, by Ferdinand Reyher, which told the story of a small-town barber who organized his own quartet in the old days and lived his entire life in that atmosphere, with some fantastic complications. David Wayne plays the important part of the barber, with Jean Peters as the heroine and Hugh Marlowe, Albert Dekker and others also in the cast. George Jessel is the producer and Henry King the director, with Alfred Newman in charge of the music.

A gala national opening for the picture is scheduled for May 14th at Hutchinson, Kansas, where much of the action takes place, with the nearby town of Castleton supplying some of the most nostalgic shots. This commentator was elected master of ceremonies for the occasion, with O. C. Cash himself a probable guest of honor and a number of participating quartets from the Kansas and Oklahoma territory. At the time of writing, this promised to be quite an occasion. In any case, the success of the picture seems assured.

The history of the title song, *Wait Till the Sun Shines, Nellie*, still a favorite with barbershop harmonizers, is perhaps not as familiar as it should be. Harry von Tilzer wrote it in 1905, when he was at the height of his career, and Andrew Sterling, almost equally famous in his day, supplied the lyrics.

The story goes that the songwriting partners got their idea from a newspaper item concerning an East Side family in New York whose problems were solved by a sudden clearing of the weather. Banks Winter, composer of the well known *White Wings* and himself a noted song-and-dance man, is said to have recognized the song's possibilities and his daughter, Winona Winter, introduced it on the vaudeville stage. The San Francisco "fire" is said to have inspired a parody in which the name "Frisco" was substituted for "Nellie".

*Wait Till the Sun Shines, Nellie* is only one of a number of songs introduced in the picture, mostly in the authentic barbershop style. Besides being a singing barber, the hero ap-

pears also as a trombone player in the municipal band. A feature of David Wayne's costume is a pair of arm-bands which are actually the purple garters worn by Betty Grable in a number of her pictures at the same studio.

TWO great Old Songsters of the past, Percy Wenrich and Edward Madden, died within a few days of each other not long ago. Their most famous collaboration was *On Moonlight Bay*, for which Madden wrote the words and Wenrich the music. It has become permanently established as a favorite with harmonizing singers of all kinds, and particularly barbershop quartets. Another Wenrich all-time hit is *When You Wore a Tulip*, for which Jack Mahoney supplied the text. *Where Do We Go from Here?* was a popular Wenrich war song, and perhaps the most familiar of all his melodies is the perennial *Put on Your Old Grey Bonnet*, with Stanley Murphy as lyricist. (Incidentally there is no truth in the frequently heard accusation that Irving Berlin "borrowed" his *Easter Parade* from this great number. They have nothing in common except the rhyme of "bonnet" with "on it". Berlin actually rewrote his own song of 1914, *Smile and Show Your Dimple*, changing the lyric to *Easter Parade*.)

THE final section of this column may perhaps be permitted a personal angle, as it is inspired by one of those musical quirks or "breaks" that have so often made the history of popular music in America. Back in the year 1900 an Englishman named W. H. Myddleton wrote an instrumental tune called *Down South*. He was a high-brow composer, had never been in America, much less "down South",

but his music, which was a part of a suite, turned out to be a thoroughly practical bit of ragtime.

Twenty-seven years later, the publisher of *Down South*, Edward B. Marks, persuaded this reviewer to add words to the tune, and the result was a very simple "gang song", with a chorus beginning "Come on down South, 'way down South, where the sun shines every day."

It was sung fairly often in the old days, particularly in minstrel shows, and became what Tin Pan Alley calls a "standard". (It also served as a theme for the first film production of *Show Boat*.) Recently Spike Jones and his "Country Cousins" made a fairly straight-forward recording of *Down South*, without any monkey shines, and it immediately became a hit, proving a natural for the juke-boxes as well as radio and television.

*Down South* has reached the top of the RCA-Victor list of popular records, and it was Dave Kapp, now head of that department (formerly a Decca partner) who persuaded Spike Jones to try this new style of recording, which may be the start of a trend, in view of the public's obvious approval.

An ironic twist to the story is that this lyricist several years ago appeared on the Tex and Jinx radio program to present Mr. Jones with a burlesque "Oscar" for having done the most for the "depreciation of music in America" (a phrase now regularly appearing in the Spike Jones ads). So a strangely assorted group has once more collaborated in producing something at least temporarily successful. Incidentally, the E. B. Marks Music Corporation already has a practical barbershop arrangement of *Down South* available.

## ANOTHER SYMPHONY COLLABORATION



Whether or not inspired by the Washington, D. C. Chapter appearance with the National Symphony (See March '52 Harmonizer), Genesee (Rochester, N. Y.) Chorus and the Note Crackers quartet appeared in Eastman Theatre with the Rochester Civic Orchestra, February 17th. Critic Norman Nalrn of the Democrat-Chronicle was no end pleased with the presentation, to judge by his review.

(Times-Herald Staff Photo)





## AS REPORTED TO THE INTL. OFFICE THROUGH APRIL 25 (All events are Parades unless otherwise specified)

May 24—Fall River, Mass.; Presque Isle, Me.; Topeka, Kans.; Greenville, Pa.; Seattle, Wash.; Dayton Suburban, Ohio, Charter Night.  
24-25—Pekin, Ill.

June 1—Jersey City, N. J., Annual Dance and Quartet Roundup.  
6—Lexington, Nebr.

7—Lynn, Mass., Northeastern District Chorus Contest; Newark, N. J., Mid-Atlantic District Chorus Contest; Yakima, Wash., Charter Night; Millersburg, Ohio.

11-15—Kansas City, Mo., International Convention and Quartet Contest.

23—Kenora, Ont.  
29—Zanesville, O.; Johnny Appleseed District Chorus Contest.

July 18—Detroit Moonlight Cruise.

August 9—Denver, Col.

16—Asheville, N. C.; Oscoda County, Mich.  
29-30-31-September 1—Charlevoix, Mich., 10th Annual Jamboree.

September 6—Wisconsin Rapids, Wis.

13—Mishawaka, Ind.  
20—Gratiot County, Mich.; Madison, Wis.; Snegertown, Pa.

27—Housatonic (Derby), Conn.; Sheboygan, Wis.; Gowanda, N. Y.

October 3-4—San Gabriel, Cal.

4—Tuscaloosa, Ala.; Brookings, Ore.; Eau Claire, Wis.; Ashland, Wis.; Olean, N. Y.; Beaver Dam, Wis.

10-11—Oak Park, Ill., Minstrel Show.

11—Binghamton-Johnson City, N. Y.; Fond du Lac, Wis.; Portage, Wis.; Quincy, Mass.; Plainfield, N. J.

15—Lancaster, Pa.

18—South Haven, Mich.; Fort Wayne, Ind.; Gardner, Mass.; Kiel, Wis.; Portland, Me.; Passaic-Garfield, N. J.; Walton-Downsville, N. Y.; Eugene, Ore.; Ridgewood, N. J.

25—Norwich, Conn.; Union City, N. J.; Bloomsburg, Pa.; Cleveland, Ohio; West Bend-Briton, Wis.; Sturgeon Bay, Wis.; Tacoma, Wash.; Bakersfield, Cal., Far Western District Contest.

25-26—Steubenville, Ohio, Johnny Appleseed District Contest.

November 1—Escanaba, Mich., Land O' Lakes District Contest; Rome, N. Y.; Longmont, Col.; Easton-Phillipsburg, Pa.; Cedar Rapids, Iowa; Seattle, Wash.; Detroit, Mich.

2—Muncie, Ind.

8—Ashtabula, Ohio; Lockport, N. Y.; Seymour-Black Creek, Wis.; Lynn, Mass.

15—Milwaukee, Wis.; Conneaut, Ohio; Baltimore, Md.; Wood-Ridge, N. J.; Pioneer (Chicago), Ill.; Huntington Park, Cal.

November 22—Youngstown, Ohio; Buffalo, N. Y.

29—Painted Post, N. Y.; Buckeye Capital (Columbus), Ohio; Paterson, N. J.; Skokie, Ill.

December 6—Enid, Okla.; Westfield, N. J.

20—Chicago No. 1, Ill.

1953

January 24—York, Pa.

February 7—Jersey City, N. J.; Lakewood, Ohio.

14—Penns Grove-Carneys Point, N. J.; Seranton, Pa.; Dearborn, Mich.

21—Oklahoma City, Okla.; Philadelphia, Pa.

March 14—Sharon, Pa.

21—Warren, Ohio; Pasadena, Cal.

April 7—Redford-Northwest Detroit, Mich.

11—Winnipeg, Man.; Pittsburgh, Pa.

18—Racine, Wis.; Brandon, Manitoba; Charleston, W. Va.

19—Farmington, Ill.

June 6—Jersey City, N. J., Annual Dance and Quartet Roundup.

JUNE, 1952

## "HARMONY HOTEL"

Chapters concerned about developing unique ideas for staging Parades will be interested to know that the Connersville, Indiana Chapter has generously made an unusual script available through the International Office. Faced with a real problem in selling their fourth annual show to their small community (auditorium seats 1100) Connersville felt it advisable to get away from the "run 'em on and off" Parade routine. Therefore, "Harmony Hotel" was produced. The following statistics prove their good judgment (the first three Parades netted from \$850.00 the first year down to \$325.00 the third year.)

Gross ticket receipts — \$1,044.20  
(adults \$1.20, students 60c).

### Expenses:

\$173.00 Federal Tax  
350.00 Outside talent  
35.00 Auditorium rental  
48.00 Printing  
28.00 Miscellaneous

Total Expenses—\$634.50. Net profit \$409.70.

Any chapter wishing to obtain a copy of the Connersville script of "Harmony Hotel" (56 minutes in length includes chorus and 5 quartets) may do so by writing to SPEBSQSA, Inc., 20619 Fenkell Ave., Detroit 23, Michigan.

## to look as good as you sound . . .

Outfit your quartet or chorus with these flashing Tuxedo Whites for the perfect accompaniment to your vocal impression.

The coat model shown is only one of several Shane styles appropriate for use by the SPEBSQSA. In stock at all times is a fine selection of white jackets and trousers with a variety of colored trims.

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Ward

## SHARE THE WEALTH

By Int'l Vice President Charley Ward

HEAR THOSE PINS SPLATTER! That was a "strike"! The "bowler" is J. H. Snyder, Vice-President of the Ontario District, and I don't even know if he bowls. Maybe he is a "bonspieler" like Toronto's Mayor Lamport. But V-P Snyder certainly sent one zinging straight down my "alley" with his 3-page letter of March 8 to "Chappy" Chapman, his District President, copy of which someone thoughtfully sent to me. Let's just "listen in" on a very small portion of that letter.

*Says Snyder:* "The whole secret of membership lies in chapter function. When members enjoy what they experience at meetings they come back and bring friends with them . . . and the problem is one of controlling growth rather than stimulating it. I'm all wet? Here's the experience of Oshawa, Ontario Chapter. Attendance and membership were zooming. We were so successful from an attendance standpoint that we started to deteriorate in quality. We were getting away from that harmonizing and fraternizing for which we had joined. What we did was simple. We made it almost impossible for anyone to join Oshawa Chapter for the balance of the year."

WHY QUOTE THE ABOVE when this column has been preaching the same thing for so many months? Because *now*, right *today*, many new chapter officers are casting around for solutions to the membership problem. And because even a good dish, or a good quartet, or good chapter meetings, or good advice can begin to pall if served too often in the same old style. What Brother Snyder calls "proper chapter function" and what we have been calling "chapter interest" are one and the same thing. What is that "thing"? It is F-U-N! The thing this Society is noted for and was started for—*fun from singing*. That is what everybody joined this Society to get. So serve it to them! Serve it hot! Serve it cold! Sprinkle it with a bit of listening! Make it competitive! Mix it with copious potions of group and/or chorus singing! Gag it up! Work in some interesting stunts. Make everyone participate—insist upon it. Vary well the fare and you will fare very well.

WHERE DO YOU FIND RECIPES for the above fare? Read the back issues of the Harmonizer, this column and others; study your Guide for Chapter Officers; use your imagination and the undiscovered talent in your chapter, and PLAN your meetings. Mr. Chapter Officer, you're slipping when you say: "What'll we do tonight," instead of "Here's what we'll do."

YOU SECRETARIES and other mailers of meeting announcements would get a "kick" and a chuckle out of the postcard meeting-announcement samples that I've just received from Terry Everman of the Mexico, Missouri Chapter. Sorry you can't see them but I'll try to describe a couple of them. After a busy day when Terry had been literally "going around in circles", he wrote just that way, in a circle. The members had to turn the card around and 'round to read it. And another contained no written message, just a square with figures to show the date, the face of a clock to show the time, and a street intersection with an "X" to mark the meeting place. It's easy to be different, even on a mimeographed postcard, and folks will remember longer.

PLANNING A CHAPTER SHOW in which you will depart from the straight "parade" of one quartet right after another? Then why not keep a "script" of your production and send it to Carroll Adams. Something may yet come of Ed Hackett's suggestion that a "library" of such scripts be started, "tailored" to the needs of the average chapter. Having on tap the combined experience of master showmen like Ed Hackett of Louisville, Dean Palmer of Wichita, Bill Lasher of (South Town) Chicago, George Veenstra and Glen Carlson of Oak Park (Illinois), and many others, will be just one more way for us to "Share the Wealth" of our successes.

"WHAT DO YOU DO WITH YOUR OLD PRESIDENT?" asks Norm Fitkin, of Toledo? Now, Norm, steeped as he is in the lore of barbershopping, doesn't ask such questions without having some answers, so here's how he continues: "Is he the 'forgotten man' of your chapter, other than remaining on your executive committee for another year? He should be one of your most valuable members. You thought he was swell a year ago when you elected him, but he's better now because he has sweated over and slept with *your* chapter's problems for a year. About the time he got all of his plans to clicking, bingo! Election time and another man takes over. Why not make your outgoing chapter president

automatically your 'Chapter Counselor', working with and reporting to the Area Counselor?" Take heed, new chapter officers, and don't let your outgoing president get out of your clutches.

DOES YOUR AREA HAVE JOINT MEETINGS? If not, you don't know what you're missing! Hop on your Area Counselor and help him get some Area meetings started, they're marvelous! Inspirational! Helpful! Impressive to prospective members! They are one more reason why a tottering member would think twice before dropping out of such an outfit as this great Society. Of the five Area meetings this scribe has attended lately, let's hit a highlight or two from one of them. 'Twas a brackish sort of night, requiring hip-boots and courage, but more than 200 barbershoppers of Illinois Area No. 12 met at the Winnetka meeting hall. Nothing was missing! They even had a chorus contest (they have one every time), with a panel of judges which included Jerry Beeler as Chairman. Winning chorus got the beautiful gilt hircage with the stuffed canary; losing chorus won the very life-like stuffed crow—and don't think there isn't *real* competition to get rid of the crow and win the canary.

OTHER ITEMS OF NOTE at Winnetka's meeting hall (removable, for storing between meetings) were three prominent display boards labeled: (1) "Know Your Chapter Officers", with the photos, titles, responsibilities, and backgrounds of each; (2) "Your Chapter Quartets", also with photos and accomplishments; (3) "Attendance Record", with squares following each name and the squares filled in with red for each night of attendance. You should see the unbroken and almost-unbroken lines.

YOU NEED YOUR CHAPTER. Nothing else provides the fun, relaxation, and sheer enjoyment that comes from barbershopping. Make your chapter what *you* want it to be. Share the Wealth of your experience with other chapters by writing this Column c/o Carroll Adams.

### FINDLAY (OHIO'S) HOME OF BARBERSHOP

The Old Mill Stream Chapter spent most of last summer building and singing and now has its own home for meetings. This shows one corner of the building.





## OUR NEW CHAPTERS

CHARTERED SINCE  
FEBRUARY 1, 1952

WAILUKU, MAUI, TERRITORY OF HAWAII . . . . Chartered February 12, 1952 . . . . sponsored by Honolulu, T. H. . . . 23 members . . . . John H. S. Kwon, Box 963, Puunene, Maui, T. H., Secretary.

ALTOONA, PENNSYLVANIA . . . . Chartered February 28, 1952 . . . . sponsored by Pittsburgh, Pa. . . . 35 members . . . . Fred Householder, 811 Broadway, Juniata, Altoona, Pa.

JOPLIN, MISSOURI . . . . Chartered March 12, 1952 . . . . sponsored by Pittsburgh, Kans. . . . 32 members . . . . Karl K. Koos, 2115 Pearl St., Joplin, Mo., Secretary.

LAWTON, OKLAHOMA . . . . Chartered March 13, 1952 . . . . sponsored by Wichita Falls, Tex. . . . 28 members . . . . J. O. Conner, 415 Arlington, Lawton, Okla., Secretary.

CAMBRIDGE, OHIO . . . . Chartered March 24, 1952 . . . . sponsored by Buckeye Capital (Columbus) and Zanesville, Ohio . . . . 33 members . . . . W. O. Smith, 420 S. 11th St., Cambridge, Ohio, Secretary.

ASTORIA, OREGON . . . . Chartered March 24, 1952 . . . . sponsored by Portland, Oregon . . . . 28 members . . . . E. J. Opdycke, 426 Hamburg Ave., Astoria, Oregon, Secretary.

FILLMORE, NEW YORK . . . . Chartered April 2, 1952 . . . . sponsored by Warsaw, N. Y. . . . 20 members . . . . Ward Pratt, Fillmore, N. Y., Secretary.

GREATER GULF BEACHES, FLORIDA . . . . Chartered April 8, 1952 . . . . sponsored by St. Petersburg, Fla. . . . 20 members . . . . Roy S. Harvey, 15403 2nd St. East, Madeira Beach, St. Petersburg, Fla., Secretary.

ELY, MINNESOTA . . . . Chartered April 8, 1952 . . . . sponsored by Chisholm, Minn. . . . 31 members . . . . John W. Somrock, 528 E. Camp St., Ely, Minn., Secretary.

RIVERSIDE, CALIFORNIA . . . . Chartered April 9, 1952 . . . . sponsored by Arcadia, Cal. . . . 24 members . . . . James C. Doyle, 3008 Date St., Riverside, Cal., Secretary.

THOMAS, OKLAHOMA . . . . Chartered April 14, 1952 . . . . sponsored by Enid, Okla. . . . 21 members . . . . Frank Self, Thomas, Okla., Secretary.

FORT FAIRFIELD, MAINE . . . . Chartered April 15, 1952 . . . . sponsored by Presque Isle, Me. . . . 30 members . . . . A. J. Bruce, Fort Fairfield, Me., Secretary.

(Continued on Page 33)

## EXTENSION AND MEMBERSHIP

Our (Extension and Membership) Committee members feel that we made progress this year. The trend in both new members and new chapters is encouraging. From all Districts come reports that the new men we are getting into our established chapters are being more carefully selected. The same trend is true in our new chapters formed. We are going a bit slower but we are surer of our foundations for healthy and active chapters. Our established chapters are doing a better job of helping the newly sponsored chapters. Our Inter-Chapter relations Committees are doing a fine job both for the old established chapters and the new chapters. True, in some areas the picture at the moment is not as bright as in others, but the ground-swell for a more substantial growth is plainly felt and our figures on membership are improving.

Your International Committee thanks all who have had a part in making this year's trend a hopeful one, particularly the Chapter Officers and their Committees, the District Officers and Area Counselors, the Members of the International Board and that ever alert and hard working staff in Detroit.

Raymond C. Niblo,  
Chairman

Charles E. Glover,  
Associate Chairman

# BARBER SHOP

## PARADE OF QUARTET HITS No. 2

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### CONTENTS INCLUDE —

GARDEN IN THE RAIN  
SWEET VIOLETS • HOOP-DEE-DOO  
ON A SLOW BOAT TO CHINA  
GOODNIGHT LITTLE GIRL OF MY DREAMS  
DEAR HEARTS AND GENTLE PEOPLE  
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### HOW WRONG!!

From time to time the Harmonizer prints boners from newspapers. This is one of the best from the *Boston Post*, March 1952, in answer to an inquiry from a *Post* reader who asked that the *Post* identify the little boy and girl, children of the Chordettes, who appeared on the Arthur Godfrey TV show. Said the *Post*, "Miss Virginia Osborn is the mother of the girl and Jane Etel is mother of the boy . . . Incidentally, Virginia Osborn is president of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America." (Those who know Keith Osborn will agree that he bears small resemblance to a little girl. "Jane Etel" must be Janet Ertel, who has a little girl and sings bass. Virginia Cole Osborn's father, one O. H. King Cole, was Pres. of the Society from 1948 to 1950. Fame is fleeting. Eds.)

### ANOTHER BONER

The *Fargo, North Dakota* newspaper reported the club affiliations of Loehle Gast, Louisville, Ky. SPEB member originally, like this, ". . . a 32nd degree Mason, a Shriner, and a member of the American Legion, First Methodist Church and The Society for the Prevention of Elimination of etc."

### HOW TO BE HAPPY

Curt Haseltine, *Detroit Free Press* feature writer, tells how to be happy, ". . . Join a church, join a club, join a barbershop quartet . . ."

### IT LOOKS LIKE LOVE—

Yes it looks like love between Columnist Frances Griffin, of the *Winston-Salem, N. C. Twin City Sentinel*, and "Patooley", bulletin of the chapter in that city. First, Frances devoted her column, "The Organ-Grinder's Hat" to a description of a chapter meeting. Then "Patooley" reprinted the column and commented on it. Next Frances gave the matter another complete column. This could go on and on—but it's a lot of fun.

### THEY'D QUIT

Beulah Schacht, feature writer for the *St. Louis Globe-Democrat*, attended a joint meeting of the St. Louis and Clayton Chapters. In an excellent article she demonstrated an insight seldom acquired through such a short acquaintance with the Society. Wrote Beulah, ". . . rare is the man who will admit he cannot sing . . . none takes his vocalizing as seriously as the loyal member of SPEB . . . represent every occupation from clerks to executives and they are from 20 on up. If the bosses for whom they work were as strict as Harold Taylor (Chorus Director), chances are they'd

quit their jobs . . . When I left it was close to 11 and the outfit showed no signs of weakening . . ."

### WHERE THERE'S HARMONY—

The *St. Petersburg, Florida Evening Independent* in commenting editorially on the St. Pete Chapter Harmony Jamboree said, ". . . Glory be. The art of barbershop singing is not lost . . . The spontaneous applause gave convincing proof that our young people as well as our old timers enjoy the golden chords of yesteryear . . . It is our opinion this new group has its place in St. Petersburg along with our symphony, our operetta and our church music . . . Wherever there is harmony there is music. May we have more of both . . ."

### IS IT ALL WORTHWHILE?

In a lengthy editorial telling the history of the Society's Bloomington, Ill. Chapter, the *Bloomington Pantagraph* closed with, ". . . Is it all worthwhile? One member was once asked to justify the time spent on barbershop-singing. He put it this way, 'If a man really puts time and interest into singing, I think it's going to be just a little harder for him to think mean things about other people or get into serious trouble! It is worthwhile as long as the singers sing for fun.'"

