

THE HARMONIZER[®]

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



Left - 4th Place
SAN DIEGO SERENADERS, SAN DIEGO, CAL.
 Reading down:
 Hodepp, tenor;
 Boyle, lead; Reeve, bari;
 Manthei, bass.



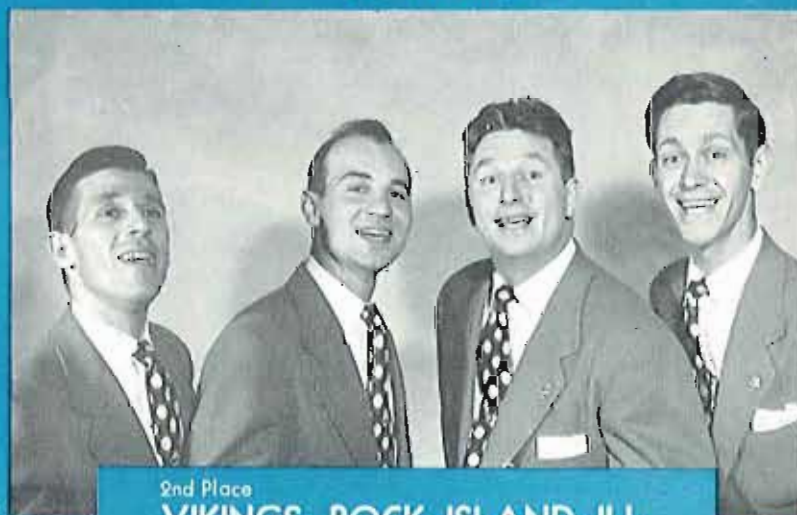
Above - 3rd Place
FOUR CHORDERS, LONDON, ONTARIO, CAN.
 L to R., Patterson, bari;
 R. Starling, bass; Mills, tenor; W. Starling, lead.



THE 1952-53 INTERNATIONAL CHAMPIONS
FOUR TEENS
 Olde Tymers, St. Louis, Mo.
 L. to R., Steinmetz, tenor; Chinnock, lead;
 Lamont, bari; Cahall, bass.



5th Place
KEYSTONE QUADS, SHARON, PA.
 L. to R., Williams, lead; R. Lytle, tenor;
 P. Lytle, bari; M. Lytle, bass.



2nd Place
VIKINGS, ROCK, ISLAND, ILL.
 L. to R., Maurus, tenor; Conover, lead;
 Livesay, bass; Lindley, bari.



MOHICANS, SCHENECTADY, N. Y.
Heidreich
Kitchen
Goodale
Schlenger



CAMPUS CHORDS, CHAMPAIGN, ILL.
Lockard Breese Bradshaw Jacobs



GAMBOLIERS, KANSAS CITY, MO.
Wilson Dooley Schrebt Byrna



COLUMBIANS, WASHINGTON, D. C.
Ball Cranford Yuzaga Hay



PUGET SOUNDERS, MT. RAINIER, WASH.
Hawthorn Jenkins Allen Camwell



FOUR HEARSEMEN, AMARILLO, TEXAS
Elliott Autrey Heiny
Nanco



EXTENSION CHORDS, GRAND RAPIDS, MICH.
Holder Verduin Hall Lucas



WOLVERINES, DEARBORN, MICH.
Rehkop J Sipols R Sipols Bond



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



SING-COPATES, APPLETON, WIS.
Edwards Kohl Stinner Foss



DIXIELINERS, EVANSVILLE, IND.
Viola
Negley Evans
McPhee



HARMONY LIMITED, GREEN BAY, WIS.
De Sova
Lavin Safford
Beaupre



HY POWERS QUARTET, KANSAS CITY, MO.
McPherson Turner Tyren
Phelps



CROW-MATIX, MUSKEGON, MICH.
Warren Dobb Hollar Lund



VOLUME XII NO. 1

SEPTEMBER, 1952

POST-CONVENTION SHOW PLEASES AND PRODUCES

In 1951, when the Armed Services asked the Society to furnish three quartets to go to Europe, Alaska and Korea, things happened so fast there wasn't much time to do anything about it except line up three four-somes and quick-like raise some money to help reimburse them for part of their loss of wages while out of the country. As many will recall, voluntary subscriptions raised the needed amount, but it was a fairly cumbersome method. So, when Int'l Sec'y Adams proposed to the Executive Committee last Fall the possibility of a show Sunday afternoon at Kansas City, the proceeds of which would be used to help the quartets going on Armed Services missions this year, it looked like the answer.

It was. In fact the show served two purposes. It did raise the funds and it also gave Kansas City people, who had no opportunity to attend the regular events which were not open to the public, a chance to hear the new Medalists as well as Past Champions.

The net profit on the Sunday Show was a little over \$2600.00. This has been distributed at the rate of \$50 per quartet man, per week out of the country. The Buffalo Bills were five weeks in Japan; the Schmitt Brothers two weeks in Alaska; the Cardinals two weeks in Austria; the Clef Dwellers four weeks in Germany. Mayor William Kemp, of Kansas City, very graciously appeared to open the show, introducing Past Int'l President Frank H. Thorne, of Chicago, who enceed. Four of the '52 Medalists, the newly crowned champion Four Teens, the Vikings, the San Diego Serenaders, and the Keystone Quads sang. The third place London, Ontario Four Chorders had to leave before the show. The Schmitt Brothers, Buffalo Bills, Mid-Statens, Pittsburghers, and Bartlesville Barflies wowed the enthusiastic audience with their varied styles.

The Four Teens naturally represented the U. S. Air Force; the Chem-Tones, from Frederick, Maryland, the Army; the Four Gobs of Harmony, from the Destroyer Taussig, the U.S. Navy.

Air Force Quartet—Four Teens Takes Society Gold Medals

Vikings, Second — Four Chorders, Third — S. D. Serenaders, Fourth — K. Quads Fifth

Twelve new faces were among the twenty in this year's top five winners. The Four Teens had never before competed in an Int'l Contest. The Four Chorders, of London, Ontario, were fourth in 1950 and 1951 and moved up a notch this year. The Keystone Quads finished second last year and fifth this round. Both the San Diego Serenaders and the Vikings of Rock Island, Ill., were Finalists at Toledo last year. The Four Teens won the Central States District championship last Fall.

Three of the Four Teens are from Eau Claire, Wis., where they were members of the Society and sang in a quartet known as the Four Teens. The entire quartet joined the Air Force, but later one received a medical discharge. Airman 2nd Class John L. Steinmetz, 20, sings tenor; Airman 1st Class James W. Chinnock, 19, lead; Airman 2nd Class Donald B. Lamont, 20, bari; Airman 2nd Class Donald E. Cahall, 20, from Cincinnati, bass.

(What happens to the quartet name when Jim Chinnock reaches his next birthday was a topic of discussion among the spectators at K. C. Actually, since the quartet is always accompanied on its travels by its own private bodyguard, M. C., nursemaid, chaperon, and general factotum, one Airman 1st Class Mike Egan, they might well change to "The Four Teens Plus One". Eds.)

The Vikings, Rock Island, Ill., have acquired a new bass since Toledo. Cal Stuhler was replaced by Bob Livesay. The Vikings were in the top fifteen at Buffalo in '49, Omaha in '50 and Toledo in '51.

Singing in their easy and highly polished style the Four Chorders went from fourth last year and the year before to third.

The San Diego Serenaders very nearly didn't get to Kansas City. Rex Reeve, formerly bari of the Palos Heights, Ill., Villageaires, went into the Marine Corps soon after Toledo. Stationed at the Marine Base in San Diego, the Serenaders drafted him to replace Ed Murray who sang with them at Toledo. Two days before the quartet was to leave for K. C. Reeve's leave was cancelled. By dint of some frantic activity, involving phone calls to all parts of the country, the leave was granted and the quartet went on to win the fourth place medals.

The Keystone Quads, Sharon, Pa., now have two sets of medals to hang 'round their necks — last year's 2nd Place—this year's 5th.

Many Districts Represented

Ten of the Society's fourteen Districts were represented in the fifteen quartet Finals, a pretty clear indication that the quality of singing is on the upgrade everywhere and that no section of the country has a monopoly. Ontario had one, Illinois three, Far Western one, Dixie two, Johnny Appleseed two, Central States one, Land O' Lakes two, Southwestern one, Seneca Land one, Indiana-Kentucky one. In alphabetical order, here are the quartets that "tied for sixth": Antlers, Miami; Atomic Bums, Minneapolis; Cardinals, Madison, Wis.; Chicagoans, Chicago No. 1; Dallasaires, Dallas, Texas; Four-Maldehydes, Pittsburgh; Keymen, LaGrange, Ill.; Note Crackers, Rochester (Genesee), N. Y.; Templairs, Muncie, Ind.; Vagabonds, Winston-Salem, N. C.

Judges Struggle

The fifteen Judges had an unenviable task. Judging forty quartets in morning and afternoon sessions and fifteen at night on Friday is a job to make

(Continued on page 4)



This was the scene on stage at the Medalist Contest after the Four Teens had been announced as winners and the outgoing champion Schmitt Brothers were hanging the gold medals on

them. Paul Schmitt didn't quite manage to get out of the way in time, thereby materially changing the view.

FOUR TEENS, Continued

strong men quail. The "heroes", chairmanned by Int'l Ist V. P. Ed Smith, Wayne, Michigan, were:

Jim Ewin, Washington, D. C.
Ed Hackett, Louisville, Ky.
John Hill, Lansing, Mich.
Carl Jones, Terre Haute, Ind.
Johnny Means, Manitowoc, Wis.
Marty Mendro, Glenview, Ill.
Cy Perkins, Chicago
Mark Roberts, Grosse Pointe, Mich.
Maurie Reagan, Pittsburgh, Associate Chairman.
Lew Sims, Chevy Chase, Md.
Dick Svanoe, Oak Park, Ill.
Frank Thorne, Chicago
John Ward, Pittsburgh
Don Webster, Cleveland, O.
Joe Wodicka, St. Louis

Int'l Treasurer Berney Simmer, St. Louis, again performed as Chairman of Secretaries who included W. D. Common, Dayton, O.; Chuck Glover, Jamestown, N. Y.; Ray Niblo, Des Moines; Dick Schenck, San Gabriel, Cal.; Staff Taylor, Columbus, Ohio.

The Official Timers were Landon Laird and Roy Watkins of Kansas City.

Medalist Contest

The 80 man Kansas City Chapter Chorus, directed by Don Stephens and featuring the two man-one piano team of Joe Stern and Percy Franks, opened the Medalist Contest Saturday night. Past Champion Bartlesville Barflies, '39, Pittsburghers, '48, Mid-Staters, '49, Buffalo Bills, '50, and Schmitt Brothers, '51 sang in the second half of the performance.

The four contests and the Saturday afternoon Jamboree played to packed houses. The new policy of holding all events in the same auditorium with each person holding the same reserved seat for all events made a big hit with the nearly three thousand who came from all parts of the U. S., Canada, and Hawaii. Singing and listening in the beautiful Music Hall was a pleasure alike to quartets and audience.

EDWIN S. SMITH ELECTED PRESIDENT OF SOCIETY Washington, D. C. Chosen for 1954 Convention Minneapolis Selected for 1955

Meeting on Wednesday and Thursday at the Muehlebach Hotel, Kansas City, the Int'l Board and its many standing committees handled a wide variety of Society matters, including the selection of convention cities for 1954 and 1955. Washington and Los Angeles presented invitations for 1954 with the nod going to the capital after a close vote. For 1955, six invitations were received — Cleveland, Grand Rapids, Los Angeles, Louisville, Miami and Minneapolis. A series of elimination votes narrowed the field to Cleveland and Minneapolis with the latter winning out on the fifth ballot.

Election of Officers

Int'l First V. P. Edwin S. Smith, Wayne, Michigan, was chosen President, James F. Knipe, Cleveland, Ohio, Immediate Past President. Carl C. Jones, Terre Haute, Ind., was elected First V. P. Alex Grabhorn, Buffalo, and Ray Niblo, Des Moines, with George Chamblin, Columbus, Ohio, re-elected, will serve as Vice Presidents. Berney Simmer, St. Louis, was elected to another term as Treasurer. Carroll P. Adams was elected for his eleventh term as Int'l Secy. O. C. Cash, Tulsa, was of course elected for his fifteenth year as Founder and Permanent Third Assistant Temporary Vice Chairman. Frank Thorne, Chicago, was chosen by Smith as the other Past Int'l President to serve on the Int'l Executive Committee, thus automatically becoming a member of the Int'l Board for one year.

New Directors

Elected to three year terms on the Int'l Board were Dick Donahue, West Bend, Wis.; Edward J. Hackett, Louisville, Ky.; Dr. Paul Hartig, Minneapolis; Harley Miller, Tampa, Fla.; L. A. Pomeroy, Teaneck, N. J.; Harry Sparrow, Colorado Springs, Colo.; Reedic Wright, Pasadena, Calif.

Paul DePaolis, Rochester, N. Y., was elected to a two year term, replacing

Bob McFarren, Buffalo, who was forced to resign for reasons of health. Vern Leatherdale, Winnipeg, Manitoba; Art Patterson, London, Ontario; and Ed West, Charlotte, N. C., were elected to fill out unexpired one year terms.

Life Memberships

High on the agenda for discussion was the proposal to offer Life Memberships in the Society for a fee of \$100. The District Committee, chairmanned by F. C. Armstrong, Warren, Ohio, brought in this proposition. After considerable discussion, the matter was referred to the 1952-53 officers for further consideration.

The Contests and Judging Committee, Ed Smith, Chairman, proposed some minor changes in the rules, details of which are covered elsewhere in this issue. These changes were adopted by unanimous vote.

Past Int'l Pres. Frank Thorne, Chairman of the Song Arrangements Committee, astonished and pleased everyone by producing the first half dozen copies of Songs for Men, Book 6, the Society's own annual folio. Reports were read by the chairmen of all the Int'l Committees.

ON TO DETROIT

Last year there was formed in the GLENDALE-BURBANK Chapter an informal organization known as the KANSAS CITY CLUB. The object of this club was to afford the members the opportunity to lay aside a little each week or month toward their expenses of attending the International Convention at Kansas City. As a result, GLENDALE-BURBANK was represented by seven of its members. All agreed this was a good way to accumulate enough money to cover expenses. This year the "ON TO DETROIT" club has been formed. Already there are approximately twenty reservations.



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NEWLY ELECTED TO INTERNATIONAL BOARD



DePaolis



Donahue



Hackett



Hartig



Leatherdale



Miller



Patterson



Pomeroy



Sparrow



Thorne



West



Wright

DETROIT IN '53

Each year our members begin ordering their Convention registration books a little earlier than the year previous. This year a new record is being set. Before we left Kansas City to return to Detroit on June 16th, orders for nearly 600—1953 Convention registration books had been handed to us, and since our return to Detroit over 900 more orders have arrived. If you haven't already placed your order, we suggest that you do so immediately. Please make checks payable to 1953 SPEBSQSA Convention Treasurer at \$7.50 per book and mail to SPEBSQSA, Inc., 20619 Fenkell Ave., Detroit 23, Mich.

There are going to be plenty of good seats in Masonic Temple at Detroit next year and there are going to be plenty of rooms in good hotels, but the sooner your order is placed the better seats you will get and the better chance there will be of our being able to place you in the hotel of your choice.

Above all things, please do not *over order*. The "Not Redeemable" ruling will be in full force and effect next year and that means if a book isn't going to be used the only means the owner will have of getting his money back is to sell the book to some other member who is planning to attend the Convention. Registration books *are* transferable, but they definitely are *not* redeemable, so please don't ask us to make a refund if the book isn't used. Also don't ask us to find a buyer for your book if you are not going to use it. Please plan to do that yourself. Our attempt this year to be a Clearing House for exchanges proved to be a very unhappy experience for nearly everyone involved.

Convention-ally yours,
Carroll P. Adams
International Secretary

CONFERENCE OF CHAPTER OFFICERS

The Conference of Chapter Officers was held on Saturday morning at the Hotel Phillips and was exceptionally well attended. The large English Room was filled completely. Co-chairmen of the meeting were Int'l B'd Members Joe B. Hermen and R. George Adams, who planned the proceedings to concentrate as much as possible on the operation of chapter meetings. This was done in the belief that membership interest can best be aroused and maintained through the medium of good meetings. Darrell DeWitt, Secretary of Land O'Lakes District, handled the secretarial duties.

Beginning with the premise that no single solution can be used in all Chapters, several answers to problems were given in the hope they could be modified to suit local conditions.

Some of the problems submitted were:

- How to start meetings on time.
- How to keep members.
- How to create more quartets.
- What to do with crows.

Space does not permit a listing of the many and varied answers here, but copies of Darrell DeWitt's briefed minutes will be sent to all chapters. A welcome interlude in the meeting came when Int'l B'd Member Dean Snyder, as Chairman of the Int'l Committee for Armed Forces Collaboration, introduced two fine quartets, the Four Gobs of Harmony from the Navy and the Chem-Tones from the Army.

Time did not permit the discussion of other matters important to the successful operation of Chapters, but it is hoped to cover them in bulletins to Chapter Officers at intervals during the coming year.

SONG LEADERS— EMCEES MEET

Close to 60 attended the Community Song Leaders' Swap Session at Kansas City, held Saturday morning following the similar meeting for M.C.'s. Frank Thorne was Chairman of the meeting and it developed into a very interesting session. The problems of how to handle large mixed groups from a musical point of view, as well as from the physical point of view of direction, were fully discussed.

Many ideas were offered as to the means of selling the audience on the idea of enthusiastic response. Injected in this open discussion were many questions in regard to the direction of choruses and even at times the subject of M.C.'s.

It was suggested that, inasmuch as there was similarity between chorus directing and community singing, it might be that the two subjects could be combined in one meeting. However, emphasis was placed on the difference between the problem of conducting a trained chorus and the catch-as-catch-can problem of conducting community singing.

It was felt that there was considerable interest in this meeting and the members present participated very freely in the two hour discussion of the many interesting points which came up.

It was the consensus of opinion that even more members should interest themselves in the activity of directing community singing so that the Society may even better do its part to KEEP AMERICA SINGING!

Just prior to the Community Song Leaders Session, Marv Brower, Santa Monica, Calif., acted as moderator in an hour long discussion of emceeing in all its phases.

"SAW" CHORDS IN WOODSHED

BY G. MARVIN BROWER,
Woodshed Emcee & Saw

The Woodshed was too small, too far removed from the Registration Room (even to being in another hotel), yet it attracted more people than in any previous year, I believe. Dick Sturges, of Atlanta, had the usual wonderful set-up and was in his glory to realize that both he and his work were appreciated. The assistant Emcees were Chet Gemmill, Imm. Past Pres. Santa Monica Chapter; Abner Reed, Past Pres. same; and Ed Gaikema, Pres. Grand Rapids Chapter. During the infrequent periods when there was no M. C. on hand, we encouraged anyone who happened to be there to take hold and they did.

We extended invitations to some of the organized quartets to sing and had many of them, including the Mid-Staters. The two appearances of the Grand Rapids Chorus packed the joint to the rafters. But most of the time the Woodshed fulfilled its purpose as a place for unattached barbershoppers to find three others and sing. Among other stunts, we passed out numbered cards to tenors, leads, baris, basses, called them up by numbers, wrote their names on the blackboard and the quartet name (usually selected on the spur of the moment), had 'em shake hands, step into the Woodshed and go to it on a couple of songs. Some were pretty awful and some were awful pretty. Round robins also worked out surprisingly well. I think it's safe to say just about everybody had a "mitre" good time.

From my three years experience in the Woodshed I can see it serves a very definite purpose. I think too the wives of the members particularly enjoy it for here is a place where they can sit down and relax and watch their men "show off". Too, when four men from North, South, East and West are thrown together in a quartet it can't help but result in exchange of ideas and closer companionship.

WOODSMAN, SPARE THAT TRI—ad.



Here's a more or less typical view of what went on in the Woodshed almost continuously for several days and nights. The ax wielder is Abner Reed. Chet Gemmill looks on as an impromptu quartet chords a few and Ray Koenig, K. C. Woodshed Chairman, whittles.

PAST PRESIDENT EMBURY

WRITES ABOUT "ARRANGEMENTS"

"Emceeing the Friday morning Semi-Finals at K. C. gave me an opportunity to express something I've had on my mind for quite a long while. More and more I have been hearing it said that such and such a quartet, or chapter, or district is at a disadvantage for lack of a local arranger to produce the magical notes so seemingly important to winning contests. It was high time this myth should be exploded. This happened at Kansas City, much less on account of my comment than for the eloquent testimony of the new champion Four Teens in their contest appearances. Five of their six numbers were taken directly from Society folios or from those produced by commercial publishers in collaboration with Society arrangers. I was informed by the quartet after the Contest that they had acquired only one of their numbers privately from a Society arranger.

"Since stating from the lectern at Kansas City that the Society arrangers are way ahead of the quartets in supplying their needs of contest caliber song arrangements I have read the report of Chairman Frank Thorne of the Song Arrangements Committee informing the International Board that the Committee had edited and helped produce five folios, in addition to the two Society folios in the course of its year's activity. These seven folios added 111 authentic barbershop quartet arrangements to the list of numbers for our members.

"And if that were not enough, along comes a letter from Marty Mendro of the Mid-Staters which includes this comment on the subject:

'Regarding your comment last Friday morning during the semi-finals, concerning the great number of arrangements furnished by the Society, just thought I'd like to mention that both the Schmitt Brothers last year and our current Champions, the Four Teens, had won an International Championship by singing arrangements right out of the book. I think if more of our quartets would realize the potential value of these arrangements, singing them properly, their chances would be much better, in both district and international competition'.

"To borrow Deac Martin's expression 'the way I see it', the Society has done and continues to do a great job in supplying the arrangements needs of our quartets, whether beginners or championship contestants".

Phil Embury, Warsaw, N. Y.



VISITING LADIES ENTERTAINED

Lady barbershoppers, or to be more accurate, wives of barbershoppers attending the K.C. Convention, had much to do. In addition to listening, applauding, encouraging, criticising and consoling the male contingent, they attended a delightful luncheon in the really frosty dining room of the Hotel Phillips. Arranged for by the very hospitable and efficient K.C. Convention Ladies Committee, the luncheon was indeed pleasant. There were favors and presents of all kinds (grand prize of a handsome table lamp won by Mrs. Ray Niblo of Des Moines) and of course entertainment of the best supplied by the Wolverines, The Chem-Tones, and The Volunteers. Thanks to the ladies of Kansas City, immediately following the luncheon, busses provided by the Plaza Association of K.C., transported the ladies (also a few male escorts) on a sight-seeing tour of the city, ending with a visit to the famous Plaza shopping center where the cold drinks and air conditioned shops provided a very welcome oasis.

* * *

More than thirty ladies attending the K.C. Convention got up bright and early on Saturday morning, June 14, to attend the breakfast and style show the R. H. Macy Company arranged in the store's tearoom. Over honeydew melon, scrambled eggs and coffee, the girls viewed the latest in summer creations. Mrs. Warren Zinsmaster of Miami and Mrs. George Chamblin of Columbus, O., were the lucky winners of the perfume raffle.



Meet Smith—Michigan New President SPEBSQSA

by J. F. Knipe

Unquestionably Ed Smith is the biggest man ever to have been elected President of SPEBSQSA, Inc. Ed stands six feet 3½ in his size 12½ socks and weighs a neat, trim 207 pounds in his native state, or any other for that matter. Fifty-four, thinning on top, ruggedly handsome, Ed is perhaps the outstanding "man of distinction" yet unposed for an Arrow Collar ad.

The "neat, trim" pounds mentioned above are no accident. Three-sport* man at Albion College, pretty fair semi pro pitcher, a patient and productive fisherman, close to par golfer, (before barbershopping that is), Ed prefers to keep it that way.

Ed has lived in Wayne, Michigan, all his life except for a stretch in the early '30's when he took a crack at gold mining in Colorado for a few years. Primarily, he has been, and is, a builder and realtor.

Ed came into SPEBSQSA in 1944 and was instrumental in helping to found Wayne Chapter. He was the first president of the Metropolitan Detroit Association of Chapters, held the presidency of the Michigan District for a year and was elected to the Int'l Board of the Society in 1946. He was elected a Vice President in 1947 and First Vice President at Toledo in 1951.

Ed's musical background is strictly an informal one. He admits to only three "lessons". Yet, his own digging into the subject must have been very extensive to enable him to play well at least a dozen instruments besides the piano. Many know, but more do not, that Ed worked out a system of chording for the piano and wrote a book, "Piano by Ear", that was on the way to acceptance through a radio program Ed was asked to put on by Radio Station CKLW, when the pressure of more important business compelled him to give it up.

Many quartets today sing Smith arrangements. Qualified experts say that he is one of those all too rare people who bring an artist's, rather than a technician's, abilities to the task of harmonizing a melody. Through that aesthetic appreciation, he seeks to conform the flow of harmony to the overall theme envisioned in the original composition, rather than to try to make the theme fit a set pattern of chording.

For the last two years, Ed has been Chairman of the Int'l Contests and Judging Committee, an exceedingly exacting job (elsewhere in this issue characterized by one of the more acute observers as being very much akin to "crossing Niagara Falls on a tightrope with a drunken acrobat on each shoul-

der"). Faced with a very difficult task of administration and organization, Ed and his two successive committees have brought the Society a good deal farther along the road to a satisfactory contest judging set-up.

Ed is no stranger to organization work. He is a member of Delta Tau Delta fraternity and was president of the Epsilon Chapter at Albion in 1922. He was master of his Blue Lodge in 1926 and was president of Wayne Rotary in 1928. During his gold digging days he was president of the Clear Creek Mining Association in Colorado. Last year, he headed the Wayne Kiwanis and presently holds membership in various real estate, building and insurance groups. He is a member of the Bohemians, Detroit's high-brow musical society, but expects daily to be kicked out—for non-attendance.

Ed is a family man. Married to Laura in 1923, they have a son, Dick 22 and a daughter, Holly 14. (The first issue of the Michigan District's new paper, The Michigan Troubadour, gave Holly's age as 44, but that was a slight overstatement). The Smiths live in a ranch type house on the edge of the city of Wayne, which house Ed took time off to build last year, with considerable help from the family (in the form of prodding and threats).

Perhaps his own words can help to show what kind of man Ed Smith is and how he feels about barbershopping. In a letter to the writer recently, he said, "As is the case with all good barbershoppers this thing has gripped me like some kind of sinning. Men in their right minds would not spend the hours upon hours that you and I and a great host of others do in the pursuit of a mere pastime. So I conclude that we are all either 'nuts' or we have espoused a cause. We have inadvertently gotten hold of something that is immensely worthwhile. We have hit upon something that provides the nucleus of the finest association of men that the world has ever known".

"...MY EVALINE"

Looks as though Frank Thorne, left, is serenading Carl Jones with ... "Come and let me whisper in your ear ...". He seems to be blowing a pitchpipe. Several other Judges and Secretaries may be identified.



CHANGES IN CONTEST RULES

Some minor changes in Society Contest Rules were adopted at Kansas City and will apply to District Contests this Fall and Winter.

Article 12, which has to do with types of songs permissible, has been changed to read:

"Any song or medley (except sacred numbers) that is in good taste, and which lends itself to barbershop styling shall be considered appropriate for barbershop quartet contests.

"Songs which are suggestive or offensive to good taste shall be barred from competition, and any quartet which presents such a song shall be summarily disqualified".

The rule previously was phrased to bar sacred and patriotic numbers, as well as suggestive. The Contests and Judging Committee felt that truly patriotic numbers such as The Star Spangled Banner would never be sung and that few, if any, quartets would attempt to sing the very small number of patriotic songs because of their unsuitableness.

Secretaries to Judges will henceforth also be members of the Judging Panel and will be trained in their jobs as intensively as are Judges.

Article 20, Section 4 (a) paragraph 11 was changed to read:

"Short solo passages in any voice, with or without humming accompaniment, which effectively introduce or embellish the harmony are permissible. However, when the solo voice, with or without humming accompaniment, is employed excessively, or to the extent that it carries the burden of the song, the quartet will be subjected to severe penalties. This applies also to unison singing".

May Not Announce Songs

A new paragraph was added to the rules on Stage Presence. This reads:

"It shall be unlawful for a quartet to announce its numbers. The penalty shall be disqualification".

Article 16, which has to do with Timekeepers, was changed to read:

"The Int'l Committee on Contests and Judging, through its chairman, shall be authorized to determine the requirements for and the means of appointing and training, timekeepers for all Contests".

*Football, track and baseball.

TEN OF THE FINALISTS AT KANSAS CITY



JUDGES MEET AT K. C.—CERTIFICATES AWARDED TO 77 JUDGES

Saturday morning eighty men, either qualified Judges, or Candidates, met in the Phillips Hotel with Chairman Ed Smith presiding. First order of business was the presentation of certificates to all the men who have been certified by the Int'l Board as Qualified Judges. Int'l Pres. Knipe presented the Certificates.

Considerable time was devoted to a general discussion of the theory and practise of judging as a whole, after which the various category specialists led their own groups to other rooms where further discussion was confined to particular categories.

With 77 Certified Judges and a list of candidates of just about the same size, Chairman Smith announced there would be little advantage in adding new names to the candidate list at this time. He stressed the fact that judging is like singing—the more you do, the better you are.

It is the hope of the Contests and Judging Committee to conduct schools for judge candidates this Fall, probably in conjunction with District Contests.

Certified to Permanent Panel

Here is the official list of Judges who have been certified and who received their official credentials at Kansas City.

Central States

Jones, Ray—Des Moines, Iowa; Palmer, Dean—Wichita, Kansas; Rice, J. Frank—Wichita, Kansas; Simmer, Berney—St. Louis, Mo.; Stern, Jos.—Kansas City, Mo.; Strong, Floyd—Topeka, Kans.; Wilson, Clare—Omaha, Nebr.; Wodicka, Jos. E.—St. Louis, Mo.

Dixie

Breedon, Sam T.—Tampa, Fla.; Hubbard, Edwin S.—Winston-Salem, N. C.

Far Western

Colville, Dayton—Reno, Nev.; Graham, Hatch—Los Angeles, Cal.; Merrill, Charles—Reno, Nev.; Oertel, Bob—Whittier, Cal.; Schenck, Richard N.—San Gabriel, Cal.; Stanton, Russ—San Gabriel, Cal.

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Indiana-Kentucky

Beeler, Jerry D.—Evansville, Ind.; Haberkorn, Ted Sr.—Fort Wayne, Ind.; Hackett, Edw. J.—St. Matthews, Ky.; Jones, Carl—Terre Haute, Ind.; Lea, Wm. (Pete)—Frankfort, Ky.

Johnny Appleseed

Callinan, Dr. Lawrence—Cleveland, O.; Chamblin, George—Columbus, Ohio; Douglass, Gordon K.—Mentor, Ohio; Knipe, James F.—Cleveland, Ohio; Martin, Deac—Cleveland, O.; Pallerin, Carroll—Cleveland, O.; Reagan, Maurice—E. Pittsburgh, Pa.; Rowe, J. Cecil—Cleveland, Ohio; Ward, John—Pittsburgh, Pa.; Webster, Donald—Westlake, Ohio.

Land O'Lakes

Anderson, Robert—Minneapolis, Minn.; Beyer, Henry—Sheboygan, Wis.; Bradford, Del—Appleton, Wis.; Hermesen, Jos. B.—Madison, Wis.; Means, John Z.—Manitowoc, Wis.; Ripp, Jerry—Madison, Wis.

Michigan

Gaikema, Ed—Grand Rapids, Mich.; Hallman, Rawley—Pontiac, Mich.; Hill, John—Lansing, Mich.; Jones, Joseph—Detroit, Mich.; Roberts, Mark—Detroit, Mich.; Schubert, Henry—Dearborn, Mich.; Scott, Carleton—Birmingham, Mich.; Smith, Edwin S.—Wayne, Mich.; Willson, Loton—Boysie City, Mich.; Wilson, Matthew—Holland, Mich.

Mid-Atlantic

Briody, Jack—Jersey City, N. J.; Copeland, Major H. H.—(Germany); Ewin, James—Washington, D. C.; Holcombe, Wm.—Paterson, N. J.; Liebermann, Ed—Park Ridge, N. J.; Sims, Lewis—Chevy Chase, Md.

Northeastern

Hinckley, Wm.—Reading, Mass.; Linnehan, Leonard—Scituate, Mass.; Merrill, Arthur—Schenectady, N. Y.; Mohler, Lee—Nahant, Mass.

Ontario

Rice, Frank—Toronto, Ont.

Pacific Northwest

Brown, Gene—Seattle, Wash.; Falls, O. B.—Seattle, Wash.; Leabo, J. Hubert—Creswell, Oregon; Loftsgaard, Bennett—Klamath Falls, Ore.; Murphy, Ernest C.—Eugene, Ore.; Olene, Mel—Buckley, Wash.

Seneca Land

Embury, Phil—Warsaw, N. Y.

Southwestern

Bosworth, Harold—Oklahoma City, Okla.; McCaslin, George—Tulsa, Okla.; Means, Richard—Bartlesville, Okla.; Naden, George—Oklahoma City, Okla.

President-Elect Smith announced also that John Z. Means, Manitowoc, Wis., would be Chairman of the Contests and Judging Committee for '52-'53.

REMINDER!