### PREDOMINANT TRAIT?

SESAC, INC. distributes sheet music, transcriptions, etc. It publishes a magazine *Sesac Music* to further its aims. In the April issue appeared a long article about SPEBSQSA in which the writer attempted to explain what makes a barbershopper. Here is what he said. "This impulse to sing is a predominant trait. Apparently, men who have been inhibited for a long time get the urge to gather together and warble when the right moment comes along . . . Again it may be a primal search for the sheer joy that comes from four part harmony . . . If any of that sounds familiar it's because, as the author states, he consulted Keep America Singing freely in composing his article. You, too, can learn a lot about the Society if you read that book. (See ad elsewhere in this issue. Eds.)

### MUSICAL MARVEL

John Hughes, writing in *The Jersey Journal*, Jersey City, N. J., showed a pretty good insight into what makes barbershopping when he wrote, ". . . Non-initiates may wonder why it is that (1) four fellows, each of whom by himself may have little musical talent and an indifferent voice, when put together become so entertaining that (2) an amazing number of average Americans will cheerfully travel a couple of hundred miles in the depth of winter to hear them . . . It would be a pretty crusty skeptic who could have been present Saturday night and remained unconvinced that barbershop is a true folk art that is growing as a true folk art will (remarkable—and delightful — new things were done within the basic frame of the barbershop quartet form) and that a concert of barbershop can be every bit as pleasant in its own way as a concert of 'longhair' music . . ."

### ACHIEVEMENT AWARD



Pacific Northwest District's Achievement Award is nearly as big as the District—25" East and West by the same North and South. The combination lyre and scroll can be removed and—presto—a regular barber pole for inflations, etc.

### PLEASE SEND CLIPPINGS

Because of a sizable increase in the cost of the national clipping service, it was decided to discontinue it on April 1st. This means that, from now on, the International Office will be entirely dependent on Society members, and particularly on Chapter, District and International Officers, to clip and send in any news items, editorials or pictures which appear in local newspapers, or other publications, that would be informative or interesting. Any help you can give will be appreciated.

### DAVID SILVERMAN

Music Librarian

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

| Title                                    | Composer              |
|------------------------------------------|-----------------------|
| CIRIBIRIBIN                              |                       |
| COME WHERE THE LILLIES BLOOM             | A. Pestolozzo         |
| DECEMBER AND MAY                         | Will L. Thompson—1878 |
| DORA DEAN                                | Edw. B. Marks—1893    |
| DOWN IN THE CORNFIELD                    | Williams-Walker—1895  |
| DREAMS OF MY OWN LAND                    | Will S. Hays          |
| DYING COWBOY                             | Douglas Dean—1895     |
| (Oh, Bury Me Not on the Lane<br>Prairie) |                       |
| EILY MACHREE                             |                       |
| ELSIE FROM CHELSEA                       | Staut-Braham—1878     |
| GRACE O'MOORE                            | Harry Dacre—1896      |
|                                          | Max S. Whit—1895      |



## EFER IFER

By W. Welsh Pierce

Dear Carroll:

Sittin' here lookin' out the window and watchin' the rain come down sorta got me to thinkin' about Kansas City where they REALLY have water! Us Decrepits sorta plan on havin' us another WOODSHED come Convention time and since so many floods are runnin' around loose out Kansas City way it occurred to me that some people might wonder if divin' suits might not be standard issue. Let me tell you right now that we have staked out the Woodshed on pretty high ground and I don't think anything more than rubbers or wadin' boots will be needed. Pappy Sturges has took care of everything and he tells me that even if the grounds is wet, he has painted everything so it will look dry anyway. Don't know how he does it, but Pappy sure slings a mean mess of pigments when he gets started.

And speakin' of the Woodshed, which is what I wanted to talk about in the first place, you sure don't want to miss this year's Shed in Kansas City. Those who had a taste of woodsheddin' at its finest in Toledo will need no urging to hunt up the Decrepits Timber Temple when they get to Kay See, and those who missed out at Toledo will be chompin' at the bit to get a gander at what goes on at these shindigs. So you just aim yourself at the Phillips Hotel startin' with Thursday, June 12th. If your aim is bad and you hit Friday or Saturday, you will be doin' OK as we will be there for three days. Don't tell anyone about it yet as I haven't signed all the papers, but I plan on renting some space right near the Woodshed to open a booth. I'm gonna sell some of my inventions that I been writin' to you about. I got a brand new one that I think will go over big. It's a special ear plug I invented and comes in sets of eight. Any four guys that wear these plugs will sound like the Schmitt Brothers—to themselves. I know it will work because I sent a set to the Schmitt Brothers to try out and they wrote me that they couldn't tell the difference. See you at the Phillips in June.

Sing-cereely yours,  
EFER IFER.

### CENTRAL WESTERN NEW YORK DISTRICT CHANGES NAME

Ever since the Central Western New York District absorbed the northwestern corner of Pennsylvania, the Board of Directors have been "casting about" for a suitable moniker for the district. This year's Board have come up with "Seneca Land District" and the International Executive Committee have put their stamp of approval on that as a new name. The reason, of course, is that it more accurately describes the actual geographical boundaries of this very active district.

### INDIANA-KENTUCKY CHAMPS



Evansville, Indiana Chorus won the In-K'y District Chorus Contest. Bill Henn who sings with the Songfellows directs the Chorus.

### GLASGOW, MONTANA CHORUS



### PASADENA, CALIF. CHORUS



### RETIRING CHAPTER PRESIDENT SPEAKS

"From a very modest beginning in the form of a meeting of 10 men on December 8th, 1949, our Chapter has grown. Each member had but one idea in mind: The formation of a Chapter with the watchword "Participation". Participation meant this: That everyone in the Chapter was to be in a quartet if possible; That the Chapter should be public minded and should participate in rendering public service to the community, such as singing for charitable organizations and for the benefit of other philanthropic groups. We agreed also that we should render service to our communities by participating in barber-shopping with the high schools and with other teen-age groups. And thus was born the Annual High School Quartet Contest in our city.

We further determined to limit our membership to 75, of which 60 would be singers and 15 could be crows. We received our Charter on May 18, 1950. Our subsequent growth and favorable recognition in our community in the past two years is proof of our original intention and is justification of our endeavors. We are proud that our unique approach to barber-shopping has been recognized both in our District and on an International level. I predict that our growth in the future will continue in the same proportion. I foresee greater participation of the young people of our community and I predict expanded interest and greater service to our city and to our county."

Frank Schwartz,  
Buckeye Capital  
(Columbus, Ohio) Chapter

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## G-I-V-E



Chorus Director Joseph Knaapen, Sturgeon Bay, Wis. Chapter, like many other volunteer directors, does yeoman service in whipping the chorus into shape for public appearances.

## WHO'S AFRAID OF THE BIG BAD WOLF (ISOLATION)

Readers should refer to an atlas of the United States and Canada and put their finger on Glasgow, Montana.

That Chapter is now in its second year. Having a Charter membership of 38, the Chapter has grown to 44.

Glasgow is hundreds of miles away from each of its nearest neighbors, Spokane, Wash., Lethbridge, Alberta, Brandon, Manitoba, and Kulm, N. D.

Here is an excerpt from the last Glasgow Quarterly Activities Report:

"... AND NOW, IN RETROSPECT, let's review the activities of the past couple of months. We probably didn't set any new records, but we do believe we've had a pretty successful season.

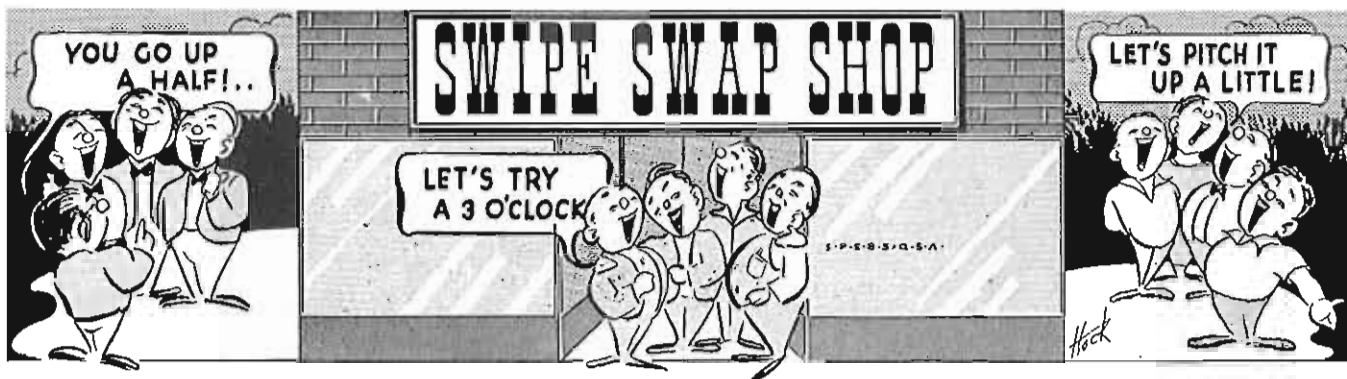
First, our record of Community Service—Five Performances of our "Parade",—for:

1. KIWANIS CLUB, Malta, Montana, as a Benefit for their "Youth Fund".
2. ELKS CLUB, Wolf Point, Montana, as a Benefit for the "Polio Fund".
3. LIONS CLUB, Nashua, Montana, as a Benefit for the Nashua City Park Fund.
4. LIONS CLUB, Scobey, Montana, as a Benefit for their High School Music Fund.
5. For the Citizens of Glasgow (2 showings) for the entertainment of residents of Glasgow and vicinity and for the purpose of spreading and encouraging the gospel of "Harmony" and "Barbershopping".

For the "Statistics" Department.

- A. Man hours devoted to putting the "Parade" together ..... 3,387
- B. Our total audience (all performances) ..... 3,882
- C. Total gross receipts (before taxes) ..... \$4,326.00
- D. Man miles traveled to put on our Parades ..... 27,493".





IF YOU WANT TO CONTRIBUTE SOMETHING TO THIS DEPARTMENT, SEND IT TO  
"SWIPE SWAP SHOP", c/o SPEBSQSA, 20619 FENKELL AVE., DETROIT 23, MICH.

## GUIDE TO QUARTET SINGING

Responding to editorial request for contributions to the SWIPE SWAP SHOP, Ed Haverstock of Toledo, Ohio Chapter has submitted a booklet prepared by himself, GUIDE TO BARBERSHOP QUARTET SINGING. This booklet is the fruit of considerable trial and error effort on the part of Haverstock and the Toledo Chapter members to arrive at an orderly and effective program of Chapter Member education. It has been designed to carry the interested, un-initiated, new barbershopper through successive phases of enlightenment and understanding to the point of equipping him to become an effective barbershopper.

Because it is felt that Haverstock's booklet constitutes a significant contribution to the Society, it will be presented in four successive installments in the Harmonizer and will appear in the SWIPE SWAP SHOP department. Here is the first installment:

### THE LEAD

The lead voice in a quartet usually carries the melody. Since most men can sing a melody without any difficulty, this part is often the easiest for those who lack experience on harmony parts. The range is similar to the pitch of most popular songs, that is, from C to F. Occasionally the lead is required to sing a harmony part while the melody is taken by another voice and he then finds his part very similar to the 2nd tenor parts in glee club songs.

You do not need to be a soloist to sing lead, but you should have a strong steady voice without any wavering in pitch. You should have tenor quality, bright clear tones that are easy to harmonize with.

A really good lead in a quartet must carry a lot of responsibility. The other parts depend on him to set the pace, to be sure of his words, to be sure of his pitch, to pronounce distinctly, to provide musical interpretation of the song, etc., so that the other three voices can follow his lead and harmonize with him. At the same time he should not make his voice stand out above the others and he should be capable of slipping into the background and taking a harmony

part whenever he does not have the melody.

At all times the lead must make his note a part of the chord and in balance with it. A quartet sings as a unit of four voices. The harmony is much more important than the melody.

### THE BASS

A quartet bass sings in a range from F to B, which is almost high enough to be called baritone. The bass must have a fairly heavy timbre to his voice and good resonance. He does not need to have an exceptionally low voice as far as pitch is concerned.

Bass harmony is fairly easy to find because the bass usually sings on the regular scale notes and seldom has to hit any half-tones, either sharp or flat.

You will find some people in every audience who are partial to the bass part because they like to hear full deep tones.

### THE TENOR

Nearly every man who likes vocal harmony can "hear" tenor harmony

above the melody, but not every man has a voice high enough to sing it. A top tenor in a quartet must be able to sing easily at high pitches. Practically all of his notes are in a small compass (from C to B) near the top of his range. His voice should be light and without strain, floating easily from one note to the next.

There are many leads, baritones, and even basses who can push high enough to reach tenor notes, but their voices are usually too heavy to sound good in a tenor part. The tenor part in a quartet requires a higher and lighter voice than the solo tenor or the church tenor.

The tenor part is most enjoyable to sing because he usually gets the best harmony note. He can make a great hit with the audience because they like to listen to the tenor harmony. Also he has no difficulty getting into a quartet because top tenors are usually hard to find.

In a duet the tenor would always take the best note he could find. In a quartet he occasionally takes a less desirable note in order to make it

(Continued on next page)

## SWIPE SWAP SHOP—Continued

easier for the baritone and bass. His principle job is to harmonize smoothly above the melody.

## THE BARITONE

A quartet baritone sings in the same range as the lead, but does not go quite as low or as high as the lead does. A quartet baritone sings more like a 2nd tenor and his notes are higher than the glee club or solo baritone. The usual range is from F to D. Baritone harmony is above the melody about half of the time.

They say baritones are born, not made. It is true that the baritone part is the most difficult of the four. It requires an exceptionally good ear and a good knowledge of chords and harmony. It is a thankless job, because the audience almost never can identify the baritone part and only notices it by its absence. It is awkward to sing because the best notes always go to the other voices and the baritone takes what is left.

But for the man who loves to harmonize, there is no other part quite so soul-satisfying. Its difficulty is a challenge to him. He knows that the baritone note is vital to the chord and that the other voices are dependent on him. He can let the others carry the heaviest load while he waits to fill in on the missing note. He has to listen to all four parts and he is more sensitive to harmony and blend.

## SINGING BY EAR

The biggest thrill a quartet man can get is the sound of a perfectly balanced and blended chord. Ear singing is both the beginning and the ultimate goal of all quartetting. The ear must hear the natural harmonic intervals both to sing and to appreciate.

Most men do have a good natural ear for harmony, but no matter how good you are at the start, your ear for harmony can always be improved through experience and training.

Why is it that musicians of several centuries ago did not sing barbershop quartet style? They could hear just as well as we can. The natural laws of harmony have not changed. The answer lies in the art of music itself, in the gradual development of our present diatonic scale, in the evolution of musical taste and style. The ancient musicians placed their emphasis on lyrics, melody, musical form, rhythm and mood. They did not attempt to harmonize on chords.

Singing by ear is both easy and difficult. Finding a note that will harmonize is easy, especially if you sing simple chords or straight harmony as the original barbershop quartets used to do.

Modern quartets like to use more variety in their chords, more inversions and more unusual chord combinations. Then singing by ear becomes more difficult. You have to learn where to find your note. The aim of all quartet training and written quartet arrangements is to improve your

ear so that you can hear more ideas, hear new possibilities in harmony. If there were only one way to harmonize a melody, there would be no point in writing all four parts to a song. Song writers would merely give you the melody and the words. In order to get the best possible harmony your ear should be tuned to listen to all four parts as a chord. Your note should harmonize with each of the other three.

## THE SCALE

The complete musical scale is made up of sections called octaves. To thoroughly understand the different notes we need only study the construction of a single octave since all other octaves follow an identical pattern.

An octave is divided into 12 equal parts called half-tones in a manner very similar to the way a foot rule is divided into 12 inches. There can never be any more or any less. This should be kept in mind so that you will know that there are only 12 possible notes that are different. An illustration of three such foot rules appears on the next page to show the distance between scale notes in a three octave range.

When we sing we find our pitch by ear without the help of any musical instrument. The easiest way to do this is by singing the 7 natural scale notes and calling them by syllable names, that is, do-re-mi-fa-sol-la-ti-do.

Most people are familiar with this method of naming scale notes, as it is taught in most of our schools. If you do not already know it, it would pay you to ask someone to sing it for you. Or you can ask someone to play a major scale for you on any instrument. Singing up and down the scale is an excellent way to improve your ear.

Singing the scale by using the names DO - RE - MI - FA - SOL - LA - TI - DO is called the Tonic Sol-Fa System. DO is always your keynote and may be high or low in pitch depending on the key in which you are singing. The relationship between the scale notes is always the same and once you have this scale firmly in mind you can sing in any key with equal ease.

If you are to benefit from this Sol-Fa System you must practice singing the scale until it becomes a fixed habit. We suggest that you set yourself a group of exercises such as the following:

1. Sing the ascending scale: DO RE MI FA SOL LA TI DO.
2. Sing the descending scale: DO TI LA SOL FA MI RE DO.
3. Sing from DO to each of the notes above: DO RE, DO MI, DO FA, DO SOL, DO LA, DO TI, DO DO.
4. Sing from DO to each of the notes below: DO TI, DO LA, DO SOL, DO FA, DO MI, DO RE, DO DO.
5. Make up other exercises to suit yourself, such as: DO MI RE FA MI SOL FA LA SOL TI LA DO.

A few minutes actually singing the above exercises will do a world of good. In practically no time at all you can be a master of the Sol-Fa System, you will have given your ear some valuable training, and you will be prepared to read music with perfect accuracy as outlined in this series of articles.

You can sharpen your ear even further by singing the keynote chord DO MI SOL, the major chord SOL TI RE, and the major chord FA LA DO. Sing these three chords carefully and you will have every one of the natural scale notes firmly fixed in mind.

The natural scale notes use only seven of the 12 possible half-tones. The other five are "in between" notes and are usually named by having the syllable end in the letter "i" to indicate that the note is to be sung a half-tone higher. Other ways of naming these extra half-tones are described at the end of this series of articles. The complete octave then has the pattern illustrated below:

| No. of<br>half-tones | Natural<br>Scale | Extra<br>Half-tones | Pro-<br>nounced |
|----------------------|------------------|---------------------|-----------------|
| 12                   | do               |                     | (doe)           |
| 11                   | ti               |                     | (tee)           |
| 10                   |                  | li                  | (lee)           |
| 9                    | la               |                     | (lah)           |
| 8                    |                  | si                  | (see)           |
| 7                    | sol              |                     | (sole)          |
| 6                    |                  | fi                  | (fee)           |
| 5                    | fa               |                     | (fah)           |
| 4                    | mi               |                     | (mee)           |
| 3                    |                  | ri                  | (ree)           |
| 2                    | re               |                     | (ray)           |
| 1                    |                  | di                  | (dee)           |
| 0                    | do               |                     | (doe)           |

The 12th half-tone above would be the octave DO and the same as your starting note except for being in the next higher octave.

To thoroughly understand the scale you should pay particular attention to the five extra half-tones in the table. Note that there is a half-tone between DO and RE, between RE and MI, between FA and SOL, between SOL and LA, and between LA and TI.

There is never any note between MI and FA, or between TI and DO, because these two sets of notes are only a half-tone apart to begin with.

The location of these extra half-tones determines the scale pattern and the pattern is exactly the same for all major keys.

To complete your ear training you should now practice singing these extra half-tones:

1. Sing (ascending)  
DO di RE  
DO RE ri MI  
DO FA fi SOL  
DO SOL si LA  
DO LA li TI
2. From the high DO down sing:  
DO TI li LA  
DO LA si SOL  
DO SOL fi FA  
DO MI ri RE  
DO RE di DO

(Continued on next page)

## SWIPE SWAP SHOP—Continued

This is not as easy as the previous exercises. Tenors and baritones have occasion to use these extra halftones quite often and you will be richly rewarded if you are willing to practice them.

There is a considerable difference between singing and playing a musical instrument. Instrumental musicians use the letters A B C D E F G to represent the seven notes of the natural scale. They also have to memorize 12 separate scales, one for each different keynote. This is practical for instruments but not recommended for singing. Quartet singers will find it much easier to practice the scale by singing do re me fa sol la ti do. You can then use this same pattern for every key in which you sing.

Nearly all quartet singers find it convenient to carry their own pitchpipes. This is the only musical instrument they use, since quartets usually sing without any instrumental accompaniment.

It is said that only one person out of a thousand has perfect pitch, that is, the ability to accurately identify the pitch of a note they hear. Nearly everyone can stay in pitch *while they are singing*, but a few seconds after the singing stops the pitch is lost.

While many experienced singers can come quite close to hitting the right pitch, it is never safe to rely on guesswork. You should always use a pitchpipe in both rehearsal and performance. A pitchpipe is also very useful in putting into practice the various helps outlined in these articles and with it you do not need a piano or other instrument to work out a part by yourself.

A pitchpipe is used for only one thing: to blow the keynote "DO" at the start of a song. You should always sound the keynote even though it is not the note on which you start singing. You keep the keynote in mind at all times and find other notes by their relationship to "DO." Blowing any other note than the keynote might serve your own purpose but is very bad for other men in the quartet because they aren't sure of which note you are blowing and it does not establish the key.

A quartet will sing much better and have no trouble getting started if they tune up by humming the keynote chord before they sing. To do this, someone blows the keynote first (see chapter on keys in order to find the keynote). Then the lead hums the keynote, the tenor hums "mi" above the keynote, the baritone hums "sol" below the keynote, and the bass hums "do" an octave below the keynote. This harmonizes in a perfect keynote chord and you are then ready to swing into the opening chord of your song, whatever it may be.

(To be continued in Sept. issue.)

|    |     |
|----|-----|
| 12 | do  |
| 11 | ti  |
| 10 |     |
| 9  | la  |
| 8  |     |
| 7  | sol |
| 6  |     |
| 5  | fa  |
| 4  | mi  |
| 3  |     |
| 2  | re  |
| 1  |     |

|    |     |
|----|-----|
| 12 | do  |
| 11 | ti  |
| 10 |     |
| 9  | la  |
| 8  |     |
| 7  | sol |
| 6  |     |
| 5  | fa  |
| 4  | mi  |
| 3  |     |
| 2  | re  |
| 1  |     |

|    |     |
|----|-----|
| 12 | do  |
| 11 | ti  |
| 10 |     |
| 9  | la  |
| 8  |     |
| 7  | sol |
| 6  |     |
| 5  | fa  |
| 4  | mi  |
| 3  |     |
| 2  | re  |
| 1  |     |
| do |     |

## Have YOU Perfect Pitch?



Our statisticians have 12345's which show that only one man in 77,435½ has perfect pitch.

If your quartet has only the "½ 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.

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## Paging All Song Writers

A barbershopper who wishes to remain anonymous for the present has submitted to the Swipe Swap Shop the lyrics of a song he's been working on for some time. He has also written a melody but isn't satisfied with it. It is his hope and the Editors' also that a brand new approach by someone else may come up with a bangup tune.

The lyricist has donated the lyrics to SPEBSQSA, Inc. and they are copyrighted in the Society's name. If a suitable melody is submitted, the entire song will be copyrighted in the name of the Society.

### THIS IS TO BE A *Competition!!!* HERE ARE THE RULES

- 1) The lyrics must not be altered.
- 2) Melody submitted becomes the property of SPEBSQSA, Inc.
- 3) Decision of the Judges, (names of Judges to be announced later), will be accepted as final.
- 4) Manuscript of melodies must be submitted on music manuscript paper, or a reasonable facsimile thereof. (This can be bought in any music store for a few cents).
- 5) Manuscript of melodies must be mailed to SPEBSQSA, Inc., c/o Swap Swipe Shop, 20619 Fenkell Avenue, Detroit 23, Michigan *not later than July 15, 1952.*

### PRIZE FOR WINNING MELODY

Whoever submits the winning melody will receive four Registration Books for the 1953 SPEBSQSA Convention and Contest to be held in Detroit, June 11 to 14.

#### THINGS TO BEAR IN MIND

The winning melody will be one suited to arrangement in barbershop style so that it can be published by the Society, either in the annual Songs for Men folio or in loose leaf form. This contest is open to all members of SPEBSQSA and their immediate households.

In order to make it easy for as many as possible to take part in the contest, the lyrics have been arranged on the following page on musical staff with a time and rhythm pattern outlined. It is felt that many men, perfectly capable of coming up with a singable melody might have trouble working out the details of getting it on paper. *It is not required to follow this time and rhythm pattern.* If you are able to develop your own that's fine.

## LET'S GO!!



# I'M GOING HOME



I'M GON-NA TAKE A RIDE GO-IN' BACK TO DIX-IE, BOUGHT A NEW BOW TIE AND  
 OTH-ER THINGS TO FIX ME GOT AN UP-PER TEN ON THE L & N I'M ON MY  
 WAY TO HOME SWEET HOME I'M GON-NA LAY A-ROUND, WATCH'EM PICK-IN' COT-TON WHILE I  
 HUG THE GROUND I AIN'T FOR-GOT-TEN; GON-NA SEE MY GAL, GON-NA DO THE TOWN WITH MY  
 HON-ey LIT-TLE SUS-AN BROWN— I'M GO-IN' HOME; I'VE BEEN GONE TOO LONG, I'M GO-IN'  
 HOME AND I'LL BE SING-IN' A SONG; I'M GO-IN' HOME, HOME TO CAT-FISH FISH-IN' AND THE  
 COOK-IN' AND THE LOOK-IN' THAT HAS KEPT ME WISH-IN FOR MY HOME, SWEET HOME;  
 HAD MY FILL OF YON-DER, LOST MY YEN TO ROAM; DON'T WANT TO WAN-DER, GON-NA  
 SET-TLE DOWN IN THAT ONE HORSE TOWN THAT I CALL MY HOME SWEET HOME.

Lyrics Copyright by SPEBSQSA, Inc., 20619 Fenkell Ave., Detroit 23, Mich.

*"Keep America Singing"*

# THE SCHMITT BROTHERS AT HOME

## or WHAT CHAMPIONS DO WHEN THEY'RE NOT SINGING

If you've wondered how basso Fran Schmitt got those rosy cheeks and that well fed look, here's the answer. Fran, 35, manages a chain of dairy stores. Here he sells a gallon of milk to Seymour Althen, managing editor of the Two Rivers Reporter, an ardent rooter for the quartet. Fran and his wife, Cleo, have only five children, a small family as Schmitt families go.



Tenor Joe is apparently pointing out to one of the boys—"Them termites went thatta-way." Joe, 25, is assistant manager of the Schmitt Lumber Co. He is married and he and "Tony" have one youngster.



At left is Jim, youngest of the family, and lead of the foursome. Jim is a Junior in liberal arts at Marquette University, Milwaukee. Jim is unmarried and unattached.



At right is Brother Ray, manager of the Schmitt Lumber Company and likewise the non-singing custodian of the quartet's affairs—no mean assignment, as any champion quartet will tell you. Ray has accumulated a few gray hairs in the last twelve months.



Paul, the baritone, is a salesman in a Manitowoc furniture store. Wife Audrey and Paul have one boy. Paul is 22 years old.



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# HOW and WHAT CONTEST JUDGES JUDGE

*This material is printed in the Harmonizer at the request of the Int'l Contests and Judging Committee so that all members of the Society may have a chance to learn exactly what Contest Judges do, how they are selected, and what they must know to be qualified.*

Our Society has always held to the opinion that healthy competition affords the best means of developing and perfecting the art of barbershop quartet singing. The proof that this contention is well founded is attested by the ever-increasing number of talented and beautifully balanced quartets which have progressed through the competitive mill. It holds, also, that its principal purpose—the preservation and encouragement of barbershop quartet singing—is best promoted through the stimulus of the many quartet contests which are held regularly throughout the Society.

If we accept this premise, the tremendous importance of competent judging and the influence it exerts upon the development and progress of the art becomes immediately apparent. Incompetent and careless judging would soon stifle progress and discourage our quartets, while skillful and efficient judging is bound to improve our competition and the quality of our quartet singing. Therefore, the establishment and maintenance of a competent and qualified Judiciary is one of the principal aims of the Society.

Under the revised Contests and Judging rules which were adopted by the International Board at its Mid-Winter Meeting in San Francisco in January, 1951, the responsibility of establishing a Panel of Judges rests with the International Committee on Contests and Judging. Quite obviously, then, it becomes a further function of the Committee to interpret the rules and to train members in the prosecution of them.

It is, therefore, the purpose of this exposition to place before the membership the qualifications on which the selection of Judges is based, the method of their selection, and to give a cursory interpretation of the rules for the benefit of Judges, Judge Candidates and the members of competing quartets.

**Qualifications:** The rules divide the judging into five categories. Basically they seek answers to these questions:

1. Was it a barbershop song?
2. Was it executed well musically?
3. Was the quartet on pitch?
4. Did the voices blend?
5. Was it presented well physically?

For each of these categories, which are designated Arrangement, Voice Expression, Harmony Accuracy, Balance and Blend, and Stage Presence, respectively, a Judge of particular ability is required. However, there is a close association between each of

them, and a knowledge of music and artistry is a requisite of a Judge of any of them. At first glance, for instance, it might seem that a Judge of Stage Presence would need only to be a good critic of physical appearance and poise. A close study of Stage Presentations, however, will reveal that his duties are far more extensive than that. He is judging actors who are playing a part. Every movement they make—every gesture—must be a part of the interpretation of their number. Did it enhance or did it detract? Or was it meaningless? Only a knowledge of music and drama and a sense of good taste will lead him to a conclusive answer. And in each and every category like situations abide. The physician who would be a good heart specialist must first have mastered the science of medicine in its relation to the entire anatomy. He will be a better heart specialist if he has been a general practitioner.

So, to be a good Judge, one must possess many attributes:

1. He should possess a knowledge of the science of music.
2. He should appreciate artistry.
3. He should possess good taste.
4. He should be a lover of barbershop harmony.
5. He should possess judicial temperament.
6. He should be respected and enjoy the confidence of his associates.
7. He should have confidence in his own ability and courage to support his judgment.
8. He should be physically capable of intense concentration.
9. He must be thoroughly conversant with the rules and the mechanics of scoring.
10. He must be able and willing to devote the time and effort necessary to the study and prosecution of his commission.

## HOW JUDGES ARE SELECTED

**Selection of Judges:** Judge candidates are selected by the International Committee on Contests and Judging with the assistance of Associate Committees in each District. The Associate Committees are charged with the responsibility of recommending to the International Committee on Contests and Judging men from their Districts who have the judicial temperament and the background to warrant their enrollment as candidates for judgeships in the several categories. Upon acceptance by the International Committee on Contests and Judging these men are assigned to the specialist in

whose category they have enrolled for training. As soon thereafter as the circumstances warrant, they are placed on the temporary panel and made subject to call for judging assignments.

**Certification:** Certification to the permanent panel is made by the International Board upon recommendation by the International Committee on Contests and Judging. These certifications are made twice each year at the regular International Board Meetings.

**Application for Enrollment:** In order to assist the Associate Committees in their quest for qualified candidates, it is recommended that all Society members who desire to become judges should make application for enrollment as candidates. Application forms may be obtained from the International Office and should be completed and returned to the International Office in accordance with the instructions thereon.

It is well recognized that men who are capable of judging one category very likely possess the ability to become expert in other categories as well. However, it is the contention of the Committee that better judging will result if the judges' thinking and study is confined to one category alone. It is, therefore, urged that careful study of the rules and the material contained herein be made by all applicants before expressing their choice of categories.

**Scoring:** You will observe, upon study of the rules, that each category commands the same number of points—200 per Judge for each quartet appearance. You will observe, also, that each song, in every category but that of Stage Presence, is to be graded separately, with 100 being considered a perfect score for the song. The thinking of Americans is tuned to the idea of 100 representing perfection, and the grading of the quartet presentations on a percentage basis is a logical and natural procedure. The only exception is found in the Stage Presence category where the scoring is continuous from the entrance of the quartet to its exit from the stage. In order to place the Stage Presence category on a par with all of the other categories it is required that it be scored down from 200 points. Each category is provided with a score sheet designed for its particular use. Samples of these sheets are exhibited with the explanation of the several categories.

**The A-B-C-D Rating System:** It has been found to be advantageous to employ the A-B-C-D rating system in

*(Continued on next page)*



## CONTEST JUDGES—continued

evaluating the performance of the quartets in every category. Practice and a familiarity with the system will soon enable a judge to bracket the presentation of a song on the basis of the quartet's performance. The use of this system is not mandatory, but to be able to classify a performance as an "A" performance, or a "B" performance has proven to be helpful to the judge in determining his score.

## THE ARRANGEMENT CATEGORY

This category stands as the safe-guard of the barbershop tradition. It seeks primarily the answer to this question: "Was it a barbershop song?" Only a barbershopper, who has lived with the Society for many years and has become inoculated with the peculiarities of barbershop styling, could answer the question—and then he would have difficulty explaining his answer. Yet the Judge of this category is charged with the responsibility of safe-guarding the barbershop style of singing. That is his primary obligation. Every barbershop number is different, but they all adhere to a pattern. They all have a common nature—something that makes them identifiable as barbershop and distinguishes them from all other types of music. That something defies simple explanation because it is certainly complex in its nature. It is compounded of many ingredients. Some of these ingredients are readily discernible.

**Voicing:** The principal characteristic of barbershop harmony may be found in the voicing. Barbershop voicing is distinctive and presents the great difference between our style of singing and the many other types. By voicing is meant the structure of the chords—the placement of the tones within the scales. In Maurice Reagan's treatise on the Reagan Clock System, many exhibits are shown to demonstrate the voicing that is preferable for use by barbershop quartets.

**Harmonization:** Another important characteristic of barbershop harmony is the use that is made of harmonization—the chord progressions—including the employment of full chords wherever they are artistically permissible. The subject of harmonization is likewise well treated in the Reagan Treatise.

**Time & Rhythm:** The third important characteristic that has received unusual treatment at the hands of barbershoppers is time and rhythm. The pattern that has developed in the field of time and rhythm has been so pronounced as almost to enable one to identify many songs as barbershop numbers even if nothing except the time and rhythm can be heard.

Then, of course, there are other characteristics well known to all barbershoppers which are peculiar to the barbershop type of singing, and which

serve to aid the judge in making his determination of the validity of the presentation. They may be listed as follows:

1. Barbershop singing is a cappella—without accompaniment.
2. The tenor, for the most part, must be above the melody.
3. The barbershop swipe is an identifying segment of barbershop harmony.
4. The antipathy to extensive use of parallel harmony.

While there are many other characteristics of abstruse bearing on the subject, such as blend, tonality, purity, and the like, a thorough understanding of barbershop voicing, harmonization, time and rhythm, and a knowledge of the rules will enable a judge of this category to render appraisals which will, at least, suffice to preserve the barbershop tradition.

In the determination of the question—"Is it a barbershop song?" the science of barbershop harmony is considered. In the determination of the question—"Is it a good barbershop song?" the consideration of artistry is brought into play. For then the judge must evaluate. He must decide how good it is in comparison with all other songs in any given contest.

The score sheets are designed to assist the judge in his evaluation of a presentation. Under item 1 on the arrangement score sheet will be seen the term—composition—followed by the sub-titles—words—melody—phrasing—time and rhythm. Following them are item 2, harmonization; item 3, voicing; item 4, song in good taste; and item 5, traditional barbershop. These items are there as reminders. They are not given any particular mathematical relation to the whole. In one song the composition might be rated at 50% of the number. In another it might be valued at only 20%. The decision rests with the judge.

It must be understood that songs are seldom sung by barbershoppers exactly as they are written. If they were, it would seem that the arrangement could be given a rating before the quartet used it. This should never be the case, however. An arrangement that is suitable for one quartet might be entirely unsuitable for another. The liberties which a quartet is permitted to take also make it subject to judicial appraisal of what it does. Therefore, the judge must be concerned not only with the harmonization and the voicing but also with the pattern of the song—the composition. Was it good or was it bad? Did the whole presentation make sense or was it just a hit-and-miss grab for palatable chords? Was it overdone, or was it given just the right amount of embellishment? Was chord piled on chord with utter disregard of the melody or did the song have a definite pattern that gave it substance and a sense of fitness? Were rhythmic pat-

terns, expressed through meaningless sounds or words, used with discretion and good taste and in a manner consistent with the character of the song, or didn't they belong there at all? Did the words, the melody, the time and rhythm, and the phrasing, combine to form an artistic unity?

It should be apparent now that in order for a song to receive a high percentage rating in the Arrangements category, it must be sung well. A judge of Arrangements cannot be expected to read between the lines. He judges what he hears. No matter how skillful the arranger, it is the quartet that is being judged. They may sing too slow, or too fast. They may even hurry to finish on time. The same arrangement may be presented by two quartets in such a way that one would receive an "A" rating and the other a "D." The top ten songs on a Saturday Night Hit Parade would never attain that eminence if they were introduced by musicians who played them poorly.

The attempt is made at our contests to select the top quartets—not the top songs. The Arrangements judge is there to see that the quartets sing songs within the barbershop tradition—to give recognition to originality and inventiveness, and to evaluate the arrangement on the basis of the quartet's performance.

A judge of this category should possess particular qualifications. He should be well-grounded in the science of harmony. He should be able, instantly, to recognize faulty musical progressions and inferior harmonization. He should be trained to detect improper voicing and to appreciate facile voice movements. He should have a natural sense of good musical construction and composition. He should be aware of what constitutes good taste.

Men who have had successful experience in composing and in arranging barbershop songs will have demonstrated their fundamental knowledge of the essential requirements of this category.

## VOICE EXPRESSION

VOICE EXPRESSION is interpretive tone control, which, for purposes of SPEBSQSA contest judging, includes attacks and releases, diction, and shading.

**Attacks and Releases:** Attacks and releases are precision items and involve the ability of all members of a quartet to begin and end each word syllable exactly together, except in those obvious cases where it is not their intention to do so, such as bell chords, patter choruses, off beat rhythms, etc. While it is true that ragged attacks and releases are more easily detected at breathing points, penalties

(Continued on next page)

## CONTEST JUDGES—continued

may be assessed on any word or part of a word sung by two or more members of the quartet where the judge detects a lack of synchronization. Quartets should be particularly careful on the execution of sibilant sounds such as "s", "z", "sh", "ch" and "j" because ragged execution of these sounds is more readily apparent. Such words as sleep, stream, and kiss, for example, require perfect timing to avoid unpleasant hissing sounds.

The Voice Expression judge is primarily concerned with the execution of words or parts of words. If the words are spoken together, the failure to arrive at the right tone, as, for example, a scooping bass, becomes the province of the Harmony Accuracy judge. However, on releases the Voice Expression judge is concerned with both the tone and the word. The word may be spoken smoothly and yet the release of the tone may be ragged. This is especially true with words ending in vowel sounds where the quartet does not have a consonant to guide them on the cut off.

Scoring is by penalty points for faulty execution and will be figured separately for each song.

**Diction:** Diction includes both enunciation and pronunciation. It is possible to enunciate clearly and still not pronounce correctly, or vice-versa. Words should be intelligible with proper accent on the strong syllables (this will follow if the song is properly constructed), and capable of being easily understood. As far as possible, words should be pronounced in conventional manner unless the song calls for the use of colloquial dialect.

Scoring is by penalty points for faulty execution and, for simplicity, is grouped with attacks and releases on the judge's score sheet, since the amount of the individual penalty is the same.

**Shading:** Shading (dynamics) is the gradation of tones between soft and loud. Variation in volume provides contrast, emphasis, and climax, which add up to good listening. Such words as pianissimo (pp) meaning softest, piano (p) soft, mezzo piano (mp) medium soft, mezzo forte (mf) medium loud, forte (f) loud, fortissimo (ff) very loud, and diminuendo (dim.) gradual softening, crescendo (cresc.) gradual loudening, are used in written music to guide the musician in his interpretive gradation of tones. However, one does not need to be familiar with all the musical terms relating to dynamics to be able to recognize and properly evaluate the effects they express in quartet singing.

A musical phrase may be shaded in several interesting ways. However, since the overall purpose is to sell the song, there should be a close relationship between the thought expressed by the words and the effects produced through shading. For example, the word "sleep" should certainly not be sung with a bang, and the words "hail!"

would sound silly if sung softly. Some words can be treated either way, such as love, gal, world, etc. To establish a general rule, it can be said that each musical sentence should have some dynamic variation and that a song should have at least one climax. Too many would destroy the effect.

To vary only slightly in dynamic levels, or failure to shade at all throughout an entire song, will not receive as high an appraisal as will greater variation and sharper contrast. This does not mean that all variations must be great or all contrasts sharp, but a quartet to receive the highest possible score should demonstrate all dynamic levels and all different treatments of the shading technique within their vocal possibilities, keeping in mind the above mentioned relationship between thought and tone level.

The art of shading effectively is not an easy one. It requires that all voices maintain their proper balance to each other as they progress through the desired dynamic levels. The judge may be aware that what was intended is a good idea, but if the voices go out of balance, lose their blend, or develop harsh tone qualities in the execution of that idea, it cannot be considered effective shading, but must be considered ineffective shading. To emphasize the point further, it must be noted that double or triple penalties may easily be involved, and rightly so. Let us assume that a quartet is planning a crescendo from mp to ff on a particular word. In the execution of this crescendo the lead goes flat, the baritone gets suddenly loud rather than waiting for the others, and the bass develops a raucous tone quality. The Voice Expression judge will, of course, be unfavorably impressed, as will the judge of Balance and Blend, and the Harmony Accuracy judge will undoubtedly assess a penalty.

The category of shading is unique in that there are unlimited possibilities for variation. A quartet that has the basic fundamentals, that is, good barbershop songs, accuracy of pitch, and a natural blend, will do well to explore these possibilities. It will pay handsome dividends in audience approval, and cannot fail to impress the Voice Expression judge if done well.

## HARMONY ACCURACY

In order to facilitate the instruction of the judges of Harmony Accuracy, it is deemed necessary to review some of the principles of harmony and define some of the terms we will use in subsequent discussion.

A MUSICAL TONE is defined as being the interpretation our ear places on the influence made upon it by the disturbance of the atmosphere resulting from the rapid periodic oscillation (vibration) of a sonorous (sound productive) body or situation.

THE PITCH of a musical tone depends solely on the length of time required to complete one cycle of the periodic (uniformly time spaced) oscillations or, expressed another way, on the number of cycles of oscillation occurring in a given length of time. By custom, we use the second as our unit of time. We identify a tone by a PITCH NUMBER which indicates the number of such cycles occurring per second.

A low pitched tone will have a relatively small pitch number and the size of the number will increase as the pitch is raised. The pitch number of the very lowest audible tone will be in the neighborhood of 30 to 40 and that of the very highest audible tone will be 15,000 to 19,000, depending on the individual.

LOW BASS—"C" Pitch No. approx. 64.

EASY BASS, LOW BARI & LEAD—"C" Pitch No. approx. 128.

MEDIUM HIGH LEAD & BARI, LOW TENOR—"C" Pitch No. approx. 256.

HIGH TENOR—"C" Pitch No. approx. 512.

In barbershop harmony, the pitch numbers of tones involved in perfectly executed sustainable chords are related to each other in a manner that may be expressed by ratio designations involving the small numbers 2 through 9, inclusive. However, discriminating ears are not offended by the proper integration of the "obscure" tones related to the odd numbers 13 and 15. 13 is related to LA or the 6th, and 15 is related to TI or the Major 7th. The even numbers 10, 12, 14 and 16 are pitch number-ratio factors of tones having octave relationship with tones related to (5), (3 & 6), (7) and (2, 4, and 8) respectively. In a C, E, G, B flat chord (a Barbershop Seventh), the C is the ROOT, the E is the THIRD, the G is the FIFTH and the B flat is the SEVENTH (academically, minor seventh). Sounded in the pitch order shown, the pitch numbers of the tones are related to each other as 4:5:6:7. If we were to drop the ROOT an octave, the ratio would become 2:5:6:7. If we were to raise the THIRD an octave, the ratio would be 4:10:6:7 or 4:6:7:10 in the C, G, B flat, E voiced inversion of the original C 7th chord. If the chord is moved upward a full tone to D, A, C, F sharp (D 7th Chord), the ratios of the new pitch numbers will remain 4:6:7:10. Summarizing, a Barbershop Seventh chord is made up of 4 tones whose pitch numbers are related to each other by the ratio:

|                           |                      |
|---------------------------|----------------------|
| ROOT<br>(2, 4, 8, or 16): | THIRD<br>(5 or 10):  |
| FIFTH<br>(3, 6, or 12):   | SEVENTH<br>(7 or 14) |

While it is not the intent here to exhaustively study the pitch number ratio

(Continued on next page)

## CONTEST JUDGES—continued

tios of our chords, the above has been brought out to show that these ratios DO exist in perfectly sounded sustainable chords.

A tone with vibrato (as used by soloists) is a tone of regularly varying pitch. Since the PITCH NUMBER of such a tone will continuously vary, it will be obvious that voices with vibrato are, practically speaking, incapable of sounding perfect sustained chords. HOWEVER, a chord sung by 4 voices, 3 of which are "sound" and on true tones and the 4th a voice with smooth vibrato of narrow oscillating pitch limits properly tuned, is pleasant to hear because of the resulting—"it is solid—it is not so solid—it is solid" (or, in other words, "it is on pitch—it is off pitch—it is on pitch—it is off pitch—it is on pitch")—HARMONY OSCILLATION as the pitch of the voice with vibrato swings "in" and "out" of the chord. The whole chord has vibrato.