Drop that fan and make out your order right away for loose-leaf copies of official SPEBSQSA arrangements of Christmas carols for the coming season. Although, as this item is being written, many barbershoppers are sweltering under record high temperatures, we can't escape the fact that the Christmas season isn't too far off and our quartets and choruses should be preparing to brush up on Christmas carols.

Four Christmas numbers are carried in stock in the International office—titles are X-6 SILENT NIGHT—X-8 IT CAME UPON THE MIDNIGHT CLEAR—X-9 CANTIQUE DE NOEL (O HOLY NIGHT)—X-13 O COME ALL YE FAITHFUL. Prices are 10c each for less than 10—5c each in quantities of 10 or more. Please order by symbol number from SPEBSQSA, Inc., 20619 Fenkell Ave., Detroit 23, Michigan.

These shots were made during the meeting of the Panel of Judges and Candidates Saturday morning. Int'l B'd Member Bill Hinckley, Reading, Mass., has the floor. The various expressions indicate serious concentration. At right, Int'l Pres. Ed Smith, standing—seated, Johnny Means, Manitowoc, newly appointed Ch'mn, Int'l Comm. on Contests and Judging.



WHAT MEMBERS THOUGHT OF KANSAS CITY

(Extracts from letters received since the Contest and Convention)

JOE LANGE, *Chicago No. 1*—"Certainly had a grand time . . . tremendous project".

OWEN H. MOORE, *Frankfort, Ky.*—"Find enclosed check for two books for next year . . . Don't want to take any chances of missing".

JIM BOSCO, *Dayton, Ohio*—"Had to cancel this year, but here's my \$15 pledge to be among the fortunate in '53".

HENRY McLEAN, *Belvidere, Ill.*—"Plan to spend at least a week and possibly two in Detroit".

F. A. VECHIOIA, *Chicago*—" . . . didn't have checkbook with me. Am sending check for two books for next year".

S. G. KUSWORM, SR., *Dayton, Ohio*—" . . . a fine convention . . . marvelous work . . ."

LANDON LAIRD, *Kansas City Star*, (served as a Timer for the Contests) " . . . The barbershoppers made a great impression here. People are still talking about the Post-Convention Show. I've repeatedly heard, 'Best show we've had in the Music Hall all year'".

DARRELL DEWITT, *Wisconsin Rapids*—" . . . appreciate the fine way everything was handled . . ."

DICK SCHENCK, *San Gabriel, Calif.*—" . . . each one seems better than the last . . . My hat is off to those who have served in executive status for some years. Theirs is a task that knows no limit and how they find the time is beyond me . . ."

PHIL EMBURY, *Warsaw, N. Y.* (Past Int'l Pres.)—"It was a truly great convention . . ."

JOHN S. MILLER, *Jackson, Miss.*—" . . . a swell show . . . rolled along smooth as silk . . ."

J. R. MCCARTHY, *Duluth, Minn.*—" . . . enjoyed the contest singing more than anything in my life. Hoping to repeat this experience, I'm enclosing my check . . ."

BILL MANTHEI, *San Diego, Calif.* (Bass, S. D. Serenaders)—" . . . To

think that we might not have been competing makes me shudder . . ."

H. EVERETT HOPKINS, *Jeffersonville, Ind.*—" . . . the best yet. Masterful handling of a magnificent show . . ."

DR. J. HENRY HERMETET, *Macomb, Ill.*—" . . . a wonderful meeting. Enclosed is check for four books for Detroit and two Medalist Albums . . ."

LES WOODSON, *Bellflower, Calif.*—"Please send me a 1952 Medalist Album and two books for Detroit. We are planning like mad to be there".

PAT DUNLEVY, *Louisville, Ky.*—" . . . one of the best conventions we have ever had . . ."

JIM POINDEXTER, *Kansas City*—" . . . almost impossible to believe the time went so quickly. I wish I had it to do all over again".

ED WEST, *Charlotte, N. C.*—" . . . I enjoyed everything very much and met a lot of nice people and am looking forward to Boston and Detroit . . ."

FRANK H. THORNE, *Chicago* (Past Int'l Pres.)—" . . . Unquestionably the best convention we've ever had."

R. A. HUELSICK, *St. Louis*—" . . . certainly enjoyed the Kansas City Convention . . ."

LEO JUN, *Alton, Ill.*—"We from the Alton area had a wonderful time . . ."

RUSS COLE, *Eureka Springs*—"I would have made the trip just to hear those two gags—The Woodpecker's Nightmare—and—"I Want a Girl Just Like the Girl that Married Harry James".

CHARLES A. SNYDER, *Lombard, Ill.*—" . . . enclosed request for reservations for Detroit. We had one in Omaha, four at Toledo, eight at K. C., and so far 19 for Detroit. Hope eventually to have whole chapter".

DR. L. J. CALLINAN, *Cleveland, Ohio*—"As you know, I haven't missed many. This one hurt. Here's check for 50 books for Cleveland Chapter. We'll probably need more. We're going to try for a special car or two on the NYC Mercury".

THE BUFFALO BILLS



The 1950 Champion Buffalo Bills stunned the Medalist Contest audience when they walked on stage in these outfits. LtoR—Vern Reed, tenor; Al Shea, lead; Dick Grapes, bari; Bill Spangenberg, bass.



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President's Column

by Edwin S. Smith

It seems fitting to me, at the very beginning of this administration, that we should all unite in thanking that the fears, oft expressed, which beset Past President Jim during his term of office proved to be groundless. His mirror still reveals a trim figure and a bounteous crop of hair. We congratulate you, Jim, on the retention of one crown, and I know that I speak for all of us when I voice our deep appreciation for the fine achievements of your administration and for your sincere devotion to the cause of barbershopping.

No such fears beset me—I already know the row in which I shall sit at the expiration of my term. I qualify for it now.

During the past three years, a great deal of my barbershop time has been devoted to the work of the Contests and Judging Committee, and I regretfully turn the reins of this activity over to other hands. The development of a Judiciary for our Society has been a fascinating experience, and I am grateful for the opportunity that was afforded me to participate in it.

In my opinion, there is nothing more important to the pursuit of our aims than the assurance that our panel of Judges is composed of capable, talented and respected members, who clearly wish to foster and improve the art of Barbershop Quartet Singing.

The job of establishing and maintaining a competent Judiciary is a continuous and an exacting one. The new Chairman has been left with a task that is only scarcely begun. While many men have been certified to the permanent panel, there are still many who are listed as candidates who are quite likely deserving of certification. While the process of certification is necessarily slow, you may be sure that the candidacies of such men will be given every consideration.

As I have deliberated on the affairs of the Society since the convention in Kansas City, I have come to be acutely aware of many interesting and heartening things:

1. Our financial condition is good.
2. Our International Office is competently staffed and is doing commendable work.
3. Our Districts are enjoying better organization than ever before.
4. Our Conventions are becoming better with each passing year.

5. The International Board is manned with capable leaders.

6. The talent that exposes our craft to the world is superb.

7. Our arrangers are ahead of our quartets.

8. Our music is receiving fine recognition.

9. Our members are friendly and loyal and thoroughly enjoy each other.

Space does not permit me to develop each of the above items nor to add the many others which occur to me. In juxtaposition to them, however, in bold relief stands one indisputable fact that requires our most serious consideration:

Our membership was less in 1951 than it was in 1950. It is less in 1952 than it was in 1951. The brakes were applied in 1951 and the ratio of loss was smaller than in 1950. Yet the loss was there. I have heard many reasons and some excuses for this loss of membership. Yet it does not seem to me that a continuing loss of membership is compatible with the great advancement we have made in every other phase of our Society endeavors.

We rest on a solid foundation. The House of Barbershop seems secure.

But I have a firm conviction that the health and prosperity of our Society will depend upon a vigorous dynamic growth, as opposed to complacency and stagnation.

It has been said, on occasion, that we have enough members—that we have possibly reached the saturation point.

Nothing could be further from the truth. We have merely scratched the surface. S.P.E.B.S.Q.S.A. cannot be static! We must either move forward or backward. WE CANNOT STAND STILL! We have a choice to make, and we must seek the answer in our own hearts. In every community in our land, there are men of high character who possess the potentialities of good membership. Thousands upon thousands of them have never heard of our Society, and countless more thousands, who have heard of it, are unaware of the opportunity that is afforded for their affiliation.

Membership may be augmented in two ways—(1) By extension (the formation of new Chapters) and (2) by increasing the membership in the es-

tablished Chapters. Extension is a phase of our organizational work that must always be given alert attention and energetic assistance by the Chapters as well as by the areas and the Districts. The organization of new Chapters is not something to be done in hit-or-miss fashion. This is not a "Hip-Hip-Hurrah" deal to stir up a bunch of people, grant them a Charter, and then let them make good if they can. No, Sir!—Every precaution should govern our actions where we contemplate the issuance of a new Charter. Let us be sure that good leadership is provided and that the odds are greatly in favor of the blossoming of a strong and healthy Chapter of which we can be eternally proud.

The second item, (Membership at the local level), commands our most earnest concern and it is here that we must seek the answer to the question, "Where do we go from here?" Sound, healthy Chapters, exemplifying the ideals of our craft, will almost automatically solve our extension problems. In fact, the strength of our entire movement is vitally dependent on the leadership and the character of our individual Chapters and upon the devotion of each individual barbershopper to its aims and ideals. Let us then develop our manpower—at the local level—for therein lies our strength.

Let us see to it that our membership deletions are held to a justifiable minimum and that our Chapters are continually re-vitalized and reinforced by the addition of new members.

Let our objective for this year be the attainment of increased manpower so that we may give evidence to the world and to ourselves that our Society is continually moving forward. An aggressive Membership Committee is already at work. It will publish information on the proper way to retain old members and how to obtain new ones. The Committee has been charged with the responsibility of meeting a quota from every District.

The sum total of that quota will mean a substantial net increase in the Society's Membership. Therefore, they have adopted this slogan—30,000 in '53. This certainly is not an immodest goal and the team work of every member will assure its attainment.

And as we go about our task, let us be reminded of the fervent admonition of Past Int'l Vice President Jean Boardman, who said, "Membership in this splendid Society is not something to be peddled; it is a privilege to be conferred upon the worthy".

SEPTEMBER, 1952

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Wisconsin
1950-61—J. D. Beeler, P. O. Box 507, Evansville,
Indiana
1951-52—James F. Knipe (see above)

CHAPTER INCORPORATION

The Society's Chapter Reference Man-
ual recommends, as has been pointed
out in frequent Harmonizer articles,
that chapters investigate the benefits
of incorporation. 130 of the Society's
chapters have incorporated for the
protection of their individual mem-
bers.

A corporation's liabilities either under
contract or civil action resulting from
a charge of wrongdoing are limited to
the assets of the corporation. Indi-
viduals, who under the law consti-
tute the corporation, have no personal
liability or responsibility to third per-
sons. On the other hand, when a
chapter is not incorporated and pro-
motes an activity in the promotion of
which charges of liability or breach
of contract arise, each member of the
chapter is liable. This is equally true
in the case of injury to a person or
persons, or a debt contracted as to be
binding on the chapter. In the case of
a lease each member is in fact a ten-
ant and is responsible.

Incorporation of a chapter offers the
only safe method of avoiding individ-
ual liability that may arise in connec-
tion with chapter activities either on
the basis of contract or alleged wrong-
doing.

The Society's International Constitu-
tion provides that those chapters to
which permanent charters have been
granted, and whose charters are in
full force and effect, may incorporate
under the name or initials of the So-
ciety. Special Society forms must be
used in applying for official consent
to incorporation. For full particulars
and guidance contact SPEBSQSA,
Inc., 20619 Fenkell Ave., Detroit 23,
Michigan.

**"I'M GOING HOME" SONG
COMPETITION**

In the June Harmonizer (pages
24 and 25) lyrics entitled "I'm
Going Home" were printed and
Society composers were invited
to submit melodies from which
the best might be chosen by a
committee of Society Judges.

To the great surprise of the edi-
tors fifty-seven entries have been
received. This naturally pre-
sents quite a problem for the
Judges and as this issue of the
magazine went to press they
had had no opportunity to give
each song adequate appraisal.
Much as the Judges and the edi-
tors regret it, it is thus impossi-
ble to announce the winner in
this issue.

This is one of the most gratify-
ing things that has happened to
the Harmonizer staff in a month
of Sundays. No one ever
dreamed there would be such an
enthusiastic response. To all who
submitted entries go our thanks
and appreciation.

Carroll P. Adams
Bud Arberg
Jim Knipe



Founder's Column

by O. C. Cash

Of the four or five thousand brethren I talked to during the Convention at Kansas City recently, only one manifested any interest whatever in my operation. This guy, it developed, expected to have his gall bladder vulcanized soon and all he wanted to know about my operation was, "Did it hurt?" This brother came up to me within a few minutes after I got to the Convention and I was encouraged to think that I was going to have a great time. I immediately launched into the details concerning my experience in the hospital, but the brother interrupted quickly to get down to the basic question, "Did it hurt?" Then he vanished and I did not see him again. I cornered Brother Davis of New York the last day of the Convention, and began to lead up to the subject when he suddenly said, "pardon me, but I see my son, he's hungry . . . got to feed him," and dashed off. The boy didn't look hungry to me. Then there was Prof. Stirling Wilson, my fellow columnist. Now us columnists usually get together and talk shop at these Conventions, but all these boys except Prof. Wilson seemed to avoid me. I had several conversations with the Professor and every time I brought up the subject of my operation he steered the conversation around to the general excellence of his column.

Now I have been listening to details of operations from guys for thirty or forty years and my inability to tell anyone about my own operation has so discouraged me that I sometimes wish I had never had it performed. Nevertheless I am going to discuss it interestingly in this column and I know at least one person, the proof reader, will have to read it.

I entered the hospital on the Saturday afternoon of our annual Parade. Early Sunday morning good old Joe Stern and the Gamboliers of Kansas City showed up outside my hospital room and began a serenade. At the moment the four doctors who were concerned in my operation (Dr. Hotz, Dr. Pratt, Dr. Wallace and Dr. Steel—a quartet, you will observe) were making their last preoperative examination, laying out the work, looking over the territory, preparing blueprints, and making final plans. The Gamboliers, although interrupting this preoperative exploration, made a tremendous hit with my surgical foursome, as well as the hospital staff, and all the patients in this large institution. The public address system was turned on so that all of the patients nurses and doctors could hear the concert.

The operation went off nicely the next morning and I got along fine, thanks to the skill and attention given me by my doctor quartet.

On the fifth day after the operation the doctors came into my room, and it is about this visit that I kept trying to tell everybody at Kansas City. Well, these doctors were tearing off bandages and tape, here and there, yanking out stitches, pulling out drain pipes and things, and amidst what appeared to be a carefree, relaxing and enjoyable interlude, casually began talking about their skill in the culinary field, favorite recipes, etc. Dr. Wallace, whose wife had just returned home from an operation, was bragging about the way he fixed up pork chops and cream gravy during her absence. Apparently he had prepared that dish three times a day for the entire period his wife was in the hospital. The other doctors didn't seem to be much impressed with the cooking skill of this doctor, although they did comment favorably on the polka dot apron he used in this pork chop affair. All this was rather uninteresting to me and at the first opportunity when these doctors had to stop to take a breath, I cut in to tell them about a dish I had invented, cooked, and served for years with great success. When the Okie Four was the rage of barbershopping in this country, we trained on this food. I want to pass this recipe on to you brethren as it is particularly suitable for late snacks at quartet rehearsals. I call it "The Gall Bladder Special or The Doctor's Delight." This quartet of doctors of mine seemed to think it was a great concoction and one that men could stir up better than women. All except Dr. Steel, who is a woman, and you know how women are, said they were going right home and try it out.

Here is the recipe:

Melt a walnut sized chunk of butter in the frying pan. Take 4 tamales and mash them up in the butter. Pour 1/3 of a can of chili (with or without beans) in the pan and mix with the tamales until good and hot. Add 2 tablespoons of chopped onions and green peppers which have been precooked; then break 4 eggs into the mixture, stir, scramble, or mix up until the eggs are done. (Don't cook eggs too hard, that's bad for your stomach.) Season well with chili pepper, horse-radish, pepper sauce, ketchup, and any other condiments you have handy. This makes four servings—just enough for the quartet. After eating this dish along about midnight and rehearsing another song

or two, you will observe that you haven't had enough and are still hungry. But don't be a chump, you must remember there are 8 more tamales in the can you just opened, and 2/3 of the can of chili left. Also there are 8 eggs left in the refrigerator out of the dozen your wife bought to make that cake. Well, just go ahead and double the recipe, fix up another batch of the mixture and serve it for dessert. After that you rip off another tune or two, go on home and lie down to a peaceful, restful, dreamless sleep.

After I had outlined this recipe to my doctor quartet, Dr. Hotz asked me how long I had been eating this appetizing dish. I told him I invented it early in life and that my fondness for the dish may have had something to do with the poor condition of my gall bladder. Dr. Pratt was quick to say, "Oh, no! No, if you could have held out a year or two longer this diet probably would have dissolved all those stones in your gall bladder." Then he continued, with the full approval of the other three doctors in this conference, "I say this because I have operated on thousands of Mexicans and in not a single instance have I ever found one with the slightest indication of gall bladder trouble." As a midnight rehearsal snack you will find no finer dish to give you that verve and dash so necessary for the ambitious quartet. I heartily recommend it to you, and that's about all I remember about my operation, except it wasn't as painful as my tonsillectomy. I'll tell you about that some time, and don't cook the eggs too hard, just kinder soft scrambled.

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

For your Chapter Bulletin

**Master
SPIRIT DUPLICATOR**

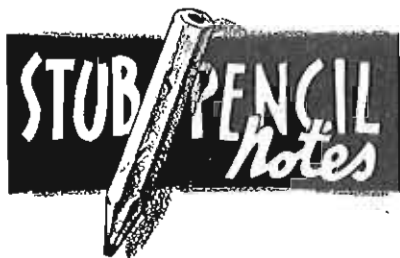
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FROM KANSAS CITY

It was hot in Kansas City but no hotter than many of the forty quartets competing in the Semi-Finals. As Al Shea, lead of the Buffalo Bills, put it, "The only nice thing about this heat is no quartet need expend energy on a warmup".

oOo

Many rooms in many of the hotels were air conditioned, none more so than the one the Int'l Executive Committee met in all day Wednesday. A good portion of the meeting was conducted standing up—too cold to sit in one place any length of time. The Chapter Officers Conference in the Hotel Phillips Saturday morning also had "igloo trouble". Sidewalk temp. 101°!

oOo

The Florida delegation hit the jackpot with their paper napkin "Yankee Brow Moppers"—for "Folks up Nawth who don't know about 'Florida's mild summers'". The "Brow Mopper" had some figures indicating that Miami has only 6 days a year with temperature above 90°. Kansas City was credited with 39, Houston 80, Phoenix 152. Nothing was said about humidity—a major factor in weather.

oOo

Either the Housing Bureau did a very fine job or disappointed room seekers were less vocal than usual. Stub heard few complaints except from a few who had non-air conditioned rooms right up under the roof. Those were really rough—constant Turkish Bath thrown in for the price of the room.

oOo

Kansas City has a superb arrangement in the downtown area. The city Auditorium is only a stone's throw from most of the major hotels. The 2572 seat Music Hall, part of the Auditorium, is very beautifully decorated, nearly perfect acoustically, comfortable, and all in all probably as fine a theater of its size as there is in the country.

The Int'l Exec. Comm. seriously considered making a sound movie of part of the Medal Contest, but the cost and the mechanical difficulties which made first class results extremely doubtful killed the plan. The Medal Show Saturday night was scheduled to start at 8:15 and a strictly local broadcast over WHB was scheduled for the second half of the program, starting at ten. Unfortunately, the tickets said 8:30 and the crowd was slow in assembling so at the time the broadcast was scheduled to start intermission was also on tap. Some fancy footwork by Int'l Sec'y Adams and Int'l Pres. (Emcee) Knipe averted an awkward situation. Intermission postponed—broadcast accomplished.

oOo

The K. C. Mo-ners, a non-competing quartet, acted as guinea pigs for the P. A. system Friday morning before the first contest. Once the deal was set it remained unchanged throughout and performed 100%.

oOo

Past Int'l Pres. Phil Embury, Warsaw, N. Y., Emcee of the Friday morning Semi-Final spent most of the intervals between quartets talking about the Harmonizer. Past Pres. King Cole took over the afternoon Semi-Final and had himself a grand time promoting his particular baby—the Int'l Hq Building Fund. Past Pres. (long time Int'l Sec'y) Carroll Adams substituted at the Finals for Past Pres. Jerry Beeler, Evansville, Ind., who couldn't make it this year on account of the serious illness of his mother. Int'l Pres.-elect Ed Smith, Wayne, Michigan, handled part of the Jamboree Saturday afternoon with Assoc. Int'l Sec'y Bob Hafer taking over when Ed had to go to a committee meeting. Then Int'l Pres. Knipe Emceed the Medalist Contest Saturday night. Claiming that his five predecessors had used up all the available material and that his audience knew at least as much about the Society as he did,

Jim told "jokes". In the opinion of several qualified observers, the "jokes" were even unfunnier than those he used at Toronto last January at the Mid Winter Meeting.

oOo

An outstanding thrill to many was the audience participation singing. Past Pres. Frank Thorne got such a bang out of the crowd singing America and God Save the Queen that he asked that a record be cut and sent to Queen Elizabeth with greetings from the Society. Henry Schubert, Detroit; Ray Jones, Des Moines; Frank Thorne, Chicago; and Int'l 1st V. P. Carl Jones, Terre Haute, Ind., were the song leaders at the events in Music Hall. Lt. Harold Arberg led the crowd at the Sunday morning breakfast.

oOo

Some new terms were added to the vocabulary of barbershop addicts. The Dallasaires refer to "audience precipitation singing". The Rochester-Genesee Note Crackers sing some "TJ's" and "G B's"—tear jerkers and gut busters. Lt. Arberg describes particularly spine-tingling swipes as "gassers".

oCo

Past Int'l Pres. Phil Embury, not entirely unknown for his beautiful arrangements, found himself a bit up against it in the Muehlebach lobby where San Francisco's Jerry Nyhan cornered him and asked for something "new" to take back home. Everything Phil tried to sell Jerry was already known on the coast.

oOo

The beautiful Picardy Room in the newly finished section of the Muehlebach is a coat and tie deal. You just don't eat there without. The average temperature being what it was, the Picardy lost a lot of business.

(Continued on page 15)

THE KANSAS CITY CHORUS



STUB PENCIL Continued

The clerks at the Muehlebach were really "barbershop conscious". Carroll Adams found one letter in his mail addressed to "Manager of the Barber-shop, Muehlebach Hotel, Kansas City, Mo." And, speaking of the barber shop, Past Int'l Board Member Marv Brower, Santa Monica, Calif., who emceed part of the Sunday breakfast said they charged him \$1.50 for a haircut—\$.75 for cutting—\$.75 for research.

oOo

The lawyers were out in force as usual. Int'l B'd Member Tom Armstrong, Decatur, Ill., proved himself the all-time best story teller. (*You'll have to ask those who were there. Eds.*) Warren Zinsmaster, disappointed that Miami didn't get the 1955 or 1956 Conventions, threatened an injunction preventing quartets from singing songs about "coming from"—"wanting to go back to"—"lovin'"—etc., Dixie Land. Said he, "If they really feel that way, let 'em prove it. If they don't, then we ain't gonna let them sing about us and you can't have any more contests". (*He's pretty nearly right. An amazing percentage of the songs did have a "you all" slant. Eds.*) First Pres. of the Society, Rupert Hall, Tulsa, after experiencing a mix-up in his rooms, suggested that in future years the Society insist on hotels furnishing "Performance Bonds" to guarantee carrying out advance promises.

oOo

That same Comselor Armstrong, besides telling a good story, puts his heart and soul into his singing. Nothing interferes. Observed singing lead in a pick-up four in the lobby of the Muehlebach, he first dropped an armful of papers at his feet, later took off his coat and piled that on the papers, finally doffed his hat and loosened his tie to give undivided and unfettered attention to the song.

oOo

The wonderful Scrap Book compiled by Mr. and Mrs. Norm Fitkin and Mr. and Mrs. Chuck Schmid, of Toledo, following the 1951 Convention, attracted considerable attention. It took the Toledoans six months to put it together, but it's a complete record of everything connected with the Toledo Convention and Contest.

oOo

Among the early arrivals was Lt. Commander Radford Severance, official representative of the U. S. Navy, a veteran member of SPEBSQSA now serving as President of our Washington, D. C. Chapter and as editor of MID'L ANTICS—official publication of the M-A District. Sev's excellent command of seamen's slang, coupled with his he-man personality and natural leadership ability, make him a big hit with the younger men in that branch of the service. Here are some examples of Sev's Navy slang: "Give me a growl" or "knock on the pipes" mean telephone me or let me hear from you; "Chippin' his teeth" refers to someone doing a lot of talking;

"Give me the skinny" means brief me on what it's all about; "Close, but no cigar" is a synonym for "nice try". "The Front Office" equals his wife.

oOo

Overheard in 9th floor corridor of Muehlebach early Friday morning—this remark by one housemaid to another; "talk about your barber QUARTETS, I don't see how their lungs is ever going to hold out 'til this is over"! She probably wasn't on duty late Sunday night, but there was still plenty of harmonizing going on.

oOo

Convening barbershoppers observed with suspicious interest the removal

of all the carpeting from the lobby of the rather staid Muehlebach Hotel Friday a. m. Rumor had it that the management was preparing to save the floor coverings from the traffic of an American Legion Convention scheduled to follow???

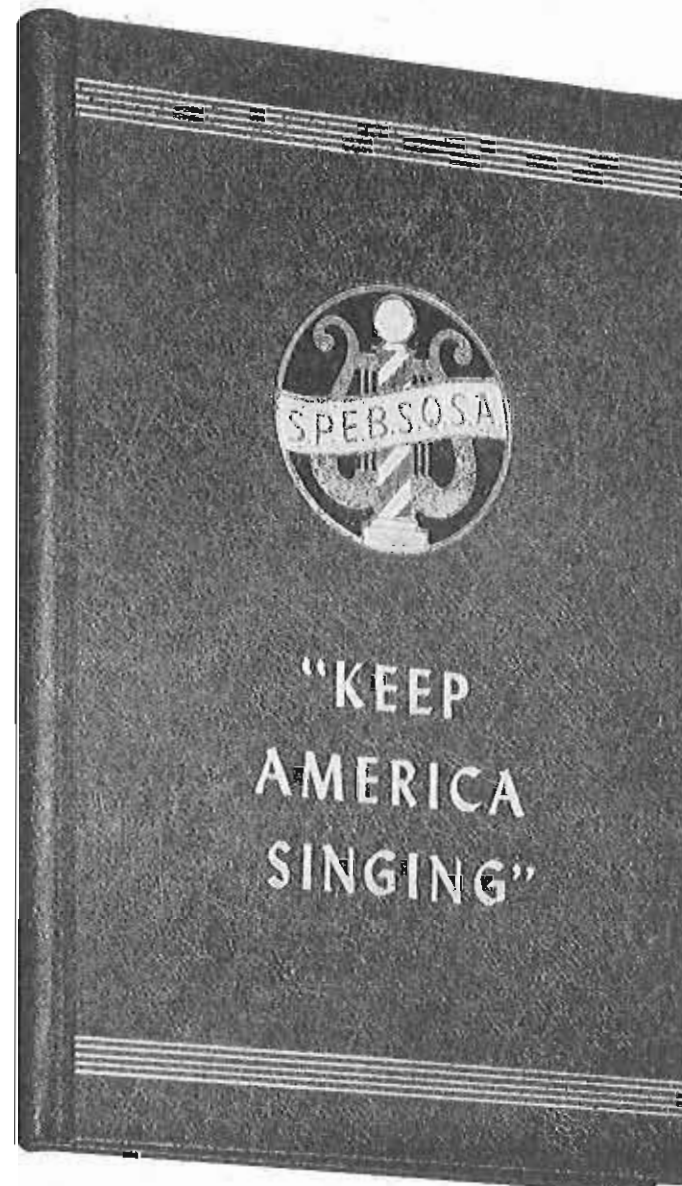
oOo

Many readers will remember the joke on Ed Hackett of the Louisville Chapter on his trip to Omaha two years ago. Ed suggested to Mrs. Hackett that they spend the night in Council Bluffs, Iowa and continue to Omaha next morning. Omaha is just 2 miles across the river from Council

(Continued on page 16)

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143
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STUB PENCIL Continued

Bluffs. Ed observed Friday abstinence from meat and returning to his hotel after the Finals Contest passed a restaurant advertising — "Famous K. C. Sirloins"—Ed exclaimed, "Just think I could have had a Knights of Columbus Steak"! Jim Knipe, waiting until midnight Friday, took what he thought was a chicken salad sandwich, but turned out tuna fish.

oOo

Workers backstage during the Contest sessions got a kick out of observing the nervousness of the competing quartets. Plenty of laughs helped take off the pressure, however. One amusing incident found Rex Reeve, baritone of the SAN DIEGO SERENADERS, (Pfc. in the Marine Corps and with the quartet only 3½ months), standing in the wings during the Finals, absent-mindedly playing with a coat hanger while listening to one of the foursomes which preceded his quartet's appearance. Bud Boyle—lead of the quartet — pointed to the coat hanger and said, "if you're going to take that on stage with you, we better get 3 more".

oOo

Bob Corbett, bass of the CHICAGO-ANS, who again made the Finals, uses the direct approach—pounding one of the other members of his quartet on the shoulders, he said very simply, "Don't be nervous"!

oOo

When someone backstage passed the remark during the Friday night Finals that no better music could be found anywhere, Harry Morton—tenor of the ANTLERS—asked "IS there any other kind?"

oOo

Bill Oestreich, tenor of the 1946 Medalists, the Hi-Los of Milwaukee—busied himself having barbershoppers sign a huge piece of paper extending greetings and get well wishes to lead Web Luebtow who was in Hot Springs, Arkansas being treated for a serious arthritic condition. Imagine the surprise of signers to spot Web in the crowd at the Sunday afternoon Armed Forces show. Web admitted



The display of material used by the Army in its program throughout the world attracted considerable attention. Here are three members from Longmont, Colorado giving it the once over.

that he broke down and cried like a kid Saturday night when Bill telephoned him a report on the outcome of the Contest and the wonderful time everyone was having. It cost him \$75.00 to fly up to K. C. to take in the Sunday morning breakfast and the Sunday afternoon show, which act, Web openly admits, proves he is a complete "barbershopping nut". He returned to Hot Springs Sunday for further treatment.

oOo

Cal Stuhr, who sang bass with the VIKINGS at Omaha and again at Toledo was on hand to pull for his successor Bob Livesay and the quartet. He sweated out every chord with them.

oOo

None of the members of the VIKINGS professes a rabid belief in numerology, but the quartet has decided to insist on occupying dressing room No. 1 at

next year's Contest. This quartet which placed *second* in the Illinois District Contest for three years sang in *second* position on the *second* Preliminary—*second* in the Finals—*second* in the Medalist Contest—took *second* place and had dressing room No. 2 for two performances. Each member of the quartet also has two children.

oOo

One of the most interesting anecdotes concerning last year's havoc-wreaking flood which hit Kansas City, was the one about the finding of a trolley car which had been submerged and which, upon its discovery, housed two cows and a pig, although all doors were closed and not a window was broken. When someone asked Chuck Schmid, associate chairman of the Toledo Convention, if he supposed they paid their fare—Chuck quipped "the cows were probably riding on a com-MOO-ters ticket".

oOo

22 of the 25 eliminated quartets sang in the Jamboree Saturday afternoon. The Air Capital Four, Wichita, flew to Miami Friday night to attend the Shrine Convention. Arrival of a brand new baby sent one of Muskegon's Crow-Matix hot footing for Michigan. Washington, D. C.'s Columbians had frost bite trouble. The London, Ontario Four Chorders, third place winners this year, Medalists three years in a row, had to leave right after the Breakfast Sunday and drive straight through to be back at their jobs Monday morning — which explains why they were not on the Post-Convention Show Sunday afternoon. The Keystone Quads missed the Breakfast because lead Joe Williams hasn't been well.

oOo

That Sunday show, by the way, was SRO and a honey all the way. Three of the 1952 Medalists sang, plus the Kansas City Chapter Chorus and six champions, Bartlesville Barflies (1939), Pittsburghers (1948), Mid-Staters (1949), Buffalo Bills (1950), Schmitt Brothers (1951), Four Teens (1952). The Chem-Tones represented the Army, the Gobs of Harmony, the

(Continued on page 18)

THE GRAND RAPIDS, MICHIGAN CHORUS





Top left—Kansas City Councilman Don M. Jackson, as he opened the Saturday night Medal Contest. Center—Al Shen, of the Buffalo Bills, drapes the 2nd Place Medals on the Vikings. Top right—Convention General Chairman, Russ Gentzler, Kansas City.

Three more views of the excitement on stage at the Medal Con-

test. Lower Right—in light suits—the 1948 Champion Pittsburghers.

LtoR—Bill Conway, bass; Tommy Palamone, lead; Harry Conte, tenor; John (Jiggs) Ward, bar. In tuxedos—the 1939 Champion Bartlesville Barflies—LtoR—Harry Hall, lead; George McCaslin, tenor; Bob Durond, bar; Herman Kuiser, bass.