However, if two voices are singing with vibrato, the chords heard may have the CHARACTER of the intended chords, but the probability of the two vibratos synchronizing to yield really solid harmony is remote. Three or four vibratos can deliver only "muddiness". May you be spared the agony of enduring a 4-vibrato delivery, be it for but 6 minutes, at worst.

The Contests & Judging rules as applied to the Harmony Accuracy Judge provide for 3-point penalties for each chord sounded with a tone or tones incorrectly pitched during any instant of the chord's utterance. It is presumed here that you will require no briefing in this regard. Remember only this: It is an "each chord" penalty. If but one voice moves to a new tone, a new chord has been sounded. Should one voice sustain an incorrectly pitched tone through a series of chords, a penalty is assessed against the quartet for each chord in the series.

The other aspect of Harmony Accuracy analysis has to do with the evaluation of the quartet's success in "ringing" its chords. Generally, if there is no vibrato or "wavering" present, and no obvious errors in pitch, the chords will ring. However, some tin-eared singers who have learned a part mechanically, do not respond to the compelling influence that guides the true barbershopper's singing. Such men may fail to "lock" their tones into the chord, even though the other men in the quartet are singing accurately. You may not be able to "pin down" his errors due to his singing under and over indiscriminately (not consistently on either the low side or the high side of his tones), but he will hit some of his tones "on the nose" and the resulting chords will show up in glaring contrast to the muddiness characterizing the performance.

As you listen to the quartets, you will be concentrating to catch "slide-in"

pitch attacks and, of course, completely unsound tones. When each song is completed, ask yourself, "Were the chords without gross harmony errors REALLY solid?" If you heard muddiness, do not hesitate to grade the song severely down before deducting the 3 point-per-bad-chord penalty. You are charged with the responsibility of rating the soundness and solidity of each quartet's "good" chords (those without obvious pitch errors) as well as counting the flagrant mistakes in pitch.

This is a task requiring real judicial temperament and is strictly of an experience guided estimating nature. It is not expected that all Harmony Accuracy Judges will grade on the same level in this "good-bad-chord" evaluation aspect of appraising the quartet's harmony accuracy. However, it is expected that their relative scoring will mutually follow rather closely, particularly with the quartets in the upper half of the quality and proficiency scale.

As an aid to assist you in arriving at a percentage appraisal score prior to making the gross-error deduction, it is recommended that you adopt the "A.B.C.D." system of evaluation with 100 to 85, 85 to 70, 70 to 50, and 50 to 0 the respective brackets. It is found that most Harmony Accuracy Judges will agree in their "lettered" grading. By adopting the same percentage-figure brackets, your scoring will acquire consistency.

Here are some "Do not's": If the quartet sings chords that you consider poorly chosen or that you know are utterly wrong with regard to good taste in barbershop harmony, do not penalize them or allow their arranging to influence your appraisal score. (You may be called on to vote for disqualification, but this has absolutely nothing to do with your evaluation of the ACCURACY of their harmony.) Do not confuse obviously planned slurring with "slide-in" pitch attacks. Your musical taste will take care of you on this. However, if it is a planned multi-voice slur, an error will have been committed if the slurring has not been achieved in a smoothly coordinated manner.

Do not permit the elements of blend (volume balance, voice matching, voice quality, etc.) or those of the other categories to enter into your scoring consideration. STICK TO YOUR CATEGORY. It involves only pitch.

Do not be influenced by the reputation or past record of any of the competing quartets. Be concerned with only that singing which you hear as you score. If a quartet with a good record does a poor job in a contest, their score should reflect accordingly. The quartet and discriminating listeners will be aware of the errors and our judging system will retain its rightful stature. Acquire confidence in your judgment. Banish any thought of the other

judges or their scores as you work. Work out your own routine and mental mechanics to come up with a score that you will defend to the last ditch. Do this and you will be confident. Conduct yourself in a manner that will in no way detract from the dignity and integrity of the Supreme Court of Barbershop.

## BALANCE AND BLEND

**Balance:** In considering balance of voices we cannot simplify the matter merely by requiring that quartets work toward mastering perfect balance in which the listener would hear only a composite sound made up of four voices of equal volume with no particular voice predominating or over-singing the other three. Such perfect balance would be attained where the listener would have no particular voice forced on his consciousness by volume alone but would have to direct his attention to the voice to distinguish or pick it out from the others. It would appear advisable for quartets to use equal volume in all the voices as a general singing pattern and to use greater volume in one or more voices for particular effects. Whether or not a quartet works toward perfect balance or a deliberate unbalance is a matter of choice with the quartet and should be based upon careful experiment. An acceptable balance, even for contest purposes, might be attained where the lead voice carries slightly more volume throughout. Some listeners prefer to hear the melody clearly above the other voices but care should be taken that any predominating voice is of such quality that it can stand the extra attention that will be directed to it. A quartet might improve the artistry of its presentation by the use of unbalance but any unbalance, even for those chords which are made more effective by the stressing of certain notes in the chord, should be studied carefully and used discriminately. If in doubt, use equal volume in all the voices.

**Blend:** Blend of quartets refers to the musical result produced by the mixing of the four voices. The question for the judges, the problem for quartets—are these four voices well matched in tone production quality? Are voices all trumpets and horns that mix with pleasing effect to produce a composite tone, or are they, perhaps, four well matched woodwinds or organ pipes? Either combination with the four parts in reasonably equal volume should produce good blend, but if the four voices are mixtures of tin horns and mellow woodwinds they will not blend well regardless of volume of individual voices. The voices should be of such like quality that they lose their separate identities and merge together to create the composite sound we call good blend. If there are voices in the quartet that maintain their identity through parts or all of the song, not because of volume but because of lack of affinity or compata-

(Continued on next page)

## CONTEST JUDGES—continued

bility with the other voices, the blend will not be good. Since blend involves all four voices, not three or two, a pronounced unbalance in which one or more voices would be inaudible would be reflected in the blend score. Some quartets lose their blend in the use of shading or dynamics, indicating a lack of attention to the matter of blend during change in volume.

It has been said that a quartet either has or hasn't blend, meaning that a given combination of voices, because of their unlike quality, will never blend well. While there is some degree of logic in the statement, there is no doubt that close attention to blending of voices and practicing to improve it will pay dividends in better singing, greater pleasure for audiences, and higher scores for contesting quartets.

## STAGE PRESENCE

Just as no quartet can win an SPEBSQSA Contest on Stage Presence alone, no quartet can win without pretty good Stage Presence. Twenty percent of the total available points can be won or lost in this category. (Prior to this year, Stage Presence accounted for only 10% of the available points, so it is evident that SP is going to be more important than ever.) Stage Presence is equal in value to each of the other categories.

Why have a Stage Presence Category? When quartets appear in view of an audience they are engaged in a presentation for the eyes and ears of that audience. Primarily, our appeal is to the ear. That's why 80% of the possible points are given to the musical categories. But what is seen is a highly important part of the overall presentation. For example—how would audiences react if contesting quartets stood behind an opaque screen? Not much fun for the audience? Right! They'd stay away in droves.

What is Stage Presence? For our purposes, simply, how the quartet looks and acts from the instant the first man becomes visible to the audience until the last man has disappeared from view.

How is Stage Presence Judged? An experienced Judge with the elements of Stage Presence in mind should be able to call a quartet's performance:

Grade A—161-200

Grade B—121-160

Grade C— 81-120

Grade D— 0-80

On the Judge's Scoring Sheet there is plenty of room for writing down short notes that will enable the Judge to jog his memory, if necessary, after a quartet has finished its stint to decide whether a Grade A quartet barely rated 161 points, or should get 180 or 193. Here the Judge's experience and

good judgment is the sole guide. There can be no mathematical or mechanical guide.

As a member of the 1949-50 Contests and Judging Committee, Arthur Merrill of Schenectady, New York wrote a summary of his impressions that is as good a presentation as any to date. This is presented for your study in the form of an appendix to this article.

Here are the parts of the performance outlined on the official scoring form and Art Merrill's comments on what to watch for:

**ENTRANCE:** Neat? Some say that we aren't judging drill teams, but isn't a simple, neat, snappy walk-on a contribution to a good presentation? Contrast a sloppy walk-on with the entrance of our Championship quartets . . . it makes a difference!

Original? Isn't this a factor? Have you noticed the favorable audience reaction to an original opening, such as that of the quartet in their whiskers, complete with wheelchair and canes? Jim Knipe has inquired about the possibility of a clown quartet coming in with hand springs. Comments received so far indicate that credit points would be given for such an entrance.

How about a singing entrance? That has been ruled out for competition, because of the difficulty of judging other categories. However, it does have entertainment value for shows other than Contests.

Lively? A fast snappy step is always welcome.

Well spaced? In step? This contributes, just as it does to a West Point parade. Are the arms swinging together?

With smiles? If the quartet feels happy about the chance of singing for you, the audience catches the spirit and looks forward to a treat.

**LINEUP:** Easy? Practised? Has the job been rehearsed? Is it simple? Clean cut?

No milling around? Is there a lot of shuffling of feet and disorganization? Do the men remind you of neophyte golfers taking an excessive number of wiggles and waggles before the swing?

Pitch pipe technique? Is the pitch pipe ready, or must it be hauled out from the pocket? Is it blown unobtrusively?

Some quartets don't need a pitch pipe—more power to them!

**COSTUME:** Beware non-uniform dress. The rules are specific (perhaps they are too strict): "Quartets not

appearing in novelty costume or in uniform will be disqualified". I get the jitters every time a good quartet appears, until I've checked their dress for uniformity. Some day we judges are going to see a minor non-uniformity, and will be faced with a big decision . . .

Original? In our shows and Contests, one quartet follows another in rapid succession. After several quartets with sports coats and slacks, it is refreshing to see an original costume. The audience likes it — we should give credit.

Some have asked about credit for suitability of songs. Songs aren't in our category, but costume is part of our job. I suppose that we could give credit if a quartet is fortunate enough to find songs that can be matched by a costume.

It seems to me that the best costume, and the most natural costume, is the one that ties in with the name of the quartet.

Neat? Grooming? If the costume isn't of the tramp style, it should be neat and impeccable, spotlessly clean, well pressed . . . Start at the top and include the personal grooming of every quartet member . . . his hair, his lack of five o'clock shadow, then work down his costume, coat, tie, handkerchief, cuffs, buttons on suit, pants and their press, shoes and their shine.

**RELAXED?** Enjoying themselves? Smiles? If a quartet enjoys itself, the audience is almost sure to enjoy the performance. So, it pays to look pleasant. Smile and the world smiles with you . . .

Poise has always played a prominent part in the Stage Presence rules. It seems to me that poise and relaxation are concomitant. If you relax, you have poise (as long as you don't relax into a slump!) It's the tense muscle, the tight jaw, the clenched hand, which are the opposite of poise.

In grading, don't insist that all four have a smile. That's a rare quartet. If two look cheerful, two sour, give the cheerful men some credit.

Singing to the audience? Looking at the audience? A good public speaker likes to look into the eyes of his audience, for he can guide his speech by the response. A veteran showman also looks into the eyes of the audience, and performs for them.

You can see this in the performance of our Championship quartets. They don't sing to themselves . . . they don't sing to the ceiling . . . instead they almost climb over the footlights in their attempt to sing to you.

The eye contact must be frank—a vacant stare isn't good.

(Continued on next page)



## CONTEST JUDGES—continued

I like the flexible technique—the man who sings a phrase to the others in the quartet—then a phrase to the front row right—then to the balcony . . . and so on. He sings to all of us.

**ANIMATION:** On most of the points itemized so far, there isn't much room for debate, but in animation there's a lot of difference of opinion.

To be on safe ground, I try to estimate the effect of animation on the audience. If I think that the majority believes that the animation adds to the performance, I credit . . . If I think that the majority believes that the animation detracts, I penalize. It's entirely a matter of judgment—of trying to read the minds of the audience.

There are a few general rules on the reminder list:

Putting song over? A frozen quartet doesn't get its song over as well as a relaxed quartet that moves easily. A certain amount of head turning is necessary and desirable to make each part of the audience feel that the quartet is singing to it.

Fitting? Sometimes a gesture is made by a member of a quartet, or by the whole quartet, that seems to contribute. If a passage has real rhythm, a sway to the side or forward and back is natural and fitting.

The problem of "fitting" animation is a good example of averaging the audience. In the case of one Finalist quartet the animation seemed exaggerated.

The reaction of one man was "Insincere", of another "We'll have dancing girls next", but it seemed to me that the audience liked it . . . it seemed to fit their personalities . . . and I gave credits (vote by the judging class supported this judgment).

Not repetitious? This requires a lot of judgment. Any animation, when repeated too much, becomes commonplace — a mannerism, and detracts from the performance. It's easy to pass the point of diminishing return.

For example, a few years ago a side-ways sway became popular, and began to lose effectiveness from repetition.

Then came the front-back rapid sway—then the popping up and down the pitch of the note. In our Finals this year, quartet after quartet appeared with a monotonous weight on the back foot . . . shift weight to front foot . . . back . . . front . . . then a downward swoop or bob to a barber-shop foreshortened cutoff release. It seemed to be a mannerism, and it was done so often by so many quartets that it seemed to me to detract from the overall performance.

In animation I like naturalness. It is possible that this could go too far—for a quartet might be naturally as rigid as four sticks, but I'm thinking

of poised and relaxed naturalness . . . as contrasted to artificiality or studied gesture. In the old school of oratory, the speakers were taught to use artificial and formal gestures. Nowadays that's out—and the modern orator is taught to be natural. Why not our singers?

**APPLAUSE ACCEPTANCE:** Practised? A neat applause acceptance can be very effective. Experienced quartets seem to be adopting a two-row applause acceptance. The lead and bari step back, the tenor steps forward and diagonally to the right, the bass forward and diagonally to the left. It isn't an affection—for quartets that did not follow this routine had some trouble bumping into the shell in our Contest this year.

With smiles? It's good sportsmanship to be appreciative. Why not thank the audience for their applause (if any!) with a smile? They're trying to make you happy . . . why not oblige them?

**EXIT:** Here the same points can be checked as for the Entrance: Is it neat? I like the peel-off practised by many quartets. The quartet members turn one after the other, just in time to step off at the right distance. They can do it without turning their eyes from the audience, by using the corner of the eye.

**Original?** Personally, I like the originality of one of the Mid-West Quartets who stop when half way off the stage, make a second snappy line-up, bow and then peel off again for the final walk-off. I like the hand farewell of the Quartet from the Northeastern District.

**Lively?** Personally, I like the run-off, for the audience is looking forward to the next quartet, and a run-off saves time. However, I wouldn't penalize a quartet for no run-off, for — who knows—there may be a bad heart condition somewhere! At least the walk-off can be snappy and not sloppy.

With smiles? Why not look at the audience as you walk with a cheerful expression? Our best quartets do it . . . .



**ALWAYS**  
look in the Chapter Reference Manual  
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# YOU ARE NOW A BARBERSHOPPER

by Int'l Board Member R. George Adams

*This text has been incorporated in a small booklet which will be attached to every new member's Certificate of Membership.*

By accepting you as a member of this, the greatest singing organization in the world, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., has gained another friend and you have just begun to live!

It is assumed from your membership application that you like to sing or encourage others to sing and it is also evident that your interest stems from hearing barbershop music. Beautiful, isn't it? If anyone should ask, could you explain the essential difference between ordinary glee club and barbershop singing? Well, it's as simple as this:— we have fun doing it! Who ever saw a glee club quartet smile when they sang the right chord? Brother, we not only smile when we hit a good one, we feel it vibrate down to our toes. And it all comes about by insisting that the melody must be sung below the tenor part, and that there should be at least one harmonizing chord for each melody note. These factors combined with the liberal use of half-tones, the consequent tone adjustments they require, and the artistic blending of voices, words and rhythm, produce beautiful harmonies and lift one into an exciting new world of music.

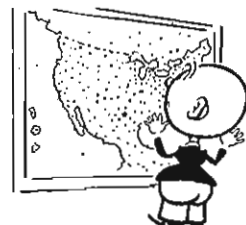


It is new music only in a relative sense. Through the centuries, in the world of music, barbershop was an unknown form of harmony (though some of the old masters used an occasional chord in the classics which today we jealously claim for our own) and it was not until the barber shop became the focal point of interest for players of stringed instruments (principally the guitar) that our style of harmony evolved as a definite form of musical expression. It was vocalized as time went on, until it became a traditional form of music exercised exclusively by the American male, in the 1880's and '90's. It was good music in those days, but since the inception of our Society, the art form has seen many improvements. Men having great technical knowledge of music have contributed much to the formation of exacting standards which tend to preserve the barbershop style and the innate beauty of its harmonics.

Don't be alarmed by these references to "standards", "harmonics" and "technical knowledge of music." It is good for us and for you if you've had musical training but it is not necessary, and therein, we believe, lies the appeal of barbershop to the ordinary man; just as much satisfaction and as much perfection can be obtained by a man singing in a quartet, if only he possesses a "good ear". If he has the ability to adjust a tone by sound perception, he has an advantage over the man who sings only that which is written.

So, having established that you do not have to know written music to get enjoyment from your singing, just sit back and relax and really get some fun out of your membership.

You are one of many privileged souls in your enlightened community who have joined together and received a charter from our International Office, as a Chapter of this Society. We have more than 650 Chapters from Maine to California, from the Pacific Northwest to the tip of Florida, from Canada and Alaska to Hawaii and the Canal Zone. Total membership is about 30,000 singers. All these today, because one man—Owen C. Cash, an attorney in Tulsa, Oklahoma—wanted to keep alive the memory of barbershop quartet singing which in 1938 was being forgotten. Twenty-six men came to the first "revival meeting" in that year; so you can see that in a comparatively short time our Society has had a phenomenal growth. The men who conceived the idea and those responsible for the continuance and growth of our organization are all good solid citizens who recognized the need and the right of men to sing in "peaceable assembly" and were willing to devote time and energy to this labor of love in the garden of barbershop music.



As you can well imagine, a society of 30,000 members requires direction. This is given to us by a Board of Directors, all of whom serve without pay, chosen from the membership for their devotion to the cause of barbershop and their willingness and ability to carry out assignments. A president and other officers are elected each year and five of them act as an Executive Committee while the other members of the Board of Directors are elected for one, two and three year terms in order to bring new men and new thoughts into the organization each year.

The "Hub of Harmony" is in Detroit where our headquarters office is located. Here the International Secretary and his associates conduct the business of the Society. These few, the only paid employees of our organization, handle, with ease and proficiency, the many complex problems and huge work volume the Society is heir to. There are matters of policy, public relations, copyrights, contests, correspondence, adver-



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## YOU ARE NOW A BARBERSHOPPER

(Continued)

tising, stocks and supplies, collections, financial records, files, reports, memberships, charters, quartet registration, chapter incorporation, extension work, equipment, quartet, chorus, chapter and district problems, bulletins, and The Harmonizer, our quarterly magazine. Is it any wonder that they must sometimes burn the midnight oil? So, brother barber-shopper, that's where part of your dues goes, and the remainder is for your magazine, music book, membership card, miscellaneous printed matter plus Chapter and District upkeep.

In order to establish closer relationships between chapters and to provide helpful guidance at close hand, the United States and Canada are divided into fourteen districts. Each is chartered as a District Association of Chapters with a complete set of officers, directors, committees, and a secretary. The Board of Directors in this instance is composed of representatives from each of the chapters in the District but their function within the district framework is much the same as that of the International Board on a nation-wide basis, influencing policies and procedures of the Society. Again, the activities of chapters within a district are centered in the office of a District Secretary whose work supplements that of the International Secretary, and whose tasks are just as varied. This is truly a labor of love.

Still another division has been created in the District itself, by the formation of Areas which may comprise up to a dozen chapters in a given area, depending on the proximity of chapters to each other. In each area there is an Area Counselor who in most instances is appointed by the District President, but who may in some jurisdictions be elected by the District Board. The duties of an Area Counselor are, as the name implies, to guide and counsel the chapter officers in his area, to encourage inter-chapter relationships, and work with chapter committees on extension work (formation of new chapters). This all makes for closer and more personal harmony between men and their chapters and a greater degree of sympathy for common problems and a better cooperation in solving them.

This, then, is the background of the Society. You will be given a book of barbershop music, a membership card, a membership certificate suitable for framing, and an invitation to sing. But don't let those other fellows scare you—they can't read music very well either. If you love to sing and you can carry a tune, brother you're in! If in addition, you have a fairly decent voice and can read music, there's no limit to the heights to which you can climb—unless you're a tenor and then watch while the chapter rolls out the red carpet. But, all kidding aside, may we suggest you look around at your fellow members. Did you ever see such a group of happy faces? Did you ever sit with a finer looking aggregation of men? Not a sour look amongst them, and why?—because they are your friends, your neighbors, and—they sing. One cannot have both a mean spirit and a heart that sings—that's why our kind of music and the kind of men who sing it, will appeal to you and always live in affectionate memory. You'll be happy, also, to be part of an organization whose contribution to charity is boundless.

We have a Code of Ethics, printed on the back of your membership card, which might very well point a way of life to all nations all over the world, but which serves as our guide in the conduct of the Society, and to its precepts we sincerely commend you. It is appropriate at this point to give a few words of advice which, but for their connotation with thoughts of murder could have been added to our Code of Ethics—don't ever be the "fifth" while a quartet is singing, even though you know more harmony than the four of them together.

It was not intended that the initials of our Society—S. P. E. B. S. Q. S. A. ever be pronounced as a word, so please don't try to do it.

With those gentle words of warning we leave you to the full enjoyment of your new hobby and wish you every success and happiness in this, the greatest thing you ever did in your life—helping us to "Keep America Singing."





# 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

Much of my vocational work is the writing of articles for the country's business magazines. I have learned that only a tiny fraction of readers send a note to the editor or the writer of an article that they like. They may clip it; may show the clip to others; may drop the clip in the Futures file ("This has some stuff that I can use at the Hoof-Hide-and-Bone Institute convention"); but mostly they do nothing even though they agree. I can give no reason why they *should* do anything. The facts are stated merely as background.

J. George O'Brien of Saginaw commented recently: "Either the boys are reading the magazine more, or it just happens that they felt like writing. In any event I have no end of response to the 'unfinished business' items in the March '52 Harmonizer". He refers, of course, to his "Do You Remember?" column. More on that shortly.

George's experience parallels my own. I've had several letters on The Way I See It in that same issue as applied to some of the M. C.'s imported from outside for SPEB public concerts. Typically, the editor of a metropolitan newspaper who seldom misses a Society parade wrote: "I enjoyed your recent sermon in the Harmonizer on the . . . misconceptions of M. C.'s (from outside) . . . Sign my name to that petition".

And a long-suffering member of a well-known quartet added: "Over the years we've sung in more Parades than we can remember, and we've had some wonderful M. C.'s and some horrible ones . . . If every member will comprehend your article, we'll upgrade the Society in the minds of our communities . . . Maybe M. C.'s can be screened and approved, or possibly must be members of the Society in the future".

## O'Brien First

Now, back to O'Brien and his "Do You Remember?" His comment reminds me to say here what I've often said (and *written*) to George: His column is the one to which I turn first when I receive the Harmonizer, and the column which I re-read invariably with the hope of picking up scraps of information that I missed at first reading. In part, that is because his column reflects my interest in music and lyrics of an era when many of today's "oldies" were still struggling for popularity, unaided by radio, TV, and juke boxes. But, beyond that, his

sprightly style and the format which he has established for his column help to make it No. 1 in my Harmonizer reading. I see in it much evidence of midnight oil research, endless correspondence, all that combine to make the job a difficult, time-consuming one. Any who have delved for song origins, original words, variations, and particularly those "words of a song that my Aunt Caroline used to sing when I was a boy. One line goes like this—" appreciate what Obie is doing for us among the "oldies".

To this matter that I mention, the "oldies", I have given much attention (Katisha in The Mikado) and have reached a conclusion: Regardless of your age beyond 30, an "oldy" is a song which was popular when you were in the high school-college age group. A "real oldy" is one that was with you at about junior high age; and a "real-Old-oldy" is one that you heard, probably from your parents or even grandparents, up to age eight or nine years.

Members from 30 to 90 are invited to try that pattern on for fit. In my own case "White Wings" and "Rosalie the Prairie Flower" are "real-Old-oldies" of my parents' and grandparents' era; "The Little Lost Child", "Sweet Bunch of Daisies", "Doris" and "Hiawatha" are "real-oldies" representing the many songs that had their impact on one childish memory; while "My Gal Sal", "Pretty Baby" and "California and You" are mere "oldies" of my high school-college days. I get a lot of amusement in drawing out a co-operative stranger on the subject of popular music, then determining his age almost exactly after he has commented a bit on the "oldy" theme.

Referring once more to O'Brien, I'll match him and Kent Grant of Lakewood, Ohio Chapter against any two you want to back in a do-you-remember contest, words, and music. Of course, if you want to make it a competition of two three-somes . . . modesty forbids. But as promoter of the affair, the way I see it I should be allowed to sit-in and play guitar for all numbers recollected.

## How to Make Pictures

It is worthwhile for our membership to keep in mind a few fundamentals about photographs of quartets and groups. It has been touched upon in the Harmonizer but it bears repeating.

A quartet picture will mean more to its members and friends by grouping or action which shows more than 4-in-

a-row looking self conscious. They need not be singing to indicate action. Maybe the pitchpipe has just blown the pipe, and the inclination of their heads and eyes shows attention to it, actionless action if you please. Or one has just "blown" a harmony note, and the other three regret it bitterly. There is no limit to variations. The two-above and two-below photo technique is good, or one at top, two beside each other and one at the bottom, all doing something to get away from four-in-a-line, doing nothing.

Many chorus photos devote more area to a foreground of empty seats, or rear view of hairdos and haldish domes than to the *thing itself*, the chorus. In the photo the chorus is so far away that you may know all the members but still guess who is who. My preference is for a mob scene, close-up, with the director in the mob. It takes space to show him out front. In such a photo a few of the members such as president, director, or whoever, should be designated when sending it to the magazine. It's almost impossible to accurately designate all members of a big group by names. Angle shots from above are good.

## Use Ingenuity

Use ingenuity in getting photos of Chapter President Smith presenting a check from Parade proceeds to some local charity. I recall one taken in Omaha years ago in which the check was presented to a little child (in bed as I remember it), rather than to the local Service Club president sponsoring the drive for funds. There are *interesting* ways to present a check rather than from president to president or chairman to chairman, with two or three self-conscious guys beside them, evidently lined up before a firing squad. It will make a better picture for your local record, and surely a much better halftone in the Harmonizer.

On that point, the usual problem in publication layout is right and left, rather than up and down. A quartet standing at one foot intervals from each other, when reproduced in one column, may have faces smaller than a dime. If they had grouped closely together, dimes jump to twenty-five cent piece size, and in no larger column space. I hope this helps. It has the official blessing of Int'l. Pres. Jim Knipe who has handled many hundreds of photos for the magazine. In fact he asked me to write it, and orders is orders when the Pres. speaks, the way I see it.





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

## No. 33

The following places are associated in song with some member of the fair sex. Who is she?

1. Maxwellton's braes
2. By the k-k-k-kitchen door
3. By the watermelon vine
4. In the shade of the old apple tree
5. Underneath the lamp post by the barrack's gate

6. In the old church yard in the valley
7. In a cavern in a canyon
8. A low green valley on the old Kentucky shore
9. Down at the bottom of the sea
10. The creek and the rusty old mill

For Answers see page 53

## CAN YOU GET A REALLY GOOD BLEND OUT OF A MIXED QUARTET ???

WRITE "SWIPE SWAP SHOP" YOUR EXPERIENCE  
OR YOUR OPINION

## A CROSSWORD PUZZLE FOR BARBERSHOPPERS

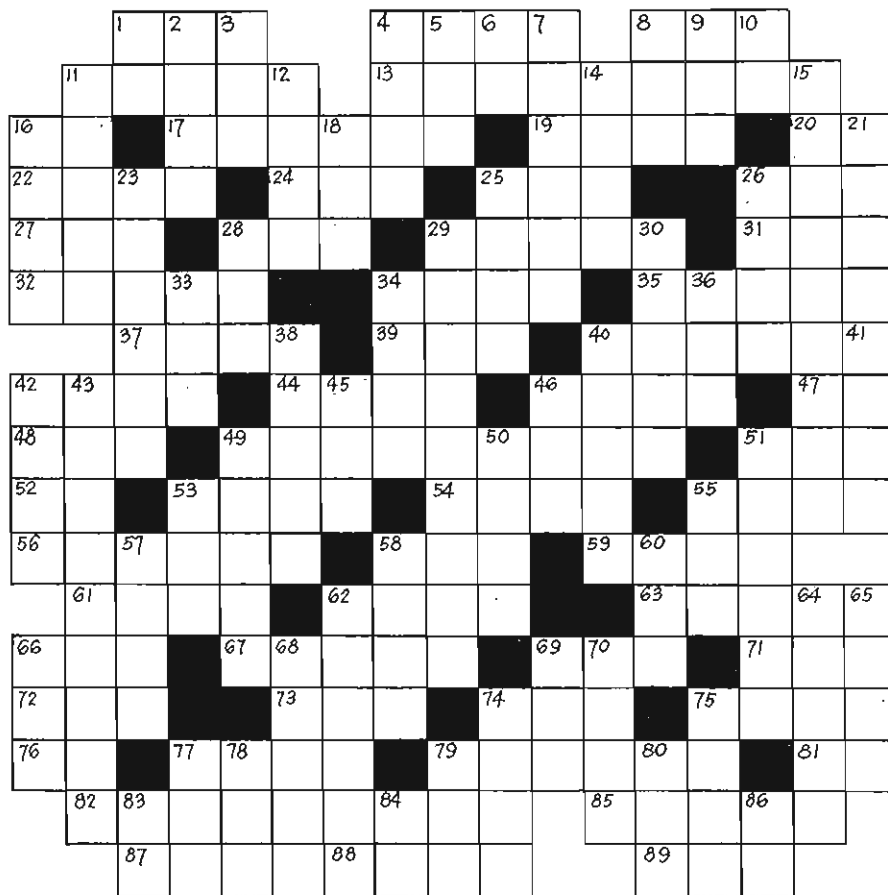
Compiled by Henry Schubert, Detroit, Michigan Chapter

Definitions  
DOWN

1. "Tuck Me --- Sleep"
2. Amos' partner
3. Exclamation
4. Father of S.P.E.B.S.Q.S.A.
5. Toward the stern
6. A thoroughfare (Abbr.)
7. Tops
8. Era
9. Einsties' home state (Abbr.)
10. Artificial language
11. Pitched
12. Singer's part
13. Where we boondoggle
14. Girl's name and song title
15. Founded (Abbr.)
16. Mineral spring
17. Song director
18. Musical mark
19. Crows can't do this
20. Poisonous snake
21. Quartets strive to
22. Sung alone
23. Mrs. Andy Gump
24. Light
25. Comedian
26. Succession of tones
27. Tempo
28. Pronoun
29. Upon
30. The top five
31. Another girl's name song title
32. Arrange
33. Contest officer
34. This wasn't built in a day
35. Outdoor program
36. It's June in this song month (Abbr.)
37. World famous clock
38. She's wild and Irish
39. Pickle femme
40. What does the Chordettes' boss play?
41. Mid-States buri's instrument
42. Rest
43. What was poly-boly?
44. Kind of vocal accompaniment

Definitions  
ACROSS

1. Ending
2. The ensemble
3. Tune
4. These are mellow
5. Follows the parade
6. Greek letter
7. Abhor
8. French enrol
9. Bone
10. Solely
11. A tree
12. Musical note
13. Soak
14. Aurn's last name
15. Skill in barber-shopping
16. Rents
17. She's sweet as apple cider
18. Mr. Barber-shopper
19. Pouches
20. Possesses
21. Dunks
22. Vase
23. Frail
24. So be it
25. Quiet
26. Program place
27. Exclamation
28. Territory (Abbr.)
29. S.P.E.B.S.Q.S.A. programs
30. Lyric poem
31. Officer of the day (Abbr.)
32. Month following the convention
33. Tone character
34. Active
35. Barbershopper's revue
36. Nickname of the President



59. Two people sing this
60. Trail we sing of
61. Stare
62. Last name of 58 across
63. Pronoun
64. Music magazine

65. "Oh, ---" bass favorite
66. Not so
67. Employ
68. Hasten
69. Musical measure
70. Malarial fever
71. Mountain (Abbr.)

## PROGRAM SUGGESTION FOR QUARTETS

Here is an idea which has been used successfully by the *Mid-States Four*, the '49 International Champs from Chicago, and the *Keystone Quads*, '51 second place Medalists of Sharon, Pennsylvania. To round out the somewhat lengthy programs at which these foursomes have comprised the only entertainment, both groups have arranged to show "Operation Harmony"—the film of the tour of Korea and Japan last summer by the *Mid-States Four* and Immediate Past International President Jerry Beeler.

The film runs approximately 35 minutes and, in addition to giving the quartets a welcome intermission, the film spreads the gospel of barbershop quartet singing and SPEBSQSA in a most favorable manner. The rental fee for the film is \$25.00 per showing—and to show it, a 16 mm. sound projector is required. In many cases the organization being entertained by the quartet can supply the necessary equipment. Write Int'l. office.

72. Half tone lower
73. Society emblem
74. Steamship (Abbr.)
75. Nocturnal songs
76. Close harmony progressions

77. Period
78. Deer
79. Auditory organ

ANSWERS  
on  
page 53



# Do You Remember

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

*Who Said Only Two Things Are Certain . . . death and taxes? Whoever it was didn't know much about old song addicts or he would have added . . . they Do Pay Attention and they Do Remember.*

*Hardly Had the Postman* dropped the Harmonizer through the slot in the door of the Marks' apartment at 140 West 57th Street, New York City, 'till Jerry had a letter in the mail to Olde Ed advising that the missing line in Doc Montgomery's song, *When You're Away*, is "But there is one thing seems to cheer me", and claiming first refusal on the removable bi-cuspid.

Gerald Marks, one of Tin Pan Alley's leading composers, was born and raised in Saginaw and is one of Olde Ed's best friends. Before he became famous with such hits as *All Of Me* and *Is It True What They Say About Dixie*, we used to write songs together and the surprising thing to us is that he, of all people, would be the first to come through with this missing line when he never could remember the words to ours.

*But . . . Says Jerry . . . "Why Would the good doctor want to sing old timers such as When You're Away when he might better spend his after-office hours boning up on such classics as All Of Me and Is It True What They Say About Dixie?"* Well, Jed, they don't exactly qualify for close barbershop harmony, but now that you mention it, don't be surprised if your next mail brings you a few barbershop arrangements of either or both. (His address, SPEB arrangers, is in paragraph two.)

*Walt Harding Also Furnished* us with the missing line, as did Harold Winget, and Ken Grant sent us a photograph of the song. A couple of weeks later Carroll Adams found that we had it in the Library all the time, but who'd think of looking there? Not Carroll, for he didn't even remember a while back that he was the one who dug up the real story of Oh Joe, which gets us right back to where we started . . . barbershoppers DO remember . . . or do they?

*While You Are In A Remembering Mood* here's one with some lilting lyrics that was sent in by Art Sweeney. He thinks the title is *The Pathway That Leads Through The Wildwood* but we have a hunch that it might be *A Picture Without A Frame*. A copy of this latter is in the Library but we don't dare ask Carroll.

Anyhow, it's more fun to see what you can do with it. Here are the words to the chorus: "There's a pathway that leads through the wildwood, and a bridge at the old mill stream. There's a quaint little hut 'neath the toll gate, and the old rustic bench beyond." (Don't sound quite right, does it?) "With the leaves in the first flush of crimson, as the woodland seemed aflame. There's a fair picture painted by nature's hand. A picture without a frame."

*Coming Events . . .* cast their shadows, and in the shadows Olde Ed dons his moth-eaten Swami outfit and prophecies . . . *Good News For All Barbershop Quartets*, The 1953 edition of Songs For Men will contain swell arrangements of *Yona From Arizona* and *Gee Boys It's Great To Lead A Band*. *Good News For All Who Enjoy the World's Most Wonderful Barbershop Harmony . . .* Coming . . . (soon we hope) a new recording by Olde Ed's favorite four . . . those can't be copied Chordettes.

*Inquiries From the Big Bosses* always make Olde Ed nervous. When Jim Knipe and Syd Hesse asked for *O Death Where Is Thy Sting* they really had our weak old heart skipping beats like an irresponsible policeman. We remembered the number and knew it was one of Bert Williams'. For some reason or another, Bert Williams' songs are hard to locate. We've been looking for *I Got Good Common Sense* for some time now without much luck.

But this time Dan McNamara saved our bacon. Dan remembered that Wilbur Sweatman of vaudeville fame had a long memory for songs like this and sure enough, Wilbur remembered this song in the William C. Handy catalog.

A call to W. C. Handy . . . the grand old daddy of the blues (*St. Louis, Beale Street, Loveless, Yellow Dog, Hesitating*, etc., etc.) . . . not only brought the information that Syd and Jim wanted, but it brought Olde Ed an autographed copy of *O Death Where Is Thy Sting* from Mr. Handy which we prize very highly. What started out to be a frightening task . . . ended in a blaze of glory and made your uncle Dudley very, very happy. Who's afraid of the big bad boss? Now, if we could only find *I Got Good Common Sense*.

*In the Mike and Ike Department* comes still another *Down By The Old Mill Stream*. Ed Stetson, President of the New Bedford, Mass. Chapter writes that one of their members, Baptiste Balestracci has a copy of this one which was written in 1870 by John Read and the chorus goes: *Down by*

the old mill stream, There many happy hours I've seen, strolling day by day, we passed the time away, down by the old mill stream . . . And Tell Taylor probably thought he was the first.

*And As If We Don't Have Enough Trouble* with songs that have like titles, now they are double-talking Olde Ed himself. Sometime ago, Deac Martin wrote us about a number called *Pictures From Life's Other Side*.

Seems he sent Carroll a copy hoping that we might have the song in the library. First we knew about Deac's letter was through Carroll. We never did receive the original so we wrote and told Deac so, and he sent us a copy. About a week later along came the original via Deac's office. It seems that his secretary had sent it first to . . . J. George O'Brien . . . the one who lives in Medina, Ohio . . . as if we don't have enough troubles, etc., etc., etc. The mystery of 1952 however is . . . how come she sent it to Medina J. George? Deac claims he never wrote this J. George before in his life and he's written Olde Ed hundreds of times.

*Who Remembers Back in The Early Days of This column* when we had a lot of fun trying to find someone who knew the first verse to *In The Evening By The Moonlight*? How many of you know the second verse? Here it is: In de evening by the moonlight, when de watch-dog would be sleeping, in de corner by de fireplace, beside the old arm chair, when Aunt Chloe used to sit and tell de pickinnies stories, and de cabin would be filled, with merry coons from far and near. All dem happy times we used to have, will ne'er return again, everything was then so merry, gay and bright, and I never will forget it, just so long as I remember, how we sang in de evening by de moonlight.

*Our Item Under Unfinished Business* last issue concerning *Yes Sir I'm Going South* for Ken Bastien brought answers from Jack Prather and Sam Beattie about *Goin' South*, which was written in 1923 and starts out: "Goin' South, taste the sugar cane right in my mouth . . ." but contains nothing about " . . . where I'll be able to see the flapjacks comin', hear my mammy humming . . ." and unfortunately is not the song Ken had in mind. Sorry, boys, but thanks for trying. Bob Perkins suggested a number called *Down South* but that turned out to be a tune written by our own Sig Spaeth . . . but still no flapjacks.

(Continued on page 39)

## Do You Remember?

Continued

Mail In The Ynewden Department has been unusually heavy of late but the songs they want are either getting tougher to find or we're slowing up, as most of them are still under the heading of unfinished business as we go to press for June. We did find *Just A Night In Dreamland* for Oran Cremer, *The King Isn't King Anymore* for Ed Haverstock and Len Field, and told John Young where to get *Behind Those Swinging Doors* and maybe an arrangement of *Empty Saddles*. We located *On the Five Fifteen* for Bob Strine and *Every Little Bit Added To What You've Got* for Melvin Campbell. Bob Perkins sent us the dope on *All The Boys Love Mary* and Jim Condret came through with still another *Heart Of My Heart*. Ken Grant sent us a copy of *Tell Me* by Callahan and Cortlander but it's not "Tell me why the sun does shine . . . etc." which is the one that's giving us such a tough time. Ken also furnished the data for Grandpappy's yodelling song this time, for which we're truly grateful.

Ever Hear of A Number Called Coonville's Colored Band? Dick Clapp, Secretary of the Lakewood, Ohio Chapter says the boys at Penn State used to sing it back around 1909 and that it has a lot of possibilities for a swell novelty number. The chorus starts like this: "Here comes the culled band, best band in the land, hear Johnson play alone, punish the slide-trombone . . . etc."

Our Library Was Recently Enriched by a contribution of old songs from Miss Eva Leidlein of Saginaw in memory of her sister, Edna. Included were such gems as *Let The Rest Of The World Go By*, *Little Town In Old County Down*, *When I Leave The World Behind*, *Games Of Our Childhood Days* and *Tipperary*. This is the second nice contribution we've received lately from someone outside of the Society, and we sincerely appreciate their interest. Funny, though, why we don't get more old songs from our members.

Your Grandpappy Yodeled a Republican campaign song entitled *Vote For Uncle Abe*, which was composed by Pip Winkle in 1864 and published by Reed's Temple of Music. It extolled the virtues of Lincoln as a rail splitter and a nation uniter and the chorus went: We will vote for Uncle Abe, Come along, come along, For he is loyal, true and brave, Come along, come along, Soon the day will be here, but I think we needn't fear, We will vote for Abe, 'tis clear, Come along, come along. Do you remember?

### MARYLAND MELLOTONES

At 12 o'clock—Buck Smyrk, tenor; 3—Bud Moralo, bar; 6—Nels Lawhon, bass; 9—Bud Shenton, lead. Originated on the campus of the University of Maryland, the quartet has been associated with Baltimore Chapter for a year.



## INFORMATION YOU WANT

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

| TITLE                                      | YEAR           | COMPOSER                 | PUBLISHER                    |
|--------------------------------------------|----------------|--------------------------|------------------------------|
| All The Boys Love Mary                     | 1920           | Sterling-Van-Schenck     | Harry VonTilzer              |
| Be Sweet To Me Kid                         | 1907           | Hough-Adams-Howard       | Chas. K. Harris              |
| Because                                    | 1898           | Horwitz-Bowers           | M. Witmark & Sons            |
| Can't You Bring Back The Olden Love Days   | 1916           | Heath-Lange-Solman       | Jerry Vogel Music Co.        |
| Down By The Old Mill Stream                | 1870           | John Read                | White, Smith & Co.           |
| Down South                                 | 1901           | Spaeth-Myddleton         | E. B. Marks                  |
| Every Little Bit Added To What You've Got  | 1907           | Dillon-Dillon            | Helf & Hager Co.             |
| Father, Dear Father, Come Home With Me Now | 1912           | Henry C. Work            | Edw. B. Marks                |
| Garden Of Dreams                           | 1903           | Cook-DeKoven             | Edw. B. Marks                |
| Give Me The Moonlight, Give Me The Girl    | 1917           | Brown-VonTilzer          | Broadway Music Corp.         |
| Give My Regards To Broadway                | 1904           | George M. Cohan          | Jerry Vogel Music Co.        |
| Heart Of My Heart                          | (Not Included) | Jaxone-Hutchinson        | National Music Co.           |
| In My Arms                                 | 1943           | Loesser-Grouya           | Saunders Publications, Inc.  |
| Just A Night In Dreamland                  | 1915           | Weil-White-Stocking      | Milton Weil, Music Pub.      |
| King Isn't King Anymore, The               | 1925           | Leslie-Monaco            | Edgar Leslie, Inc.           |
| Mairzy Doats                               | 1943           | Drake-Hoffman-Livingston | Miller Music Corp.           |
| O Death Where Is Thy Sting                 | 1920           | Clarence A. Stout        | Handy Bros. Music Co.        |
| On the 5:15                                | 1916           | Murphy-Marshall          | Jerome H. Remick and Company |
| Pictures From Life's Other Side            | 1896           | Chas. E. Baer            | Henry J. Weyman              |
| Saloon (Mock Ballad)                       | 1921           | Whiting-Llab             | M. Witmark & Sons            |
| Tell Me                                    | 1919           | Callahan-Kortlander      | Les S. Roberts               |
| Time Has Brought No Changes to My Heart    | 1906           | Norton-O'Hara            | Jerome H. Remick             |
| Wait For Me Mary                           | 1942           | Tobias-Simon-Tobias      | Remick Music Corp.           |
| When You're Away                           | 1911           | Brown-Young-Grant        | Jerome H. Remick & Co.       |
| Vote For Uncle Abe                         | 1864           | Pip Winkle               | Reed's Temple of Music       |

NOTE: The publishers listed may not be present publishers, 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.

# Over the Editor's Shoulder

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

## SWIPE SWAP SHOP

R. L. Heckman, Morrison, Illinois Chapter, writes, "Several of the fellows in the chapter here, including yours truly, think the Swipe Swap Shop page in the Harmonizer is about the finest thing that ever happened to an already fine magazine. If I can locate a typewriter, I'd like to send along a few thoughts on arranging which might make interesting (though probably not enlightening) reading." (Send them along, Eds.)