STUB PENCIL Continued

Navy. Past Int'l Pres. Frank Thorne, Chicago, emceed and led community singing. Though largely local in character, the audience was just about as enthusiastic as the members themselves at the earlier performances.

oOo

The sixty-man chorus of Grand Rapids came to Kansas City in a group and sang at any and every opportunity. Directed by Francis Hodgeboom, the chorus made a great hit. Speaking of choruses, the Kansas City Chorus, directed by Don Stephens, performed very handsomely both on the Saturday night Medal Contest and the Sunday afternoon show. The two-piano team of Percy Franks and Joe Stern is a featured part of the act.

oOo

Standouts to Stub at least—The Four-Maldehydes' Minnie the Mermaid in the Friday night Finals; the same singing the Woodpecker's Nightmare (I Dreamt I Dwelt in Marble Halls) at the Breakfast; the Cardinals' Ooga, Ooga; the Templairs singing Jingle Bells on the hottest Sunday morning in Kansas City history; the Atomic Bums' version of Now Is the Hour or The Bull Song; that twelve-man chorus from Seneca Land District singing Phil Embury's arrangement of The World is Waiting for the Sunrise—the 12 being the Buffalo Bills, the Rochester (Genesee) Note Crackers and the Warsaw, N. Y. O-At-Kans.

Carroll Adams and Bob Hafer have to handle a million and one details backstage during the contests. Local help is valuable, but experience is important. So Carroll hopes Lefty Walker of Oklahoma City will make good his threat to come to Detroit in '53. Lefty showed up in Kansas City and took up where he left off in Buffalo in 1949 and Oklahoma City in '48.

oOo

Kansas Citian Joe Stern (author of Kansas City, My Home Town, sung so ably by the KC Chorus), (long-time Treasurer of SPEBSQSA, Inc.), was supposed to entertain at one of the local luncheon clubs to plug the Sunday Show. When his office girl took sick, Joe couldn't get away until Sec'y Adams sent one of the girls from the Convention Staff to "baby sit" with Joe's phone.

oOo

Nobody was more thrilled with the Four Teens' selection than Past Pres. of the Society, Dr. Norm Rathert of St. Louis. Norm is something of a prophet, it seems. When the Teens came to Toledo last year, as representatives of Ye Olde Tymers Chapter, St. Louis and the Air Force, Norm asked Int'l Pres. Knipe to put them on the Jamboree program. Said Norm, "I'm telling you, they'll be champs in a year."

oOo

For the benefit of sharp-eyed observers, Pres. Knipe didn't make a

mistake in presenting five arrangements to the Four Teens at the Breakfast. The printed program said "Presentation—to Medalists", but it was incorrect. This project was started by Sec'y Adams last year. Long-time Society arrangers Charlie Merrill, Frank Thorne, Phil Embury, Maurie Reagan and Don Webster made the arrangements of, respectively, Tea for Two, Five Foot Two, When the Sheep Are in the Fold, Cruisin' Down the River and When the Organ Played at Twilight.



At the Sunday Breakfast, the photographer caught the Four Teens just after Int'l Pres. Knipe had presented five original arrangements made for the new champions by Embury, Merrill, Reagan, Thorne and Webster.

Many Schmitts were on hand to see the champs go out in a blaze of glory and they did. Their mother was there and a variety of brothers, sisters, wives and assorted relatives. Tenor Joe Schmitt explained that there's plenty of competition for a mother's attention when there are 17 clamoring for it. Her "I think you did OK" after they won the crown last year was highly satisfactory praise, to hear Joe tell it.

oOo

If you haven't seen the Buffalo Bills in their new costumes, don't miss them. They're genuine Buffalo Bill outfits, including white wigs and beards, white ten-gallon hats, fringed buckskin jackets and full-length boots. Just getting into them must be a day's work, but well worth it to judge by the audience reaction. John Hill overheard basso Bill Spangenberg, complimented on the new costumes, reply, "Yeah. They're waterproof too. I wish I could say the same for my skin." And did the Bills sing. They pitch their stuff impossibly high to begin with, but in the Geo. M. Cohan medley they keep right on going up through the roof with what seemed like three or four changes of key.

oOo

Wichita's Verne Laing, lead of the Beacon Four, top rankers back in the early '40's, was sick in the hospital. Said a friend, "I'd hate to be his nurse right now. They'll have to hide his pants". The Buckeye Capital (Columbus, Ohio) Buzz Saws, alternate from Johnny Applesseed District, appeared in K. C. minus lead, attorney Bruce Lynn (detained by an important court trial). They probably sang far more than they would have normally with substitute leads such as Tommy Palamone, Ray Niblo, Dick Common, Tom Armstrong, Jim Knipe, and a series of others.

(Continued on page 20)



DRAWN BY HAL REINHART, GROSSE POINTE, MICH. CHAPTER

Yeah Man! It's the SPEBSQSA LAPEL BUTTON

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Top left—On stage, after the announcement of the five Medal winners. Top right—the Chem Tones, Easton-Phillipsburg, Pa. LtoR—Frank Siler, tenor; Chuck Williams, lead; Bill Benner, bar; Jim Harper, bass. Frank Thorne talking to the Community Song Leaders Class. The Mid-Statens, Chicago, 1950 Int'l Champs—LtoR—Bob Mack, tenor; Marty Mendro, lead; Art Gracey, bass; Forrest Haynes, bar; Just below the Mid-Statens, the Mohicans, Schenectady, N. Y., singing at the Jamboree—LtoR—Ed Goodale, tenor; Dick Kitchen, lead; Walt Schlenker, bar; Jack Heidenreich, bass.

At the meeting of Chapter Officers—seated at the table—LtoR—Int'l B'd Member R. George Adams, Oak Park, Ill.; Int'l B'd Member Joe Hermesen, Madison, Wis.; LOL Dist. Sec'y

Darrell Dewitt, Wisconsin Rapids, Wis.; standing. A. C. Chapman, Toronto.

Giving their all for good ole something or other—the Dixiecliners, Evansville, Ind. LtoR—Jim Negley, bar; Arnold McPhee, tenor; George Vielte, lead; Bob Evans, bass.

Bottom left—Herman Kaiser, bass of the 1939 Champion Bartlesville Barfiles, hangs the 5th Place Medals on the Keystone Quads.

Aberjona Moaners, LtoR—Stan West, bass; Ernie MacKay, lead; Wally MacKay, bar; Jim Mercer, tenor.

Bottom right—The 1951 Champion Schmitt Brothers, Manitowoc, Wis.—LtoR—Jim, lead, Joe, tenor; Paul, bar; Fran, bass.

STUB PENCIL Continued

Baltimore and 12th Street intersection was designated "Harmony Square" for the week of the convention. Bus drivers and motormen so called it on their runs. Last view of downtown K. C. Carroll Adams had was from a cab window Monday watching a crew of transit workers taking down the black and white "Harmony Square" signs from the four corners.

oOo

Some interesting costumes were on display. The Evansville, Ind., Dixieliners wore yellow suits and green ties; Champaign, Ill., Campus Chords sported blue suits and very bright red vests. Both the Louisville, Ky., Troubadours and the La Grange, Ill., Key-men wore white suits, the latter having satin-faced lapels. The Wolverines, Dearborn, Mich., were loud in red sport shirt-chartreuse slack ensembles.

oOo

Very few people realize that Bert Phelps, bari of the Kansas City Hy Powers Quartet, has taken part in twelve successive Society Contests, starting in 1941 at St. Louis when his quartet, the Kansas City Barberpole Cats, finished in second place. With varying personnel, under various names, but with Bert always at bari, his foursome took 2nd place five times, in '41, '42, '43, '46, '47. Only on a few tries did they fail to make the top fifteen. That's a unique record. No other member can even approach it.

oOo

When Air Force Lieut. Col. Peter Agnell, of Washington, D. C., heard the final result he threw his arms around the lady sitting next to him, a complete stranger, kissed her on the cheek and hollered, "Ain't that wonderful!!!"

oOo

Evidence that people were pleased with the whole weekend piled up in the Trianon Room of the Muchlebach, headquarters office for the duration.

BUSY SPOT



The Trianon Room of the Muchlebach was Registration Room and was jammed most of the time. This view shows just a small section of the 80 foot table. LtoR—are Kate and Chuck Schmid, Toledo, and Carl Neve, Kansas City.

MEETING OF EMCEES AND SONG LEADERS



Before the office closed Saturday, 598 orders, with checks, had been placed for Registration Books for Detroit in 1953.

oOo

Average age of the contestants was probably in the high twenties, but as one experienced quartetter put it, "... An older quartet ... could win an Int'l ... Study the categories and how Judges score points ... Stress what you can do well ... rhythm, balance and blend, diction, stage presence, arrangement. Use your God-given intelligence. Figure out how to 'Hit 'em where they ain't' and you're in."

oOo

Songs written by the late Past Int'l Pres., Hal Staab, were very much in evidence. I Know a Little Peach Way Down in Georgia (from the Staab-Hill folio—\$8.60 from SPEBSQSA, Inc.) was heard four times Friday. Other originals by Society members included Elyria, Ohio, Nate Berthoff's Great Smoky Mountains in Dixie.

oOo

O. B. ("Obie") Falls, first president of the Seattle Chapter, and now President of the Pacific Northwest District, together with Mrs. Falls, found Kansas City weather a bit trying after the mist-cooled climate of Seattle. "Obie" used to live in Richmond, Va., and knows heat when he feels it, but Mrs. Falls is from Canada.

oOo

Stirling Wilson, of Washington, encountered a large economy-size cockroach in his hotel bathroom. After scalding water failed to damage the brute, Wilson poured one finger of Bourbon de Luxe on him and he immediately stopped kicking. Up to this point the story was credible, but when Wilson insisted that the roach came back next morning bringing three friends, his audience walked out on him.

oOo

Design and color reached new heights in the sport shirts worn by many attending. One quartet affected the time-honored typhoid germ design, modified by the atomic bomb and the ninth chord influence. The net result was the same as a volcanic eruption in a paint and varnish warehouse.

oOo

The Volunteers, of Baltimore, who have plenty of power as is, drafted Huck Sinclair of the 1943 Champion Harmonizers, of Chicago, to sing bari

with them on "Tumbledown Shack in Athlone." With Huck in there, singing between Fritz Miller and Dan Cuthbert, the song could have been renamed "Tumbledown Empire State Building." If that energy could have been harnessed it would have pumped 8,000,000 barrels of oil from a well four miles deep.

oOo

The Four-Maldehydes have another quartet known as the "Pittsburgh Pirate Four" (always in the cellar). They sing only one song—When You Wore a Tulip—with embellishments and never without a guest artist singing one part. The guest later receives a membership card in the PPF with date and place of induction properly recorded.

oOo

Barbershop emphasis changes from year to year. This year, the influence of the Schmitt Brothers was reflected in dynamics, chord progressions, and particularly in introductions. The ultra perfection of the Four Teens will probably be felt next year at Detroit.

oOo

Berney Simmer certainly had his corps of secretaries working smoothly. Checking, double checking, and triple checking the scores of fifteen Judges is an exacting job and must be done under considerable pressure. Plenty hits, plenty runs, NO ERRORS. Staff Taylor received an apology from Carroll Adams because of the type of adding machine furnished him to add up the scores. He said, "Its attacks and releases are poor".

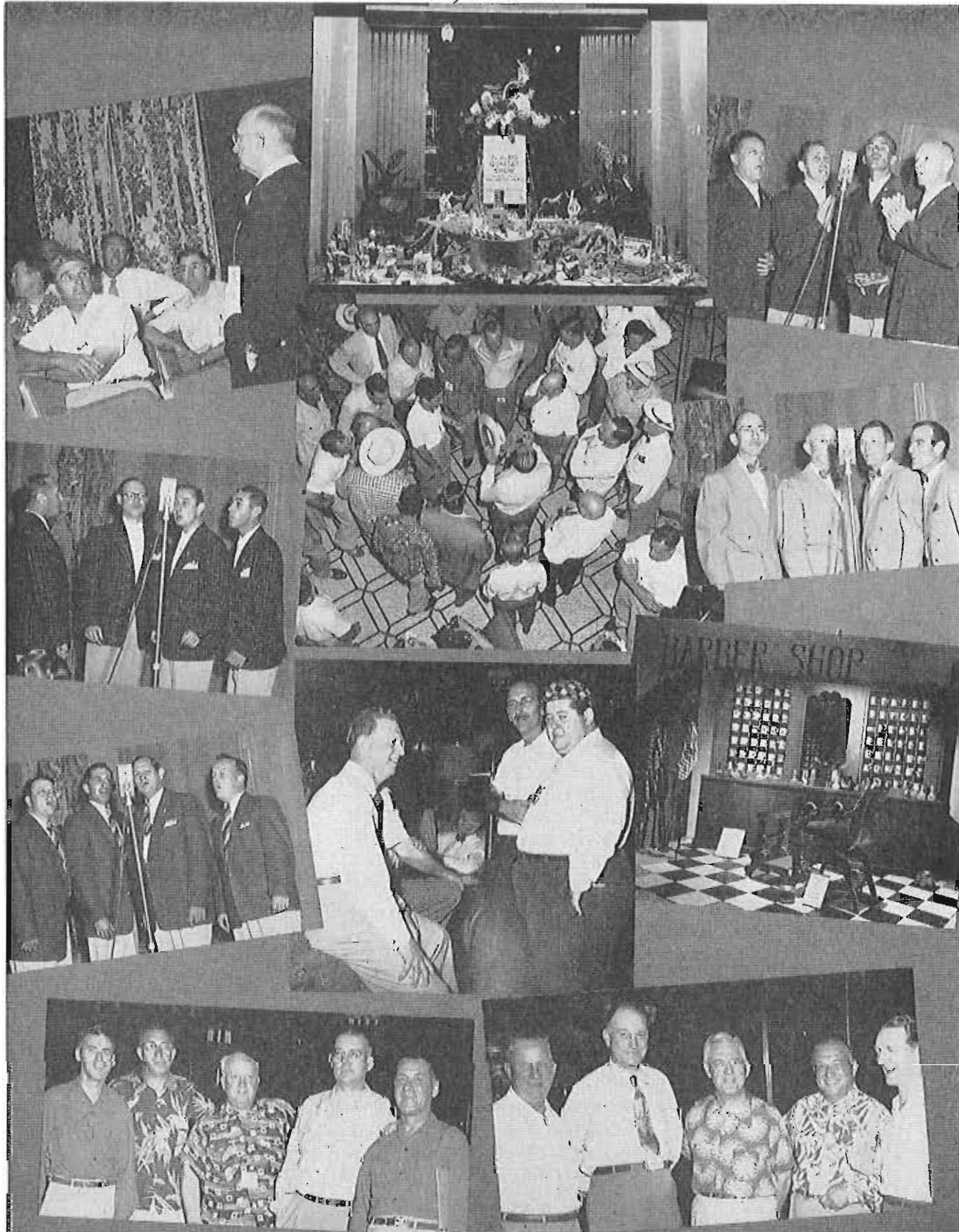
oOo

Technical discussions raged throughout the weekend as usual. One of the hottest topics was the usual controversy over "measured chords" versus a flowing melody. On the one hand the melody lovers state "You can't sing the lead or leave the place whistling a tune." Rebut the chord lovers, "Whistling a tune ain't barbershop and the thrill comes from hearing chords and progressions". And so on into the night.

oOo

Year after year Jersey City Chapter sends a contingent to the Int'l Contest and Convention that, for size, spirit and stamina, need bow to few if any chapter delegations. Always on deck is Chapter Sec'y Jack Briody, bari of the 1946 Int'l Champion Gar-

(Continued on page 22)



Top left—Frank Thorne talks to the Emcees and Song Leaders. Top center—Window display in Hotel Muehlebach Flower Shop. The KC RISS RHYTHMAIRES at the Breakfast Sunday—LtoR—Ray Ryan, l.; Jimmy Kaut, l.; Cecil Manewal, barl; Joe Fehrenbaeh, bass.

The Cardinals, Madison, Wis., in plaid coats at the Breakfast—LtoR—Jerry Ripp, Phil Davies, Vaughn Liscunt, Joe Ripp. An overhead shot of the Muehlebach Lobby. The gentleman with the straw hat in his hand waited patiently until enough people assembled, then he led them in a song. At right, center, the K. C. Rudy Flek Royalaires at the Breakfast—LtoR—Firman Beaumont, tenor; Don Thorne, bass; Bob White, barl; Arlo Moore, lead.

At left, the K. C. GAMBOLERS at the Breakfast. LtoR—Orval Wilson, barl; John Dooley, tenor; Ed Schliebs, lead; Jim Byrne, bass.

In the center—LtoR—two unidentified gentlemen and Tiny Von Kaenel, Lorain, Ohio.

The old time barbershop actually is a window of Macy's Department Store.

Bottom, left—Joe Ripp, Madison, Wis.; Leonard Tampa, K. C.; Al Eason, Detroit; Int'l B'd Member Tom Armstrong, Decatur, Ill.; Jerry Ripp.

Bottom right—2nd from left—Bill Frazier, El Paso, Tex.; next to him, Dan Cuthbert, Baltimore; Deubel, Chicago; Bernie Meyer, Baltimore.

STUB PENCIL *Continued*

den State Quartet, able and willing to sing with anyone, anywhere, any time. Jack predicts they'll need a special train to haul the delegation next year, including Mr. and Mrs. Larry Alexander and Frank Ferguson, always among those present.

Joy was unrestrained in Seats 1 and 2, Row K, Left Center, Music Hall, when the San Diego Serenaders made the Finals and the top five. San Gabriel's Mrs. Dick Schenck and her daughter May sat there and sectional pride alone didn't account for all the re-

joining. Rex Reeve, bari of the quartet, has been doing some commuting between his San Diego Marine Barracks and San Gabriel—and not to see the country.

Luckily the Puget Sounders who followed the Four Hearsemen, of Amarillo, are quick thinkers and fast on their feet. Otherwise, they'd surely have fallen down in the grave into which the Four Hearsemen had lowered their imaginary casket. This all happened on the Jamboree and goes to show what can happen when a four-some is careless about replacing divots.

The Honolulu, Hawaii Chapter was represented by members Bill Merrill and Admiral Perkins of the U. S. Navy. This was Bill's first International Convention and the only thing he bemoaned was the fact that brothers Charlie (Past Int'l President) and Art (Past Int'l Treasurer) were unable to be on hand.

A "folksy" atmosphere prevailed at all of the singing sessions with all barbershopper audiences. M. C.'s were called on to make announcements regarding travelers needing transportation, and drivers, who didn't get enough sleep, looking for passengers to share the wheel on the way home.

Nate Berthoff, editor of the QUARTER NOTE—the splendid publication of the Johnny Appleseed District and composer of GREAT SMOKY MOUNTAINS IN DIXIE, beamed all over the place when someone pointed out to him that three consecutive International Champions had sung his number (which was arranged by Hal Boehler, bass of the 1950 International Semi-Finalist HI-CHORDS of Lorain, Ohio) in competition.

Top-notch song writer and arranger, M. H. "Skeet" Bolds, thrilled to the singing of several of his numbers in the Contest, but was itching to be on the stage himself. Skeet is the baritone of the former TUNICS of Lafayette, Indiana—Semi-Finalists at both Omaha and Toledo.

Although the four-time Medalist CLEF DWELLERS of Detroit were compelled to pass up competition this year in favor of their four-week tour of Germany for the Armed Forces in the month of August, barbershoppers were reminded of the quartet on frequent occasions when competing fours sang "Clef" arrangements of such numbers as "BELL IN THE LIGHTHOUSE", "IF YOU'RE IRISH" and "WAIT 'TIL THE SUN SHINES, NELLIE".

Russ Cole, Old Song fan and authority, wrote to Stub:—"What I learned at the Meet on the Missouri—as staged by Carroll Adams, Auntie Skinner, and some mixed quartets that included Kansas City Kitty, Percy Franks and his pianny, The Sweetheart of Sigma Chi and some eaters of Planned-Economy steaks in Twelfth Street Rags—I learned that—

*Joe Stern plays everything in C Sharp.

*In the Good Old Summertime was the theme song—enjoyed more by us guys from Arkansas than by the basses from Boulder.

*Most basses are baritones.

*Even Harry Truman's private elevator got into the act.

*You can sit down and weep if you missed the song at East Entrance of the Muehlebach Thursday night, 5 leads, 6 tenors, 14 baris, and a battery of basses headed by Spangenberg, singing Oh! Joe.

*You can imagine me leading that bunch in the Coffee Shop in that

(Continued on next page)

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STUB PENCIL Continued

little old number entitled When You Know You're Not Forgotten by the Girl You Got for Nottin, but that was a bloke from Upper Darby, Pa. *If you enjoy the miseries, stay away from Detroit next year.

As usual, the Woodshed was a popular spot and in addition to featuring quartet and chorus singing, "Operation Harmony", the sound color film of the tour of Korea and Japan last year by the Mid-Staters and immediate past Int'l President Jerry Beeleer, was shown twice.

The Brock Family Four—three daughters and one son of barbershopper Carl Brock of the Connersville, Indiana Chapter—stole the hearts of everyone with their authentic and expert singing. The kids range in age from 5 to 14.

Flash bulbs popped everywhere as photographers, amateur and professional alike, snapped thousands of shots. Among those Stub recognized were Ray Sheffield, past President of Boston; Jack "Flash Bulb" Birkett of Cleveland; Marty Mendro and Forry Haynes of the Mid-Staters, along with professionals Mike Bell of Toledo, who photographed all competing quartets, and Joe Clark of Chevrolet's Friends magazine who covered the entire Convention.

Many of the "second guessers" in the audience made good use of the tally cards listing the 20 quartets in order of appearance in each Semi-Finals Contest, which were distributed by the Boston Chapter, hosts for the 1953 Mid-Winter meeting. On the opposite side of the card was an invitation to attend the event which depicted a pot of Boston beans with the catch phrase "You don't know beans 'til you come to Boston."

Outstanding among the department store display windows decorated in the barbershop quartet motif was Macy's which featured a window in which quartets were invited to sing over a P.A. system. Placards were displayed in all of the headquarters hotels inviting quartets to drop over to Macy's at any time, where a full-time attendant was on hand to keep things moving in the window. Appearances drew big crowds of shoppers, along with plenty of "Oh's" and "Ah's", especially when the Wolverines of Dearborn, Michigan, showed up in their bright red sport shirts and chartreuse slacks.

The Four Gobs of Harmony—all members of the San Diego Chapter—could claim the distinction of having traveled farthest to attend the Convention. The quartet is assigned to the USS TAUSSIG which returned from Korean waters just in time for the quartet to make its way to Kansas City. Scheduled to be on hand but stopped by last minute restrictions were the ANCHORDS of the Honolulu Chapter, who represented the Navy at Toledo, but had to spend Convention week end this year in Pearl Harbor.

CLEVELAND, OHIO'S FOUR-IN-A-CHORD

Why the collars and cuffs didn't melt must be a trade secret. L to R—Tom Wellman, bar; Ray Bieber, bass; Ken Emerson, tenor; Alan Gross, lead.



Much talk again about the youth of many of the quartet members. Just as noticeable as the youth of some of the quartetters is the remarkable amount of musical knowledge they possess. Well-known arranger Bill Diekema of Holland, Michigan, gave Cleveland, Ohio's Four-in-a-Chord an arrangement of a clever new original by Dick Sturges about "My Sweetie From Tahiti" Friday afternoon and Saturday afternoon during the Jamboree the quartet performed the number backstage for Dick and Bill without the music and did a highly polished job.

Tiny Von Kaenel, tenor of the 1950 Semi-Finalist Hi-Chords of Lorain, Ohio and Nelson "Skinny" Jones, secretary of the Shreveport, Louisiana Chapter, who appeared in the Dream Quartet on page 12 of the June issue of the "Harmonizer" were the only two of that foursome present at Kansas City, but they are making plans for an "en masse" appearance at Detroit in '53.

There was a large delegation on hand from Far Western and Pacific Northwest. Reddie Wright of Pasadena says it's relatively easy for the L. A. people to get to Kansas City because it's only 1800 miles away—just beyond the L. A. city limits. The F. W. and Pac. N. W. crowd held a joint reception Saturday night after the Medalist Contest. They just about filled the Music Room at the Muehlebach. Orange juice was served, natch, and some Dixie spies spread the word Florida oranges were used. This canard was indignantly denied and the F.W.'s offered to exhibit the very trees the oranges came from if the Society will bring the 1956 Convention to Southern California.

Seeing Founder and Permanent 3rd Assistant Temporary Vice Chairman O. C. Cash and Rupert Hall, the Society's first National President originally titled "Royal Keeper of the Minor Keys", together in the lobby of the Muehlebach it was colorful to

(Continued on next page)

THE PACIFIC COAST DELEGATION



This roomful of Californians, Oregonians, etc., came together to quaff orange juice and build up each other's already powerfully high estimate of West Coast bliss. How the interloper in front row center, Int'l Sec'y Adams, got into the act, no one seems to know.

STUB PENCIL Continued

recall their meeting in the same place back in April of 1938 when the seed for SPEBSQSA was sown. Consult your copy of "Keep America Singing", the story of the Society's first ten years, for particulars. The story appears on page 10.

oOo

Newspapers, radios and T-V sets were sorely neglected by nearly 3000 barbershop devotees throughout Convention. The only news everyone was up to date on was the record breaking heat and the fact that K. C. was hosting the best group of singers in the world.

oOo

The Singcopates, the young quartet from Appleton, Wisconsin, Semi-Finalists at Toledo sang at Kansas City with two new voices—Bob Edwards singing tenor in place of Jerry Reick now in the service, and Gene Kohl replacing Gene Hammond now a member of the Phoenix, Arizona Chapter who was in the audience pulling for "his" quartet with which he "busted" a few chords between Contests.

oCo

Art Bielan, lead of the Chicago No. 1 Misfits, 1946 Int'l Champions, complained bitterly all 'round town that his arms were terribly sore from flying all the way from Chicago.

Cy Perkins, Chicago, Mark Roberts, Grosse Pointe, Mich., and Staff Taylor, Columbus, Ohio, were among the officials in the judging pit at K. C. Their names had inadvertently been omitted from the printed program and each Emcee publicly so stated at the start of each Contest. The suggestion advanced by certain cynics that they bribed Carroll Adams to leave their names out so as to get special recognition at each event is not to be given much credence.

oOo

Why Ed Smith of Wayne, Michigan, was smiling broadly most of the time. (1) He was elected President of the Society for the coming fiscal year. (2) He gets kicked upstairs from the Chairmanship of the Contests and Judging Committee—a job many have likened to crossing Niagara Falls on a tightrope with a drunken juggler on each shoulder.

oOo

Quips and cracks—Carroll Adams—"May I kiss your wife goodbye?" Husband—"Why not. I do".

Member of Grand Rapids Chorus emerging from Woodshed Saturday night, "They may have heard better singers, but none hotter".

Lady on sightseeing bus after viewing palatial homes of K. C. cattle and wheat kings—"Now show us where the people live who eat the meat".

Overheard backstage — "We have a tenor who is tops in temperament. He

thinks he's a self made man and oh how he 'worships his Creator'."

"Where's the best place to get a good Kansas City steak?"
Bellhop—"Omaha".

"We're in 820. Come on up."

"Swell! I'll be there as soon as I've seven-elevated."

oOo

Short notes — As usual, dozens of people confused the brothers Haeger. Which is Bob and which is Buzz? Someone asked if the Fountain of Youth is in London, Ont. Those Four Chorders never seem to look any older Jim Knipe, Frank Thorne and Ed Smith sported beautiful yellow ties, hand painted by and presented by Art Sweeney of Baltimore Ed Gaikema was the only Harmony Hall (1944 Int'l Champions) on deck The elevators were jammed at all hours, but everyone was good-natured with his elbows Short haul—LCL—Those staying at the Phillips crossed the street to join the merry throng in the Muehlebach Coffee Shop (open 24 hours a day). Muehlebach residents went to the Phillips to enjoy its frigid lobby temperature Doc Enmeier, tenor, and Tom Masengale, bass, of the 1941 Champion Tulsa Chord Busters came to hear and see Not a "Doctor" in the House—1947 Champion Doctors of Harmony that is—Anyone know why?—"No One Knows", and how we'd like to hear that one just once more as they sang it in Milwaukee.

STORE COOPERATES

by Ken Hegarty—K. C. Chapter

Macy's in Kansas City made a major contribution to the success of the June convention. The only major store to lend wholehearted support, Macy's gave a front display window in which was an old barber chair, a shaving mug collection owned by Ray Koenig, a Kansas City chapter member, and other items that lend atmosphere to a Gay '90 scene.

Before and during the convention, quartets appeared in the window and over a P. A. system were heard on Main Street and down famous Petticoat Lane. The quartets were well received and shoppers soon became well aware the barbershoppers were in town with all their fun and close harmony.

Not only did Macy's help publicize the big convention, but they gave a luncheon for visiting wives of International officers and board members. Then, as a pleasant climax to its generosity, the store gave complete new sports outfits to our new International Champions, the Four Teens.

All this was volunteer effort by a comparatively new store in Kansas City, which only a few years ago took over the famous John Taylor's store. Barbershoppers in the Middle West and particularly in Kansas City long will remember Macy's and the hand it lent so generously in contributing to the greatest convention of them all.

1952

Johnny Appleseed District QUARTET CONTEST STEUBENVILLE, OHIO

:: Saturday, October 25, 1952 ::

"The show for ALL Barbershoppers"

Preliminaries - 1:00 P.M. Fort Steuben Hotel (Ballroom)

Finals - - - 8:15 P.M. Steubenville High School

Woodshedding - 11:30 P.M. Fort Steuben Hotel

Sunday Morning Breakfast - - - 9:15 A.M.

"Ticket Sale Starts September 15th"

T I C K E T S	BALDIE JAMES PINCIARO		
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DISTRICT CHORUS CONTESTS GROW IN POPULARITY

Fast developing into one of the most important phases of activity in the Society are Chorus Contests held at the Area and District levels. The promotion of these events produces many obvious benefits and many of our Districts are discovering that Chorus Contests held in conjunction with family outings make ideal summer projects.

Prominent among events of this type held this summer were the Land O'-Lakes District Chorus Contest at Sheboygan, Wisconsin, on June 22nd and the Johnny Appleseed District Chorus Contest at Zanesville, Ohio, June 29th. It is estimated that more than 1000 barbershoppers and members of their families attended each Contest.

O'Lakes Harmony News); placing second was Milwaukee directed by Cy Owen, followed by Manitowoc—Paul Schmitt, bari of the 1951 International Champs, director.

Ineligible for competition by virtue of having won the class "A" championship four years in succession, the Madison, Wisconsin Chorus sang as guests—directed by Joe Ripp, tenor of the four-time International Finalist Cardinals.

Sixteen choruses sang in the Johnny Appleseed competition at McIntyre Park at Zanesville with Canton, Ohio, under Les Green, winning top spot with last year's Champs (Middletown, Ohio) finishing as runners-up. Third, fourth and fifth positions were won by

SHEBOYGAN, WISCONSIN CHORUS



Winners of the Land o' Lakes District Chorus Contest—Henry A. Beyer, Director.

Competition in LOL is divided into two classes — A and B, with all choruses which won a place in any previous Contest being compelled to enter the "A" class and other choruses having a choice of entering either competition. Eight choruses competed in the class "B" event which was topped by the Portage, Wisconsin Chorus under the direction of Rudge Goodland with Appleton (Gil Stammer, baritone of the SING-COPATES, directing) and Racine, under Art Jacobson, finishing in that order. Class "A" championship was won by host Chapter Sheboygan Chorus with Hans Beyer, director (also editor of Land

Medina, Niles and East Liverpool, Ohio.

The Johnny Appleseed Contest was held outdoors in 99 degree heat with plenty of humidity thrown in, but rather than take a chance on being rained out or having the notes blown away from the audience by winds, LOL decided to hold their competition indoors in the Municipal Auditorium and Armory.

Others of our 14 Districts have Chorus Contests scheduled for the late summer and early fall months with a few being held in connection with the fall District Quartet Contests.

BARBEDIERS, FT. RILEY, KANSAS



Left—Pfe's Fred Sigler, John Anderson, Marvin Kline, Don DeWitt. Mrs. Owen Sherman, Service Club Director, 10th Infantry Division, sent this picture to the Harmonizer. Mrs. S. is apparently a bit leaped herself. She drove from Manhattan, Kansas to K. C. to attend the three contests on Friday and drove home during the night so she could be on the job Saturday morning.

THE RICE PADDY FOUR



CWO Cary Ogilvie, U. S. S. Consolation, member of Minneapolis Chapter, got this picture at Inchon, Korea. Cary wrote he hoped to meet the Buffalo Bills during July.

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(Saturday)

NOVEMBER 1st

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BALLADEARS

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The Old Songsters

by Sigmund Spaeth

THIS being an election year, it may be in order to discuss briefly some of the Presidential campaign songs of the past. Perhaps the most important of them all was *Adams and Liberty*, written for John Adams in 1798. The words were by Robert Treat Paine, son of a signer of the Declaration of Independence, and the tune was the one we sing today as *The Star-Spangled Banner*. Originally it was called *To Anacreon in Heaven* (a British importation) and it merely happened to be one of the most popular melodies of the moment. (There have been more than thirty sets of words to that *Anacreon* tune to date!)

The importance of *Adams and Liberty* lies not so much in the fact that it helped elect our second President, but that this version of the music must have been familiar to Francis Scott Key when in 1814 he fitted it with his inspired poem, *The Defense of Fort McHenry*. (He could have had the popular tune in mind, for he had used it eight years earlier for a song about Stephen Decatur.)