## LIKED MEETING

Lt. Commander Radford Severance, Washington, D. C. Chapter, writes, "It was wonderful to sit in on the Int'l Board Meeting (Toronto). If we ever have any backsliders in the Society, let them attend one of those meetings and they'll be Christians. "As a result of our appearing with the National Symphony (March '52 Harmonizer) Joe Yznaga has received requests for information from other chapters. This is an encouraging sign and may result in attracting people who are interested in a higher type of music!"

## QUARTETS OVERSEAS—EPIC!!

Songwriter Geoffrey O'Hara, of Manhattan, N. Y. Chapter, writes, "I get a great kick out of reading the Harmonizer. The recent day-by-day and hour-by-hour travel notes of the overseas quartets made the most dazzling reading I have had in years. Those trips really constitute an epic in American music."

## TIES HIM UP

Art Christian, Jackson, Mississippi Chapter, himself an editor of considerable renown, writes, "Orchids to you and the staff for the December issue. It was a sweet issue, my only criticism being that there was so much stuff in it that I was tied up for the best part of a week getting it all read. Keep that new Swipe Swap Shop feature in there; it's interesting, instructive and amusing, and you can't expect more than that in your reading matter."

## SOLDIERS WANT WORDS

A former Kansas City resident, now a captain in a Field Artillery unit, stationed in North Korea, addressed a letter to "The Society for, etc., Kansas City Chapter, Kansas City, Mo." The post office delivered the letter to former Int'l Treasurer Joe Stern. Here's what the soldier wrote, "We are a battalion of Field Artillery here in North Korea and lovers of close harmony, and we find that barbershop singing is a big boost to

our morale as well as good entertainment. However, we lack the words to the songs we like to sing.

"We are wondering if you could Air Mail us one of your song books. We could then reproduce the words on our duplicating machine and distribute song sheets to our men." (Shades of the copyright laws. P.S. Joe did as asked. Eds.)

## "SET A THIEF . . ."

Not to imply that artist Hal Reinhardt, Grosse Pointe Chapter, is a thief, or that artist Dick Sturges, of Atlanta, is one either. What we mean is—only an artist can really appreciate art. Anyway, that is how we feel after reading Dick's letter to Hal, sent c/o The Editors:

"Dear Hal, As the artist is the forgotten man in our Society, and you will probably get the idea the current (March '52) Harmonizer was distributed on the Sahara desert, I want you to know there is at least one man in the organization who appreciates the cover you painted for March.

"... I guess we don't know each other, but I certainly hope we meet soon. I happen to be the chap who was the daddy of the Harmonizer, both name and masthead, and made the covers for it for around three years."

## TICKET SELLING RECORD?

A. C. Chappy Chapman, of Toronto, writes, "It has just occurred to me that perhaps we have established some kind of a record in ticket selling in Toronto the past twelve months—

March 1, 1951 (Parade) --- 2,600

November (Contest) -- 2,000

January (Int'l Board

Mid-Winter—2

Parades) ---- 5,000

March 1, 1952—Chorus

Variety Show -- -- 2,500

Total -- ---- 12,100"

(Anybody going to put up any arguments? Eds.)

## CHAMPS ALL WAYS

Int'l Treasurer Berney Simmer writes, "I Mcceed the Jefferson City, Mo., Parade on which the Buffalo Bills were scheduled to sing. Their plane circled St. Louis for an hour or two, then returned to Springfield, Ill. They came into St. Louis by bus, arriving too late to make train connections, then hired a cab at a cost of \$45 to make the trip to Jeff City.

"They arrived as the show was about over. They changed clothes while the audience sang a few songs, then put on thirty minutes of excellent entertainment despite the fact that they'd been en route something like fourteen hours. They're truly champions."



## SONG IN EVERY PORT?

Harmonizer Associate Editor Stirling Wilson of Washington, D. C., writes, "Also, if the dollar ever gets within hailing distance of its former value I may take my Navy retirement pay and spend some time driving around the USA doing nothing but attending barbershop contests and chapter meetings—a kind of poor man's Matt Wilson. I figure that with this heart condition hanging over me, I have only 20 or 30 years more to sing and listen to others singing, and I am working up some good ideas for a quartet after that to be called the 'St. Peter's Pets' or the 'Heavenly Harmonizers' or the 'Hereafter Hummers' or something."

## WHAT DO YOU SING?

F. E. Concie, Secretary, Spokane, Washington Chapter, writes, "Spokane can and will be a good town. Every town NEEDS Barbershopping. In these days when high tax-low morale-high price-war scare-uncertainties beset every man-jack of us . . . We NEED a non-political, non-sectarian haven to which we can retreat momentarily for the purpose of relaxing in a manner which is achieved ONLY with song as we know it . . . where the pass-word is not—whom do you know, or what have you got, or where do you pray, or how do you vote, but instead is WHAT DO YOU SING?"

## ADVANCE SALE CLICKS

Otto F. Nass, Pasadena, California Chapter Secretary, writes, "I AM WALKING ON A CLOUD!!! Believe it or not, two days after the box-office opens, I find that I have to send checks back to some of our procrastinating customers who failed to heed the word from this office. We are sold out in the \$1.80 bracket, and from reports we are 80% sold out in the \$2.40 section. Believe me, that is music to my ears, as I have finally convinced the gang that this program of contacting our previous patrons is a good policy, and would pay off. The results would seem to indicate that the plan has a lot of merit."

## "KNOWS NO AGE"

John V. Kinney, Secretary, Baltimore, Maryland Chapter, writes, "The motto

(Continued on page 41)



## Over the Editor's Shoulder

Continued

'Harmony Knows No Age' was originated in the Baltimore Chapter in 1949 by Vernon Houck. We adopted it and it has appeared on all official chapter documents since that time. Now that other Chapters are borrowing the slogan, we feel the origin of it should be publicized in the Harmonizer. We urge all other chapters who are interested in using it to do so, with our blessing."

## LIKES CHANGE

Ed "Jacket" Hackett, of Louisville, writes, "I today received the bulletin relative to chapter elections and feel it is a grand thing. In our particular case the incoming officers have to handle a show about which they had no say while the outgoing group may not move with the decisiveness that is sometimes desirable, since they are making decisions for someone else to carry out."

"We had the Mid-States Korean pictures last Monday night, and Jerry himself to give a talk afterward. We had a great many guests and the showing did much to impress these people with the work we are doing for the men overseas as well as the civic responsibilities that are assumed by all successful chapters."

## A GOOD SECRETARY

L. J. Adams, President of Montreal Chapter, writes, "... a good secretary is a man of undying devotion—unbounded energy—top administrative ability—considerable intestinal fortitude—a flair for detail and of such an even temperament and keen enthusiasm that he will do his job conscientiously even though he knows he is going to be taken for granted most of the time."

"We are about to change our secretary for what we hope will be the last time. We have found a man who can qualify on almost every point I have listed above and if we can keep him in good health I think you will be hearing plenty from the Montreal chapter..."

## SUBSTITUTE BARRELTONE?

Robert B. Robinson, Kansas City, Missouri, writes, "I have been thinking about the problem of a quartet's being unable to fill an engagement when one of its members is suddenly ill or called away by business. Why can't more of our chapters adopt the Washington, D. C. plan of urging all quartets to memorize 5 or 6 of the same arrangements so that they can substitute men from other quartets in emergencies."



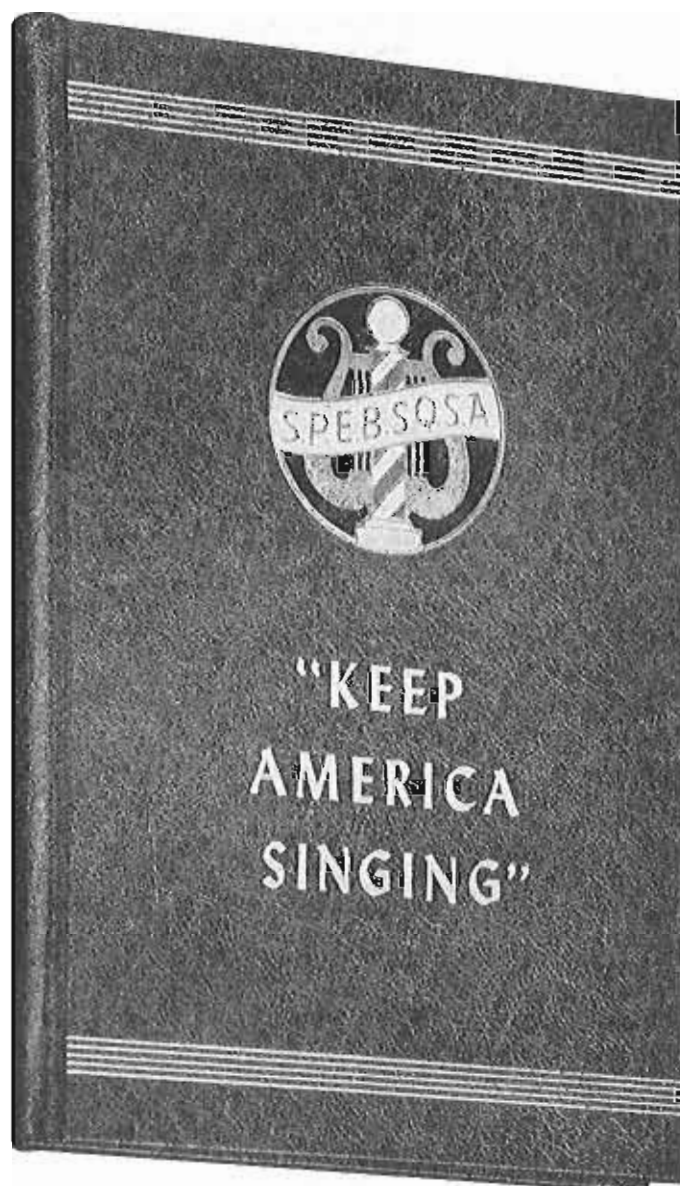
## ARCADIA, CALIF. STAGE SETTING



This unique setting was used in the Arcadia, Calif. Parade. Director Bob Oertel is at left with razor. (Does he chop off your head if you blow one? Eds.) Chapter Pres. H. L. Voltz is at far right. "Customer" is Emcee Bill Williams.

## A Gift for the Man in your Life

ON HIS BIRTHDAY— FOR FATHERS' DAY— ANY DAY— YOU'LL BOTH ENJOY IT



★  
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EASY  
READING  
PAGES

★  
PROFUSELY  
ILLUSTRATED  
with cartoons -  
Pictures of  
Quartets, etc.

★  
After you've read it,  
you'll know all  
about SPEBSQSA

★  
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proud to show  
your family and  
friends who "  
want to know  
what barber-  
shop is..."

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# KEEP POSTED Important International News Briefs

The Four Naturals of New Haven, Conn., didn't compete at the Regional Preliminary of the Northeastern District in Worcester because a member of the quartet works for the Internal Revenue Department and has to be in Washington the week of the Contest in Kansas City. That's the first Int'l Contest they've missed since Milwaukee in 1947. For various reasons, the Clef Dwellers, Oakland County, Michigan, also drew a bye this year. That's the first one they've missed since Cleveland in 1946.

oOo

Another member of the House of Representatives has succumbed to the lure of barbershop harmony. Hon. John A. McGuire, of Wallingford, Conn., recently joined the Meriden, Conn. Chapter and boasted of his membership in the Congressional Record. Said the Congressman, "... seemed good to find Americans in a gleeful mood singing the praises of and thanking God ... No one was running anyone else down ..."

oOo

"As ye sow ...", is apparently the motto of Buckeye Capital (Columbus), Ohio Chapter. The chapter has spent a considerable sum buying Society arrangements for the use of local high school quartets. In May the chapter sponsored its second annual city wide high school quartet contest.

oOo

Four members of the Washington, D. C. Chapter Singing Capital Chorus are now honorary members of the Tuesday Women's Club. Stirling Wilson, Lt. Com'dr Herbert Gimpel, Jesse Nussear and Ed Place sang for the club and were rewarded for their fine effort. (This gives the editors their first chance to reveal that Int'l Pres. Knipe was invited to talk about

SPEBSQSA to the "Ladies Tuesday Day Out Club" of the Y.W.C.A. in Cleveland last Fall and did.)

oOo

Art Christian, Jackson, Miss. Chapter, oft quoted in the Harmonizer, now offers a definition of barbershop harmony. In a page and a half he defines bsh in pretty good style, but then admits dissatisfaction with his own work — "a still more important ingredient in barbershop harmony I find more elusive than a waitress' eye, and as difficult to put my finger on as last week's pay. It is something inside those who sing it. It is what makes little bells ring whenever you hit an especially close and satisfying chord ... Somebody once suggested that barbershop harmony and the making of it was simply a very contagious disease. Could be; but, if so, I sure hope we barbershoppers never regain our health."

oOo

Charles DeLong, 72 years old, Detroit real estate broker, joined the Oakland County, Michigan Chapter in February of 1944 and in the eight years since has attended 96 consecutive monthly meetings. A record?

oOo

Toronto, Ontario Chapter last year pledged \$500 to the Society's Int'l Headquarters Building Fund, payable in five annual installments. The second installment arrived on time just too late to be acknowledged in the March Harmonizer. (On reading this paragraph all loyal members will please bow low in the general direction of Toronto. Eds.)

oOo

Add this to the file of unusual letter closings. Bill Schindler, bari of the Antlers of Miami, writes, "Barney

## "OUR DELAWARE"



Members of Wilmington, Del., Chapter. This quartet of state officials sang at the opening of the March of States in San Francisco. LtoR—Dr. George R. Miller, Jr., State Superintendent of Public Instruction; Governor Elbert N. Carvel, Secretary of State Harris B. McDowell, Jr., Pres. State Board of Education, Max Terry.

(Brooks) and Harry (Morton) sing tenor—I bari them". Ray Jones, of Des Moines, signs his letters, "De-Chorus-ly". (Can't remember whether that's been used before. Eds.)

oOo

Pacific Northwest District, smallest in the Society in numbers, if not area, is making belligerent noises at Ontario and Southwestern District, trying to drum up opposition for a membership contest. If PNW loses, its chapters are prepared to send to the winning District—Medford pears, Brookings salmon, Bellingham sea food, Crescent City redwood burls, Bremerton ham, Roseburg lumber (Carload?), Portland's lady mayor, (This is a direct quote. Eds.), Eugene Christmas trees. Only prize so far proposed by Southwestern District Pres. Grady Musgrave—an oil well.

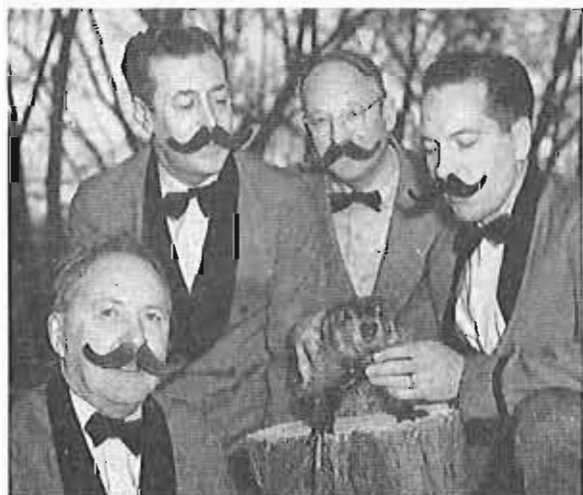
oOo

Fred Goodrich, the editor of the Indiana-Kentucky District's relatively new District paper has a sense of humor. Here's how he misquoted the complimentary letters received after the first issue had been sent out, "Jerry Beeler wrote, 'I found IN-KY NOTES more interesting than the Congressional Record'. Clem DeRose pecked out, 'It's undoubtedly a millstone on our road to progress'. Carl Jones added, 'I read IN-KY NOTES while fishing in the Wabash. Drop in some time'. Carroll Adams wrote, 'IN-KY NOTES gripped me intensely!'

oOo

Major H. H. Copeland, well known to many members of the Society through his activity in the Society's Armed Forces Collaboration program, wrote recently from Nurnberg, Germany, where he is now Ass't Chief, Entertainment Branch—the outfit responsible for the supervision of the soldier show, soldier music and Army band program throughout the European Theater.

(Continued on next page)



## "ME AND MY SHADOW"???

The poor groundhog would have had no trouble seeing his shadow thus surrounded by such luminaries, even if the sun did not shine. LtoR—Past Int'l V. P. Jean Boardman, Ed Place, Prof. Stirling Wilson and Chapter Pres. Joe Yznaga, all of Washington, D. C. Chapter, show how to get your picture in the paper.

## KEEP POSTED (Continued)

Sig Spaeth is preparing to guide another group of tourists through the European Music Festivals under auspices of the Institute for Intercontinental Studies, headed by Dr. Eric Mann, 766 Seventh Avenue, New York. The tour will run from July 16th to September 2nd, covering France, Italy, Austria, Switzerland, Belgium, England and Scotland. Sig has just returned from a coast-to-coast lecture tour and is now preparing some musical films for television, as well as a set of educational records, a book for children and a syndicated weekly column, *Music for Everybody*, scheduled for Fall distribution.

oOo

When Wayne, Michigan Chapter members heard that the Clef Dwellers were scheduled to go to Germany to sing for the Armed Forces they unanimously voted that the chapter send the Clefs \$50 to help offset their added expense. The Michigan District and Detroit No. 1 Chapter followed suit with \$100.00 each. Northwest Detroit Chapter matched Wayne's check.

oOo

When you get to Kansas City you'll probably hear quartets and the K.C. Chorus singing Joe Stern's song *Kansas City, My Home Town*. Joe, long time Treasurer of the Society, has a number of other songs to his credit, including *Daddy, Get Your Baby Out of Jail* and two new ones that will appear in Songs for Men, No. 5, the Society's fifth annual song folio.

oOo

Burns Ridgeway, member of Detroit Chapter, takes violent exception to the letter on page 21 of the March Harmonizer in which Int'l B'd Member Bill Hinckley urged that the permanent Hq of the Society be located in Massachusetts. Said Burns, "... The cultural viewpoint seems to be New England's major selling argument. There are attractions in Detroit beside automobiles. If for some reason not now clear to me, the Society's Hq is moved from Detroit, I would react favorably to Illinois, Wisconsin, Missouri, Nebraska, Iowa, Oklahoma, the far North or the deep South, but New England — NEVER!! (Wassamatter with Ohio and Indiana? Eds.)

oOo

All of a sudden the Michiganders get vocal. Rush Wyman, Lansing, Mich. Chapter, thinks the Area Counselors are becoming an ever more important part of the Society picture and feels that the job of Area Counselor hasn't been sufficiently built up among the membership at large.

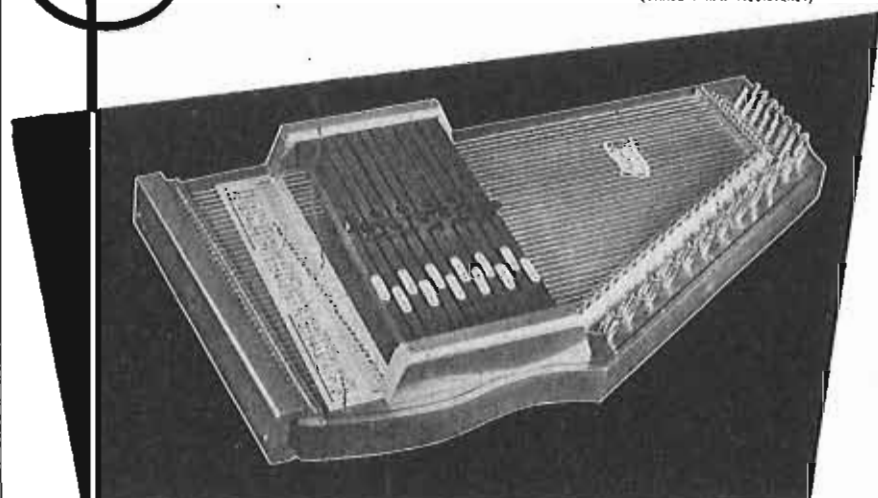
## CREDIT OVERLOOKED

Pictures of the Schmitt Brothers in this issue were made by the Milwaukee Journal.

JUNE, 1952

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## SONGS FOR MEN—BOOK V

by Past International President  
Frank H. Thorne, Chairman  
Song Arrangements Committee

The annual Society Songs for Men folio will be off the press about the middle of June and will, we believe, contain many interesting numbers. The Song Arrangements Committee was most fortunate to receive fine numbers from E. V. Peterson, Windsor, Conn., entitled "You're the Girl I Meet in Dreamland"; "Linger Longer Lucy" by veteran song writer George Hill; "I Don't Want a Paper Doll" by Clint Guinand; "Let's Get Together Again" and a cute quickie "Poody Poo" both by Joe Stern; a very interesting number by Edward Berg entitled "Roguish Eyes"; a honey by Johnny Means with lyrics by his charming wife "My Story Book Girl"; and two dandies, which some of you may have heard in some of our contests, "Angelina Down in Carolina" and "My Indiana", both by our good friend, Skeet Bolds.

Just so our members may have it available as a matter of interest and history, a mighty fine arrangement by Bud Arberg of "Old Soldiers Never Die", and a religious number "Softly and Tenderly" arranged by Edward Berg are also included.

Many of you have heard Barnacle Bill Hess' quartet sing that great Russian novelty number written by Dewey Kistler entitled "Maruschka". It was indeed a shock to all of us to hear of Dewey's passing but preceding that sad event, we received from him copyright permission to use this number. We also discovered in the file an arrangement of "A Limburger Sandwich and You" written by Ed Smith of the original number by Hal Staab. Mrs. Staab very kindly gave her consent to our use of this number.

Probably our Society veterans are no longer enthusiastic about the bounce, vim, and vigor contained in "Coney Island Baby", but there are very few numbers that can match it. It is just a good one to cut one's eye teeth on, and through the fine cooperation of Mills Music Inc., who own the copyright, we are able to provide it in this folio, as well as the chorus of "Violets Sweet". An interesting situation arose in connection with the latter number, when Mrs. Staab asked why we did not use the verse of this number which Hal wrote several years after having written the chorus. Carroll Adams launched a search and Don Webster found this original verse by Hal in one of his files which seems to indicate the arrangement is also by Hal. We are, therefore, publishing this very interesting verse which you will find well worth knowing.

Another fine contribution to this folio is "Kentucky Babe" through the cooperation of the copyright owner, Edwin H. Morris & Company. Two new pages of swipes and tags are also included, arranged by Johnny Means, Skeet Bolds and Bud Arberg, and quartets and chorus directors who do

not take advantage of these swipes and tags to dress up some of their numbers are really missing a good bet. Whether the swipe or tag is in the right key is of no consequence because it can be learned by itself and then when sung, pitched in the key of the number in which it is to be used. There is some real good barbershop on these two pages, the kind of stuff the champions and other top quartets are constantly looking for. If you cannot read them yourself with the aid of the inside back cover, *How to Find Them with Your Pitchpipe*, I am sure that some piano player can be found who will gladly run through them for you and show you how to fit them in.