Yankee Doodle had plenty of activity in various campaigns, including Abraham Lincoln's, but perhaps the most striking political use of a single song was that of the now almost forgotten *Old Rosin the Beau* (sometimes spelled *Bow* for obviously violinistic reasons). Originally a convivial drinking-song, ending with a plea for plenty of bottles on the toper's grave, this tune served a number of campaigns. It first came out anonymously in 1838, probably of Scotch origin, dedicated to the "Falcon Barge" of Philadelphia, the cover showing a crew with upraised oars on the Schuylkill River.

In 1844 the Whigs used the *Old Rosin* tune for two of Henry Clay's campaign songs, *Old Hal of the West* and *The Mill-Boy of the Slashes* (a district of Hanover County, Virginia, where Clay was born). Clay was defeated by the first "dark horse" in American politics, James K. Polk, who had a *Grand March and Quick Step* written for him by John F. Geneke. Sixteen years later a certain F. A. Simpkins wrote *Lincoln and Liberty* to the same *Old Rosin the Beau* melody, to help the Republicans win. (We also had *Honest Old Abe*, by D. Wentworth and "A. Wide Awake", *Lincoln Hoss and Stephen A.*, and, in 1864, *Three Cheers for Abe and Andy*.) Finally, in 1872, a group of independents broke away from the Democratic Party, nominated Charles O'Connor to run against Horace Greeley and U. S. Grant, and used the *Rosin* tune once more for a campaign song called *Straight-out Democrat*. The Republicans that year had *Grant's Our Ban-*

nerman, by Wm. T. Rogers, and a *Grant National Campaign Song* by Mrs. C. M. Hutchings, and in 1876 they came back with *Vote for General U. S. Grant*, by Joe E. Wright.

In 1884 there were more than half a dozen songs for James G. Blaine, including *Blaine and Victory* and *Blaine-Blaine-Blaine of Maine*, both by George A. Ray, *Blaine from Maine*, by M. S. Gordon, *Hurrah for Blaine of Maine*, by L. H. Plogsted, and *Hurrah for Blaine and Logan*. (P. S. They didn't win the election.)

C. A. White helped along the Democratic Party that year with *President Cleveland's Victory March*, and Isidore Witmark later came through with *President Grover Cleveland's Wedding March* (written on a good hunch).

Theodore Roosevelt never liked to have *A Hot Time in the Old Town Tonight* associated with him, even though it was the big song of the Spanish-American War and carried his Rough Riders up San Juan Hill. But Al Smith (an enthusiastic barbershopper) is still remembered lovingly by *The Sidewalks of New York* ("East Side, West Side"). Perhaps the most absurd of all campaign songs was Champ Clark's *You Gotta Quit Kickin' My Dog Around*. (He lost the Democratic nomination to the scholarly Woodrow Wilson.)

A few campaign songs of less than Presidential significance remain in the memory. There was Mayor John J. ("Honey") Fitzgerald's use of *Sweet Adeline* for his two terms in Boston. There was the corny *You Are My Sunshine*, credited by its composer, James H. Davis, with winning him the Governorship of Louisiana. Perhaps the best tune of the lot was the *Marines' Hymn* (composed by Offenbach) which Mayor F. H. LaGuardia used for both of his New York campaigns (with special words by your correspondent, who was his official song-leader).

This only scratches the surface of America's campaign music. Most of it has been terrible.

RAY WALKER, who wrote the first song used by Mae West in vaudeville, *Good Night, Nurse!*, does a bit of reminiscing in the *Miami Herald*. "Never a day passes but I meet someone who has written a song and thinks he will make a fortune from it; they don't realize how tough it is and what they have to go through; they have one chance in a million of its being popular."

"In 1900 I began writing songs and wrote several hundred before one was published. Sold over one hundred to Leo Feist in 1900 for three dollars each; not one was ever printed."

"The other day, while riding in a bus, the driver heard me mention songs."

He told me he had written a song and asked me how to have it published.

Went to an optician to have my glasses adjusted; the optician told me he had written 10 songs and wanted me to listen to them. Girl waitress in a restaurant in Miami sang a song of hers to me while she was waiting on me. If there is anyone on Miami Beach or in Miami who has not written a song I have never met him.

"Once in a while some amateur writes a hit, but very seldom. In 1919 a singing waiter working at Billy Gallagher's Cafe on Seventh Avenue in New York City asked me to read some lyrics he had written. To play a joke on Al Piantadosi, who had written several hits, I took the singing waiter to him and told Al he had some wonderful lyrics."

"Next day I met Al and expected a bawling out; instead he thanked me for introducing the singing waiter to him; they wrote several hits together."

The singing waiter was Joe McCarthy; they wrote such songs as *That's How I Need You*, *In All My Dreams I Dream of You*, *Dreamy Italian Waltz* and others. Later on Joe McCarthy wrote *I'm Always Chasing Rainbows*, *Alice Blue Gown*, *Irene*, *Rio Rita*, *You Made Me Love You*, etc. Instead of the joke being on Al Piantadosi, the joke was on me.

"In 1907 Irving Berlin had written the words to the song, *Marie from Sunny Italy*, which was not popular. He showed me the words and music of another song he had written entitled *The Best of Friends Must Part*. I introduced him to Gabriel Selig of the Selig Music Publishing Company, and they published the song. It was the first song by Berlin which he wrote words and music for. The song was never sung by anyone but Berlin; when he worked as a singing waiter at Mike Salter's saloon. Not one copy of the song sold in any music store."

BARBERSHOPPER Ben Riley of Jackson, Michigan, has dug up an old picture (printed in the *Jackson Citizen Patriot*) showing Hughie Cannon standing at the bar (!) of a 1905 saloon run by Jake Darding and Frank Day (who are also in the picture). Cannon's best-known song was *Bill Bailey* ("Won't you please come home?"), but he also wrote *Just Because She Made dem Goo-Goo Eyes* and a pre-Berlin *I Hates to Get Up Early in the Morning* (both with the minstrel John Queen). The latter also wrote the words of *Ain't dat a Shame?*, with Walter Wilson as his composer.

DECREPITS MEET

by Roy Harvey

Your reporter was privileged (by virtue of membership) to attend the Annual Meeting of the Association of Discarded and Decrepit Past Members of S.P.E.B.S.Q.S.A. Board of Directors, Without Voice, Without Portfolio, Not Inc., at Kansas City, and where anyone got the idea that their meetings are zany, I can't understand because here are some of the highlights of wha happen.

The program opened with The Old Songs in four part harmony, some in five part with a few half past threes.

Then greetings from the Most Antique Relic, new members introduced, and the roll call. Precious time was saved here by merely having the absent members hold up their right hands. Then the reports of the officers including President Emeritus Dick Sturges, who, because Most Antique Relic Roy Harvey had passed the word along—"No presents", presented to his wife Mary Harvey a fine and very flattering oil painting of Roy, on behalf of the organization. Dick was the artist and rumor has it that he spent several extra weeks making it look better than Roy, knowing that Mary would make him a mince pie when he got to Florida next winter.

Then came the report of the Resolutions Committee, Bob Irvine Chairman. Bob was having so much trouble with his diction, throat and dentures that very few words were intelligible, but from the inflection and gestures it was apparent that he meant well, although some members must have thought it was sad—for they were wiping their eyes. However, when order was restored reasonably well, it was voted the best yet, unanimously adopted and filed,—sorry I can't tell you where. Then the election; Ed

Fahnestock, Most Antique Relic; Roy Harvey, Head Nurse to M.A.R. (promoting him backward) and Harry Brown, Keeper of the Wampum and Antique Records.

I should have had twelve pages to report the Report of the Special Investigating Committee, but the editors said "No". Anyhow Hank Wright and Clarence Marlowe, having been apprised of a serious situation in the International Records, investigated the affairs of one Joe Stern, International Treasurer several years, and by searching his pockets before us all, found pass books showing that on days when the Association was credited less than \$10, his own bank account was credited \$20,000 or \$30,000 etc. They also found dice, parimutuel tickets and other incriminating evidence including a piece of string which turned out to be The Lost Cord. After a swift trial, an opportunity was given anyone who wished to say a word on Joe's behalf.

By strange coincidence, the Bartlesville Barflies happened to be there and sang a ditty starting "Daddy, do you have to go to jail?" The Sergeant at Arms, Cy Perkins, then led the prisoner outside where a shot was heard. Cy didn't return but Joe did, explaining that he had talked the officer into a game of Russian Roulette and let him go first. Then came luncheon, where, as an appetizer, the cadaver was wheeled in, draped in tablecloths. Several quartets entertained us, including the Barflies, Official Third Assistant Alternate Guest Quartet.

One could tell, from the dignity of the occasion, that Decrepit Welsh Pierce had written the program. See what I mean?

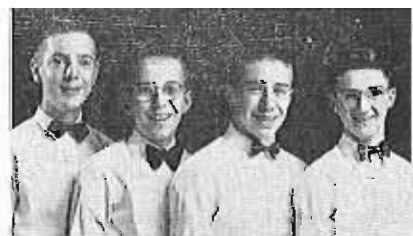
NOTEWORTHIANS, FT. WORTH, TEXAS



FORT WORTH STAR-TELEGRAM

LtoR—Gus Wilgus, bari; Norm Seim, lead; Ray Goree, bass; Bill Tucker, tenor.

Four Statics, Marquette, Mich.



Not yet members of the Society, these four youngsters have plans in that direction and have asked that the name be held for them until such time as they can join. LtoR—Walter McCrea, bass; John Lindholm, tenor; Lionel Trepanier, lead; Wally Zerbel, bari. To show that not only old-timers have voice troubles, here's a quote from a letter one of the boys wrote, "... we have switched around in our parts. Wally, who used to be our tenor, suddenly became a baritone. John, who used to be our bari, stayed where he was but became our tenor. You see, Walter and Lionel decided to sing lower. When we first started, we sang about the key of F (high), but now we can sing down in the key of A Flat if we try."

HAS OWN BARBER SHOP

Tired of waiting around in barbershops for hours, Tom Telford, left, president of R&M Mfg. Co., Detroit, and member of Grosse Pointe Chapter, installed a barber's chair at the plant and all employees can get their hair cut for free. Being a lead, Tom saw to it that the barber, Russell Greer, second from left, could sing tenor. Here plant employee John Hausman sings bari, while visiting fireman, Jim Deland, Detroit radio star, fills in at bass.



ADMIRALS INITIATE KNIFE

For several years past, the State of Nebraska has honored Presidents of SPEBSQSA by inducting them as "Admirals" into THE GREAT NAVY OF THE STATE OF NEBRASKA. Many will recall the workout Past Int'l Pres. King Cole got at Omaha two years ago when he received his commission. Present at Kansas City this year were Nebraska Admirals Frank H. Thorne, O. H. King Cole and "Rear" Admiral Carroll P. Adams when Admiral (Past Int'l Vice President) Clare Wilson, of Omaha, presented the framed commission to Int'l Pres. Knipe. Lem Fitch, also of Omaha, came along to aid in the induction.

Signed by Governor Val Peterson, the commission reads in part as follows: "... I appoint him an Admiral in the Great Navy of the State of Nebraska ... I do strictly charge and require all officers, seamen, tadpoles and goldfish under his command to be obedient to his orders."

KEEP POSTED

Important International News Briefs

Two more Districts have begun official District publications. Mid Atlantic's, edited by Lt. Commander Rad Severance, Washington, D. C., will be called "Mid'l Antics". Fred Wehrley, Brighton, Ontario, will edit the Ontario District's "Maple Leaflet." Michigan District's Troubadour, formerly a mimeographed 8½ x 11 newssheet, is now a 4 page full newspaper format. Roscoe Bennett, Sports Editor of the Grand Rapids Press, is Editor in Chief. Lyle Rapp of the Kalamazoo Gazette, Des Arnsby, of the Mt. Clemens Monitor-Leader, and Wheeler Battdorf, of the Sault Ste. Marie Evening News, are on the editorial staff.

oOo

Cleveland, Ohio Chapter includes in its membership all twelve of the men who have been its Presidents since the chapter was organized early in 1940.

oOo

How would you like to substitute for Bob Mack, tenor of the Mid Staters? It happened at Canton, Ill., May 11, when Bob was late for the Parade. Marty Mendro had a hard time convincing the audience it was no gag when he, Haynes and Gracey appeared on stage with Dave McKain, lead of the N. I. Collegiates, singing in Mack's spot. According to report, Dave clowned and sang as if he'd been with the quartet for years, in fact he very nearly stole the show from the Mid Staters. Asked to explain his complete knowledge of the repertoire,

Dave told of listening to every record the quartet had made—hundreds of times—until he could sing every part. (Bob Mack hasn't been late for a date since. Eds.)

oOo

Northwest Area (Detroit) Chapter holds its monthly meetings in the basement of the Rosedale Park Evangelical Lutheran Church. Through a misunderstanding, the Auditorium was booked for a banquet of the Northwest Federated Civic Clubs of Detroit. The Chapter, therefore, was asked to transfer its meeting up into the Tower Room, but when the members began to arrive it was discovered there were no chairs available. The Minister of the Church rose to the occasion and told the Officers of the Chapter, "Why not hold your meeting in the body of the Church. Your Officers can set up their table at the top of the Chancel steps and your members can sit in the front pews". Is this a first?

oOo

Captain Mills, Special Services, Washington, sends the results of the barbershop phase of the first "All-Army Soldier Singing Contest". The Chem-Tones, from Frederick, Md., who represented Mid-Atlantic District in the Semi-Finals at Kansas City, came in first. Second place went to the Harmony Grits of the 50th Signal Battalion in the Far Eastern Command. Third place also went to the Far Eastern Command—a quartet of officers, as yet unnamed. The Buffalo

Bills, en route to Japan and Korea late in June, were briefed to try to locate the two runners-up.

oOo

If the Society has accomplished nothing else, it has been responsible for a multitude of fancy letter closings. Here are a few that have just been received. Area Counselor George Kemmerer, Carrollton, Ohio Chapter—"Apple-seeding you in Detroit". From Jerry Ripp, lead of the Madison, Wis. Cardinals—"I remain that—Ripp-snortin' Lead". Gus Wurdinger, Medford, Oregon Chapter—"a Crow—with a good CAWse". S. Charles Sargent, Riverside, Cal.—"4 partingly yours". The Harmonizer does not know that all of these are original with the writers named and will not arbitrate any damage suits for infringement.

oOo

Lt. Bud Arberg, Chief of the Music Unit of the Special Services Division of the A. G.'s Office, became a civilian late in July, though he continued in the same post. In a letter he described the process thus, "I am now being 'separated'. This procedure is almost as long as the swipe in Mississippi Moon".

oOo

In December '51 Harmonizer, page 48, John Dawson, Sec'y Winston-Salem, N. C. Chapter, wrote that the chapter had become a member of the local Arts Council. John now advises that the experiment has worked out very well. The chapter cancelled its annual "April Showers of Harmony" this year to cooperate with the thirteen other member organizations to present a "Follies", proceeds of which met the entire budget for the Council for the coming year. In appreciation of this generous cooperation, the Council's Board of Directors voted \$200 to help defray the expenses of the Winston-Salem Vagabonds to Kansas City.

oOo

Louisville, K'y is always doing something "different". Now it's a gimmick on dues. If you don't pay by July 1st, another buck is added on—same thing August 1st.

oOo

The Director of the University of Maryland Glee Club has a pre-requisite for membership in the Glee Club, namely that each man must practice with a barbershop quartet. He works on the theory, apparently, that bsq singing develops a sense of pitch and tonal quality as nothing else will. It is also bound to develop a certain amount of ability to "hear" the other parts and to at least try to think in terms of how his own part will blend with three others whether singing in quartet or chorus. The average glee club singer is happy to hit a tone that coincides with the note played

(Continued on next page)

GREET AIR FORCE QUARTET



When the Air Fours from Donaldson Air Force Base, Greenville, South Carolina, passed through Detroit recently, a group of barbershoppers greeted them. The Air Fours (in uniform) are LtoR—Tom Williams, tenor; Jack Jemison, lead; Tom Prince, bar; Bob Minter, bass. Otherwise, LtoR—Bill Wales, pres. Redford Chapter; Bob Hafer, Assoc. Int'l Sec'y; Ed Smith, now Int'l Pres.; Howard Tubbs, Pres. Mich. District; Joe Feetenu, pres. N.W. Area (Detroit); Frank Lewis, Sec'y Metropolitan Detroit Ass'n of Chapters; Hal Bauer, Clef Dwellers bass; Joe Jones, past pres. Manhattan and Detroit; Bill Favinger, past pres. Detroit; Harold Podvin, Int'l B'd Member from Windsor, Ont.; Earl Mason, Redford.

KEEP POSTED Continued

on the piano accompaniment. It is no secret that piano tones are not accurate and cannot be adjusted to each other as can voices.

oOo

Akron, Ohio Chapter has an ardent member who never attends any meetings. He is William F. Hoelzer, Jr., aged 24, 624 Mincola Avenue, Akron, a victim of polio in 1948. Since then, except for very brief periods, he has been confined to an iron lung. When the Westinghouse Quartet came to town for the Akron Parade they paid Bill a visit in his home and later sent him an autographed picture of the quartet. Bill serves as a member of the chapter's telephone committee.

oOo

Publication of barbershop quartet arrangements of "MacNamara's Band" and George M. Cohan's "Barbershop Medley of Famous American Songs" has just been announced by Jerry Vogel Music Co., Inc., 112 West 44th St., New York 18, N. Y. The medley consists of "GIVE MY REGARDS TO BROADWAY", "I'M A YANKEE DOODLE DANDY" and "YOU'RE A GRAND OLD FLAG". The numbers are in octavo form and were arranged by John Hanson, director of the renowned Corn Belt Chorus. Price 15c each and they may be ordered from SPEBSQSA, Inc., 20619 Fenkell Ave., Detroit 23, Michigan—through local music stores—or direct from the publisher.

oOo

Harmonizer columnist Sig Spaeth seems to have broken his own record for sustained activity just before leaving on his second trip to Europe as guide to a group of American tourists visiting the Music Festivals. Here's a sample of his routine culled from recent letters: "... prepared some sample newspaper columns to be syndicated by General Features this Fall ... made a series of twenty educational records for Remington ... worked out a series of musical films for the Sterling Television Co. ... wrote *The Real Book About Music*, for children (Doubleday) ... filled a number of radio and television engagements, plus a few lectures ... dashed off several magazine articles, including three instalments of record reviews for *Theatre Arts* and the regular contributions to the Harmonizer and the *Music Clubs Magazine* ... stole time to preview some motion pictures, swam a little at Westport, made music with the grandchildren and a few friends and played a bit of fast bridge." And Sig doesn't ride a bicycle!

oOo

Only the military or ex-military can appreciate this. Long after he had returned home from Kansas City, Jim Knipe received what seems to be a cablegram from the Chief of the European Command. The body of the message graciously thanks SPEBSQSA for its cooperation with the Army, but the interesting thing to the uninitiated is

that the sheet of paper is 8½ x 22". What would be the salutation goes like this:

"EUE213
FUH39
SE71
RR UEPC
RR UFPE ZVA
RR UEPC UFPAE 222
DE UFPEC 27C
R 131520Z
FM COFSPS NURNBERG
TO UEPC/TAG DEPTAR
WASH DC
INFO UFPAE/CINCEUR
HEIDELBERG
WD GRNC"

and the body of the message starts out: "ECSAD 1146 PD FOR AGMR-R PD RQST THE FOL MSG BE FWD TO MR JAMES KNIPE. . ."

All clear to you??

oOo

The Kleinhans store in Buffalo conducted a radio program using records of various quartets for a considerable length of time. Recently, the program was discontinued and Bob Duroure, Advertising Manager, offered the entire collection of records to the Society. Naturally, they were accepted with gratitude and are being kept at Detroit, awaiting a suitable spot in the Society's permanent Hq Building.

oOo

The Honorable James P. Kem, Senator from Missouri, got in a few licks for his native state and incidentally for SPEBSQSA in a short speech reported in the June 12th Congressional Record. Said he, in part, "... There will be music in the air from sun-up to sun-down in Kansas City this week ...". The good Senator apparently has never attended an SPEBSQSA Convention.

oOo

On July 21st, the Four Teens attended a meeting of the Washington, D. C. Chapter while they were on an Air Force special mission. Int'l B'd Member Dean Snyder, forewarned of their coming, invited a number of Washington big wigs to attend, including a number of Army people. Either Dean is a poor dictator or his steno is very thoroughly imbued with the spirit of barbershopping. Otherwise, how explain this salutation on one letter—

Brigadier General -----
Deputy Director of Military personnel

Headquarters, U. S. Air Force

oOo

Ken Phinney, President of Seneca District, is dissatisfied with newspaper coverage of Society contests. All too frequently, Associated Press or other wire service messages regarding the winners of District, Regional Preliminary, and even the big International are ignored. Ken's plan is to send a wire to each District President (after the Int'l Contest). He in turn will wire Area Counselors. They will phone or wire chapter presidents who will notify local newspapers. voluntarily, with the understanding Chapters would subscribe to the plan they would have to handle two or three telegrams a year.

The National Recreation Association in its July 4th Bulletin suggested for playground superintendents—

"Get Papas into Barbershop Quartets and Sons into Junior Barbershop Quartets.

Have a Barbershop Quartet Contest.

First, a Playground Contest to Get the Best Quartet

Then, a City-Wide Contest—in costume, of Course! The town will love it."

Everybody wants into the act.

oOo

Add another clever name for a chapter bulletin—Inglewood, California Chapter issues the Inglewoodshed.

CHAPTER CHAMPIONS



The Nickel City Four, Sudbury, Ontario, just after they won the Robert Brown Trophy. LtoR—Rolly Deonne, tenor; Ray Challette, lead; Willard Every, bar; Larry Raymond, bass.

 **Brewed
to
Please
You!**


Kingsbury
Pale Beer

Brewed by KINGSBURY BREWERIES CO.,
Manitowoc and Sheboygan, Wis.

".....A LITTLE CHILD S

by Past International Vice-president J

In a recent issue of that aristocrat of musical journals, "Etude", there appeared an article in which Reinald Werrenrath, who is internationally famous as a baritone and chorusmaster, laments the neglected state of male chorus singing in America. Historically, he says, men singing to-

gether began all music; from the singing groups of Europe we have a priceless heritage; and "where is the man or woman today who does not thrill to the ringing tones of a male chorus?" Although he does not come right out and say so, the title and tenor of his article indicate that he is acutely aware that for many years very few of these men and women have been seeking their thrills at the concerts of the orthodox male choruses. Also he seems to have heard that a good many men and women have been packing the concerts of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America because



Boardman

he says, "*We can discount the recent vogue of SPEBSQSA.*" What the barbershoppers do is all right, he says, for youngsters and for relaxation, but in order to put us in our proper place he has the Apostle Paul tell us: "When I was a child, I spake as a child, I understood as a child . . . but when I became a man, I put away childish things."

What we do has the simplicity of honesty and it may be childish; but has it not been said that a little child shall lead them?

In 1920, my fellow college students would not attend our annual glee club concert on their already-paid-for student activities tickets unless we threw in a dance afterwards. And I wondered why. In 1951, the second annual joint concert in Constitution Hall by the male glee clubs of four local universities and Washington's three best known orthodox male choral groups, including the National Press Club Chorus under the direction of Reinald Werrenrath, totalling approximately 300 singers with a corresponding number of relatives and friends to be high pressured, drew an audience which barely filled one-quarter of the auditorium which at Society concerts has few vacant seats. And I knew why.

For more than a lifetime, male glee clubs and choruses have been attempting to forcefeed the hapless public with a diet consisting mainly of pompous hokum, reproductions of musical antiques, and synthetic emotions. The people won't swallow. Those who make music only to themselves are entitled to be the sole judges of the merit of what they do; but those who make music to the people cannot deny to them the sovereign right to pass final judgment. Now to cases.

Since long before my time and continuously up until now, that old phony "Invictus" has been a standard for male singing groups of noble

mien. As I remember it, the gist of the whole from pole to pole, my head is blo of my fate, I am the captain of my so boy they stood me out on the stage bellow out that unmitigated baloney, me except that my unbloodied head shame wasn't. Now that I am well adv as I honestly can let myself go in a lif is "You'll never know the good fello

When I was fresh from an Illinois fa Song", without benefit of vodka, in a and the pen-pushing desk workers Chaliapin had been a card-carrying m most Russians who sing their song bunch of G.O.P., and New Dealer tax tow rope not much moves. More wa stick to "Row, row, row, 'way up th because "he" we all once were in s mobile.

Lame memories of earlier vocal effo ago while I listened to Reinald Wer National Press Club Chorus (with through the maneuvers of march, m some hundreds of years ago in an c Ballad". It happens that I am very fo whom are as skinny as I used to be a as I now am, and all of us are too o around like that so long after the "Auntie Skinner's Chicken Dinner" fried chicken and watermelon agree

Melisande, Sylvia, and the other clas could get your hands on them; but S standing because, as you know, I ma

During the years I travelled around I had my sword out for Charlie, I dis I was a singing camel driver, I was a a-waitin', and I was a little colored encore purposes, I was a merry bull Paul I had put away childish things. of the varied emotional situations inv directors out of vast vacuums of perso trayed the roles well because I can't necessary to come back to hear us do

HALL LEAD THEM....."

in M. Boardman, Washington, D. C.

song is that I really am in a dark
ody but unbowed, I am the master
il. When I was a carefree college
front of God and everybody to
ot a word of which was true about
hich should have been bowed in
nced into middle life, about as far
eral public appraisal of my worth
I've been until I've gone away."

m, they had me sing "Volga Boat
out the same way the college lads
round Washington still sing it.
nber of the boatmen's union, and
ave seen the Volga; but when a
ayers in tuxedos pull on the vocal
er will be covered if we will just
e river he would row, row, row"
ne kind of boat, buggy, or auto-

ere revived in me a year or so
rath skillfully direct his excellent
eir noses buried in sheet music)
ch, march on the Scottish border
eration called Maunder's "Border
l of these Press Club boys, some of
l some of whom are as pot-bellied
and broken down to be marching
ar was over. We ought to sing
ecause emotionally and physically
ith us better.

cal gals might be all right if you
et Adeline and I have an under-
ied her under another name.

ith the musically cultured crowd,
overed America with the Vikings,
ritish sailor who left a Burma girl
irl a-swingin' down de lane. For
og a-croaking all the day, for like
hat I lacked in an understanding
lved was supplied by my musical
al experience. We must have por-
ecall anybody who ever found it
again.

It would seem that the orthodox choral groups, under the leadership of those who have shaved their foreheads high, have proved over and over again that the American people have little interest in songs which are stilted or which are fraudulent as to pretended emotional content no matter how well executed technically these songs may be. The fact, however, that the Society through a more intelligent and realistic selection of songs has met with great public approval does not mean that we are not keenly aware of the necessity for high technical skill in the making of choral arrangements and in execution. Our best choruses can hold their own with any male glee club or chorus in the country. In a city which boasts of the best in college glee clubs and male singing organizations, including Werrenrath's own National Press Club Chorus, it was the Singing Capital Chorus of the District of Columbia Chapter of the Society that last year was invited to give a joint concert with the great National Symphony Orchestra and which has been invited to do it again this season. We of the Society have been willing to live and to let the conventional choruses live on their fare of empty seats without public criticism from us. But since that truly great singer and gentleman, Reinald Werrenrath has seen fit to belittle us in print, a little truth letting may do him some good.

The Society has rediscovered, maybe by stumbling upon it, the greatest of musical truths which is that song is at its best when it expresses the genuine and normal emotional experiences of ordinary persons so that singers and listeners sing together in their hearts. No greater gift has come from God than the ability to experience in the beauty of His seasons and scenes the emotions of sweetheart love and love for home. Simply, but with all our hearts we sing, hear, and live together: "Then as sweet-hearts we will roam Down the path that leads to home, When the harvest moon is shining on the river, Mollie, dear."

As long as we have the common sense to keep on singing what we are, we will keep America singing.

ER NOTE

ICT - S.P.E.B.S.Q.S.A.

- WEST VIRGINIA



JULY, 1952

1700 Barbershoppers Gather To Hear Canton Win Chorus Contest

Sixteen Choruses From All Parts Of District

Before an audience estimated at more than 1700 (Barbershoppers and families), the chorus representing the Canton Chapter sang to beat out last year's champions, Middletown, directed by Bud Apking; Medina, under the direction of Carl Lang, Dayton; Bernie Harmelluk, Massillon; and Nate Berthoff, Elyria; with Ted Fennell,



Do You Remember

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

DO YOU LIKE WHODUNNITS?
Then maybe you'd be interested in what happens to your inquiries for "oldies" and how the You Name 'Em We Dig 'Em Up Department goes about running them down.

Let's take a typical example and follow it through as far as we can. They all start out relatively simply and this one is no exception . . . a letter from Jim Coudret of the Oak Park, Illinois Chapter asking Carroll Adams to look in the Library for a number they wanted for a show on February 22nd.

Jim evidently reads the Harmonizer and he followed our suggestion and included the words. The number was not in the Library, so Carroll forwarded the request to us.

Jim didn't have the right title, but he did have the right words, and this one was going to be a cinch. It was a number that Bert Williams made famous and Olde Ed knew it backwards. He'd sung it himself in the High School minstrel show back about the time the Pilgrims landed on Plymouth Rock, and he'd show Jim some real service.

Naturally, Olde Ed didn't have the copyright date, the composer's name and the name of the publisher in the back of his old noggin, but he'd find it in a hurry. This one was bound to be easy.

Humming confidently to himself, "I never have seen inside of a school, I can't spell dog or cat" . . . he penned a line to Walt Harding in Chicago and sat back to await the answer by the next pony express.

Back came the answer . . . but alas and alack . . . not the desired information. "I remember the number," wrote Walt, "but I just can't find it in my collection." Oh, well, we can't expect Walt to have them all, even though he does come awfully close, so let's try Art Sweeney.

When Art's answer was much the same as Walt's, Olde Ed began to wonder. No use foolin' around any longer, he decided, might just as well get this thing over with . . . but quick. So a letter was dispatched, post haste, to Dan McNamara at ASCAP.

Dan's reply began to shed some light. "Correct title," he said, "I Got Good Common Sense." Wilbur Sweatman, an old vaudevillian, tells me the lyrics are by Jim Burns. An old recording of it was made, but we have nothing in our files on it."

Now the situation was getting serious. It's already the 28th of February and Jim Coudret's show has come and gone. Everybody remembers the song but still no one seems to know anything about it. Bloody, but unbowed, Olde Ed fired a broadside to Deac Martin, Ken Grant, Harold Winget, and everyone else on the list, but still . . . no dice.

We'd like to be able to end this "whodunnit" on a happy note and tell you that the culprit is now in durance vile and sentenced to be shot at sunrise, but this is a true life story, and life . . . especially in the YNEWDEU Dept. . . . isn't exactly like that.

As we go to press we have just dispatched a letter to Walter Salmon in Indianapolis, asking him to see if he can locate an old-timer by the name of Tim Owsley. What's all this to do with who wrote I Got Good Common Sense and when? Well, frankly, everything. You see, we are absolutely stymied. What had started out to be a push-over eventually had us completely "whupped" until finally W. C. Handy . . . the grand old Daddy of the Blues . . . came through with our last ray of hope. He said if we could find Tim Owsley, he was sure that Tim could solve our latest mystery . . . and that, dear kiddies, brings you right up to date.

Nearly six months and hundreds of letters after this simple problem was dumped in our laps, and we now know the correct name of the song . . . period.

Will we ever solve the mystery? Will Walt Salmon locate Tim Owsley? Will Olde Ed end up in the booby-hatch? Tune in on the next five or ten Harmonizers . . . and maybe some day you'll know. It's a cinch that right now . . . we don't. But that's par for the course when you start looking for an oldie.

MEET THE NEWEST MEMBER of the Old Songs Committee. He's Daniel I. McNamara of ASCAP. Dan is the Editor of a very wonderful book, The ASCAP Biographical Dictionary of Composers, Authors, and Publishers, a 636 page volume which contains the life stories, principal works, addresses, etc. of virtually every important American composer and lyric writer of today. This Who's Who of contemporary and recent music is published by Thos. Y. Crowell Co. of New York and sells for five dollars. It is highly recommended to those who are interested in songs and song writers. In his official position with ASCAP, Dan has been of great help to us in our efforts to run down the oldies and his

appointment as a member of the Old Songs Committee is well deserved.

FLOWERS FOR THE LIVING writes Harry Lewis of Tampa. "The June Harmonizer is a knock-out. Any one of several features are worth the price of admission. 'Do You Remember' is relished especially by the older members—I'm 67." Gosh, if Olde Ed could only write something that would interest the gals . . . say the ones about nineteen. But, anyhow, thanks, Harry, for them kind words and thanks, too, for the whole staff. You know we're inclined to agree with you. They ARE doing a grand job.

PROBABLY NO ONE GOT MORE KICK out of the Kansas City meeting than Russ Cole. Russ has been out of circulation for some time due to ill health, but improved so much this year that he's back in the swing again . . . and how! Almost daily his welcome letters kept Olde Ed advised of the goings-on and since his exposure once again to a goodly portion of barbershop harmony, he's got more pep than a modern hot rod. Russ has a pet peeve that our quartets today are overlooking a sure-fire bet in their choice of songs. "With most of the better quartets having arrangers in their own organizations, and with oodles of excellent arrangers in the Society ready and willing to help, why oh why do so many of the foursomes sing the same numbers that others have been singing for years or try to barbershop the newer songs that don't hold a candle to those that were written for barbershop around the turn of the century?"