When I first started to write barbershop music about fourteen years ago, that is exactly the way I figured out some of my swipes with the aid of my good friend Sig Spaeth's book *Barber Shop Ballads and How To Sing Them*; so that when I had exhausted Sig's ideas, I started making up my own.

Both Judge Charlie Merrill and Phil Embury join me in expressing our great appreciation to the copyright owners, arrangers, and composers who helped make this folio possible. Here's hoping it will bring you enjoyment and will aid you in our activity to Keep America Singing.

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## Winners in Regional Prelims Who Will Compete at Kansas City

### CENTRAL STATES—St. Louis, Mo.

Qualifying Quartets: Air Capital Quartet, Wichita, Kans.—Edw. G. Fhnstcock, P. O. Box 2881, Hillside Station; Four Teens, "Ye Olde Timers' Chapter," St. Louis, Mo.—Cpl. J. J. Mike Egan, c/o Special Services, Scott Air Force Base, Ill.; Gambollers, Kansas City, Mo.—Orval Wilson, 3646 E. 61st; Hy Powers Quartet, Kansas City, Mo.—Bert Phelps, 6035 Park Ave.; The Orphans, Wichita, Kans.—O. H. "Bud" Bigham, 4714 Arbor. Alternate: The Kernels, Omaha, Nebr.—Joe Morocco, 428 Valley St. Quartets filing entries—22. Quartets actually competing—18.

### DIXIE—Charlotte, N. C.

Qualifying quartets: Antlers, Miami, Fla.—Willard Schindler, 2828 S.W. 23rd Terrace. The Vagabonds, Winston-Salem, N. C.—Robert C. Farran, 2346 Cloverdale Ave.; Alternate: Florida Knights—Sam T. Breedon, 1612 Virginia, Tampa 9, Fla. Quartets actually competing—8.

### FAR WESTERN—Whittier, Calif.

Qualifying Quartets: San Diego Serenaders, San Diego, Calif.—Chet Hodapp, 3310 Chaumonne Ave.; Travelaires, San Jose, Calif.—Ozzie Palos, 4160 Holly Dr. Alternate: Four Bits of Harmony, Long Beach, Calif.—Richard E. Montgomery, 2258 Pepperwood Ave. Quartets filing entries—23. Quartets actually competing—13.

### ILLINOIS—Kankakee, Ill.

Qualifying Quartets: Campus Chords, Champaign, Ill.—Kirby Lockard, 1105 So. Fourth St.; The Chicagoans, Chicago, Ill.—Ward S. Chase, 8026 Mainstee Ave.; The Keymen, La Grange, Ill.—W. J. "Buzz" Haeger, 745 N. Kensington Ave.; La Grange Park, Ill.—N. I. Collegians, Oak Park, Ill.—David MacKinn, 1100 No. Austin Blvd.; Oak Park, Ill.; Vikings, Rock Island, Ill.—Bob Manrus, 3429—9½ Ave. Alternate: Kord Kings, Oak Park, Ill.—Bob Jackson, 159 North Taylor Ave. Quartets filing entries—28. Quartets actually competing—23.

### INDIANA-KENTUCKY—Evansville, Ind.

Information not available in time to "catch" this issue.

### JOHNNY APPLESEED—Cleveland, Ohio

Qualifying Quartets: Four-In-A-Chord, Cleveland, Ohio—Raymond S. Bieber, 606 Bulkeley Bldg.; Four-Maldehydes, Pittsburgh, Pa.—Kaye Cupples, 416 Kingsboro St.; Harmony Counts, Warren, Ohio—Gene Pealer, 384 Kenmore Ave. S. E.; Keystone Quads, Sharon, Pa.—Paul Lytle, 231 Elm St. Alternate: Buzz Saws, Columbus, Ohio—Geo. H. Chamblin, 209 So. High St. Quartets filing entries—26. Quartets actually competing—22.

### LAND O' LAKES—Waukesha, Wis.

Qualifying Quartets: Atomic Bums, Minneapolis, Minn.—Maynard W. Saxe, 3437 Girard Ave. So.; The Cardinals, Madison, Wis.—Jerry Ripp, 723 W. Johnson St.; Harmony Limited, Green Bay, Wis.—Noel Ross Safford, Architects Bldg.; Sing-Copates, Appleton, Wis.—Dick Faas, 1339 W. Commercial St. Alternate: Whipchords, Janesville, Wis.—D. Schuyler Davies, Masonic Bldg., Delavan, Wis. Quartets filing entries—18. Quartets actually competing—18.

### MICHIGAN—Mt. Clemens, Mich.

Qualifying Quartets: Crow-Matrix, Muskegon, Mich.—Harold Dobb, 330 Catawba Ave.; Extension Chords, Grand Rapids, Mich.—Donald Hall, 1611 Francis S. E.; Wolverines, Dearborn, Mich.—William Bond, 621 Larchlea Dr., Birmingham, Mich. Alternate: Merri-Men, Lansing, Mich.—Dnle K. Bullock, 521 Jessop Ave. Quartets filing entries—10. Quartets actually competing—9.

### MID-ATLANTIC—Paterson, N. J.

Qualifying Quartets: Chem-Tones, Easton-Phillipsburg, Pa.—James E. Harper, 26 E. Patriek St.,

Frederick, Md.; Columblans, Washington, D. C.—Joseph B. Yznaga, 600—11th St. N. W.; Volunte'rs, Baltimore, Md.—Robert MacEnery, 1530 N. Gay St.; Alternate: Mellonaires, Penns-Grove, N. J.—Frank H. Lancirica, 329 Washington Dr. Quartets filing entries—25. Quartets actually competing—17.

### NORTHEASTERN—Worcester, Mass.

Qualifying Quartets: Aberjona Moaners, Reading, Mass.—Stan West, 156 Bedford Rd.; Woburn, Mass.—Jolly Whalers, New Bedford, Mass.—Ed J. Stetson, P. O. Box 586; Mohicans, Schenectady, N. Y.—G. Richard Kitchen, 32 Bailey Ave.; Latham, N. Y. Alternate: Noblemen, Providence, R. I.—Murray A. Rikby, 133 Uphill Ave.; Greenwood, R. I. Quartets filing entries—15. Quartets actually competing—11.

### ONTARIO—Kitchener, Ont.

Qualifying Quartet: Four Chorders, London, Ont.—Art Patterson, 792 Elms St. Alternate: Canadian Tuneblasters, Toronto, Ont.—Frank Rice, 330 Manor Rd. East. Quartets fil-

ing entries—14. Quartets actually competing—14.

### PACIFIC NORTHWEST—Vancouver, B. C.

Qualifying Quartet: Puget Sounders, Enumclaw, Wash.—Houston Allen, 2207 Griffin Ave. Alternate: Varsitones, Seattle, Wash.—Merv Clements, 726 10th No. Quartets filing entries—10. Quartets actually competing—10.

### SENECA LAND—Painted Post, N. Y.

Qualifying Quartets: Note Crackers, Rochester, N. Y.—Wayne Foor, 166 Belmeade Rd.; O-At-Kans, Warsaw, N. Y.—Bob Arnold, 64 Washington St. Alternate: Add-O-Chords, Addison, N. Y.—Sherman Slocum, 11 Brooks Ave. Quartets filing entries—16. Quartets actually competing—10.

### SOUTHWESTERN—Houston, Tex.

Qualifying Quartets: Dallasaires, Dallas, Tex.—W. A. Fitzhugh, 162 Cole St.; Four Hearsemen, Amarillo, Tex.—R. W. Heiny, 1503 Travis. Alternate: Desertairs, El Paso, Tex.—E. E. Winter, Jr., 29 Half Moosa Dr. Quartets filing entries—13. Quartets actually competing—13.

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Left—Jack Cuthbert, lead; Ed Merri-field, tenor; Jerry Girard, bar; Oscar Smith, bass. Total of their ages equals 270 years of harmony.

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

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LET'S KEEP THE RECORD  
STRAIGHT!

(We reprint this article because it so very well expresses the sentiment of both organizations. Eds.)

Both the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., and Sweet Adelines, Inc., have been trying for years to convince the press that the two organizations are entirely separate, independent singing groups, with no connection whatsoever except mutual admiration for the other's singing accomplishments.

In spite of our efforts, entirely too often a reporter will come up with Sweet Adelines as either an "auxiliary" or "women's division" of SPEBSQSA! It would be hard to say who deplores this inaccurate publicity more—certainly the SPEBSQSA has made itself an excellent reputation and wishes to stand on its own merits, and Sweet Adelines have made, and are most anxious to continue making, their own good reputation ON THEIR OWN! Sweet Adelines want to stand on their own capable feet, and SPEBSQSA wants them to!

So won't you all please, at every opportunity, explain that while the two organizations are parallel in that they have much the same ideals and purposes, THEY ARE NOT CONNECTED IN ANY WAY! If you will each never fail to impress this fact on every newspaper reporter EVERY time publicity is given out we may lick this bugaboo that periodically haunts us yet!

Will all of you please help? We shall appreciate your cooperation and hope for the best of good will between two of the finest singing organizations that were ever dreamed up!

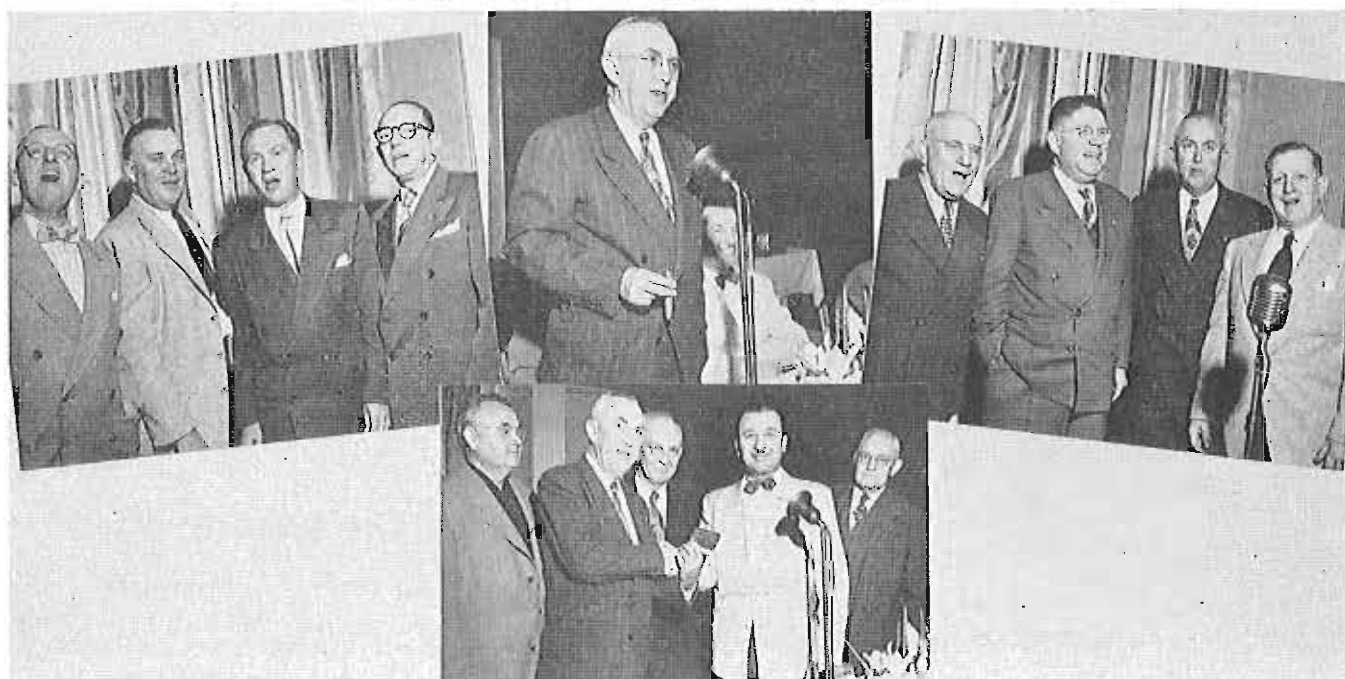
Janice Maynard, Publicity Chairman  
Article prepared for Pitchpipe (quarterly publication of Sweet Adelines)

DICK MARSH DOES HIS BOY  
SCOUT DEED

An outstanding example of thoughtfulness on the part of the General Chairman of a Regional Preliminary Committee is the following paragraph from the Waukesha, Wisconsin bulletin which was issued just prior to the Regional Preliminary: "Traffic conditions in Waukesha on Friday night and Saturday are extremely adverse. Parking lots are full. There are meters on the streets. All night parking is illegal. Since the hotel, Elks Club and High School are within a four block radius, arrangements have been made to guide you to private lots away from the center of town where you may leave your car and be brought back to the hotel. When you arrive in town come directly to the Avalon Hotel. In case of bad weather, transportation will be furnished quarts. Should any visiting barbershop-  
per receive a ticket for a minor traffic violation, present it to any one of the local chapter and forget it."

How helpful it would be if the Committee in charge of every Parade and every Contest in SPEBSQSA could give visitors who arrive by auto similar instructions about parking.

## THE FOUNDER GETS MEMBERSHIP CARD No. 1



Each year a membership card numbered "1" is sent to Tulsa Chapter to give to O. C. Cash, Founder and Permanent Third Assistant Temporary Vice Chairman of the Society. These pictures were made recently in Tulsa at the meeting when the card was presented to O. C. At top left—the original Bartlesville Bartles, first champions of SPEBSQSA—L. to R.—Harry Hall, lead; George McCaslin, tenor; Bob Durand, bar; Herman Kaiser, bass. Top center—O. C. Top right—the original Okie

Four, L. to R.—Bill Downing, tenor; Frank Rice, lead; O. C. Cash, bar; Fred Graves, bass. Bottom—L. to R.—Rupert Hall, first president of the Society, O. C. Cash, Edward L. Allison, Toastmaster, Founder's Appreciation Party; Dr. N. T. Enmeier, president, Tulsa Chapter and tenor of the Society's 1941 Champions, the Chord Busters. Roy W. Short, Tulsa Chapter Secretary.

## REGIONAL PRELIMINARY JUDGES

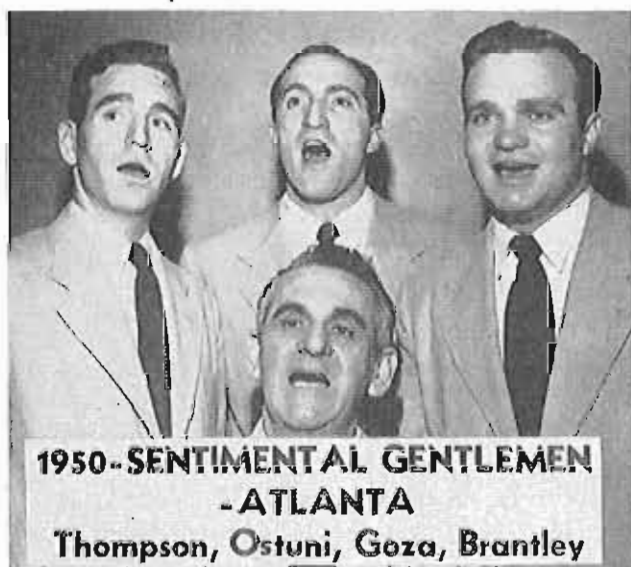
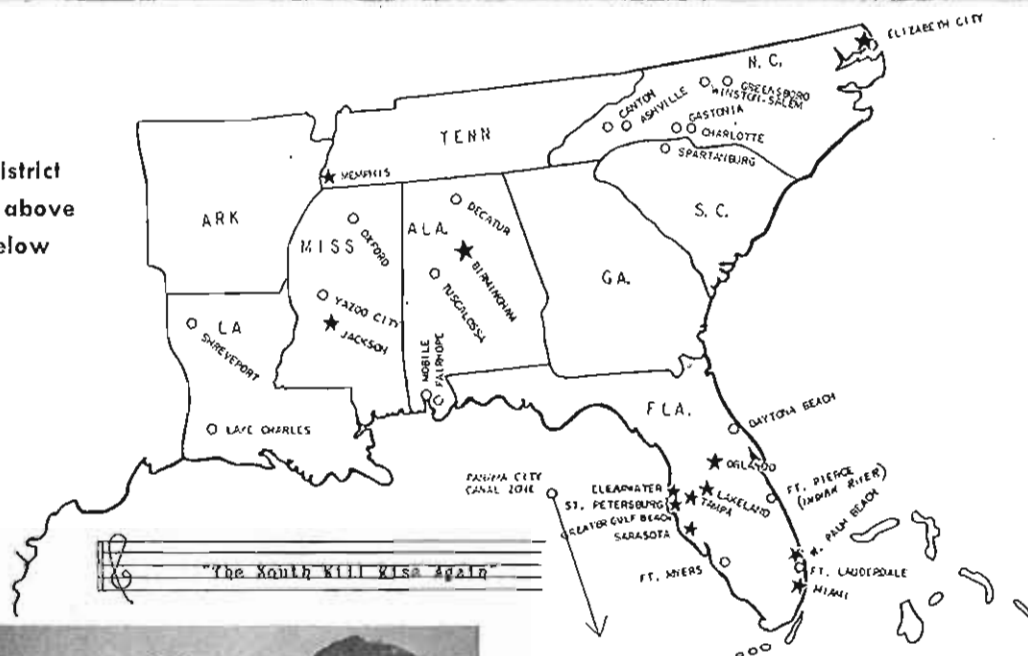
| DISTRICT and<br>LOCATION                 | CHAIRMAN         |                    |                    |                 | SECRETARY M. C.  |                    |                     |
|------------------------------------------|------------------|--------------------|--------------------|-----------------|------------------|--------------------|---------------------|
| CENTRAL STATES<br>St. Louis, Mo.         | Edwin S. Smith   | Carl Jones         | Joseph Wodicka     | J. Frank Rice   | Jerry Beeler     | Ken Way            | Berney Simmer       |
| DIXIE<br>Charlotte, N. C.                | William Holcombe | Jim Ewin           | Edwin S. Hubbard   | Merton Barrett  | Mark Bowsher     | Warren Zinsmaster  | Harley Miller       |
| FAR WESTERN<br>Whittier, Cal.            | J. Hubert Leabo  | Bob Oertel         | Hatch Graham       | Dayton Colville | Matthew Wilson   | Dick Schenck       | Reedie Wright       |
| ILLINOIS<br>Kankakee                     | Carl Jones       | Richard Svanoe     | Berney Simmer      | Carleton Scott  | Mark Roberts     | R. Geo. Adams      | Robert Hockenbrough |
| INDIANA-<br>KENTUCKY<br>Evansville, Ind. | Carl Jones       | Jerry Beeler       | Richard Svanoe     | Huck Sinclair   | Edw. J. Hackett  | Fred Gregory       | Bruce Hitch         |
| JOHNNY<br>APPLESEED<br>Cleveland, Ohio   | Edwin S. Smith   | John Hill          | Maurice Reagan     | Gordon Douglass | Carroll Pallerin | W. D. Common       | F. C. Armstrong     |
| LAND O' LAKES<br>Waukesha, Wis.          | Arvid Anderson   | Wayne Ruggles      | E. V. Perkins      | Martin Mendro   | John Z. Means    | Joseph B. Hermesen | O. H. King Cole     |
| MICHIGAN<br>Mt. Clemens                  | Mark Roberts     | E. V. Perkins      | Jerry Beeler       | Rawley Hallman  | Joseph M. Jones  | B. F. Marsden      | Robert G. Hafer     |
| MID-ATLANTIC<br>Paterson, N. J.          | William Holcombe | James Ewin         | Lewis Sims         | Lee Mohler      | Arthur Sweeney   | Dean Snyder        | James Matthews      |
| NORTHEASTERN<br>Worcester, Mass.         | Maurice Reagan   | Jack Briody        | William Hotin      | Roger Tansey    | Arthur Merrill   | Wm. P. Hinckley    | George Young        |
| ONTARIO<br>Kitchener                     | Carleton Scott   | Henry D. Schubert  | Harold Deadman     | Thomas Needham  | M. C. Newman     | Harold Podvin      | A. C. Chapman       |
| PACIFIC<br>NORTHWEST<br>Vancouver, B. C. | J. Hubert Leabo  | Bennett Loftsgaard | Gene Brown         | Mel Olene       | O. B. Falls      | Ernest C. Murphy   | Robert Perkins      |
| SENECA LAND<br>Painted Post, N. Y.       | James F. Knipe   | Gordon Douglass    | Dr. L. J. Callinan | John M. Ward    | Don Webster      | Charles Glover     | Alex Grabhorn       |
| SOUTHWESTERN<br>Houston, Tex.            | Frank H. Thorne  | George Naden       | George McCaslin    | Harold Bosworth | Richard Means    | I. S. Wright       | Grady Musgrave      |

## THE SOUTH HAS RIZ—HERE'S PROOF!



**1951-VAGABONDS, WINSTON SALEM, N. C.**  
**R. Bennett, J. Cromer, P. Cromer, J. Bennett**

Dixie District  
 Champs above  
 and below



**1950-SENTIMENTAL GENTLEMEN**  
**-ATLANTA**  
**Thompson, Ostuni, Goza, Brantley**



**1949-FLORIDA KNIGHTS, TAMPA, FLA.**  
**Davis, J. Breedon, Carson, S. Breedon**





MOONLIGHT KNIGHTS, SHREVEPORT  
Bullman Turner  
Frothingham Herbert



DELEGATES FIRST DIXIE MEETING



SARASOTA, FLA CHAPTER CHORUS



COPPERTONES, MIAMI  
Sidduth Doherty  
Patterson Dean



SKIPPIERS, FT. LAUDERDALE  
Daniel Davidson Shorlt, Barry



FT. LAUDERDALE, FLA CHAPTER CHORUS



GATE CITY FOUR, GREENSBORO, N. C.  
Webb Henderson Boushon Frank



PEACHTREE PIPERS, ASHEVILLE, N. C.  
Remmers up-1951  
Heard Thompson Malt Harrington



MIAMI CHAPTER CHORUS IN 1949



REBELAIRES, MEMPHIS  
Hilton Nemlow Fredrick Walker



THE ANTLERS, MIAMI  
Schindler Brooks Motters Sweetest



ST. PETERSBURG, FLA. PARADE 1951



CHORAL KEYS, MIAMI  
Barnett up-First Dixie Contest  
Hall Hollbrook Zimmerman Colwell



FLORIDA KNIGHTS, TAMPA  
Winton F. Bredon S. Bredon Carson



SHREVEPORT, LA. CHAPTER CHORUS



THE REVELAIRES, ST. PETERSBURG  
Cookson Mack Bish Clayton



CLIPPERS, CLEARWATER, FLA.  
Rees  
Harrington Willamson



THE FOOTNOTES, BIRMINGHAM, ALA.  
Schlaxard Puckett Mablett Puckett



THE DENTALODIANS, ST. PETERSBURG  
McGrawy Blackwell



PAUPERS, SARASOTA  
Kramer Glavin Shubert Linder

## Greetings...

To Barbershoppers  
everywhere, from

**TAMPA, FLORIDA,  
CHAPTER No. 1,  
SPEBSQSA, Inc.**

*Oldest active chapter in  
DIXIE DISTRICT*

*Sponsor of second  
DIXIE DISTRICT CONTEST*

*Home of  
FLORIDA KNIGHTS:  
DIXIE DOODLERS:  
ORANGE BELT CHORUS  
Two Dixie District Presidents  
One member permanent judges panel*

*Sponsor of Seven (7)  
other Chapters*

**Meeting Every Monday Night  
at Y. M. C. A.**

## Dixie District

Way back in 1941, Dick Sturges started the Atlanta Chapter, which was actually the first chapter of SPEBSQSA in the Southland. Dick became a member of the Society's National Board and subsequently Historian. Dick assisted the editors of the *Harmonizer* in many ways for a number of years; in fact he was responsible for the name of the magazine and designed the masthead, which was used until recently. Dick also designed the present lapel pin.