To which we echo a loud and lusty "AMEN" and go on record right now with a warning that Russ, Rudy Heinan and Olde Ed are starting a three man filibuster to bring out of hiding those gems of the Gay Nineties by such artists as Charles K. Harris, Paul Dresser, Van Alstyne, Percy Wenrich, Von Tilzer, Madden, Morse, et al, and dare some of you good quarters to give them a real workout.

These writers wrote in an era when there were no juke boxes, radios, or even outstanding orchestras. The only real expression in song was the barbershop quartet. Their songs were written for four part harmony and it's nothing short of criminal that so many of these old gems still remain unhonored and unsung while modern harmonizers waste their talents on songs like Mississippi Mud.

From Russell we've just received copies of four Charles K. Harris songs, any one of which is a natural for any of our good Society quartets.

(Continued on next page)

Do You Remember?

Continued

For instance, who would like to borrow a copy of Would You Care and have yourselves a real adventure with one of those Gay Ninety naturals that was made to order for your kind of harmony?

And who wants to join our Crusade? The line forms on the right.

THERE SEEMS TO BE SOME MIS-UNDERSTANDING about our Library. Some of the members have the idea that our old song collection has been turned over to the Detroit Library. Nothing could be further from the truth. The old song library reposes in the headquarters of the Society at 20619 Fenkell Avenue in Detroit, and is growing daily. Every song in the collection belongs to the members of the Society and you may rest assured that they always will. We did think at one time of trying to make a deal with the Detroit Library whereby our collection might be stored in trust in their building, but you can bet your life that the title to these grand old songs will never be relinquished by your Society—no sirree!!

BROWSING AMONGST THE OLD-IES we finally found Eleven More Months and Ten More Days, thanks to Jimmy Burns who, in turn, asked for She Married A Snake In The Grass. This turned out to be a number called Sweet Flossie Farmer but by crackee with the help of Harold Winget we found it even though no one would suspect that these two were one and

the same. Harold, by the way, has furnished us with a host of information on some wonderful oldies including Take Back Your Gold, We'll Always Be the Same Sweethearts, 'Mid the Fields of Snowy Cotton, When I Met You Last Night In Dreamland, I Know I Got More Than My Share, When I Carved Your Name On a Tree, In Sweet Loveland, Lazy Moon, That Wonderful Mother of Mine and many others. We found Me and Marie for Art Vondrick, Mollie Darling for James Dole (of pineapple fame) and When the Green Leaves Turn To Gold as well as Ain't You Comin' Back To Old New Hampshire, Mollie for Max Atkin. We were particularly happy to locate She's Mine All Mine for Morrie Uppstrom, as it was one that we used to do ourself back B. G. (before gravel), and when we located Can You Tame Wild Wimmin for W. N. Pelissier, our joy was complete. We did this one with the Governor's Own Quartet back in 1930 and made a whole production out of it. Art Sweeney sent us a lead sheet of a number called I Love The Whole United States but we can't remember now who was asking for it. Bob Perkins, who helps us a lot, sent the words to Betsy's The Belle Of the Bathers, commenting on how much it was like She Was the Belle of the Beach, with which we had so much fun about a year ago. From Russ Cole came copies of Always In the Way, There'll Come A Time, Somewhere, and Would You Care, and from W. C. Handy, a Bert Williams number called The Unbeliever, as well as autographed copies of his St. Louis Blues and Beale Street Blues for our son, Jack, who, at thirteen, plays a

mean piano and sings tenor in a barbershop quartet in Junior High School. All of these songs will eventually find their way to the Society Library which, by the way, should be the final resting place of all the old songs now in the possession of Society members. Are you listening?

YOUR GRANDPAPA YODELED all five verses of Darling Nellie Gray, written in 1866 by R. B. Hanby which told the sad, sad tale of the colored lover who's Darling Nellie was stolen into slavery and who never saw her again until they are finally reunited in chorus number five as follows: Oh my Darling Nellie Gray up in heaven there they say, That they'll never take you from me any more. I'm a coming, coming, coming, as the angels clear the way, Farewell to the old Kentucky shore. Do you remember?



Heard at Kansas City—The Singing Brock Family. Father Carl is past president of Connersville, Indiana Chapter and bass of the Balladaires. Left—Betty, tenor, 13; Ruth, baritone, 11; Mary, lead, 5; Bobby, bass, 14.

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
Ain't You Comin' Back to Old New Hampshire, Molly	1906	Roden & Helf	Helf & Hager Co.
Betsy's The Belle of the Bathers	1907	Richard Carle	Richard Witmark
Big Indiana Chief	1903	Johnson, Cole & Johnson	Jos. W. Stern & Co.
Can You Tame Wild Wimmin	1918	Sterling & VonTilzer	Harry VonTilzer Publishing Co.
Eleven More Months and Ten More Days	1926	Fields & Hall	Piedmont Music Co.
I Know I Got More Than My Share	1916	Clark & Johnson	Leo Fielt
In Sweet Loveland	1904	Haden & Solman	Jos. W. Stern
Lazy Moon	1903	Cole & Johnson Bros.	Jos. W. Stern
Lindy	1903	Johnson, Cole & Johnson	Jos. W. Stern & Co.
Me and Marie	1935	Cole Porter	Harms, Inc.
'Mid The Fields of Snowy Cotton	1906	Heinzman & Heinzman	Weser Bros.
Mollie Darling	1871	Will Hays	J. L. Peters
O-U Circus Day	1911	W. R. Williams	Will Rossiter
She's Mine, All Mine	1900	Julia M. Manley	Sol Bloom
Sweet Flossie Farmer	1935	Dixon & Wrubel	M. Witmark & Sons
That Little German Band	1872	Gus Williams	White & Goulland
That Wonderful Mother of Mine	1918	Hager & Goodwin	M. Witmark & Sons
There'll Come a Time	1925	Charles K. Harris	Charles K. Harris
Unbeliever, The	1920	Smith, Bryan & Williams	Handy Bros. Music Co.
We'll Always Be the Same Sweethearts	1911	W. R. Williams	Will Rossiter
When I Carved Your Name On the Tree	1912	Selden & Arthur	Edgar Selden Co.
When I Met You Last Night In Dreamland	1912	Williams & Whitson	Will Rossiter
When the Green Leaves Turn to Gold	1905	Wood & Edwards	Gus Edwards Music Publishing Co.
Would You Care	1928	Charles K. Harris	Charles K. Harris
You're Just a Little Bit of Sugar Cane	1904	Jos. Maxwell	Jos. W. Stern & Co.

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.



Wilson

FAMOUS SUPERSTITIONS OF FAMOUS BARBERSHOPPERS

by Prof. Stirling Wilson

Barbershoppers, like sailors and left-handed pitchers, have their superstitions and foibles (a foible is a superstition which has done postgraduate work), and I undertook, at the Kansas City Convention, to interview a number of Society members in order to record their superstitious beliefs. The result was surprising to me and no doubt will be to them when they read this.

One member, who shall be nameless, but who lives under the Boulder Dam, firmly believes that it is bad luck to let an accident policy lapse if you are the fifth man in a quartet.

A member from the Pacific Northwest has a superstition that the future holds nothing good for a man who blows a "C" on the pitchpipe for a song which the quartet has always sung in "A".

Still another, from the Skunkopolis, Nevada, Chapter, has a superstition against laying burning cigarettes on



the piano at the house of any bass. He has a five-inch scar that testifies to the validity of this belief.

Dudley Pantingstop, baritone of the Scrambled Yeggs of Nosmoking, Montana, believes that if he places a five-dollar bill in his left shoe before a parade, he will never have to walk home. His quartet mate, Charlie Curdlemeier, is also very superstitious and believes that if a quartet sings "We Three" one of them is going to be very unlucky.

Some quartets have superstitions which the entire four cling to, rather than individually. For example, the Yo-Yo Yodelers, who learned yodeling in Switzerland while calling for help from the top of a glacier, hold strongly to the superstition that a mountain climber should never untie the rope unless he yells "Fore", and in both English and French. (In French "Fore" is "Quatre".—Ed.)

Similarly, the well-known Umbilical Chords, of the Northern Western Central District of Upper New York, have a group superstition that if 8th notes are sung as quarter notes, and quarter notes as half notes, and half notes as whole notes, the song will last

longer. This is diametrically opposed to the superstition of the Negotiable Notes, who believe that if half notes are sung as quarter notes and quarter notes as eighths, and eighths as sixteenths, the song will be over sooner, and they can go back to watching television.

These are random superstitions, garnered in the lobbies of the Aladdin, Phillips, and Muehlebach, but even more interesting are the superstitions of the founders and leaders of the SPEBSQSA, Inc., as related to me in personal interviews, and quoted here without permission or even authentication.

King Cole, for example, holds strongly to the belief that it is bad luck to be bitten by a brindle bulldog on a rainy Friday.



Frank Thorne, composer, arranger and contest judge, never crosses Michigan Ave. in Chicago until after he has looked towards his left shoulder. He firmly believes it would be bad luck to look towards the right.

Matty Wilson, editor of the Society's leading chapter organ, the "Holland Wind Mill", considers it bad luck to spend a winter at home.

Berney Simmer, of St. Louis, will never accept a check unless it is signed. He inherited this superstition from a long line of banker ancestors. Owen Cash, Founder and—(you know the title)—has a strong superstitious aversion to stepping off a moving train backwards.

Carl Jones, International 1st V.P. and citizen of Terre Haute, holds to the belief that it is unlucky for a quartet to sing a song in B flat while standing directly behind a team of Missouri mules.



Bill Spangenberg, of the Buffalo Bills, always uses his right hand to illustrate a fish swimming, when singing "Minnie the Mermaid", because Bill has a superstitious horror of left-handed fish.

Marty Mendro, of the Mid-Staters, has a superstition against trimming his moustache with ice-tongs and always uses scissors. Even the use of hedge-clippers would bring him bad fortune, Marty believes.

The Schmitt Brothers, when singing "Shine", have a superstition that they should always carry their own dice. Huck Sinclair, famous bari, believes it is a bad omen when overhead plaster begins to crack when he is singing "Rollin' Home".



Jiggs Ward, of the Pittsburghers, always carries a three-cent stamp in his wallet, as insurance that Tommy Palamone will be able to send that letter.

Bill Schindler, bari and spokesman for the Antlers, has several superstitions, among which are the belief that a quartet should learn at least 18 new songs a month, travel 50,000 miles per year, sing at 14,763 functions, compete in annual contests, keep smiling win or lose.

Bill Diekema believes that it is good luck to carry his door key when staying out late to coach a quartet or chorus.

One of the most peculiar superstitions held by a barbershopper is that of O'Malley, of the Four Maldehydes, who believes that it is very bad luck to fall off the end of a dock if you cannot swim or do not have a life preserver.

But perhaps the most unusual and bizarre superstition of all is one observed by John Salin, president of the Manhattan Chapter. John believes that the worst luck in the world is for the baritone of a quartet to have a caterpillar drop down the back of his neck on a hot day. John, who is a bari, will go to any lengths to prevent such a calamity from happening to him.

The writer of these lines is fortunately free from all superstitions. He will embark on important business ventures on Friday, the 13th, spill salt freely, look at a full moon over either shoulder, and—(Hey, someone come and take this ladder from the front door so I can get in.)

INTERNATIONAL PRESIDENT ED SMITH APPOINTS 25 INTERNATIONAL COMMITTEES

On July 1st International President Ed Smith announced the following Committees to function for the year 1952-53. In comparing this list with that of last year, it will be found that there are 4 new Committees, one because of the fact that the previous Extension and Membership Committee has been broken down into two separate Committees, one on Extension and one on Membership, and the other, three special Committees have been created to consider certain matters of importance in connection with the future of the Society. These are titled "Committee to Explore a Possible Life Membership Plan", "Committee to Consider the Future Relationship of District Presidents to the International Board" and "Committee on Society Long Range Planning". The supervision of the Woodshed has been transferred from a previously appointed Woodshed Committee to the Decrepits, made up of former members of the International Board. That group will appoint its own Chairman of Woodshed operations for future Conventions.

Another departure from past practice is to assign certain districts to the supervision of the 4 Vice Presidents, instead of the assigning of certain International Committees to the supervision of the 4 International Vice Presidents.



DAVID SILVERMAN Music Librarian

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Title	Composer
EMMET'S CUCKOO SONG	J. K. Emmet—1879
EMMET'S LOVE OF THE SHAMROCK	Carleton-Emmet—1879
EMMET'S MOUNTAIN SONG	J. K. Emmet—1878
EMMET'S SWEET VIOLETS	J. K. Emmet—1882
GET UP, JACK, JOHN SIT DOWN	Harrigan-Braham—1885
GINGER BLUES	Harrigan-Braham—1876
GLIDING DOWN THE STREAM	Harrigan-Braham—1875
GOING HOME WITH NELLY AFTER FIVE	Harrigan-Braham—1882
HELLO, BABY	Harrigan-Braham—1884
HURRY, LITTLE CHILDREN, SUNDAY MORN	Harrigan-Braham—1883

PERSONNEL OF 1952-53 INTERNATIONAL COMMITTEES

Armed Forces Collaboration	—Dean Snyder, Chairman; William Manthei; Harley S. Miller; F. Stirling Wilson; Joseph Wodicka.
Building	—O. H. King Cole, Chairman; J. D. Beeler; Sandford Brown; Frank C. Tritle.
Chapter Choruses	—Carl C. Jones, Chairman; Walter H. Groff; Rudolph M. Hart; Raymond W. Jones; Thomas F. Needham; Arthur Patterson; Edward J. West.
Chapter Methods	—R. George Adams, Chairman; Richard M. Donahue; Leonard H. Field; Edward J. Hackett; Allan Kapitzke; Richard N. Schenck.
Community Service	—Rowland F. Davis, Chairman; John T. Dawson; Harold Deadman; Paul F. DePaolis; W. Calvin Jones; Edward J. West; Clare E. Wilson.
Contests and Judging	—John Z. Means, Chairman; John M. Hill; Carl C. Jones; Martin S. Mendro; Berney Simner; Floyd Strong.
Districts	—Farrell C. Armstrong, Chairman; Harold C. Bosworth; Richard M. Donahue; O. B. Falls; Karl Haggard; Louis R. Harrington; Harley S. Miller; Kenneth B. Phinney.
Ethics	—Thomas H. Armstrong, Chairman; Edward J. Hackett; Harry Sparrow.
Executive	—Edwin S. Smith, Chairman; Carl C. Jones; James F. Knipe; Berney Simner; Frank H. Thorne.
Extension	—L. A. Pomeroy, Chairman; William H. Hall; Paul Hartig; Cy Johnson; Vern Leatherdale; Ernest Cullen Murphy; Charles F. Ricketts; Reddie Wright.
Finance	—Arthur A. Merrill, Chairman; Sandford Brown; William W. Holcombe.
Harmonizer	—Carroll P. Adams, Chairman; Robert G. Hafer; Robert M. Hockenbrough; C. T. "Deac" Martin; Radford H. Severance.
Historian	—F. Stirling Wilson.
Inter-Chapter Relations	—Alex Grabhorn, Chairman; Paul F. DePaolis; Alfred J. Maino; George Marks; Harry Sparrow; L. H. Stone; Howard Tubbs; Matthew J. Wilson.
Laws and Regulations	—George Chamblin, Chairman; Joseph B. Hermesen; Mark P. Roberts.
Membership	—Henry D. Schubert, Chairman; A. C. Chapman; W. D. Common; Charles E. Glover; Paul Hartig; Vern Leatherdale; James Martin; Pat McPhillips; Ernest Cullen Murphy; Charles F. Ricketts; Charles H. Schmid.
Nominating	—Raymond C. Niblo, Chairman; Gordon L. Grant; William P. Hinckley.
Old Songs	—J. George O'Brien, Chairman; Russell Cole; James H. Ensley; Donald Grenfell; Daniel I. McNamara; Sigmund Spaeth; Arthur F. Sweeney.
Public Relations	—James F. Knipe, Chairman; Bud Jackson; C. T. "Deac" Martin; Edward R. Place; William J. Steinmetz; Reddie Wright.
Quartets	—J. D. Beeler, Chairman; Jean Boardman; Philip Davies; Arthur Patterson; Albert Shea; John M. Ward.
Resolutions	—William P. Hinckley, Chairman; Gordon L. Grant; W. Calvin Jones.
Song Arrangements	—John M. Hill, Chairman; M. H. "Skeet" Bolds; Tom Grove.
Barbershop Craft	—Harold Arberg, Chairman; Phil W. Embury; Edward E. Haverstock; John M. Hill; James F. Knipe; C. T. "Deac" Martin; Charles M. Merrill; Ira Murray; Dean W. Palmer.
Special Committees	—Berney Simner, Chairman; F. C. Armstrong; Jean Boardman; George Chamblin; W. A. Diekema.
Committee to Explore Possible Life Membership Plan	—James Knipe, Chairman; Carroll P. Adams; Jerry Beeler; George Chamblin; Frank Thorne.
Future Relationship of District Presidents to the International Board	—Dean Snyder, Chairman; O. C. Cash; George Chamblin; Rowland F. Davis; Phil W. Embury; Robert Irvine; Lloyd Le Baron; C. T. "Deac" Martin; Charles M. Merrill; Berney Simner; C. A. Ward; I. S. "Hank" Wright.
Committee on Society Long Range Planning	

Vice Presidents' Assignments

Chamblin—Johnny Appleseed, Mid-Atlantic, Dixie; Niblo—Central States, Far Western, Pacific Northwest; Grabhorn—Ontario, Northeastern, Seneca Land, Michigan; Jones—Indiana-Kentucky, Illinois, Land O'Lakes, Southwestern.

Over the Editor's Shoulder

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

WOULD DO IT AGAIN

Ray Koenig, past pres. of Kansas City Chapter, was Chairman of the Woodshed Committee. Says Ray, "... The big show is over and it doesn't seem possible after all the planning. I'd be willing to start in on another anytime. The joy connected with barbershopping makes the necessary work seem small in comparison with the pleasure derived".

LIKES "DO YOU REMEMBER?"

Harry Lewis, Tampa, Fla., writes, "Flowers for the living. Please pass this to whomever is concerned. The June '52 Harmonizer is a knockout. Any one of several features is worth the price of admission. Will reprints be available of the dissertation on judging? There is far too little grasp of the problem the Judges face. A pocket size leaflet would be great. 'Do you have an arrangement of 'Don't Worry Dear' (words enclosed). I sang it in quartet 65 years ago with my father and brothers. 'Do You Remember' is relished especially by us older fellows".

HEARD MIDSTATERS

Wm. L. Parry, Burbank-Glendale Chapter, Calif., recently received a letter from Korea. The writer, Cpl. Wm. Morton, 91st Engineers, was a school chum of Parry's son before they both went into service. Writes Cpl. Morton, "You ask if I ever heard of the barbershop organization. As a matter of fact I have. Last Fall in Taejon I saw a show which consisted solely of four barbershoppers. That was without doubt the best show I have seen here including Jack Benny. I think most of the GI's that saw it agree with me. You know how a bunch of GI's are. When someone mentions 'show' they flock to the theater and say, 'bring on the girls'. Most of us didn't know what kind of show it was going to be and were disappointed when we found that there were to be no young ladies, but the effect of those four singers was tremendous. As soon as they broke into their first song everyone settled into the spirit of the thing and had one swell time. To my knowledge, the barbershoppers were the only ones to rate a 'terrific'".

GENERAL LEAKS TOP SECRET

On the inside back cover of June '52 Harmonizer appears a picture of The Four Fifths, 45th Infantry Division, Korea. John Mueller, the bass, a member of Cleveland, Ohio Chapter, writes from Korea, "Our tenor is getting his discharge. Therefore, our rather ex-

traordinary Army career is about at an end. After a big party at Division Hq, General Muldrow invited us, together with some of his staff, to his tent where we toasted the good times of our fine friendship.

"To our surprise, the General produced from his official files of important military papers a folder marked 'TOP SECRET' from which he took some thirty pages of lyrics to barbershop songs. On the many occasions he has sung with us we marvelled at his unlimited supply of unknown old timers. We finally found out."

WARD GETS CREDIT

Over the Editor's Shoulder in June Harmonizer carried a letter from Bud Concie, Spokane, Washington Chapter. Writes Bud, "... I published this material in the chapter bulletin, but I credited the actual author, Int'l Vice-President Charley Ward, Chicago. Please correct the impression that I authored this material. Charley more than deserves the credit. Busy man that he is, he has been one of my prolific correspondents and as such has given me a deeper and better understanding of SPEBSQSA."

OBJECTS TO EFFORTS TO BE FUNNY

Nelson White, Columbus, Ohio, writes a pertinent letter. Here are some extracts:

"You know as well as I that not many people have the natural ability to be funny. It seems that most of our quartets today think they have this special talent, but from comments I have heard it is apparent the customers don't agree. Here are some typical remarks that have come to me:

'What's happening to this Barbershop Society, I thought it was dedicated to quartet singing, not comedy?'

'I was disappointed in your last show—too much horseplay and not enough of the old songs.'

'Why don't your quartets stick to singing? There's nothing worse than amateur comedians.'

"There were quite a few quartets in vaudeville, but only a very limited number went in for comedy. We must give the public what they want or we are headed for trouble."

(The Editors would like very much to know how members, especially quartet men, feel about this. Eds.)

OPERATIC FOUR

Art Jones, Reading, Pa., in sending in Official \$1.00 Registration Fee for his quartet, The Civicaires, wrote, "... We are all members of the Reading Civic Opera Society. All have been, or are now, on the Board of Directors. Three of us have been president and



I am a life member. As yet we have not fully found ourselves in barbershop singing, but hope to become real barbershoppers ... We are not the best quartet around, but we are trying to sell barbershopping and be worthy of the cause for which we are working".

NEEDS MORE WILSONS

"I certainly enjoyed reading the June Harmonizer and Stirling Wilson's desire to be a member of an active quartet in heaven. However, where does he get the assurance it is a heavenly quartet that he may sing with? Not all barbershoppers will go there and the other place may have some well named foursomes such as 'Satan's Sizzlers'; 'The Hotter'n Ell Four'; (maybe 'Hotter'n'l Four') or 'The Hot Squalkers.' As for his being a 'poor man's Matt Wilson' all I say as the original Matt, 'Pass me some pounds, Stirling.'

"Stirling, Orville Wilson and I tried to get a Wilson Quartet together and had a tenor, bar and lead all set in the above. Never did find a bass but Cece Fisher of Grand Rapids said he was a Wilson once removed since his mother had been a Wilson. Maybe we should have appeared in the Woodshed as 'The Three and a Half Wilsons.' Do you know any bass who attends SPEB affairs that we might join up with at next Convention?"

Matthew J. Wilson,
Holland, Michigan

(How about Loton Willson of Boyne City, Mich.? There's one "l" of a difference. Eds.)

LIKED JUNE HARMONIZER

Howard A. Whittum, Worcester, Mass. —"The June Harmonizer had some great stuff in it, particularly the Guide to Quartet Singing and the article on judging".

Ken Booth, El Paso, Texas—"Incidentally, the June edition, with its article on judging and the piece on quartet singing, is the best of a long series of great issues."

Lester Hart, Bracebridge, Ontario—"I really enjoyed the last issue of the Harmonizer. I have read it cover to cover, at least twice thru. I have found the Swipe Swap Shop particularly helpful. Our chapter, being still very young, it was the first issue we received and I was wondering if you would have any back issues on hand".

WHAT THE COMPETING QUARTETS SANG AT KANSAS CITY

*Indicates songs sung in Finals

xIndicates songs sung in Medal

Aberjona Moaners — Always—Finger Prints On the Window Pane.

Air Capital Quartet—I'll Spend My Days in Dixie—Medley (Shine & Bones).

Antlers—Old Kentucky's Way of Saying Good Morning—Mammy's Little Coal Black Rose—*Winter Wonderland—*I'm Always Chasing Rainbows.

Atomic Bums—Just a Wearyin' For You—Trail to Sunset Valley—*Where the Morning Glories Grow—*Medley (Evening by the Moonlight).

Campus Chords—I'm Going Back to Frisco—Goodbye Rose.

Cardinals — Mississippi Mud—Medley (Last One on the Corner of That Old Gang)—*I'm Going Back to Carolina —*Honey Man Medley.

Chem-Tones — Medley (I'm Going South)—Got No Time.

Chicagoans—Roll On Mississippi—If You Were The Only Girl—*Please Don't Talk About Me When I'm Gone —*Beautiful Dreamer Medley.

Columbians—Sam The Accordion Man —Wonder What's Become of Sally.

Crow-Matix—Medley (Here's To You, Old Timer & Heart of My Heart)—Down Yonder.

Dallasaires—Angelina, Down In Carolina—Mandy Lee Medley—*Freckles Medley—*Sweetheart of Sigma Chi Medley.

Dixieliners—I'm From Dixie Medley—Mandy and Me.

Extension Chords—Watermelon Time in Louisiana—I Crave You.

Four Chorders—Hometown Medley—Little Old Lady—*Lora Belle Lee—*The World Is Waiting For The Sunrise—xSailing Down Chesapeake Bay —xBecause.

Four Harsemen—Let Us Float With The Clouds—When You're A Long Long Way From Home.

Four-In-A-Chord—Son of the Sea—Way Down In Georgia.

Four-Maldehydes — Alabama Bound Medley—Mississippi Mud—*Sea Medley—*Home Again Blues.

Four Teens—Great Smoky Mountains in Dixie—Irish Lullaby—*O'Brien Has No Place to Go—*Tie Me To Your Apron Strings Again—xLet's Fall in Love All Over Again—xI Wonder What's Become of Sally.

Gamboliers—Medley (In The Gloaming & Genevieve)—Moonlight and Roses.

Harmony Counts—I Wonder What's Become of Sally—Dream River.

Harmony Limited—Till The Day — Night in June.

Hy Powers Quartet—Cotton Balin' Time in Dixieland—Sweetheart of Sigma Chi.

Jolly Whalers—Yes Sir, That's My Baby—Angelina, Down in Carolina.

Kentucky Troubadours—Girl on the Police Gazette Medley—Quaker Down in Quaker Town.

Keymen—Ain't She Sweet—An Irishman's Dream — *Toot-Toot-Tootsie Good Bye—*Sunny Tennessee Medley.

Keystone Quads—Loading of the Mandy Lee—Lovely Are Your Deep Blue Eyes—*Red Lips—*Drifting Back to Dreamland — xHorseshoe Over the Doorway—xHeart Breakin' Gal.

Mohicans—Our Cook—Sailing on a Moonbeam.

N. I. Collegiates—Marv's A Grand Old Name—Garland of Old Fashioned Roses.

Note Crackers—Cotton Balin' Time In Dixieland — Mississippi Mud — *Dixie is Dixie Medley—*Five Foot Two.

O-At-Kans—If You Knew Susie—Meet Me Tonight in Dreamland.

Puget Sounders—See You Some Tuesday—Way Down in Georgia.

San Diego Serenaders—If You're Irish Medley—Mammy—*Bells in the Light-house—*Somebody Stole My Gal Medley—xWhen You Wore A Tulip—xGee, But There's Class To A Girl Like You & Redhead Medley.

Sing-Copates—Hello My Baby—Dixie Medley.

Templairs—Bye, Bye, Blackbird — Beautiful Dreamer—*Down By The Old Mill Stream—*Baby Face.

Travelaires—Good Bye Dixie—Susie Brown Medley.

Vagabonds — Peggy O'Neil — I Love You Best of All—*Way Down in Georgia—*Please Don't Talk About Me When I'm Gone.

Vikings—There'll Be Some Changes Made—Won't You Please Come Back To Me—*Happy Go Lucky Days—*The World Is Waiting For The Sunrise—xHello Ma Baby—xRoses of Picardy.

Volunteers — Yona From Arizona — Aunty Skinner's Chicken Dinner.

Wolverines—Down Among the Sugar Cane—Give Me A Night in June.



The character on the right is Stu Pearson, tenor of Lakewood, Ohio's Half Past Four, Semi-Finalists at Omaha in 1950. Here Stu sings with three other GI's of the 656 FTB in Germany.



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SOCIETY IS SUED! OR IS IT PUR-SUED?

IN THE COURT OF THE FOUNDER AND PERMANENT THIRD ASSISTANT TEMPORARY VICE CHAIRMAN AND THE INTERNATIONAL EXECUTIVE COMMITTEE OF THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, Incorporated.

IN CHANCERY
No. 90,991

THE DIXIE DISTRICT OF THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, a corporation not for profit, existing under the Laws of Florida, and the several chapters operating within and comprising said District,

Plaintiffs,

vs.

INTERNATIONAL BOARD OF DIRECTORS OF THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER-SHOP QUARTET SINGING IN AMERICA, and all Chapters other than Plaintiff Chapters, and their quartets, including minors and those having other disabilities belonging to said Society,

Defendants,

BILL OF COMPLAINT FOR INJUNCTION

1. The defendant Society is organized and exists for the purpose of preserving and encouraging barbershop quartet singing, not only in the "Nawth," but also in the plaintiff's district, but, notwithstanding, the said defendant Board of Directors did at its last meeting, June 12, 1952 in Kansas City, Missouri, willfully and scornfully and with great disrespect and humiliation to the plaintiff, refuse and decline, with no attempt to R.S.V.P., the gracious invitation of the Miami Chapter and the plaintiff district to hold the 1955 convention of said defendant Society in the City of Miami, Florida.
2. That, in addition to the scorn, disrespect and humiliation suffered by the plaintiff by reason of the foregoing, the defendant quartets participating in the semi-finals at the defendant's Convention held at Kansas City, Missouri, on Friday, the 13th day of June, 1952, did unlawfully and without regard to "right," usurp and infringe upon the exclusive rights of the plaintiff by singing numerous songs which embodied in the title the names of states, cities, rivers, mud, mountains, watermelons, cotton, sugar cane, darkies, mammy and other names, words and phrases which are commonly associated with and related to Dixie and the "Sauth."
3. Plaintiff has never consented to the unlawful usurpation of its property by the defendant in the manner hereinbefore described and, by reason of the vulgar rebuff of plaintiff's generous offer of hospitality as aforesaid, plaintiff is unwilling to longer endure the humiliation, embarrassment and damage to its pride wrought by defendant's continued, unauthorized and unlawful usurpation of plaintiff's property, and if said unauthorized and unlawful usurpation of plaintiff's property is not restrained, plaintiff will sustain irreparable injury to its said property as aforesaid, and an adequate remedy cannot be afforded to the plaintiff by an action at law for damages.

WHEREFORE, Plaintiff prays:

That, unless the defendant reverses its attitude of scorn toward Dixie and the "Sauth," the defendant be perpetually and permanently enjoined and restrained from any alleged singing of any songs which embody in their title or words the NAMES OF STATES, CITIES, RIVER, MUD, MOUNTAINS, WATERMELONS, COTTON, SUGAR CANE, DARKIES, MAMMY AND ALL OTHER NAMES, WORDS AND PHRASES WHICH ARE COMMONLY ASSOCIATED WITH AND RELATED TO DIXIE AND THE "SAUTH."

W. W. Zinsmaster,
Solicitor for plaintiff
918 First National Bank Building
Miami 32, Florida

FAR WESTERN DISTRICT PUSHES COLLABORATION

Here is a letter sent out by Bill Manthei, of San Diego, of the Armed Forces Collaboration Committee in the Far Western District.

To All Chapter Presidents, Secretaries and Area Counselors—Far Western District SPEBSQSA:

Have you ever felt all alone in a crowd? Sounds rather silly, doesn't it?

Yet, after giving it some thought you might agree it could easily apply to thousands of lonely men in our Nation's Armed Forces who are far from their home towns. If you have ever been in the "Service" you will recall many, many times when you had a few hours to kill with a crowd of other guys with nothing to do, no place to go, and nothing in common to help take your mind off humdrum things. Not a happy thought, is it? But truthfully speaking, this very thing happens daily all over the world.

YOU—yes, you personally, individually, and collectively—with other Barber Shoppers in your own Chapter could help to alleviate this situation considerably. That's right! And here's how.

Set up an Armed Forces Collaboration Committee right now. Suggest that the Committee personally visit with the "Special Services Officer" or "Service Club Director" of the various Armed Forces installations near your city. Offer your help to give the enlisted men and officers their first exposure to barbershop harmony. Show them what fun it is to sing. Have your chapter chorus and organized quartets and woodshedding foursomes demonstrate for them. Extend to all the service men an invitation to attend your future Chapter meetings and be sure to mention that these meetings are always open to them—to sit in and just listen or to participate as they wish. Besides opening a new field of enjoyment to them right now, this initiation to close harmony might help them spend long, otherwise lonesome, hours in pleasurable singing if they go overseas.

This is your opportunity to create or develop in these boys the same desire to participate in the singing of good old-fashioned barbershop harmony that you experienced not too long ago. Wasn't that a wonderful feeling then? Wouldn't you be happy helping others attain that same joyful interest too? I am certain you would.

Let's get started. What do you say? If you need any help in ANY way let me know pronto.