Atlanta quartets sang at the National competitions in 1942, '43 and '44. Dick sang in the quartet in 1943 with results that astounded many hearers. A few sample quotes will indicate what happened:

O. C. Cash—"I should never have started this organization".

M. E. Reagan—"There may possibly be worse quartets".

Atlanta had its ups and downs and nothing much in the way of extension got under way until Bob Aldrich moved from Tulsa to Tampa in October 1944. By the following spring he had a chapter going and from then on things began to happen in Florida.

Another transplanted Tulsan, George (The World's Most Willing Baritone) Evans, helped to get Memphis started in 1946 and Birmingham came along in '47.

The first organized outburst of Barbershop harmony, which brought to life the Dixie District, occurred in Birmingham, Alabama, on February 21, 1948.

The District was comprised (and still is) of nine Southeastern states: Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee.

The District at that time had a total membership of 424 from ten chapters, which were represented by the persons noted opposite each:

Atlanta (Ga.)—A. M. Ostuni (President).

Birmingham (Ala.) — Sim Harbuck, W. S. (Bill) Hulgand, Harry E. Lawhon, David B. Hinman, L. T. Brasfield, E. B. Walpole, Freeman Adams, V. W. Busby, Tom M. Briskey (President), E. Leland Graham, George Felix, J. A. Downey, Jr., C. S. Conway, F. Wayne Young, Dr. Travis McGahey, Russell B. Hurris, Wallace D. Schulstad, J. L. Morrow.

Decatur (Ala.)—G. E. McCulloch (President), Quince Eddens (Secretary).

Jackson (Miss.) — Fred Thrasher (President), John S. Miller.

Memphis (Tenn.)—M. H. Sturdivant, Jack Baker, Bill Hilton, Geo. H. Evans (President), Donald R. Railey.

Miami (Fla.)—W. W. Zinsmaster (President), Hal Ingoe, DeBlois Mill-edge, Robert P. Holbrook.

New Orleans (La.)—Jos. B. Wrenn (President).

St. Petersburg (Fla.)—Merton Barrett.

Tampa (Fla.)—Robert D. Aldrich.  
University (Ala.)—Wade Coleman,  
Warren A. Sedberry.

### First Officers

The first officers of the Dixie District were elected at this Birmingham, Ala., organization meeting on February 21, 1948, of which Carroll Adams was Chairman and Bob Holbrook,

(Continued on page 52)

## MIAMI, FLORIDA

Dixie's Fastest Growing Chapter

*Welcomes all  
Vacationing  
Barbershoppers  
To visit  
Its Chapter  
Meetings*

EVERY TUESDAY AT 8 p.m.

**McALLISTER HOTEL**

Flagler St. at Biscayne Blvd.

## DIXIE DISTRICT Continued

The membership of the district has now increased from 424 on March 31, 1948, to 1392 as of January 31, 1952, or an increase of 228% in four years, and is made up of thirty-two chapters, which are listed in chronological order of their organization, with the names of the first officers and founders, as follows:

| No. | Name of Chapter                                                                                                                                                                                      | Date Org. | First Officers        |                      |                                       |
|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|-----------------------|----------------------|---------------------------------------|
|     |                                                                                                                                                                                                      |           | Secretary             | President            | Founder                               |
| 1   | Tampa, Fla.<br>First parade held February 24-25, 1948.                                                                                                                                               | 5/29/45   | Robert Aldrich        | J. Frank Davies      | Robt. Aldrich                         |
| 2   | St. Petersburg, Fla.<br>Held first parade April 2, 1948.                                                                                                                                             | 7/14/46   | Burl McCarty          | Harry McCormick      | Harry McCormick                       |
| 3   | Memphis, Tenn.<br>First parade Oct. 1949 and annually since. Donated over \$1100 to Cynthia Milk Fund (Underprivileged children in Memphis.) Claims to be the "biggest little chorus in the Nation." | 7/19/46   | John L. Fitzgerald    | Geo. H. Evans        | Geo. H. Evans                         |
| 4   | Birmingham, Ala.                                                                                                                                                                                     | 3/17/47   | Vance Busby           | Tom Briskey          | Henry D. Schubert                     |
| 5   | Tuscaloosa, Ala.                                                                                                                                                                                     | 5/29/47   | Warren Sedberry       | Leonard C. Blanton   | Alton O'Steen                         |
| 6   | Jackson, Miss.                                                                                                                                                                                       | 9/20/47   | Lewis Herring         | Fred Thrasher        | John S. Miller                        |
| 7   | Miami, Fla.                                                                                                                                                                                          | 1/7/48    | Robt. P. Holbrook     | W. W. Zinsmaster     | Robt. P. Holbrook<br>W. W. Zinsmaster |
| 8   | Decatur, Ala.                                                                                                                                                                                        | 2/20/48   | Quince E. Eddens      | C. E. McCulloch      | Eddens & McCulloch                    |
| 9   | Asheville, N. C.                                                                                                                                                                                     | 6/10/48   | Samuel Fisher         | R. A. Hilliard       | R. A. Hilliard                        |
| 10  | W. Palm Beach, Fla.                                                                                                                                                                                  | 7/27/48   | Walter L. Brown       | John L. Morris       | John L. Morris                        |
| 11  | Lakeland, Fla.                                                                                                                                                                                       | 9/24/48   | Wm. B. Harrison       | Vivian P. Selph      | A. W. Lyles                           |
| 12  | Canton, N. C.                                                                                                                                                                                        | 12/30/48  | Stanley F. Smith      | J. M. Deaton         | S. F. Smith                           |
| 13  | Winston-Salem, N. C.                                                                                                                                                                                 | 1/18/49   | Geo. Pickett          | John T. Dawson       | John T. Dawson                        |
| 14  | Shreveport, La.                                                                                                                                                                                      | 2/17/49   | C. L. Perry           | Leon Groshean        | Leon Groshean                         |
| 15  | Lake Charles, La.                                                                                                                                                                                    | 4/1/49    | J. H. Hickman         | Donald Bailey        | Donald Bailey                         |
| 16  | Clearwater, Fla.                                                                                                                                                                                     | 5/12/49   | Dr. A. S. Kitchen     | John Chestnut, Jr.   | Merton Barrett                        |
| 17  | Orlando, Fla.                                                                                                                                                                                        | 8/5/49    | Elmer Erickson        | John A. Link         | John A. Link                          |
| 18  | Sarasota, Fla.                                                                                                                                                                                       | 5/16/49   | Martin O'Neil, Jr.    | Jack Campbell        | Martin O'Neil, Jr.                    |
| 19  | Yazoo City, Miss.                                                                                                                                                                                    | 8/8/49    | H. B. Shaw            | Wm. H. Collins       | W. F. Heard                           |
| 20  | Indian River, Fla.<br>(Pt. Pierce)                                                                                                                                                                   | 10/7/49   | Frank A. Wachter      | Walter Pannell       | Walter Pannell                        |
| 21  | Charlotte, N. C.                                                                                                                                                                                     | 2/15/50   | Philip T. Williams    | F. Manley McWilliams | Philip T. Williams                    |
| 22  | Elizabeth City, N. C.                                                                                                                                                                                | 2/22/50   | Arch Shannonhouse     | Sanford Ayddlett     | Frank Stillwell                       |
| 23  | Ft. Lauderdale, Fla.<br>First Festival of Harmony 4/18/50 and annually since.                                                                                                                        | 4/12/50   | Howard H. Talbot      | J. G. (Chief) Leidig | J. G. (Chief) Leidig                  |
| 24  | Daytona Beach, Fla.                                                                                                                                                                                  | 10/26/50  | J. Edw. Langley       | Henry DeVerner       | Reginald Martine, Jr.                 |
| 25  | Greensboro, N. C.                                                                                                                                                                                    | 1/12/51   | Larry Sarra           | Paul Frank           | Larry Sarra, Paul Frank               |
| 26  | Spartanburg, S. C.                                                                                                                                                                                   | 3/26/51   | C. Hill Hutchins      | Lonnie Jennings      | H. L. Rawlins                         |
| 27  | Oxford, Miss.                                                                                                                                                                                        | 3/30/51   | Dr. T. A. Bickerstaff | J. Mason Weber       | J. Mason Weber                        |
| 28  | Gastonia, N. C.                                                                                                                                                                                      | 5/16/51   | Robt. Hood            | Andrew Champion      | Robt. McCluney                        |
| 29  | Fairhope, Ala.                                                                                                                                                                                       | 5/16/51   | John Baker            | Jas. M. Spencer      | Dave Evans<br>(Birmingham)            |
| 30  | Panama City<br>(Canal Zone)<br>Post largely United States government employees from the Canal Zone with sprinkling of United States citizens in private business in the Republic of Panama.          | 10/8/51   | Fred J. Gerhardt      | Gordon H. Dalton     | Gordon H. Dalton                      |
| 31  | Mobile, Ala.                                                                                                                                                                                         | 11/23/51  | Walter L. Hooper, Sr. | Robt. L. Sears       | Robt. L. Sears                        |
| 32  | Ft. Myers, Fla.                                                                                                                                                                                      | 1/9/52    | Larry Boone           | Herbert E. Nelson    | Herbert E. Nelson                     |

## DIXIE DISTRICT

Continued

famous lead of the 1941 champion "Chord Busters," was Secretary.

The officers elected were as follows: W. W. Zinsmaster, Miami, Fla., President; George H. Evans, Memphis, Tenn., Vice President; Tom Briskey, Birmingham, Ala., Secretary; Fred Thrasher, Jackson, Miss., Treasurer. The first district quartet contest was the occasion for the second meeting of the district at Hotel Bankhead, Birmingham, Alabama, on November 28, 1948, and the first District Champion and Runners-up quartets were the "Florida Knights" of Tampa, and the "Choral Keys of Miami, respectively.

The occasion for the third gathering was the Regional Preliminary won by the "Florida Knights" of Tampa, with "Choral Keys" of Miami, Fla., as alternate. At this meeting, the following district officers were elected:

President, Sam Breedon, Tampa, Fla.; 1st Vice President, DeBlois Milledge, Miami, Fla.; 2nd Vice President, Alfred W. Ostuni, Atlanta, Ga.; Secretary, W. W. Zinsmaster, Miami, Fla.; Treasurer, Fred Thrasher, Jackson, Miss.

On November 26, 1949, at the Floridian Hotel, Tampa Chapter, was the host on the occasion of the 1949-50 District Contest, which was won by the "Sentimental Gentlemen" of Atlanta, Georgia, the "Revelaires" from St. Petersburg, Florida, winning second place.

The 1950 Regional Preliminary was held in Memphis, Tennessee, on April 29, at the Claridge Hotel, resulting in the "Florida Knights" of Tampa, and the "Rebelaires" of Memphis, Tenn., being selected as winners, and the "Vagabonds" of Winston Salem, N. C., as alternate.

At this meeting, the following were elected as officers for the year 1950-51:



Warren W. Zinsmaster  
Miami, Florida  
International Board Member  
First District President



R. H. (Dick) Storges  
Founder of Atlanta Chapter  
Past International Board Member  
Past International Historian

President, Elford A. Lumpkin, Memphis, Tenn.; 1st Vice President, Harley S. Miller, Tampa, Fla.; 2nd Vice President, John Hankins; Secretary, John T. Dawson, Winston Salem, N. C.; Treasurer, Hugh Stearns, St. Petersburg, Fla.

On May 6, the 1951 Regional Preliminary was held at the Bankhead Hotel in Birmingham, Ala., resulting in the "Antlers" of Miami, Fla., and the "Vagabonds" of Winston Salem, N. C. being selected to represent the district at the National Convention in Toledo, Ohio, with the "Florida Knights" as alternate.

At the May 6, 1951, Birmingham meeting, the officers elected for the year 1951-52 were as follows:

President, Harley Miller, Tampa, Fla.; 1st Vice President, John T. Dawson, Winston Salem, N. C.; 2nd Vice President, Homer C. Porter, Jackson, Miss.; Secretary, M. H. (Mert) Barrett, St. Petersburg, Fla.; Treasurer, Hugh B. Stearns, St. Petersburg, Fla. St. Petersburg, Fla., was the site for the District Contest held at the Glades Hotel on January 26, 1952, with the "Vagabonds" of Winston Salem, N. C. being selected as District Champions, and the "Peachtree Pipers" of Atlanta, Ga. (members of the Asheville, N. C. Chapter) as runners-up.

## DESERVED PRAISE

by Harley S. Miller

Dixie District President

Dixie District is now bringing to a close its most successful year in its short history. No one person, no small group of persons, can rightfully claim credit for this accomplishment, but due credit can be claimed by the entire membership, who, by their collective efforts, have made Dixie District take its rightful place as one of the more progressive Districts.

We have, throughout the year, led the Society in membership percentages, and we can boast of a greater membership than at anytime during the past two years. We rank well with the leaders in the number of new chapters chartered during the year and have had a comparatively low percentage in the number of chapters we have lost in the same time.

I urge that we make a renewed effort in this coming year to consolidate the gains we have made; to tackle with renewed vigor our weak points; to take every opportunity that arises to spread the good harmony that flows from our Society and its members; to give a helping hand to our needy chapters through inter-chapter social and business affairs; to capitalize on every opportunity for chartering new chapters; and to continue the fine support that has been and is being given our District.

## 1951-52 OFFICERS OF DIXIE DISTRICT



Harley S. Miller  
Tampa, Florida  
President



Elford A. Lumpkin  
Memphis, Tennessee  
Immediate Past President



M. H. (Mert) Barrett  
St. Petersburg, Florida  
Secretary



Hugh Stearns  
St. Petersburg, Florida  
Treasurer



John T. Dawson  
Winston Salem, N. C.  
1st Vice President



**ALWAYS WELCOME!**

Barbershoppers and Their Friends  
From Anywhere and  
Everywhere—

♪ ♪ ♪

**Fort Lauderdale (Fla) Chapter****"THE VENICE OF AMERICA"**

Every Tues. Eve. - 8 P.M.  
American Legion Home.

♪ ♪ ♪

**Harmony Prevails!**

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**DAYTONA BEACH CHAPTER**

When on Vacation here

Meet Station W. M. F. J.  
Every Monday 8:00 P.M.

**HARMONIZE WITH OUR SURFSIDERS****MINKREL SHOWS**  
FOR ORGANIZATIONS

STAGE YOUR OWN  
**LARGE AND SMALL SHOWS**  
NO OUTSIDE DIRECTOR  
NEEDED WITH OUR  
SCRIPTS AND SERVICE  
PRICE \$12.50

**SKEETS MAYO**  
NASHVILLE 3, TENNESSEE

**PRELIM AT CHARLOTTE  
IS SUCCESSFUL**

The Dixie District Regional Preliminary Contest was held at Charlotte, N. C. Saturday, May 10th. Quartets chosen to represent the District at Kansas City were The Antlers, Miami and the Vagabonds, Winston Salem, N. C. This is the second year in a row these two quartets have been selected. The Florida Knights, Tampa, again made the alternate spot. The Knights represented the District at the Int'l Contests in Buffalo in 1949 and Omaha in 1950.

Officers elected for the 1952-53 fiscal year are: John Dawson, President and Richard C. Blackburn, Secretary. Both are from Winston Salem.

**NEW CHAPTERS**

Continued

**YORKTOWN (TORONTO), ONTARIO** . . . 20 members . . . chartered April 26, 1952 . . . sponsored by East York . . . Murray L. Gardiner, 785 Main St., No., Weston, Ont., Secretary.

**KEENE, N. H.** . . . 21 members . . . chartered May 1, 1952 . . . sponsored by Gardner, Mass. . . . Edward Marshall, 266 Roxbury St., Secretary.

**Answers to Bafflers**

See page 37

1. Annie Laurie
2. K-k-k-katy
3. Lindy
4. My Evaline
5. Lili Marlene
6. Sweet Alice
7. Clementine
8. Darling Nellie Gray
9. Minnie the Mermaid
10. Maggie

**Crossword Puzzle Answers**

See page 37



The  
**"FLORIDA KNIGHTS"**  
SALUTE THE  
**DIXIE DISTRICT**

and

**The Tampa Chapter**

and express sincere appreciation  
of the many friendships devel-  
oped through the opportunities  
of Barbershopping.

♪ ♪ ♪

**KIT, SAM, FRED, JOHN****Miami Medical Center**

1861 N. W. South River Drive  
Miami 35, Florida

A private hospital devoted to the  
care of nervous and mental disor-  
ders, alcohol and drug habituation.

**P. L. DODGE, M. D.**

Medical Director  
Owner

Member, Miami Chapter,  
**SPEBSQSA, Inc.**

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**"SELF-POLISH"**

**Bruce Cleaning Wax**  
98c qt.

**Bruce DOOZIT**  
\$3.79 Complete with 3 Pads

**Bruce Floor Cleaner**  
79c qt.

**BRUCE Tuf-Lustre WAX** .65¢ Pz.

COME TO DIXIE'S LARGEST  
**ANNUAL PARADE OF  
QUARTETS**

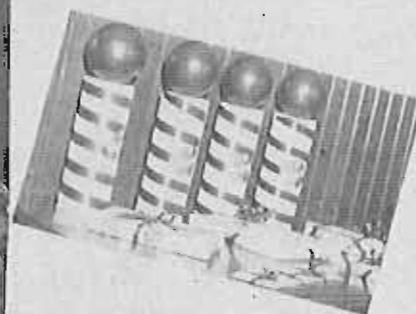
**EIGHTY MEMBER CHORUS  
4 NATIONAL QUARTETS**

**August 16th**

**ASHEVILLE, NORTH CAROLINA**  
Land of the Sky

DELIGHTFUL CLIMATE  
BEAUTIFUL SCENERY  
WONDERFUL HARMONY

## AREA AND INTER-CHAPTER ACTIVITIES



The five pictures at the top of the page were taken at the Area 6 Jamboree, Northeastern District, held at Dighton, Mass., in February. As is obvious from the pictures, rural atmosphere was the order of the day. Woodshed, box lunch auction, etc., all contributed to the fun. Prizes were awarded for practically everything and everybody and there was even time for a business meeting. Area Counselor Al Maino credits Ed Stetson, New Bedford, Mass., for most of the work.

The two center pictures show views of the Area 11 Quartet Contest, Far Western District, staged March 19th in Los Angeles. Only quartets organized on or after February 1st this year were eligible to enter. About 200 members and wives turned out to hear seven brand new quartets. Area 11 consists of Glendale-Burbank, Hollywood and Los Angeles. This was the Area's third meeting since August.

Picture at lower left shows combined choruses of Klamath Falls and Eugene, Oregon. Eugene Chorus, under the direction of Bud Leabo, made the 180 mile trip to the Falls to appear on the KF fifth annual Parade. Olney L. Rudd, KF Chapter Pres., is at the mike.

Picture at lower right was taken at Lansing, Michigan the night that chapter entertained Grand Rapids, Wayne, Owosso and Gratiot County Chapters.

Other inter chapter activities, unfortunately not covered by photographers, included the Brantford, Ontario Dog House Night; the Guelph, Ontario Harmony Jubilee; Area No. 3 (Mid Atlantic District), get together; Area 3 consists of Passaic-Garfield, Paterson, Ridgewood, Wood Ridge, Teaneck and Lakeland, New Jersey; and Area No. 1, Seneca Land District, Frontier 6 meeting, attended by Buffalo, Kenmore, West Seneca, Newton Falls, Tonawanda, and Lockport.



Camp Hanford, Wash.  
**ATOM BUMS**  
Lyons, Gutichow, Stroman, Beasley



Big Delta, Alaska  
Russell, Koehler, Jacobson, Wolfe



10th Corps, Korea  
**HARMONIZERS**  
Freeman, Heathershaw, Conner, O



Camp Edwards, Mass.  
Holroyd, Helms, Harbin, Civils



Camp Irwin, Calif.  
**THE FOUR BEAUS**  
Olson, Erler, Brodie, Gardner



XVI Corps  
Hainsworth, Ralls, Massala, Maffesi



Seventh Army, Germany  
**THE JAILHOUSE FOUR**  
Wagner, Stillwell, Pinckney, Osborn



Seventh Army, Germany  
**THE HAPPY UNDERTAKERS**  
Burke, Sylvester, Franzek, Lucian



Fort Dix, N. J.  
**FORT DIX MEN**  
McCollon, Bernstein, Gilmore, Hou



43rd Division  
**FOUR TONES**  
Redding, Tone, Miller, Jones



Camp Sendai, Japan  
**HARMONY GRITS**  
Myers, Rohr, Murphy, Koile



Salt City Four, Austria  
LaVictoire, Guarnier, Talbot, Brown



Camp McCauley, Austria  
**VIER FRISEURS**  
Cockrell, White, Gillian, Dorkes



45th Inf. Div., Korea  
**THE FOUR FIFTHS**  
Stayer, Whaley, Goza, Mueller



Camp Breckinridge, Ky.  
**THE FOUR DUDS**  
MacDoulin, Rice, Blumstein, Papasie



98th Army Band  
**FOUR HORSEMEN**  
Allen, Interrante, Gilbert, Preston



Okinawa-29th Inf.  
**LAMPLIGHTERS**  
Dixon, Hall, Brooks, Woodruff

## THE 1952 REVIEW OF ARMED FORCES QUARTETS

(For additional pictures see inside front cover)

+ Indicates known members of SPEBSQSA. (There may be others. Eds.)



# COMING to DETROIT in '53?

## Fifteenth Annual Convention and Contest

of  
S.P.E.B.S.Q.S.A., Inc.  
JUNE 11-14 INCLUSIVE



### DON'T BE DISAPPOINTED

as many of our members were this year by waiting too long.  
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