Respectfully,
William J. Manthei,
Far Western District
Armed Forces
Collaboration Committee

Serving Our Communities

OUR JOB IN COMMUNITY SERVICE

By Rowland F. Davis, Chairman of Int'l Committee on Community Service

We are on the threshold of the Fall season and increased activity in the 1952-1953 year of Barbershopping. Therefore, let us take inventory of what the Society has done on Community Service during the past six months and what individual Chapters have been doing. There are—we will see—many reasons to be justly proud of what the Society "in toto" has been doing and to doff our hats to certain Chapters which have shown an enthusiastic, well-balanced and carefully-planned extensive program of community services during the first half of 1952. As that immortal, Al Smith, said—"Let's take a look at the record" and see if there aren't some lessons to be gained by many of us.

Record For January 1, 1952 To April 1, 1952

If you analyzed, as we did, the imposing compilation of community services presented in the article entitled "Serving Our Communities" starting on page 8 of the June Harmonizer you would see that:

- 75 Chapters in 24 states, Canada and the District of Columbia put in—
1. About 7200 man-hours entertaining at Hospitals.
2. About 1600 man-hours entertaining at institutions for aged, crippled children and of correction.
3. About 2200 man-hours entertaining at religious meetings.
4. About 4600 man-hours entertaining at various community functions.
5. About 400 man-hours singing at Army Posts, Service Clubs, etc.

This total of about 16,000 man-hours (or the equivalent of a group of 30 men working full-time) was but the vocal donation—in addition 93 reporting Chapters in 28 states and Canada gave over \$36,000 to various charitable activities!

Record For April 1, 1952 To July 1, 1952

Just in case some one should suggest that the foregoing record was unusual, we took the trouble to analyze and summarize reports from the Chapters during the last quarter of the 1951-1952 fiscal year. Here it is!

- 235 Chapters in 37 states, Canada and the District of Columbia put in—
1. About 3300 man-hours singing at Hospitals.
2. About 1100 man-hours singing at institutions for the aged, crippled children and for correction.
3. About 3200 man-hours at religious meetings.
4. About 5900 man-hours at various community functions.
5. About 1800 man-hours at Army Camps, Veterans' Clubs, etc.
6. About 1100 man-hours singing at functions for Boy or Girl Scouts, Red Cross, Police, Fire, etc.
7. The same amount for Lions, Kiwanis, and various similar clubs.
8. About 1700 man-hours singing at Womens' Clubs and various Fraternal groups.
9. About 4700 man-hours in Benefit shows and various miscellaneous functions.

This total of nearly 24,000 man-hours (or the equivalent of 45 men working full-time) was supplemented by over \$17,000 in donations!

Just what conclusion does one arrive at after looking at this record? Well, we came to these "self-evident truths":

- A. Our Society is in truth an organization whose members sing for the joy of it—but not just for their own joy! They have learned that the real fun in Barbershopping comes from seeing others, sometimes those who are less fortunate, enjoy listening to some "good, close harmony."
- B. A record such as that tabulated above doesn't just happen. It represents, in many cases, some careful planning, pains-taking preparation and group cooperation. It suggests that from the list of those Chapters participating and especially from those which have done an outstanding job, we can find out how to improve our community service job.

CHARLESTON, W. VA. RAISES \$2,100 FOR CEREBRAL PALSY



Charleston staged a Parade April 5th, in cooperation with the city's Civitan Club to raise funds for the local Cerebral Palsy Fund. In the picture, Dr. H. R. Kessell, SPEBSQSA Chapter Treasurer, is signing the \$2,100 check while, from L to R, P. G. Meador, President, Civitan Club; Mrs. Henderson, Charleston Cerebral Palsy Clinic; Charles Fox, Secretary of Civitan, and Ted Pennell look on. Ted is also Area Counselor.

- C. Finally it confirms our fondest hopes, namely, that our Society has arrived! It is not a conglomeration of beer-inspired yodelers as some of the uninformed public have intimated! It is an organization of men from every walk of life bound together by the common tie of love for singing and a record for service comparable with such organizations as Kiwanis, Rotary, Lions, etc.

Last Quarter Record

Now let's take a look at those Chapters which have helped to make this enviable record possible during the period of April 1, 1952 to July 1, 1952. In presenting these lists every effort

(Continued on page 40)

BALTIMORE

MARYLAND CHAPTER NO. 1
of SPEBSQSA, Inc.

will present its

**Sixth Annual
PARADE OF QUARTETS**
SATURDAY, NOVEMBER 16, 1952

LYRIC THEATRE
Baltimore, Maryland

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As usual—the best show in the EAST

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1946 International Champions
- ★ THE FOUR HARMONIZERS
1943 International Champions
- ★ THE FOUR CHORDERS
1952 Third Place Medalists
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Serving Our Communities

(Continued)

has been made to make the compilation complete but should omissions be discovered, we shall be glad to acknowledge and properly rectify our errors. Furthermore no conscious effort is being made to draw comparisons between various Chapters, Districts, etc. The objective is simply to list the reporting Chapters and to provide data for constructively charting improved programs in the future.

Community Service Honor Roll

Central States District — Colorado Springs, Col.; Clinton, Ft. Madison and Spencer, Ia.; Abilene and Smith County, Kan.; Mexico and Joplin, Mo.; Lincoln, Holdrege and Grand Island, Nebr.

Dixie District — Tuscaloosa and Mobile, Ala.; Ft. Myers, Miami, Orlando, Clearwater, Daytona Beach and Tampa, Fla.; Lake Charles, La.; Oxford and Yazoo City, Miss.; Charlotte and Greensboro, N. C.; Memphis, Tenn.

Far Western District — Phoenix and Tucson, Ariz.; San Gabriel, San Fernando, Huntington Park, Arcadia, Glendale-Burbank, Long Beach, Los Angeles, Pasadena, San Francisco, Santa Monica, Torrance, Long Beach, Whittier, Eden, El Cajon, Newhall and Riverside, Cal.

Illinois District — Princeton, North Shore, Belleville, Arlington Heights, Bloomington, Chicago No. 1, Decatur, Dwight, Elgin, Farmington, Jerseyville, Norwood-Chicago, Oak Park, Palos, Peoria, Pioneer, (Chi.), Southtown (Chi.), Wheaton-Glen Ellyn, Oregon, Northbrook and Monmouth.

Indiana-Kentucky District — Brazil, Michigan City, Muncie, Huntington, Logansport and Connersville, Ind.; Owensboro, Versailles and Louisville, Ky.

Johnny Appleseed District — Toledo, Steubenville, Cleveland, Cincinnati, Carrollton, Bowling Green, Conneaut, Dayton Suburban, Elyria, Fremont, Lebanon, Medina, Akron, Newark, Sandusky, Columbus, Dayton, Kenton, Lima, Youngstown and E. Liverpool, Ohio; Greenville, New Castle, Pittsburgh, and Washington

County, Pa., Fairmont and Charleston, W. Va.,

Land O' Lakes District — Winnipeg and Brandon, Man.; Escanaba, Mich.; Chisholm, St. Paul and Minneapolis, Minn.; Oshkosh, West Bend-Barton, Sturgeon Bay, Sheboygan, Menomonie, Manitowoc, Beaver Dam, La Crosse, Mayville, Milwaukee, Racine, River Falls, Portage, Wisconsin Rapids, Ashland, Kenosha, Kiel, Marinette and Wausau, Wis.

Michigan District — Sturgis, Ludington, Ionia, Grand Rapids, Kalamazoo, Escanaba, Muskegon, Dearborn, Northville, Holly-Fenton and Milford, Mich.

Mid-Atlantic District — Wilmington, Del.; Washington, D. C.; Annapolis and Baltimore, Md.; Teaneck, Ridgewood, Plainfield, Jersey City, Newark, Paterson, Westfield, Linden and Wood-Ridge, N. J.; Jamaica, Manhattan and Nassau County, N. Y.; Lancaster, Easton-Phillipsburg, Harrisburg, Shenango Valley, York, Bloomsburg, Mahanoy City and Reading, Pa.; Alexandria, Va.

Northeastern District — Bridgeport, Housatonic-Derby, Enfield, Hartford, Naugatuck, New Britain, Meriden, New Haven, Norwich and Waterbury, Conn.; Presque Isle, Me.; Reading, Scituate, Westfield, Salem, New Bedford, Needham, Marlboro, Lynn, Boston, Brockton, Fall River, Falmouth, Gardner, Belmont and Leominster, Mass.; Schenectady, N. Y.; Montreal, Que.; Providence, R. I.; St. Albans, Windsor and Montpelier, Vt.

Ontario District — Belleville, Brantford, Toronto, Sudbury, East York, Oshawa, Leamington, London and Brighton, Ont.

Pacific-Northwest District — Glasgow, Mont.; Astoria, Klamath Falls, Medford, Roseburg and Portland, Ore.; Bremerton, Spokane, Tri-City, Yakima, Seattle, Mt. Rainier and Buckley, Wash.

Seneca Land District — Rochester, Clifton Springs, Binghamton-Johnson City, Buffalo, Bath, E. Aurora, Geneva, Painted Post and Tonawanda, N. Y.; Albion and Saegertown, Pa.

Southwestern District — Albuquerque, and Carlsbad, N. M.; Cherokee, Tulsa No. 1 and Enid, Okla.; Wichita Falls, El Paso, Ft. Worth and Houston, Tex.

In reviewing the reports certain Chapters or groups of Chapters included items which impressed us as particularly worthy of mention. These impressions are jotted down in the following tabulation:

Bradford, Pa. had a Night of Harmony on May 10th netting \$300 for a musical scholarship for Jim Davis, a H. S. sophomore. Clinton, Ia. had a successful "Artery Party" on May 24th. Charleston, W. Va. put on a Parade on April 5th netting \$2,100 for the Charleston Cerebral Palsy Clinic! (Incidentally, the Charleston

(Continued on next page)

SPENCER FLOATS



Thirty-two members of Spencer, Iowa Chapter rode on this float, (built by chapter members), in the city's Junior C. of C. Rodeo Parade.

DONATE KITCHEN EQUIPMENT



Jerseyville, Ill., presented \$100 to purchase kitchen equipment for the local grade school. Examining some of the equipment in the school kitchen are, LOR—Chapter Sec'y Joel M. Murrie, Founder Wayne V. Williams, Pres. Clem Groppel, Jr., Treas. Russell M. Warner and V. P. George L. Embley.

Serving Our Communities

(Continued)

aires have been doing a fine job on this Community Service work.) The Washington, D. C. Chapter put on a real "zipper" of a show for the Lafayette Square Club U.S.O.—The Potomac Clippers, Humm-buggs and an extemporaneous chorus providing the "spark."

Canada Active

Right here we want to take time out to say a special word for the Canadian Chapters. Those boys are really doing an exceptional job, to wit—Montreal's Quartets and Chorus sing at the Grace Dart Hospital and are organizing harmony parties for the inmates of Bordeaux jail and St. Vincent De Paul penitentiary. Brighton, Ontario—Fiesta of Harmony netting \$100 for the United Church (visiting quartets the Quintones and Chorus). Belleville Chapter in its first Parade netted \$200 in Scholarships to Boy and Girl High Schools for Voice Training! Brantford, Ont., donated \$365 to the Ontario School for the Blind. East York, Ont.—\$100 to the Cerebral Palsy Pool Fund. Oshawa, Ont.—\$600 to the Oshawa General Hospital and \$100 to the Community Chest. (Belatedly we hear that the Sudbury Chapter sparked a movement resulting in Xmas Gifts for 1,000 needy children!) Toronto, Ont. presented \$700 to the Mayor for charity work in the city. The Winnipeg, Man., Chapter helped 3 churches to secure money for an organ, redecorating, a library and boys' work. Also this Chapter raised \$1,600 for the Children's Hospital. Also Brandon, Man., in addition to various jobs for the aged, blind and crippled and for churches donated over \$100 to charities.—(Some record!)

The Monmouth, Illinois, Chapter presented two variety shows that raised \$1,360 for traffic lights at five schools in Monmouth! (The Wingfoot Quartet is going strong.) The Louisville, Ky., Chapter has been sponsoring quartet contests at the University of Louisville for 5 years awarding cups to the winners and it has resulted in a lot of new members for the Chapter. (This is a pet idea of Ed Hackett, Carl Jones and many others including your

FANS FOR HOSPITAL



Members of the Leamington, Ontario Chapter presented fifteen fans to the Leamington District Memorial Hospital. Member Jim Brown, left, looks on as Chapter Pres. Jack Fox makes the presentation to Miss Tillet, Hospital Superintendent.

humble Chairman of the International Committee on Community Service—we should do more of this!) Hats off to the Police Quartet, Impromptu Four, the Magic City Four and the Cosmopolitan Four of Tulsa, Okla.—those boys seem to be singing at some charitable job every night!

Visit Pen

The chorus and 3 quartets of the Mt. Ranier, Wash., Chapter put on a song fest for the men at McNeil Island Federal Penitentiary. (We're glad to see the Chapters doing more of this type of community service.) Reading, Pa., Chapter reports that it is starting work with high school boys in the city and county and will report more later. The San Fernando Valley Chapter has been spending so much time on various jobs including its "Harmony Holler" that the members' wives are feeling neglected! The Clearwater, Fla., and the Mt. Rainier, Wash., Chapters' lists of Community Service jobs read like a roster of the local organizations! (That's real versatility as well as virtuosity.) The Four Harps of the Mahanoy City, Pa., Chapter have been a great help in the Chapter's various Community Service jobs. The Wilmington, Del., Chapter has donated \$300 to 12 various local charities.

Shades of Barney Oldfield—our Akron, Ohio, Chapter sponsored an entrant in the Akron Soap Box Derby! The Tucson, Ariz., Chapter sponsored a Junior-Senior H. S. boys' quartet contest

for the benefit of the Y.M.C.A. building fund.

For inclusion in the "Versatility and Virtuosity Club" mentioned above may be cited the Chapters at Wausau, Wis.; Lake Charles, La.; East Liverpool, Ohio; Ashland, Wis.; Alexandria, Va.; London, Ont.; Wood-Ridge, N. J.; Newhall, Cal.; Wisconsin Rapids, Wis.; Racine, Wisc.; Bremerton, Wash.; Washington County, Pa.; Pittsburgh, Pa.; New Castle, Pa.; Harrisburg, Pa.; Albion, Pa.; Roseburg, Ore.; Medford, Ore.; Astoria, Ore.; Brantford, Ont.; Newark, O.; Conneaut, O.; Torrance, O.; Tuscaloosa, Ala.; Lynn, Mass.; Escanaba, Mich.; Grand Rapids, Mich.; Plainfield, N.J.; Teaneck, N.J.; Steubenville, O.; El Paso, Texas; Manitowoc, Wisc.; Sheboygan, Wisc.; Sturgeon Bay, Wisc.; West Bend - Barton, Wisc.; Norwich, Conn.; Miami, Fla.; Norwood-Chicago, Ill.; Brazil, Ind.; Abilene, Kan.; Smith County, Kan.; Versailles, Ky.; Annapolis, Md.; Boston, Mass.; Fall River, Mass.; Falmouth, Mass.; New Bedford, Mass.; Westfield, Mass.; Chisholm, Minn.; Newark, N.J.; Albuquerque, N.M.; East Aurora, N.Y.; Geneva, N.Y.; Manhattan, New York City.

Speaking of hard-working quartets, we must not overlook the Mohicans, Mohawk Clippers and Dutchmen who have been helping their chorus and their Schenectady, N.Y. Chapter put over some big community service jobs. Buckeye Capital is another Chapter sponsoring high school quartet contests—on May 3rd twelve such quartets competed, the winners East Winds and Westerners going to Massillon, Ohio on May 18th to compete in the *District High School Contest!* (We don't know how you feel but we're speechless with admiration—and envy.)

Contribute Float

Spencer, Ia., contributed labor and song to a float in the Joyce Rodeo Parade, Eden, Cal. contributed \$319 to the Sunrise School for Cerebral Palsied Children. Yakima, Wash. contributed \$400 to a scholarship for Yakima's leading high school student in Music. Fairmont, W. Va., donated \$400 to the Lions Club and to the Junior Chamber of Commerce. The

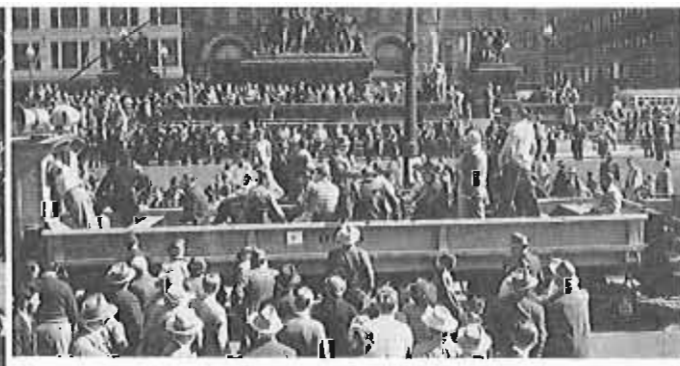
(Continued on page 42)

TACOMA, WASH., DAFFODIL FESTIVAL



Twenty members of the Tacoma Chapter, along with 15,000 daffodils (count 'em), rode in the Annual Tacoma Daffodil Festival and Parade—a 15-mile ride, witnessed by 250,000 people.

LAST STREET CARS ROLL



On Sunday, April 27th, Cleveland, Ohio's Euclid Avenue (main drag) witnessed the last run of street cars. To celebrate the event, a huge "Parade of Progress" was staged. Prominent on a flat car, was the Cleveland Chapter Chorus. Chapter quartets were posted at points along the route where PA systems, Radio and TV equipment were utilized to spread harmony to the invisible as well as the visible audience.

Serving Our Communities

(Continued)

Wichita Falls, Texas Chapter contributed \$436 to the Northside Girls Club.

The Lilac City 4 of Spokane made 18 appearances on community service! (Rather a busy group of singers we think.) Incidentally, Doc Jones' Area in Texas has some fancy-named quartets: 4 Hearsemen, Squeaky-door 4, Melody Menders, Chord Crafters and the Uncalled For! And what about the Illinoisy Four, the Lost Chords and the Town Four of Wheaton-Glen Ellyn, Ill.? The Smoothaires of New Castle, Pa. have been most helpful in the Chapter's charity work. The Verdugo Dons of the Glendale-Burbank (Cal.) Chapter have appeared on various charity jobs. The Arcadians, Californians, Harmony Beaux and Chorus of Arcadia, Cal. have appeared in 30 community service affairs! The Ludingtons (Ludington, Mich.) sang at several fraternal and community functions.

Let's doff our hats to the Memphis, Tenn. Chapter which contributed \$1,565 to various charities during this last quarter. The Saegertown, Pa. Chapter contributed \$221 to the Music Department of the local school. Painted Post, N.Y. (26 members), in addition to sponsoring the Regional Contest, was able to contribute \$25 to four local charities! Pasadena, Cal. contributed \$40 for Cerebral Palsy and raised \$200 for the Business and Professional Women's Club. Huntington Park, Cal., in addition to various appearances, contributed \$50 to the Methodist Church for choir robes and \$80 for silverware for the Recreation Center. Owensboro, Ky., contributed \$54 to various local charities. Dearborn, Mich. contributed \$70 to the Dearborn Veterans' Hospital.

The Jersey Skeeters and others of the Jersey City Chapter have been very active on community service this quarter. The Checkerboards, Geneseeans and Note Crackers of Rochester have been veritable yeomen in community service. The Cleveland, O. Chapter Quartets, the Four Horsemen, Four-in-a-Chord, the Pioneers and the Lamplighters have been busy on community service jobs. Cleveland's Chorus and Quartets manned a flatcar float in the city's Parade of Progress. Similarly busy have been the Neptuners, Noblemen, Easternaires, Mellotones, Small State Four

MUSKEGON DONATES



Muskegon, Michigan Chapter donated \$300 to the local American Legion Post for their Percy Jones Veterans Hospital TV Antenna Project. LtoR—Halley Dion, Bill Quirk, Leland Grotewohl, Bill Garber, Paul Myers.

and Revel-aires of the Providence, R. I. Chapter. The Linen-Dusters of Hartford, Conn., sang, in April, to the inmates of Wethersfield State Prison.

Bath, N.Y. started an annual \$100 scholarship (Music Camp) for a high school junior. The Naugatuck, Conn. Chapter contributed \$70 to various charities. The Farmington, Ill. Chapter contributed \$40 to a local project. The Jerseyville, Ill. Chapter gave \$100 to purchase kitchen equipment for a grade school Hot Lunch program. The Gardner, Mass. Chapter gave \$100 to a Hospital Building Fund. Muskegon, Mich. gave \$300 for a TV set at Percy Jones Hospital. St. Paul, Minn. donated \$1,042 to the American Cancer Society.

The Antlers (Miami, Fla.) have made numerous appearances at local affairs. The Four Horsemen of the Arlington Heights, Ill. Chapter have been very helpful in their Chapter's community services. The Synchronizers (Chicago No. 1) have been frequent welcome visitors at nearby Veterans' Hospitals. The Lyric Four of Peoria, Ill. appear frequently at charity affairs. The Volunteers of Baltimore, Md. is another hard-working community service quartet.

Oak Park, Ill. Chapter put on a 2-hour show for the Chicago Park District and each month sends its chorus and quartets to sing at Vaughn Hospital; Southtown (Chicago) Chapter also regularly entertains the patients at Vaughn. The Paterson, N.J. chorus and the chapter's Four Alarms, Hilltoppers, Excello Four, Riverside Four

with musical aid from two TV performers (and chapter members) Kunitz and Thompson and a 3-piece orchestra from its members have been doing great work at various benefit shows in North Jersey. The Westfield, N.J. Chapter chorus wins \$50 at an area chorus contest and promptly donates the money to the Children's County Home. The Cavern City Four and the Velvetones of Carlsbad, N.M. have a list of community service appearances about a yard long; Nassau County, Long Island has donated \$200 to four nearby Hospitals.

Suggestions

Warren Zinsmaster, Chairman of the International Committee on Community Service during the 1951-52 year recommended that Community Service in each Chapter be thoroughly programmed at the start of each year and specifically suggested that:

- 1—Each Chapter President appoint a Subcommittee of 3 or more members to solicit, select and arrange for engagements.
- 2—Each Chapter program one community service appearance with as many members (chorus, all quartets, etc.) as possible each month.
- 3—The Subcommittee arrange for suitable publicity and to see that proper costuming is provided.

Little needs to be added to Chairman Zinsmaster's suggestions. The matter of soliciting engagements is no problem. The Manhattan (N.Y. City) Chapter wrote to some 40 charitable organizations offering a "vocal donation" by the Chapter's quartets and chorus and received so many requests that it had to select 12 for appearances. The success of such appearances—whether in New York City or "Kramers Korners"—assures a permanent and growing clientele.

Let's not overlook our Young Barbershoppers. The activities of Washington, D.C.; Jackson, Miss.; Portland, Me.; Springfield, Mo. and Cincinnati, O. and others with Boys' Clubs. The work of Columbus, Ohio, of Louisville, Ky., and others with high school and college quartets suggests a big and fertile field for expansion of our type of singing with insurance for future membership.

Finally, we should strive to get proper publicity. The Chapter which frequently appears in the news and without undue fanfare, etc., soon becomes a recognized and respected community institution.

Submitted by the International Committee on Community Service

Rowland F. Davis, Chairman

oOo

ARBERG NOW CIVILIAN

Though retaining his post as Chief of the Music Unit, Special Services, U.S. Army, Lieutenant Harold Arberg has now been returned to civilian status. Hereafter, those who know him well will call him "Bud", as they always have. For more formal occasions, "Doctor" will be in order, since Bud has a PhD in Music.

SING FOR ORPHANS



The Madison, Wis., Cardinals are shown singing for the kids in the Stoughton, Wis., Orphans' Home. LtoR—Jerry Ripp, Phil Davies, Vaughn Lis-cum, Joe Ripp.

30,000 BY APRIL 1st, 1953

by Henry D. Schubert

President Ed Smith and his administration have set a goal of 30,000 quality members for the Society by April 1st, 1953. The International Committee on Membership is charged with the responsibility of stimulating membership growth in existing Chapters. Wholehearted co-operation will assure success of the plan.

The Society and its Membership Committee are genuinely concerned with the promotion of fellowship among new members who enjoy harmony singing.

On June 30, 1952, the Society's membership rolls revealed a total of 24,132 Barbershoppers. Reaching our goal places a responsibility upon every enthusiastic member to search his community or district for men of character who possess interest in close harmony singing. We should invite our friends to Chapter meetings, parades, and other functions of our splendid Society.

Men everywhere who have sung in glee clubs, choirs, choruses, and other musical groups are eagerly looking for the enjoyment afforded only through membership in SPEBSQSA. The plan of procedure of the Membership Committee will be to work through the International Board, District Officers, Area Counselors, Chapter Officials, and the entire membership of the Society.

Promotion of quality growth in all existing Chapters will be made easier through the use of methods of procedure, techniques, and instruction charts to be made available by the Membership Committee and the International Office.

Re-enrollment of former members and "drop-outs" is to be stressed by all Chapters. Men who have formerly enjoyed membership in the Society should be invited to renew the pleasures, fellowship, and harmony singing that once drew them into our fold. Chapter officers should exert their talents and resourcefulness immediately to attain our goal. Don't wait for word from your Area Counselors and District Officers in charge of membership. Get the jump on those fellows!

Conscientious attention to the plan for quality members will pay dividends in producing the biggest fiscal year in our history. This will broaden the Society's influence in our communities and give each member a sense of pride in our accomplishment.

The idea is not original with this committee. The International Board has had similar plans under advisement which were advanced by capable members of our Society. The work of these committees makes our task less arduous.

Our efforts will meet with success only through the support and co-operation of Chapter, Area, and District Officers. Let us, as lovers of barbershop harmony singing, take

stock of our thinking to see that in all our planning and our actions we remain true to the ideals that have built this great Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. Here is the membership necessary in each district to reach our 1952-53 goal:

Central	3,351
Dixie	1,796
Far Western	1,586
Illinois	3,534
Indiana-Kentucky	2,017
Johnny Appleseed	2,594
Land O' Lakes	2,715
Michigan	2,406
Mid-Atlantic	2,605
Northeastern	2,521
Ontario	960
Pacific Northwest	844
Seneca Land	1,815
Southwestern	1,420

(Signed) International Committee on Membership

Henry D. Schubert, Chairman; W. D. Common; A. C. Chapman; Charles E. Glover; Dr. Paul Hartig; Vern Leath-erdale; James Martin; Pat McPhillips; Ernest Cullen Murphy; Charles F. Ricketts; and Charles H. Schmid.

DISTRICT OFFICERS MEET

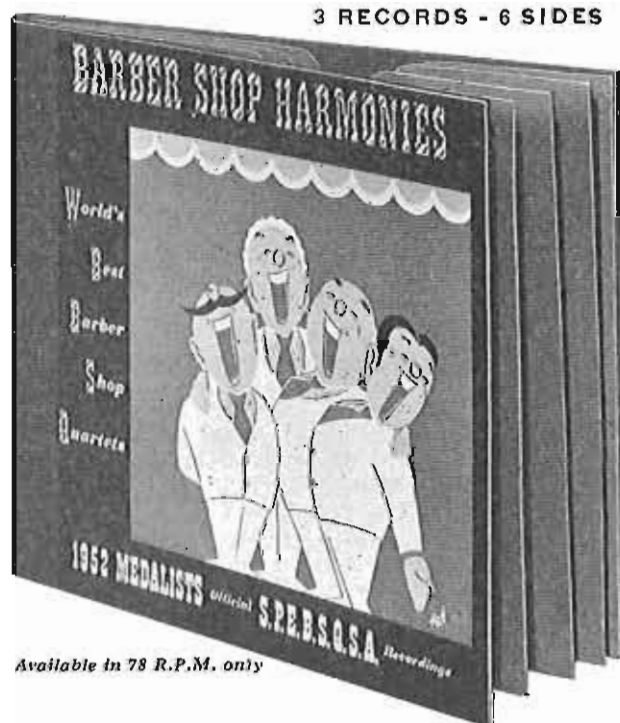
With all but one of the Society's Districts represented in the meeting, District Officers came together on Thursday in Kansas City. Farrell C. Armstrong, Warren, Ohio, Chairman of the Int'l Committee of Districts, conducted the meeting with Karl Haggard, President of Johnny Appleseed District, acting as Secretary.

Reports were received on Boys Club Collaboration programs, District newspapers, Armed Forces Collaboration, Chapter Officer instruction programs, publicity, and a number of other subjects.

Considerable interest was displayed in the discussion of such items as payment of expenses of Chapter Delegates to District Meetings; financial aid to quartets to take part in District Contests; boundaries of Districts, etc. In connection with the last named, Harley Miller, of Dixie, suggested the transfer of Louisiana to Southwestern; Hans Beyer, Land O' Lakes, commented on the need for North Dakota and Canadian territory to be established in a new District; L. A. Pomeroy, Mid-Atlantic, suggested the advisability of transferring certain parts of that District to Johnny Appleseed. Final decision was that Districts desiring changes empower their Executive Committees to present specific recommendations to the Int'l.

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

No. 33

We must admit that this is putting you to an awful lot of trouble and confusion just to get the names of five gals. But anyway, let's get with it. First: fill out the blanks. Next: take the words you have just filled in and put them together. The resulting phrase will give you the clue to the gal's name.

1. (a) My wild Irish rose; the sweetest ----- that grows.
(b) Daddy, get your baby out ----- jail.
(c) Come Josephine, in ----- flying machine.
(d) The curse of an aching -----
2. (a) Every star above knows the one I love; ----- Sue.
(b) The blinding tears are falling ----- I think of my lost pearl.

- (c) In the shade of the old ----- tree.
 - (d) By the mill where they made sweet -----
 3. (a) Oh, say, can you see by the dawn's early -----
(b) There's a little ----- road winding over the hill.
(c) Aura Lee, maid of golden -----
 4. (a) ----- only a bird in a gilded cage.
(b) ----- country, tis of thee.
(c) Let me call you -----
 5. (a) You're a ----- old flag; you're a high-flying flag.
(b) ----- Black Joe.
(c) Bohunkus was the ----- of one; Josephus was the other's.
- For Answers see page 49

AN OPEN LETTER TO THE INTERNATIONAL COMMITTEE ON CHAPTER METHODS

of which International Board Member R. GEORGE ADAMS, Oak Park, Illinois, is Chairman

Dear George:—

Knowing that your Committee plans to busy itself this year with the job of helping chapters to avoid pitfalls, I am, in this letter, enumerating some of the mistakes made frequently by the dozens of chapters which I—as a travelling salesman—have had the opportunity of visiting and observing in action during my twelve years as a barbershopper. Here are six such errors—

1. Failure to start meetings on time. It's murder! In the past two weeks I took in 4 SPEBSQSA events. My own Chapter meeting was called to order 48 minutes late. A neighboring Chapter announced its meeting for 8:30. The gavel fell at 9:55. A Charter Night in my District was scheduled to begin at 8:00 and got underway at 9:25. A chorus rehearsal in another chapter was called for 8:00 and actually started at 9:10. Shame on the guys who allow these conditions to exist. A meeting should be called to order on the dot even if no one is there but the President and the janitor. If that is done, the members will soon start coming on time. If it isn't, they will keep coming later and later.
2. The custom in some areas of suspending chapter meetings during the 2, 3, or 4 so-called "Summer Months".

That, too, is devastating. Did you ever hear of a Rotary, Kiwanis or Lions Club doing it. Of course not. Those organizations realize the folly of allowing a club to lose momentum. Let's get smart. It may be excusable—in some cases—to meet a little less often (e.g. every other week instead of every week, or once, instead of twice, a month) or to meet outdoors instead of indoors. But to suspend meetings entirely—never!!!

3. The failure of a few chapters to hold regular monthly Executive Committee meetings (on some night other than a chapter meeting night) the year 'round, in order to discuss and act on the plans and problems of the chapter.
4. The failure of a few chapters to plan their meeting programs in advance. Nothing can destroy the interest of a member in his chapter more completely than to attend "What shall we do now" meetings.
5. The practice of some chapters of letting good officers "Get away from them". A good Chapter President can be even a better President the second year—because of his added experience. If he is good—re-elect him to a second term. (Districts often make the same mistake—yes, even the International has done it a few times, too.)

CHORUS DIRECTORS WORKSHOP AT KANSAS CITY

By Ray Jones, Des Moines, Iowa
The Chorus Directors Workshop at Kansas City was air-borne, when I walked in from another meeting and Rudy Hart was getting questions from the floor in jet fashion. It was for sure a Chorus Director's delight. Rudy was a moderator, one man panel and another Director—all with contagious enthusiasm.

Don Stephens and some fifty members of the Kansas City Chapter Chorus were on tap as willing guinea pigs for my part of the program. Can anybody beat the thrill of standing (on chair) in front of a barbershop chorus doing real barbershop numbers? Of course not. Especially that gang in Kansas City. Don could probably shoot me for mixing up the "Interpretations". You know every Director knows his way is best. Don and his gang were mighty good sports about it. And then, Rudy made us all sit up and take note of his way of putting the chords and rhythm together. For my money, the Chorus Directors Workshop is a "Good deal" where an exchange of ideas pays dividends. Of course, a prima donna might go home simply crushed! But no prima donnas were there.

A good Secretary is a jewel. Keep him in office indefinitely, if you possibly can; at least, until his wife puts her foot down. "If you accept another term as Chapter (or District) Secretary—I'll take the children and go home to mother".

6. The complacency with which some chapter officers view a loss in membership without doing anything about it. Members who fail to renew at the beginning of a new fiscal year should be immediately replaced by interested, solid, new men. Not only that, but in my opinion, a chapter which doesn't increase the size of its roster each year isn't growing in any way. It is just standing still. Incidentally—one of the most fertile fields in which to look for new members is your list of former members. Didya ever think of that? Some of them have been "Out" long enough to miss the gang—they are a little bit timid about admitting it—but they are just hoping someone will come along and suggest that they rejoin the chapter.

These are six of my pet obsessions, George. The next time I see you I will give you six more.

It's the Society's 15th year. Let's make it the best year.

J. F. N.

FACTS ABOUT TRAVEL TO DETROIT

Chuck Schmid, Toledo Chapter, has again explored the main means of travel to the International at Detroit next June. Chuck calls attention to the possibility of changes in rate structures. According to Chuck, plane information was furnished by John R. Kruse, United Air Lines; bus information by Mrs. McCarthy, Greyhound; auto mileages by W. J. Polhemus, Toledo Automobile Club. (Being an employee of the New York Central, Chuck himself furnished the R.R. data. Eds.)

To Detroit, and return From	Time (hrs.)	Via Railroad			Via Plane		Via Bus		Auto
		Pullman Fare	One Way Lower Berth	Rail Fare	Time (hrs.)	Fare	Time	Fare	One Way Mileage
Atlanta, Ga.	22	\$56.10	\$ 8.30	\$40.85	6	\$ 69.40	22½	\$26.95	729
Birmingham, Ala.	20	56.70	8.90	41.25	4¼	86.10	22	27.55	772
Boston, Mass.	16	64.96	7.60	47.33	5	75.50	30	28.65	710
Chicago, Ill.	5	25.45	5.00	18.65	1½	28.00	7½	10.80	262
Cleveland, Ohio	3	14.72	5.00	11.12	¾	12.80	5½	4.90	168
Dallas, Texas	17½	78.00	12.25	57.40	6½	128.40	37	38.65	1280
Ft. Worth, Tex.	18½	78.00	12.25	57.40	7	128.40	38	39.10	1304
Denver, Colo.	19½	85.85	12.80	65.25	5½	139.40	32	46.90	1320
Indianapolis, Ind.	8½	25.30	5.00	18.70	2	32.50	7½	11.10	279
Kan. City, Mo.	18	52.25	7.60	39.35	4½	75.80	19	25.15	802
Los Angeles, Cal.	44¾	151.90	23.90	108.80	10	247.00	73	85.35	2607
San Diego, Cal.	47	151.90	23.90	108.80	11	247.00	73	85.35	2524
San Francisco	44¾	151.90	23.90	108.80	10	247.00	73	85.35	2633
Louisville, Ky.	10½	31.15	5.00	22.30	3	41.10	10½	15.15	366
Miami, Fla.	41¼	105.20	14.80	75.95	5	116.40	41½	49.25	1433
Minneapolis	14	49.20	6.55	37.00	5	62.30	20	31.05	716
New York, N.Y.	13	58.35	6.55	39.55	3	59.10	22	26.05	655
Oklahoma City	23	70.00	11.95	51.25	7	107.30	19	35.05	1087
Omaha, Neb.	17	54.50	8.30	41.10	4	81.60	23	27.90	750
Phoenix, Ariz.	37¾	132.65	20.65	101.40	9½	211.00	71	71.20	2133
Pittsburgh, Pa.	7½	26.30	5.00	19.35	1½	28.90	9	11.70	287
Portland, Ore.	40	140.45	23.30	100.65	10	247.00	71	82.90	2514
Seattle, Wash.	44	140.45	23.30	100.65	11	247.00	71	82.90	2535
Tacoma, Wash.	43	140.45	23.30	100.65	11	247.00	72	82.90	2567
St. Louis, Mo.	11	38.35	5.00	26.80	3	52.90	14	16.15	533
Toronto, Ont.	6¼	16.40	5.00	14.30	2½	27.45	7½	11.00	233
Wash., D. C.	18	50.60	6.55	34.20	3	51.90	16	22.50	540
Baltimore, Md.	19	50.60	6.55	34.20	2½	51.90	15½	22.35	522

► The fares shown are round trip in each case, and do not include Federal Tax which at this time is 15%.

The travel time represents number of elapsed hours for travel in one direction via direct routes, based on schedules which afford convenient departure and arrival times at origin and destination.

WINNERS NORTHEASTERN DISTRICT CONTEST



Here is the Reading, Massachusetts Chorus, winners in the Northeastern District Contest held at Lynn, Massachusetts, June 7th.

SEPTEMBER, 1952

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CONTENTS

LET THE REST OF THE WORLD GO BY
CAN'T YO' HEAR ME CALLIN' CAROLINE?
IN A SHANTY IN OLD SHANTY TOWN
GOOD-BYE, GOOD LUCK, GOD BLESS YOU

MOTHER MACHREE

THAT'S AN IRISH LULLABY
(Too-Ra-Loo-Ra-Loo-Ral)

MY LITTLE BUCKAROO

AM I BLUE

LOVE ME AND THE WORLD IS MINE
IN MY MERRY OLDSMOBILE
THAT WONDERFUL MOTHER OF MINE
AS I PLAY ON MY OLD BASS VIOL

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MIDLAND, ONTARIO . . . Chartered May 19, 1952 . . . sponsored by Toronto, Ont. . . . 22 members . . . John A. Blackburn, 330 Midland Ave., Midland, Ont., Secretary.

DAVENPORT, IOWA . . . Chartered May 28, 1952 . . . sponsored by Rock Island, Ill. . . . 22 members . . . Bob Johnson, 2109 Cody, Bettendorf, Iowa, Secretary.

HAZLETON, PENNSYLVANIA . . . Chartered June 3, 1952 . . . sponsored by Scranton, Pa. . . . 37 members . . . E. T. Collins, Jr., 233 S. Pine St., Hazleton, Pa., Secretary.

CANANDAIGUA, NEW YORK . . . Chartered June 5, 1952 . . . sponsored by Geneva, N. Y. . . . 27 members . . . Richard Bowen, 20 W. Gibson St., Canandaigua, N. Y., Secretary.

BRACEBRIDGE, ONTARIO . . . Chartered June 9, 1952 . . . sponsored by East York, Ont. . . . 22 members . . . Sheldon Ward, Torrance (Muskoka), Ont., Secretary.

MOUNT HOREB, WISCONSIN . . . Chartered June 11, 1952 . . . sponsored by Madison, Wis. . . . 28 members . . . Lawrence A. Anderson, 400 S. 2nd St., Mt. Horeb, Wis., Secretary.

ELIZABETH, NEW JERSEY . . . Chartered June 16, 1952 . . . sponsored by Linden, N. J. . . . 21 members . . . Fred Howard, 1133 Fanny St., Elizabeth, N. J., Secretary.

LACONIA, NEW HAMPSHIRE . . . Chartered June 16, 1952 . . . sponsored by Reading, Mass. . . . 25 members . . . Roger Bissonette, 41 Moss Ave., Lakeport, N. H., Secretary.

OKMULGEE, OKLAHOMA . . . Chartered June 27, 1952 . . . sponsored by Tulsa, Okla. . . . 37 members . . . Carl G. Newstrom, 1707 E. 9th, Okmulgee, Okla., Secretary.

KAILUA, OAHU, TERRITORY OF HAWAII . . . Chartered June 30, 1952 . . . sponsored by Honolulu, T. H. . . . 20 members . . . George V. Hogan, 150 Makua St., Lanikai, T. H., Secretary.

POMONA, CALIFORNIA . . . Chartered July 8, 1952 . . . sponsored by Whittier, Calif. . . . 30 members . . . Alan Dodd, 451 Harrison Ave., Claremont, Cal., Secretary.

ORILLIA, ONTARIO . . . Chartered July 8, 1952 . . . sponsored by Toronto, Ont. . . . 22 members . . . H. B. Williams, c/o Canadian Bank of Commerce, Orillia, Ont., Secretary.

LANCASTER, OHIO . . . Chartered July 8, 1952 . . . sponsored by Buckeye Capital (Columbus), Ohio . . . 22 members . . . Robert C. Skidmore, 721 Neil Ave., Lancaster, Ohio, Secretary.

HICKSVILLE, OHIO . . . Chartered July 11, 1952 . . . sponsored by Defiance, Ohio . . . 22 members . . . John Kaduk, 118 E. Cornelia St., Hicksville, Ohio, Secretary.

NORTH VANCOUVER, BRITISH COLUMBIA . . . Chartered July 11, 1952 . . . sponsored by Vancouver, B. C. . . . 20 members . . . Howard Frost, 1650 Lonsdale Ave., North Vancouver, B. C., Secretary.

LAS CRUCES, NEW MEXICO . . . Chartered July 14, 1952 . . . sponsored by El Paso, Tex. . . . 27 members . . . Tom C. Loomis, 612 W. Hadley, Las Cruces, N. M., Secretary.

POMEROY ON EXTENSION

Below are excerpts from a letter Int'l Board Member L. A. "Pom" Pomeroy of the Teaneck, New Jersey Chapter—Chairman of this year's International Committee on Extension—recently sent to the other members of his Committee. The Harmonizer editors feel that all Society members will welcome the opportunity of observing Pom's enthusiasm for the important activity of Extension.

"I see by the papers that I have been given the job of heading up this committee for the coming year. All I can say is that I deem it an honor to be associated with such a fine group of barbershoppers as you men. I am all for extension and it is up to us to see that we extend during the coming year. In setting up this committee President Ed must have been looking at a map for most certainly the eight of us cover the perimeter of barber-shop activity in North America. Therefore I suspect that it is the hope of the Executive Committee that we can do great things in extending barber-shop to a greater extent in these areas farthest away from Detroit.

"Being brand new on this committee, I don't know a great deal of what has gone on before but since we have been in office a couple of weeks already and since it is only 50 weeks until we wind up the year—less than that if you figure Detroit Convention as our deadline date—let's get some action. "I am all pepped up about this assignment and hope that by next June our accomplishments will set the entire Society afire by a sound growth of chapters and membership unparalleled since the early days of the Society."

These quartets and individual SPEBSQSA members are supporting the Harmonizer by inserting Professional Cards at the rate of \$10.00 per insertion for less than 4 consecutive issues—or \$8.75 for each of 4 or more consecutive issues.

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QUARTETS ALONE CAN "SELL" BSQH

by Past Int'l Pres. Frank Thorne

A BARBERSHOPPER'S CREED

I was inspired to try and write a creed because of discussion by our International Officers of a quartet sound movie to help promote Society fame and dignified expansion. Perhaps that is the answer but it is surely a poor substitute for live people. Perhaps 100 sound movies spread around would promote many new chapters but quality of membership might suffer and such expansion lack lasting quality.

Can any true Barbershopper live up to this creed, and without a guilty conscience, fail to cooperate with International, District, and Chapter activity plans to spread the benefits of our Society to the thousands who do not now enjoy them? Have we forgotten the dismal barren past which existed before O. C. Cash spark-plugged our Society? Have we forgotten how we yearned for a place to sing barbershop and participate in such activity? I still remember vain attempts to find three other fellows who could help improve the painful locker-room variety, but there was no place to go to find better. Let's say each of us owes it to himself to keep our Society healthy and vigorous.

Let's consider this problem. With our top-flight quartets (40 good ones picked each year and always many new ones) we surely have plenty of live quartets that can, and will, do more to help our Society than all the sound movies we could possibly conceive. The question is, are our quartets doing it? If they are, then why discuss sound movies? The answer is that some, perhaps too many of our top-flight quartets are "too busy." Too busy to sing for Kiwanis, Rotary, Lions, etc., luncheons; The Elks, the Masons, the Knights of Columbus, all of which organizations are surely a source of wonderful prospective members who would no doubt welcome the

I believe in the S.P.E.B.S.Q.S.A., Inc. as an institution of good fellowship derived from a common desire to participate in musical harmony.

I pledge that I will broadcast to every eligible and willing listener the benefits of membership so that others may enjoy participation, and so that our Society may ever grow stronger.

I believe it is my privilege to hold my Society in highest esteem, to obey and support its laws, to cooperate with its programs, and to defend it from its enemies.

I pledge that I, as a Barbershopper, will take time to do my part to the very best of my ability.

* * *

opportunity to join our chapters, or help start quality new ones.

As many of you know, I can speak from experience of nine years of Society quartet singing, as a member of the 1942 Champs. I am proud to say we would sing for money, marbles, chalk, or what have you. I remember twelve singing engagements in fourteen consecutive days which produced a gross income of \$10.00. I know how busy our top-flight quartets are because I went through it—week-end after week-end, and with dates in between, although in the early days of our Society there was indeed, very little—if any—profit to cover overhead.

I know that the sacrifice of leisure time and of family duties can indeed be great, but I wonder if that condition is really being "too busy"? One of

our top quartets told me at a charity performance where I happened to participate, "We should do more of this . . . we have often discussed it". Our top quartets are now well able to cover their expenses—thanks to the existence and to the maintenance of our International Society, but I am sure it is not just the dollars that are involved (or the lack of them). It is perhaps a matter of being "too busy", of "discussing" instead of "doing".

Perhaps your quartet is living up to this Creed, is actively spreading the word, but it is the observation of this old Barbershopper that the quartets that are doing the real yeoman service are presently the hard-working, earnest and wonderful members who do not sing in our top quartets. They are the "Unknown Fours" who probably belong to a chapter chorus, who sing the chorus repertoire to the enthusiastic delight and pleasure of listeners who are not aware how much better the champs might have sung it. I bow my head to these willing and eager quartets who are practically unheard of, outside of their own chapters, hut —top-flighters—they need your help.

The Society needs your help. There are hundreds of gaps that need filling. Please, let's think it over. Review your quartet's history. I do not say you owe the Society something because I think that idea is an old bromide.

Just ask yourself, "Am I doing my part to help maintain and protect the future of my Society? Am I living up to the Creed?" If the answer is YES, God bless you, and CARRY ON. The deep affection and respect of your friends and fellow Barbershoppers will be your reward, and you will have the satisfaction of knowing that you are doing your part. Let's think it over.

CONVENTION HELPERS

From practically all reports reaching International Officers, the Kansas City Convention moved more smoothly and with fewer delays, mix-ups and misunderstandings than any previous Convention in the Society's history.

This means two things—first, that the permanent Convention staff, which the Society maintains, functioned efficiently and that a large number of members of the Kansas City Chapter and their wives pitched in and helped the permanent staff in a way that brought about almost completely satisfactory results. It would be impossible to remember all of the Kansas City people who had a part in supervising and handling the hundreds, yes, thousands, of details in connection with the 1952 Convention. Here is a partial list—

Mrs. Russell Gentzler, Mrs. Jack Saglimben, Mrs. Percy Franks, Marilynne Cross, Mrs. Carl Neve, Elizabeth Ross, Mrs. Austin Thames, Jr., Jo Hodges, Mrs. Bert Phelps, Mrs. Don Thorne, Mrs. C. V. Peterson, Mrs. B. Kuhr, Russ Gentzler, Carl Neve, Bert

Phelps, Ed Birr, Jack Saglimben, Leonard Tampa, Austin Thames, Jr., Fred Nelson, John Yonts, Milt Grafrath, Joe Stern, Orval Wilson, Ray Koenig, Herb Boning, Clarence Hoff, Don Jacobson, George Hutchins, Ray Strindmo, J. E. Westbrook, Art Bahcock,

Hec White, Ken Hegarty, Harry Deni, Don Stephens, Don Thorne, Clarence Peterson, Jim Poindexter, Joe Rosacker, F. A. Leafgreen, Percy Franks, Clyde Baker, Clifton E. Dodson, Jr., Walker Cramer—and many others.

\$70,000,000.00 WORTH OF QUARTET



The Humm-Bugs, of Washington, D. C. Chapter, now believe in Santa Claus. To keep things on an even keel and insure an harmonious voyage, even through stormy seas, the quartet was invited to ride the S. S. United States on its maiden voyage from Newport News, Va. to New York City. L. to R.—Charlie Rhodes, bar; Mark Bowsher, lead; Ed Place, bass; Stirling Wilson, tenor.

YOUR BUILDING FUND

by Past Int'l Pres. O. H. King Cole

There's an old statement to the effect that you can lead a horse to water, but you can't make him drink. We are going to try to disprove this axiom.

As a matter of fact—we are going to keep talking about the proposed new permanent Headquarters Building for our Society until it's an accomplished fact—with every chapter contributing to the limit of its ability.

I'm sure that all of our members are now familiar with this new project.

Getting off to a rather slow start in January, 1950—the project has gained momentum, particularly in the last few months, as more and more of our members realize the need for such a home.

There have been numerous items in the *Harmonizer* regarding this project, and recently every Chapter received a direct solicitation through its President to contribute to the building fund. Likewise every registered quartet has been solicited and we want to reach the individual members of our Society, as we feel this is a personal matter that everyone should have a part in as well as our chapters and quartets. The term crusade has been used by the current crop of politicians. This, gentlemen, is our crusade—a non-stop campaign for a permanent Society Headquarters, and to accomplish our purpose we must depend on your whole-hearted support.

It is gratifying to see the way some of our chapters, quartets and individual members have been quick to answer the challenge by sending in their cash or pledge of early returns.

Likewise, the amount of their check or pledge in many cases is considerably more than one would expect under the circumstances. But that's the way with some barbershoppers—they go all out once they've made up their minds to help.

It is heart-warming to read some of the messages accompanying the checks. It gives you the depth of feeling that many people have for our Society, and their appreciation of what it has done for them personally.

Some letters ask for more information re: what is expected. They don't want to be found short. Obviously all of our more than 600 Chapters can't donate equally to such a fund. Some chapters are more affluent than others and this doesn't necessarily go according to size. Some of our smaller chapters are better off financially than the large ones.

In our letter to the chapters, we mentioned that \$200.00 from each of our chapters would be more than ample.

However, this is not a practical approach to our problem. We think it more than likely that the break-down among chapters would be similar to the following:

A Group — Chapters donating \$1,000.00 or more.

B Group — Chapters donating \$500.00 to \$1,000.00.

C Group — Chapters donating \$250.00 to \$500.00.

D Group — Chapters donating \$100.00 to \$250.00.

E Group — Chapters donating less than \$100.00.

There's a certain pride in seeing your chapter be a substantial donor and one should strive to get in as high a bracket as possible. Remember, we do have chapters that are barely able to stand alone and it may take time before they can become contributors, so, in the meantime, other chapters will have to carry this load as well as their own.

If we go back to the founding of our Society, you will see that our history is full of deeds by individuals and chapters who have contributed far more than their share toward the Society's well-being and growth, and it will so continue to be. However, we should not expect the other fellow to carry the entire load.

If a chapter's treasury is such that no funds are available now; then plans should be laid by the chapter officers to replenish its funds. There are countless ways of doing this. All it takes is a little promotion.

Some want to know where we stand at the moment, who has contributed and how much, but in all fairness to the individual chapters, we think we should report on this later, as some chapters are not too active during the Summer months—some probably have not had a chance to discuss the project seriously and determine just what their donation should be. I would like for these chapters to have an opportunity to act before we make our first public report.

Some want to know where we plan to locate our permanent home. That is a matter for us to decide when we have the money to follow through. First of all, let's accumulate the necessary cash—then we can choose the location.

One of the most interesting things about our project and what makes us confident of our eventual success, is that everyone is in favor of it. They seem to recognize the Society's need for it. There are a few individuals who have raised the question of costs, carrying charges, depreciation, etc. For a Society that is just going on its 15th year of existence—we haven't done so badly in the past. It reflects good management and I'm sure that same quality will prevail in the future.

O. C. Cash didn't start this Society as a business venture—something to produce a profit—instead, it was to concern itself more with the cultural side of life, to preserve and encourage more barbershop quartet singing. It has cost a lot of money to get where we are.

If O. C. had been primarily concerned with the financial aspects of his venture—he probably would have hesitated and there might not be such a Society as ours.

What we have is good for our communities as well as ourselves, and when one is doing a public service, he should take pride in doing everything within his power to perpetuate such benefits.

The committee wishes to thank those of you who have already sent in your donations. Your generosity is appreciated. But what about those chapters from whom we have heard nothing.

This appeal is directed to them as well as those who have given their share; also those chapters who have responded but were waiting official meetings when a suitable decision could be arrived at.

Remember, this is our crusade and we need everyone's support.

ONE MAN QUARTET CLINIC

Owner of the white hair and the index finger—needs no introduction to many. He's Maurie Reagan, Pittsburgh, Pa., whose knowledge of harmony few, if any, have more so. Here he explains the intricacies of a "four o'clock" to quartets following the Regional Preliminary at Worcester, Mass., in May.





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

August 16—Asheville, N. C.: Oscoda County, Mich.
29—Colorado Springs, Col.
31—Elkhart, Ind., Michiann Barbershoppers Barbecue.
29-30-31—September 1—Charlevoix, Mich., 10th Annual Jamboree.
September 6—Wisconsin Rapids, Wis.
13—Mishawaka, Ind.
14—Benton Harbor—St. Joseph, Mich.
19—Kitchener, Ont., Stag Night.
20—Oshawa, Ont.; Albuquerque, N. M.; Torrrence, Cal.; Gratiot County, Mich.; Mohanoy City, Pa.; Madison, Wis.; Saggertown, Pa.; Winston-Salem, N. C.
21—Janesville, Wis.
27—Housatonic, Conn.; Los Angeles, Cal.; Benefit Show: Shelbygan, Wis.; Gowanda, N. Y.; Heart of Illinois (Peoria), Ill.; Phillips, Wis.; Astoria, Ore.
October 3—St. Catharines, Ont.
3-4—San Gabriel, Cal.
4—Tuscaloosa, Ala.; Brookings, Ore.; Eau Claire, Wis.; Windsor, Vt.; Ashland, Wis.; Olean, N. Y.; Traverse City, Mich.; Beaver Dam, Wis.; Sioux City, Iowa, Central States District Contest.
4-5—Rockford, Ill., Illinois District Contest; Elkhart, Ind., Indiana-Kentucky District Contest
10-11—Oak Park, Ill., Minstrel Show.
11—Terre Haute, Ind.; Binghamton-Johnson City, N. Y.; Harrisburg, Pa.; Fond du Lac, Wis.; Portage, Wis.; Plainfield, N. J.; Richland, Wash.; Northampton, Mass., Northeastern District Contest; Windsor, Ont., Ontario District Contest.
11-12—Manistec, Mich., Michigan District Contest.
12—Streator, Ill.
October 15—Bowling Green, Ohio; Lancaster, Pa.
16—Manitowoc, Wis.; Monmouth, Ill.
17—North Shore, Ill.
18—South Haven, Mich.; Gardner, Mass.; Eugene, Ore.; Kiel, Wis.; Ridgewood, N. J.; Portland, Me.; Cleveland, Ohio; Walton-Downsville, N. Y.
24—Washington, D. C.; Kitchener, Ont.
25—Fort Wayne, Ind.; Salem, Mass.; London, Ont.; Norwich, Conn.; Bloomsburg, Pa.; Tacoma, Wash.; West Bend-Barton, Wis.; Sturgeon Bay, Wis.; Bakersfield, Cal., Far Western District Contest.
25-26—Stuebenville, Ohio, Johnny Appleseed District Contest; Franklin, Pa., Seneca Land District Contest.
26—Muncie, Ind.
31-November 1—Owensboro, Ky.
November 1—Rome, N. Y.; Santa Monica, Cal.; Longmont, Col.; Seattle, Wash.; Easton-Phillipsburg, Pa.; Detroit No. 1, Mich.; Cedar tuck, Conn.; "Q" Suburban, Ill.; Escanaba, Rapids, Iowa; Corpus Christi, Tex.; Nauga-Mich., Land O'Lakes District Contest.
2—Bend-Stown, Ill.; Princeton, Ill.; Storm Lake, Iowa.
7—Scheneectady, N. Y.; Pampa, Texas.
8—Aurora, Ill.; Kenosha, Wis.; Ashtabula, Ohio; Albion, Pa.; Lockport, N. Y.; Seymour-Black Creek, Wis.; Berger, Tex.; Bnch, N. Y.; Lynn, Mass.; Wilmington, Del., Mid-Atlantic District Contest; Portland, Ore., Pacific Northwest District Contest.
13—Bridgeport, N. J.; Oshkosh, Wis.
14—Dixon, Ill.
15—Milwaukee, Wis.; Kirkland, Wash.; East York, Ont.; Conneaut, Ohio; Baltimore, Md.; Wood-Ridge, N. J.; Pioneer, Ill.; Huntington Park, Cal.; Tulsa, Okla., Southwestern District Contest; Geneva, N. Y.
20—Frankfort, Ky.
22—Youngstown, Ohio; Fort Worth, Tex.; Buf-

DISTRICT CONTESTS SCHEDULE

DISTRICT	DATE	LOCATION
Central States	October 4	Sioux City, Iowa
Dixie	Not yet determined	Not yet determined
Far Western	October 25	Bakersfield, Calif.
Illinois	October 4-5	Rockford, Illinois
Indiana-Kentucky	October 4-5	Elkhart (Includes District Chorus Contest)
Johnny Appleseed	October 25-26	Stuebenville, Ohio
Land O'Lakes	November 1	Escanaba, Michigan
Michigan	October 11	Manistec, Michigan
Mid-Atlantic	November 8	Wilmington, Delaware (co-sponsored with Penns Grove, N. J.)
Northeastern	October 11	Northampton, Mass.
Ontario	October 11	Windsor, Ontario
Pacific Northwest	November 8	Portland, Oregon
Seneca Land	October 25-26	Franklin, Pa.
Southwestern	November 15	Tulsa, Oklahoma

Galo, N. Y.; Louisville, Ky.; River Falls, Wis.; Southbridge, Mass.
23—Freeport, Ill.
28—Versailles, Ky.
29—Painted Post, N. Y.; Alton, Ill.; Skokie, Ill.; Buckeye Capital (Columbus), Ohio; Paterson, N. J.; Quincy, Mass.
30—Jerseyville, Ill.
December 6—Enid, Okla.; Pontiac, Mich.; Westfield, N. J.; Champaign-Urbana, Ill.; Grosse Pointe, Mich.
20—Chicago No. 1, Ill.
1953
January 24—York, Pa.; Toledo, Ohio.
25—Chillicothe, Ill.
30—Grosse Point, Mich., Novice Contest.
31—Eden, Cal.; Green Bay, Wis.; Elkhart, Ind., Annual Polio Parade.
February 6-7—St. Petersburg, Fla.
7—Jersey City, N. J.; Tulsa, Okla.; Lakewood, Ohio; Glendale-Burbank, Cal.
12—West Palm Beach, Fla.
13-14—Miami, Fla.
14—Penns Grove-Carneys Point, N. J.; Kalamazoo, Mich.; Scranton, Pa.; Dearborn, Mich.
21—Oklahoma City, Okla.; Philadelphia, Pa.; Long Beach, Cal.
28—Bloomington, Ill.; Fort Myers, Fla.
March 7—Lima, Ohio.
14—Sharon, Pa.
15—Paloesville, Ohio.
20—Muskegon, Mich.
21—Warren, Ohio; Pasadena, Cal.; Medford, Ore.
27—Manhattan, N. Y.
28—Luzerne County, Pa.; Steubenville, Ohio.
31—Redford-Northwest (Detroit), Mich.
April 11—Winnipeg, Man.; Pittsburgh, Pa.; El Paso, Tex.; Des Moines, Iowa; Reading, Mass.
17—El Dorado, Kans.
18—Racine, Wis.; Columbus, Ohio; New Bedford, Mass.; Southtown, Ill.; Brandon, Man.; Charleston, W. Va.; Rochester (Genesee), N. Y.; Medion, Ohio; Arcadia, Cal.
18-19—Peoria, Ill.; La Crosse, Wis.
19—Farmington, Ill.
25—Wauwatosa, Wis.; Waukena, Wis.; New Haven, Conn., Northeastern Regional Preliminaries.
May 2—Needham, Mass.; Gary, Ind.; Lubbock, Tex., Southwestern Regional Preliminaries.
2-3—Scranton, Pa., Mid-Atlantic Regional Preliminaries; Binghamton, N. Y., Seneca Land Regional Preliminaries.
9—Daytona Beach, Fla., Dixie Regional Preliminaries.
16—Manitowoc, Wis.; Providence, R. I.; Allentown, Pa.
23—Dallas, Tex.
23-24—Pekin, Ill.
June 6—Jersey City, N. J., Annual Dance & Quartet Roundup.
11-14—Detroit, Mich., International Convention and Quartet Contest.
September 28—Housatonic (Derby), Conn.
October 31—West Bend-Barton, Wis.



**THE OCTOGENARIANS,
EUGENE, OREGON**

Lt. R-F. J. Terpin, bass, 83; John Starr, tenor, 83; Reve F. Conk, baritone, 87; George McLean, lead, 84. Motto of the quartet is "Life Begins at 80".

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OCTOBER 18, 1952

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PIONEERS

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and others

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write Ken Castle,
1903 Pleasantdale Dr.
Cleveland, Ohio

Answers to Barbershop Bafflers

(See Page 44)

1. Sweet Adeline (flower, of, my, heart)
2. Ida (sweet, as, apple, cider)
3. Jeanie (light, brown, hair)
4. Annie Rooney (She's, my, sweet-heart)
5. Mary (grand, old, name)



Hockenbrough

SHARE THE WEALTH

by Past Int'l Board Member Robert Hockenbrough

IDEAS . . . IDEAS . . . IDEAS! It takes plenty of good lively ideas to keep a chapter humming along in tip top shape, but ideas alone are not enough to insure success. Thomas Edison once said that success is based on 99% perspiration and 1% inspiration. In this column we believe you'll find the 1% . . . the inspiration and the ideas. It's up to you to supply the 99% . . . the perspiration. The best ideas in the world aren't worth a thing if you don't put them to work. This column is now a year and a half old. It seems appropriate to review some of the outstanding ideas that have been offered here during this time.

KEEP AN IDEA FILE OF "MEETING IDEAS". The first step in putting ideas to work is, of course, to develop a method of filing the ideas for ready and easy reference. This column is usually complete on one page. As you read through the ideas discussed here simply check the ones which you feel are usable in your chapter. Then simply clip the entire page and file it in a folder marked "Meeting Ideas". In this manner you can very quickly develop an abundance of ideas that can be used to add zest and enthusiasm to chapter activities.

PLAN AHEAD. Program chairmen can save themselves a great deal of work by meeting with the program committee and planning the complete schedule of programs all at one time. Such a schedule of programs can then be posted on the chapter bulletin board where all members can see for themselves the activities coming up in the months ahead. Programs for such a year-round schedule should include a new quartet night, a woodshed night, a gripe night, a servicemen's night, bring a guest night, visiting chapter night, etc.

CHAPTER BUSINESS MEETINGS ARE IMPORTANT—but keep 'em short. If conducted properly and regularly, these meetings will serve to knit together the membership and result in a strong, harmonious chapter. Meetings should be conducted with a reasonable amount of dignity and formality, and should not exceed more than twenty minutes to a half hour in length.

The chapter officers, president, vice-president, secretary, and treasurer,

should be seated at a table at the front of the room. Reports from the secretary, treasurer, and various committees should be heard. Don't allow meetings to drag out by arguing petty details. The working out of details should be left to the various committees and to the chapter board who report their recommendations and findings for the approval of the chapter members.

If possible, have an American flag placed properly behind the presiding officers. A copy of the code of ethics and the chapter charter should be framed and hung on the wall. A miniature barber pole should appear on the table. Each meeting should be opened with the singing of "The Old Songs", and closed with "Keep America Singing".

WHEN MEMBERS MISS MEETINGS—let them know you miss them—call on them personally—call by phone or send a card. You'll find usually, one of these three methods will get results.

MAKE GUESTS WELCOME. Have your chapter host get the name and address of each visitor in the guest book. If possible, furnish them with literature on the Society (available from International Office). See that they have music and that they get a chance to sing in the chorus and in quartets. A postcard inviting them back will usually cement the deal.

AS YOU READ THIS millions of students all over the country will be back at their desks. Bob Lindley, baritone of the second place Vikings from Rock Island Chapter, reports as follows in a recent issue of the Illinois District bulletin, "Attacks and Releases" . . . "Bob Maurus, tenor of the Vikings, is Director of Vocal Music and Supervisor of Public School Music in the Rock Island School system, and has expressed his intention to organize several quartets. These quartets, together with similar groups from Davenport, Moline, and East Moline, would provide a fine nucleus for a high-school-age quartet contest in the area.

"If we as an organization are to continue to grow, we must take steps such as these to keep the name of the Society in the public eye. I know of no more wholesome entertainment for our high school youth than can be provided by learning to work and sing together in a quartet. If each local Chapter takes an interest in its local youth, it will take a great stride forward in 'preserving' the organization".

FROM THE BUCKEYE NEWS LETTER published by Charles McMillin of the Buckeye Capital Chapter, Columbus, Ohio, we find an unusual approach to quartet development. Says Charles . . . "Way back in November of '49, George Chamblin,

Bruce Lynn, Frank Schwartz, et al, of the original 10, said, among many other things, "we must have quartets and plenty of 'em".

So we said, "no one sings in the chorus unless they are in a quartet". Like many other things in this life, we don't accomplish quite what we propose . . . but nevertheless we're hitting in the right direction. *We have 7 quartets. That's 28 men . . . and our chorus ranges from 30 to 36 men, depending upon the occasion. So we're not too far off.*

CORRECTION PLEASE! . . . from Bob Brooks, past president of the Columbia, Missouri Chapter we received the following . . . "Just to keep the record straight, and since I'm sure Terry Everman must have been misunderstood, the postcard meeting-announcements of which you wrote in the June Harmonizer are the product of the fertile brain of F. B. "Ben" Elliott, 1951-52 Secretary of the Columbia, Mo. Chapter. We all got a big kick out of them during the year, are glad that you did, too, and hope it will be possible to get the credit placed where it belongs".

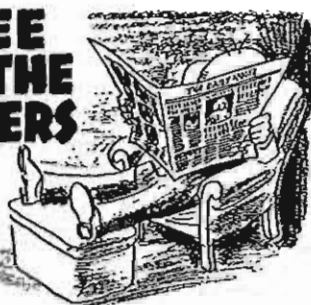
NAME THIS COLUMN! WIN A PRIZE! The present title of this column "Share The Wealth" for some reason or other, has never seemed quite satisfactory. Therefore, we are initiating this little "Name The Column Contest" in an effort to find a more appropriate title. The person submitting the winning name for this column will receive A PRIZE OF ONE ALBUM OF RECORDS of the new Champions and Medalist quartets selected at Kansas City. So put on your thinking caps and get busy. Send as many entries as you like and send them to this column in care of Carroll Adams, 20619 Fenkell Avenue, Detroit 23, Michigan. Contest closes *October 30!* Decision of the judges is final!

REMEMBER, THIS IS YOUR COLUMN. Tell us about your successful chapter activities and stunts. Let's make this a veritable storehouse of information to which all chapters can turn for suggestions and stimulation. Send your ideas to this column in care of Carroll Adams.

MICHIGAN STAGES CHORUS CONTEST

The first Michigan District Chorus Contest was held in Alma, Michigan, Sunday, July 27th. Nine choruses competed before approximately 2,100 barbershoppers and their families. Grand Rapids, directed by Francis Hodgeboom, took first place. The Precisionaires, of Area No. 1, (in and about Detroit), directed by Ed Easley, were second. The Capitalaires, Lansing, John Hill directing; Dowagiac with Tom Grove; Muskegon, with Jim O'Toole, took third, fourth, and fifth respectively.

I SEE BY THE PAPERS



HELP WANTED

As mentioned in a recent issue of the Harmonizer, the Society has discontinued its professional press clipping service and Society members have been requested to clip and send interesting items to the International Office. These may be newspaper and magazine articles and pictures pertaining to Chapter, Area or District affairs and items of general interest mentioning the Society or barbershop quartet singing.

Your cooperation will help us in acquiring information and comments which might make interesting reading in the Harmonizer. Please send any contributions to — SPEBSQSA, Inc., 20619 Fenkell Ave., Detroit 23, Michigan.

NOTHING LIKE IT

The *Kansas City Times*, in a lengthy article that appeared the Friday before Convention Week, said among other things; "... Nothing quite approximates a barbershop singing convention. The plaintive sound of a pitchpipe does wonders. In an instant, 4-part harmony fills the place, whether it be in the crowded hotel that serves as headquarters or a small restaurant removed from the main center. ..."

"WORTHLESS AS A TENOR"

Russ Widoe, Music Critic of the *Green Bay, Wisconsin Press-Gazette*, writes, "There is an old French saying which roughly translated reads, 'Worthless as a Tenor'. The saying probably originated in the heyday of opera and light opera when tenors were in greatest demand. By virtue of the rarity of the voice, tenors were naturally sought after, coddled and spoiled. Living in that atmosphere it was no wonder that they became hard to live with, independent and in some cases devil-may-care to the point of laziness. ..."

"The man who possesses a true tenor voice has within his grasp a source of pleasure that is almost unbelievable and yet there must be men in this area who are allowing that gift to go unheeded. ... I probably look at it differently from the average citizen but I think a tenor voice, because of its rarity, carries with it a certain obligation. God only let out a few of them.

"You may think I overemphasize the importance of the tenor, but in this area overemphasis is impossible. If you are a tenor, you can't realize what you are missing if you are training a mediocre pitching arm, or im-

proving an awkward golfing stroke when you could be spending your hobby training time on something infinitely more worthwhile."

"PLEASANT PHENOMENA"

May 26th issue of the *Topeka (Kansas) State Journal* reviewed the Topeka Chapter Parade, "One of nature's most pleasant phenomena is that four male voices, when brought into juxtaposition, are bound to sound good to someone.

"Depending on the experience and ability of the singers, this is not always true for the listeners. But, no matter what the limitations, it always does to the participants, possibly because each is so intent on his own efforts he is deaf to what his companions are doing. This is the most plausible theory we have been able to advance for the continued wide success of barbershop singing which has become a major institution on both a local and national scale. As a result of the pleasant aspects which attract more participants yearly, voices have become better and experience in close harmony is readily apparent in melodic performances. They sing like birds and, in most cases, better. ..."

WHAT'S A YODEL?

Webster's New Merriam Dictionary defines it—"To sing in the manner of Swiss mountaineers, suddenly changing from chest tones to head tones, from falsetto to the reverse". The *Daytona Beach (Florida) Evening News* of June 9, 1962 refers to SPEBSQSA as "the quartet yodeling organization".

DECREP-PETS MEET

While the Decrepits cavorted in their annual luncheon meeting at the K.C. Convention on Saturday at Hotel Continental, their female counterpart the Decrep-Pets (wives of ex-International Board members) also met in the same hotel on the same floor for their annual meeting. Mrs. Clare Wilson of Omaha, retiring president, conducted the brief business meeting which followed the luncheon and again affirmed the purpose of the Decrep-Pets who exist solely to encourage, console, and render tender and loving care to Decrepits. Mrs. Clarence Marlowe, foundress of the group, read the treasurer's report, since Mrs. Ed Fahnestock, retiring secretary-treasurer, could not be present. The sole item was an expenditure of \$5.49 for stamps and notices. New officers elected for the year, by unanimous vote, were Mrs. Carroll P. Adams of Detroit, president, Mrs. King Cole of Manitowoc, secretary-treasurer. Mrs. Adams graciously acknowledged the honor paid her and gave a charming rendition of "The Little Bum" which she learned as a girl in Troy, N. Y.

The ladies were further entertained by the Bartlesville Barflies, the Brock Family quartet, the Notecrackers and by Cy Perkins of Chicago who gave his inimitable version of "Pinderella and the Crinice."

CHAMPS DO K. P.

John Costello, Staff Writer for the *St. Louis Globe Democrat*, wrote a 1500 word feature about the Four Teens in the July 6th edition. It's a very well written interview giving the complete background of the individual men, the quartet's struggles and final victory. The last few sentences are interesting, "Just a few days ago, they got a bid from Kansas City's Starlight Theatre for a week's run. The terms were generous, almost an offer to 'write your own ticket'. But the Scott Field Airmen turned it down.

"To play the engagement, they'd have had to forego a furlough home. And they prefer to spend 14 days with the folks than as headliners in one of the Midwest's biggest outdoor theaters.

"Their fame hasn't spoiled the Air Force either. Stars or no stars, they draw that most menial and generally disliked military chore as often as any yardbird. Yes, the world's champs still do K.P."





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

Carroll Adams has suggested that I write a bit of history into this column as an invitation to others to go on record in the Harmonizer about the dates and details of organizing some of our early chapters.

To you who have come into this well organized and administered Society since the mid-'40s it may seem incredible that so few written records of our early activities exist. Be understanding, and you will be charitable. SPEB-SQSA's initial unprecedented expansion was unplanned. It started as a local singing club in Tulsa. But, to quote from our history ("Keep America Singing"), the idea spread "like a dust storm blowing in all directions".

When the report went out by the newspaper wire services, Owen Cash and Rupert Hall were deluged with requests for information from all parts of the country. Totally unready for such a flood, they did the best they could to lend a helping hand to harmony-hungry America but they would have needed as many arms as an octopus in order to handle even one day's requests during the last half of '39 and into 1940. They had membership cards printed at their expense and sent them out with the hope that they'd land in the right hands. Both could have been away from business seven days a week those days in answer to the pleas reminiscent of "come over and help us" in Paul's biblical dream.

This phase of our growth was summed up in "K. A. S." "Incorporated in the state of Oklahoma, the Society was operating in various states of total confusion". Carroll Adams, Int'l President in 1941-42 says that to give accurate charter dates during the first two or three years is as impossible as for today's Int'l Sec'y Carroll Parker Adams to jump over the moon. "There are no National Secretary's records prior to 1941". No charters were printed until March, 1941, when Norm Rathert (national president 1940-41) and Joe Wodicka (national secretary), both of St. Louis, were striving valiantly to dig out even a few facts about the status of chapters in the burgeoning Society, "chapters" meaning that somebody in Grey Bull, Wyo. had received a card, and they hoped he'd started a chapter.

"Cleveland's Debut"

Cleveland's debut is a matter of record. I had been one of seven men from widely scattered parts of the country elected as vice-president at the June 2, 1939 first "national" meeting at Tulsa. There were no lower echelons than vice-president on that first

Board. No written records of that meeting nor of the meeting in New York City the following year exist.

During the remainder of 1939 I spent too much time trying to convince Clevelanders that such a society actually existed and that they should do something about it. In December, Carl George, then program director of WGAR and now number-two man at the station, put on a broadcast of what we called "The Barbershop Chapter of the Air". Eugene Delamater, currently president of Cleveland chapter, sang on the broadcast and has a recording of the entire proceedings. With faith that all the seed sown might be forced to sprout, I followed the Tulsa precedent and sent out a typed notice of a meeting to be held at Hotel Allerton on January 31, 1940. Those who came decided to become a unit. The *Cleveland News* sent two reporters and a photographer, so the meeting is on record in two ways. Cleveland chapter has operated continuously ever since. As far as I know it was the first in Johnny Appleseed District comprising Ohio, West Virginia and Western Penna.

"Dutch Lunch Four Bits"

Recently Gus ("The Smiling Octopus") A. Wurdinger, Medford, Ore., sent to Sec. Adams a copy of the invitation issued by George W. Isaacs, E. J. Del Porte, Ed M. Jones and Edison Thomas (you read it right the first time), suggesting that certain citizens of Long Beach, Cal., attend an organi-

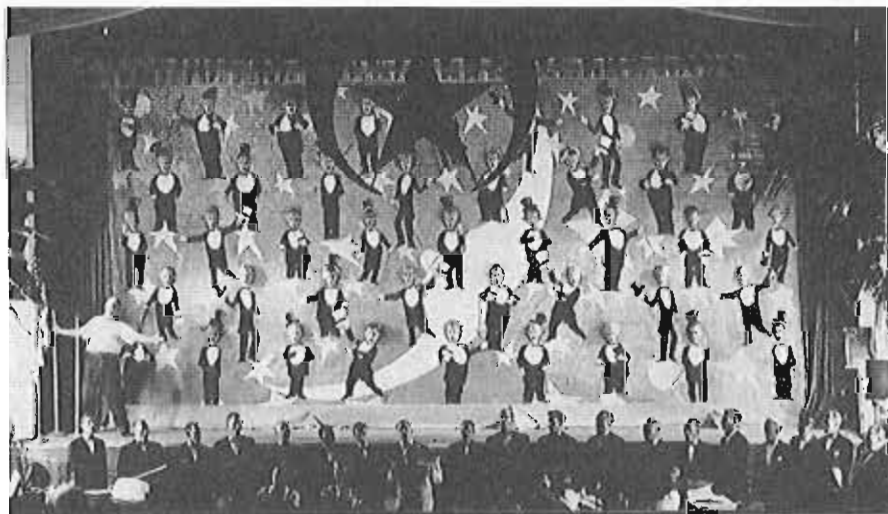
zation meeting on June 29, 1939 at Villa Riviera. An interesting comparison without comment on inflation comes out of the bulletin: "Dutch lunch and refreshments will cost us four bits each".

The experience of many early chapters ran parallel with that of St. Paul, Minn. Started around the enthusiasm of an individual or a small group, some of them were backed by an enthusiastic newspaper or radio station. Some attained "membership" running into more than a thousand, though nobody bothered to pay dues. By the time the Society reached the business-administered phase necessary to its continuance, many of those early so-called "chapters" had withered on the vine, to be revived later in some cases when the barbershopping society idea had taken form and substance which could be handled rather than merely desired enthusiastically.

Today, some in Wilmington, Del., say that theirs was the first chapter in the Atlantic tier. Northampton, Mass., makes that same claim. Whether Long Beach, or Santa Monica, or San Francisco had the first chapter chartered on the Pacific Coast is still discussed.

Letters of evidence to Carroll Adams from these and other chapters which have operated continuously would make a fine contribution to the Society's records and future Harmonizer copy, the way I see it.

MIAMI ENTERTAINS



Believe it or not, those little things sticking out from the curtain are 43 members of the Miami Chapter Chorus singing a background for Bill Schindler (bari, Antlers) as he did *Old Man River* for 2400 Shriners at the annual convention of that group. The 43 were more or less precariously perched on scaffolding while 20 more stood in front of the curtain. Dick Sturges designed the curtain.

**SUMMARY OF OPERATIONS OF SPEBSQSA (International)
FOR FISCAL YEAR JULY 1, 1951 to JUNE 30, 1952**

REVENUE:

Per Capita Tax received from members (exclusive of Harmonizer portion).....	\$60,330.00	
The Harmonizer:		
Portion of per capita tax received from members.....	\$24,111.00	
Revenue from non-members and other misc. income.....	1,257.10	
Revenue received from advertising.....	12,413.97	
Total Harmonizer Revenue.....	37,782.07	
Less cost of publishing and distributing the Harmonizer.....	32,022.59	
Balance to apply to general overhead costs of publication.....	5,759.48	5,759.48
Fees received for chartering chapters.....		1,167.50
Fees received for quartet registration.....		995.60
Sale of Supplies, Music, Books, Etc.		
Total sales.....	43,935.48	
Less actual cost and sales promotion of the goods sold.....	29,753.08	
Balance to apply to general overhead costs of operation.....	14,182.40	14,182.40
Partial revenue from Kansas City Convention after expenses (Balance of approximately \$2000 will go into Building Fund).....		6,500.00
Other revenue not classified.....		1,260.03
TOTAL REVENUE:		90,194.41

EXPENSES:

Expense of Maintaining International Office		
Salaries of employees.....	36,503.82	
Rent, cost of equipment and its maintenance, upkeep of office, fuel, light, cleaning service, etc., and office supplies.....	12,355.37	
Taxes, legal fees, insurance, bond, audit and accounting fees.....	4,528.85	53,888.04
Other Costs of Various Services Rendered to Districts, Chapters, Members		
Printing, postage, mimeographing, shipping costs, etc.....	16,245.81	
Telephone and Telegraph.....	2,637.48	
Travel expense of members of Int'l office staff.....	3,773.93	22,657.22
Stenographic expense, postage, phone calls, wires, etc. for Int'l officers other than Int'l Secretary.....		749.08
Other expenses not classified.....		1,000.28
TOTAL EXPENSES:		78,294.62
NET INCOME TRANSFERRED TO NET WORTH OF SOCIETY:		\$11,899.79

STATEMENT OF FINANCIAL CONDITION SPEBSQSA (International) as of June 30, 1952**ASSETS****CURRENT ASSETS:**

Cash.....	\$23,729.18	
Accounts Receivable (due from chapters and members for supplies, music, etc.).....	2,386.46	
Inventories (cost value of supplies, music books, etc. held for sale).....	11,114.29	
TOTAL CURRENT ASSETS:		\$37,228.93

RESERVE FUND ASSETS:

Invested in securities.....	41,192.01	
Cash in Reserve Fund.....	9,599.83	
TOTAL RESERVE FUND ASSETS:		50,791.84

SPECIAL FUND ASSETS:

Cash in special building fund account.....	1,865.72	
U. S. Gov't bond in building account.....	1,000.00	
TOTAL SPECIAL FUND ASSETS		2,865.72
TOTAL ASSETS		\$90,886.49

LIABILITIES**CURRENT LIABILITIES:**

Gov't taxes withheld from Employees and Society taxes to be currently due.....	702.40	
Accounts payable (due to suppliers).....	667.40	
Advance payments per capita tax for credit next month.....	12,824.00	
TOTAL CURRENT LIABILITIES:		13,693.80

SPECIAL FUND LIABILITIES:

Liability to building fund.....	2,665.72	
TOTAL SPECIAL FUND LIABILITIES:		2,665.72

TOTAL LIABILITIES		16,359.52
NET WORTH		74,326.97
TOTAL LIABILITIES AND NET WORTH:		\$90,686.49

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| X3 Sailing on a Moanbeam. | X26 God Made a Wonderful Mother. |
| X4 Love is Like a Dream. | X27 Don't Send Around Tomorrow. |
| X5 I'd Love to Live in Loveland. | X28 Keep America Singing—
Diekema. |
| X6 Silent Night. | X29 How Can I Leave Thee. |
| X7 Hymn for the Home Front. | X30 The Old Songs. |
| X8 It Came Upon the Midnight
Clear. | X31 Give Me the Right to Love You. |
| X9 Contique De Noel (O Holy
Night). | X32 Sweetheart of Sigma Nu. |
| X10 Beautiful Isle of Make Believe. | X33 In Walked an Angel. |
| X11 You Tell Me Your Dream. | X34 Dreaming of the One in Love
with You. |
| X12 I Want a Date at a Quarter Past
Eight. | X35 Melancholy Lou. |
| X13 O Come All Ye Faithful. | Z-1 Lost Chord. |
| X14 Colleen My Own. | Z-2 Deep River. |
| X15 Won't You Please Come Back
to Me. | Z-3 The Band Played On. |
| X16 Sing Brother Sing. | Z-4 The Man On The Flying Trapeze |
| X17 Keep America Singing—Thorne. | Z-5 I'll Take You Home Again
Kathleen. |
| X18 When the Man In the Moon Says
Hello. | Z-6 Silver Threads Among the Gold. |
| X19 Daisy—Annie Rooney Medley. | Z-7 Rose of Tralee. |
| X20 Honey Gal. | Z-8 Wagon Medley. |
| X21 SPEBSQSA, Incorporated. | Z-9 Carry Me Back to Old Virginny. |
| X22 That Old Quartet. | Z-10 Masso's In De Cold Cold
Ground. |
| X23 Gentle One. | Z-11 Auld Lang Syne. |
| | Z-12 Swing Low Sweet Charlot. |

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| FMP 304—"Rock Me to Sleep in an Old Rocking Chair" | (Smith) |
| FMP 305—"Tell Me You'll Forgive Me" | (Thorne) |
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| FMP 307—"When the Maple Leaves Were Falling" | (Thorne) |
| FMP 308—"Dream Days" | (Webster) |
| FMP 309—"Dream Train" | (Stull) |
| FMP 310—"Highways Are Happy Ways" | (Embury and Rawle) |
| FMP 311—"I Got the Blues When it Rains" | (Thorne) |
| FMP 312—"I Love You the Best of All" | (Reagan) |
| FMP 313—"My Best to You" | (Merrill) |
| FMP 314—"My Carolina Rose" | (Webster) |
| FMP 315—"That Naughty Waltz" | (Reagan) |
| FMP 316—"Old Virginia Moon" | (Smith) |
| FMP 317—"Only a Broken String of Pearls" | (Reagan) |
| FMP 318—"Sing Neighbor Sing" | (Childers) |
| JV 501—"You'll Never Know the Good Fellow I've Been" | (Hanson) |
| JV 502—"O Joe" | |
| JV 503—"George M. Cohon Medley" | (Hanson) |
| JV 504—"MacNamora's Band" | (Hanson) |

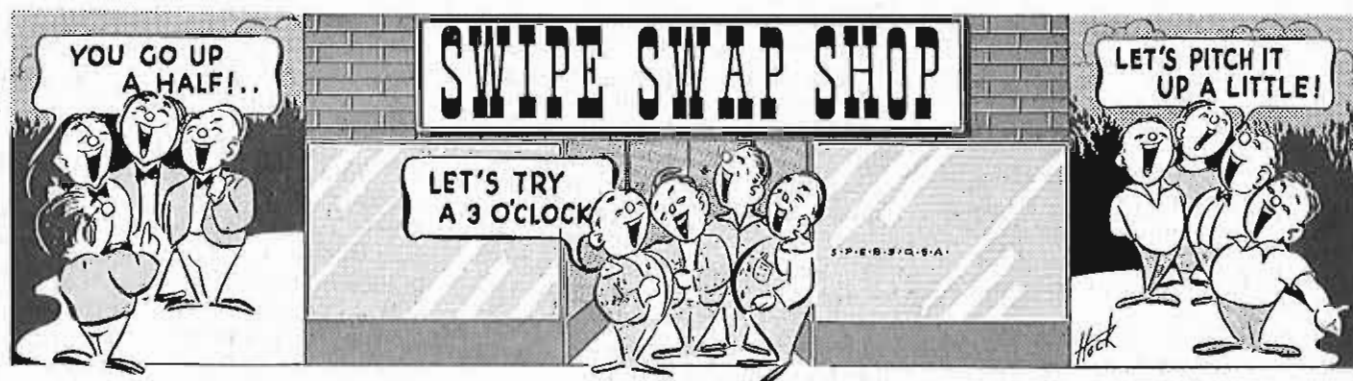
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GUIDE TO QUARTET SINGING

Responding to editorial request for contributions to the SWIPE SWAP SHOP, Ed Haverstock of the 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 is being presented in successive installments in the *Harmonizer*. Here is the second and last installment:

CHORDS

A complete understanding of chords is necessary only for the arranger. The singer will appreciate chords more and more as he sings, but at the outset there is only one important principle he should keep in mind: Quartet singing produces 4-note chords, and proper balance and blend in the chord is more important than anything else. Chords are more important than the melody, more important than words, rhythm, or any of the other elements in a song.

A perfect chord will have a "ring" to it that is unmistakably thrilling. To get these perfect chords you must be able to sing your part in accurate pitch, at the same volume level as the other voices, and with a quality that will blend and harmonize.

Of these, the most difficult is to be perfectly accurate on pitch.

There is only one way to be sure of your pitch. Listen to the other three voices and make sure that you are in harmony with each one of them. It may be necessary

at times to "bend" your note slightly up or down to make it sound right.

When the chord is right it will ring as clear as a bell. When one or more voices are slightly off, it will sound fuzzy, muddy, or you may detect a slow oscillation called "beat."

Remember too that quartet singing is all teamwork. It isn't just what one man can do, it's what all four can do together that counts.

Major seventh chords produce the most beautiful harmony and are therefore used almost exclusively by quartets. Minor chords are used rarely and only when required by the melody. Other

chords may be used infrequently in passing.

Since about 95% of the chords you will sing are straight major chords (usually with the harmonic 7th added), we illustrate herewith the scale notes which go to make up each major chord.

There are only 12 of them, one built on each half-tone in the octave.

The 12 o'clock chord is your keynote chord and contains do, mi, and sol, which are the same three notes which a quartet uses to tune up from the pitchpipe. This chord is used more than any other.

(Continued on next page)

MAJOR CHORDS

7th	ri	li	fa	do	sol	re	la	mi	ti	fi	di	si
5th	do	sol	re	la	mi	ti	fi	di	si	ri	li	fa
3rd	la	mi	ti	fi	di	si	ri	li	fa	do	sol	re
root	fa	do	sol	re	la	mi	ti	fi	di	si	ri	li
Clock No.	11	12	1	2	3	4	5	6	7	8	9	10

Guide to Quartet Singing

(Continued)

The 1 o'clock chord is used almost as much as the 12. Next in popularity come clock nos. 2, 3, 4, 5, and 8. The 11 o'clock chord is used quite frequently in some songs, very little in others. Clock nos. 6, 7, 9, and 10 are used so seldom that they can be ignored.

It is NOT necessary to memorize the notes in each chord. The illustration on the previous page is only for the benefit of those who wish to pursue this interesting subject. For practical purposes you can depend on your ear and the written song arrangements to find the right note as you sing.

WRITTEN MUSIC

There is such a wealth of good quartet arrangements available in printed form that we can't afford to ignore written music. It's the fastest way to learn new songs and to keep all four parts on the proper note. When an arranger works on a song he hears in his mind the harmony as he would like to hear it sung. He translates this sound onto paper in our usual form of staff notation. The singer's job is to translate the notation back into sound. By so doing he not only learns a song, but he also absorbs the inspiration and ideas of the arranger, thus increasing his own knowledge and experience.

At first glance, a quartet arrangement looks something like a piano score, but there are a few differences. The bass and baritone parts are written on the bass clef at the same pitch that they would be played on the piano. For the bass, the stems attached to the note-heads point DOWN. For the baritone the stems point UP.

The tenor and lead parts are written on the treble clef as a matter of convenience only.

These parts are actually sung an octave lower than they are written. If these parts are played on the piano they should be played an octave lower. For the lead, the stems on the notes point DOWN, and for the tenor the stems point UP.

The fact that the tenor and lead parts are written an octave higher on the upper staff makes it appear that the lead is singing much higher than the baritone. But if you would eliminate this imaginary octave and write the parts where they are actually sung you would find that the baritone is actually singing above the lead about half the time. In other words, all four voices are singing much closer together than it appears.

It is necessary to write the music in this way in order to make it easy for each man to follow his own part.

KEYS

You will find illustrated below, all the possible key signatures that are used in music. The number of flats or sharps in the key signature determines the key in which the music is written.

Shown with each signature is the letter-name of the keynote which you would use in blowing

the pitchpipe. The notes shown on the staff give you the location of each "DO" within the singing range for that particular key.

SIGHT-READING

There are two things you should NOT do if you want to read vocal music easily and accurately. 1. You should not try to use letter names instead of sol-fa syllables, and 2. You should not try to remember permanently the pitch of notes as they appear on the staff.

On the first point, many people have had piano lessons or other musical training by which they were required to learn the letter-names of the notes. This does no harm, but it also does very little good, because it does not tell you the relationship between each note and the keynote. In singing, the most important thing is to know the relationship between your note and the keynote. This you get easily by using the sol-fa syllables.

(Continued on next page)

The diagram illustrates the key signatures and their corresponding keynote notes (DO) for various keys. Each key is represented by a musical staff showing the treble and bass clefs, with the keynote note (DO) marked. The keys are arranged in a 4x3 grid:

- Row 1: C (no sharps/flats), G (one sharp), D (two sharps)
- Row 2: A (three sharps), E (four sharps), B (five sharps)
- Row 3: F (one flat), B-flat (two flats), E-flat (three flats)
- Row 4: A-flat (four flats), D-flat (five flats), G-flat (six flats)

Guide to Quartet Singing (Continued)

Regarding the second point, many singers who have never learned to read correctly try to remember permanently how high or low they have to sing to match the notes which appear on the various lines and spaces. It is impossible to do this accurately. Such a haphazard system does not take into account the existence of a keynote, and is a serious handicap to good harmonizing. You cannot remember any pitch permanently but you can remember the keynote temporarily while you are singing.

When you can recognize each note by its position in the scale and by its relationship to DO you will be on the right track.

You can learn to sight-read vocal music with very little difficulty.

To do this you must be able to look at a printed note on the musical staff and identify it by a SYLLABLE NAME to show its position in the scale and its relationship to the keynote DO.

For your convenience we are illustrating the scale in syllables for every possible key. You will observe from these scales that the keynote DO can be in any one of seven different places, because each line or space marks a degree on the staff and there are seven degrees to the octave, each degree representing a natural scale note. In applying the simple Tonic Sol-Fa System to the standard Staff Notation used by all musicians there is no way we can avoid learning the seven different positions of the scales.

In practice you will find this is not too difficult. We only sing in one key at a time and you can concentrate on reading in that key. Since a high proportion of quartet songs are written in the key of B-flat you will probably want to learn that position first.

SHARPS (#) FLATS (b)
NATURALS (□)

The sharp sign in front of a note indicates that you are to sing a half-tone higher. For example a sharp sign placed in front of FA would mean to sing the note FI

instead. You would continue singing the FI until you come to the next vertical bar line or until there is a natural sign in front of the note, in which case you would go back to singing FA again.

Similarly, the flat sign means to sing a half-tone lower. A flat in front of LA would mean to sing

SI throughout the measure or until it is canceled by a natural sign, whichever occurs first.

Natural signs are also used to cancel the sharps or flats that appear in the key signature. If the key signature contains flat signs, a natural before the note would cancel one of these flats

(Continued on next page)

Guide to Quartet Singing

(Continued)

and would mean to sing a half-tone higher.

If the key signature contains sharp signs, a natural before the note would cancel the sharp and would mean to sing a half-tone lower.

All accidental signs, sharp, flat, or natural, apply only to the measure in which they appear and are void after you pass a vertical bar line. There is one exception. You would not change the pitch of a note that was tied over into the next measure.

MEMORIZING

Written arrangements exist for practically every quartet song. Nearly all quartet singers have learned their parts from a written arrangement, either directly or by picking it up from someone else who did.

If you want to get into the swing of quartet singing quickly, the best bet is to find out what songs the other men know and where the arrangements can be obtained. Then **MEMORIZE YOUR PART BY YOURSELF AT HOME.**

This is not very difficult if you are willing to do it. The words to a song can be memorized in a few minutes by copying them onto another piece of paper and repeating them until you can remember them all. Notes are easier to remember than words. Singers often have trouble remembering words to a song they used to know, seldom have trouble remembering the notes. You won't have much trouble getting your notes right in the first place if you follow the system outlined in this booklet. And you don't have to have a piano or anyone else to help you.

Starting with the printed music in front of you, the first step is to identify each note that you have to sing. It doesn't hurt to mark up the music, so take a pencil and write the Syllable Name next to each note. You locate "DO" by referring to the section on keys. You locate the other scale notes by counting up or down on the alternating lines and spaces. You will be surprised

how fast this goes once you have made a start.

You can save time by writing only the first letter for each syllable, d for do, r for re, m for mi, etc. On the five extra halftones that are not in the natural scale you should write the syllable in full, di for the note between do and re, ri for the note between re and mi, etc. Remember that a sharp means to go a half-tone higher, a flat means to go a half-tone lower, and a natural reverses a previous sharp or flat.

After you have gone all the way through the music and marked your part, you are ready to blow the keynote and start singing. The harmony parts will sound a bit odd when sung alone, but will fit perfectly into the quartet.

Here is an illustration of how the music should be marked. All four parts are marked for illustration, but you would only need to mark the part that you wanted to learn.

Here is a checklist of the steps to follow in learning a song:

1. Check the key signature to find the location of "DO".
2. Pencil in the syllable name of each note.
3. Blow the keynote and sing the part. (If you are not sure of a note sing up or down the scale to reach it.)
4. Memorize the words and the notes.

IMPROVISING

Experienced quartet singers would rather make up their own harmony than follow a printed arrangement. Quite often you may want to change one or more chords because you "hear" something which is missing and ought to be put in.

If you have any talent for arranging or composing, by all means make the most of it. Quartets are expected to put their own interpretation on a song and this includes changing the harmony, adding swipes, introductions, tags, key changes, or anything else they want to do to it.

Sometimes quartets will run into a troublesome spot in a song and will have to sing the same phrase

over and over to work out the harmony. This is one form of improvising. Sometimes they will work out the harmony to an entire melody strictly by ear. Improvising your own harmony is the only way you can get something original and different that is entirely your own.

The only drawback to improvising is that it takes a lot of time if you want good results. Getting one part right is not enough, you have to look at all four parts at the same time and make sure they fit together in a good chord. You have to watch out for unnecessary doubling on the same note, and poor chord inversions. Then of course you have to get all four men to agree to sing the proper notes.

Because improvising is such slow work, most quartets do not try to improvise everything they sing. If they have a printed arrangement, they will sing most of the song the way it is written and improvise only on the spots where they can dress up the song with new chord swipes, introductions, or endings. If they do not have a written arrangement they usually sing fairly straight harmony, or leave most of the arranging to one man and follow his ideas on the harmony.

Originality is the mark of a top-notch quartet. Improvising can be a fascinating pastime for singers when they get together. Your ear will tell you when you have hit on something new and good.

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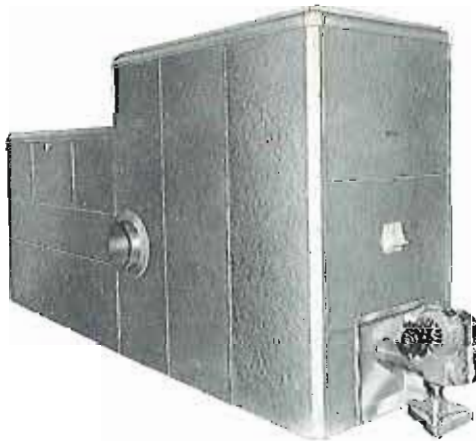
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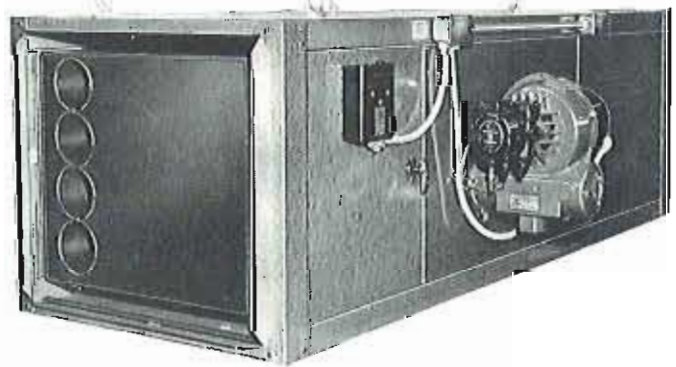
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