

THE

VOLUME XIII NUMBER 4—JUNE, 1954

HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY

16th Annual Convention
Washington, D.C., June 9-13



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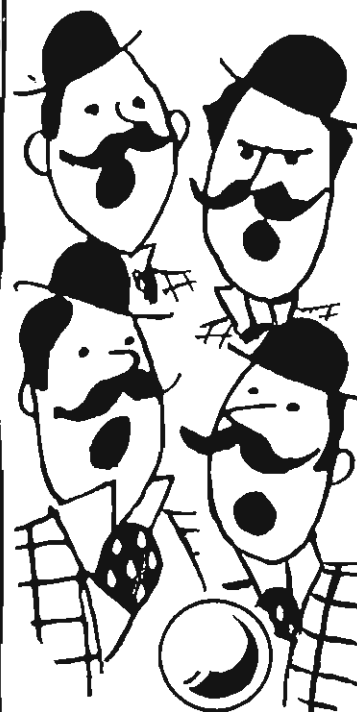
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THE COVER

The art of "Hock"—Robert M. Hockenbrough—is familiar to every barbershopper. Hock has always been able to achieve, perhaps better than any other artist, a true portrayal of the warm, vigorous and fun-loving spirit of barbershopping.

VOLUME XIII

June, 1954

NUMBER 4

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of

THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.

Founded by the late, beloved, O. C. Cash, Tulsa, Oklahoma

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The Stage Is Set For The 16th Annual Convention And Contest

A glance at the cover of this issue conveys to you in no uncertain terms that June and Convention time are here. All singing events have been sell-outs for several months and the waiting list was counted in the several hundreds when registrations were finally closed.

All Regional Preliminary contests have now been competed and the top-ranking quartets and choruses will soon be leaving for the 1954 Convention and Contest.

When barbershoppers and their wives approach Constitution Hall where all contest events will be held, they will discover that all four streets bordering the Hall have been renamed with signs reading "Harmony Square." Civic Relations Committee Chairman Charlie Scott has also received the permission of the District of Columbia Commissioners to display flags on street lights in the area and to erect other suitable barbershop decorations. District of Columbia Commissioner Renah Camalier will extend the official welcome of the District to convention delegates at the Thursday night Semi-final Quartet Contest.

Convention registrants can begin hearing champion barbershop quartet singing as early as Tuesday, June 8th when the Second World-wide U. S. Air Force Quartet Contest will be staged at Bolling Field. This contest will be attended by "The Four Teens", first U. S. Air Force Quartet Champions and the Society's 1952 International Quartet Champions. "The Rip Chords", of the Laramie, Wyoming Chapter and winners of the First World-wide U. S. Air Force Quartet Contest in 1953, will also be present.

This contest will feature quartets from 12 Air Force Continental Commands and will be held at the Base Theater at Bolling Field. Bolling Field is approximately three and a half miles from the Hotel Statler, as the crow flies. It is located directly south of the center of the city, across the Anacostia River. Semi-finals are scheduled for Tuesday night, June 8 and the finals will be held next night. The time for all events is 8:00 p.m. Admission is free.

The traditional woodshed will be restored to its place of honor during the convention. Woodshed Committee Co-chairmen Marty McNamara and Joe Seegmiller have made plans for two woodsheds: one to be situated in the Statler's Federal Room and the other in a smaller room which will probably be named "The Barbershop" located in the New York Room. The smaller shed will have a barbershop setting and no organized quartets will be permitted to use its facilities. McNamara and Seegmiller promise to keep the chords ringing and allow only genuine woodshedders (barbershoppers who want to try out a song with three other parts from perhaps California, Oregon and Maine) to sing there.

The Ladies Hospitality Committee is outdoing itself in making certain that every "Mrs. and Miss" is shown the hospitality for which Washington is famous.

The Hospitality Room will be situated in the Hotel Statler's north mezzanine lobby. Ladies and all teenagers (both boys and girls) are requested to register at this room immediately after registering at the main registration desk located in the main check room on the second floor.

The Hospitality Room will be maintained throughout the convention and will include among its services a message center and an information desk. Scheduled hours are from 10:00 a.m. to 8:00 p.m. Punch will be served every afternoon from 4:30 p.m. to 6:00 p.m.

Baby sitters will also be available. These will be high school girls who are members of the Alexandria, Virginia, Nurses' Aide Scout Troop and who are trained to work in the pediatric department of the Alexandria Hospital. Special plans have been made to accommodate the teenage sons and daughters of members. The program:

Friday morning—special tour of the White House and offices of the Federal Bureau of Investigation. Price: \$1.00.

Friday, 12:30 p.m.—Luncheon at the Y.W.C.A. Price: \$1.25.

Friday afternoon—Boat trip down the Potomac River with stop-over and tour of Mount Vernon. Price: \$1.75.



Charles L. Vaile, Chairman of the Meeting Rooms Committee, makes final arrangements with Jack Wilder, Sales Manager of Hotel Statler.

Saturday morning—Tour of the Capitol Building and the U. S. Supreme Court. \$0.75.

Information regarding time of departure and return will be available at the Hospitality Room. Teenagers wishing to be included in any one or all of these events should contact in advance Mrs. Harold M. Schultz, 808 So. Overlook Drive, Alexandria, Virginia, by mail.

The Ladies Luncheon will be held on Saturday, June 12, in the Presidential Room of the Hotel Statler. Mrs. Louis Metcalf will be Mistress of Ceremonies and the program will include songs by a number of well-known quartets and several surprise attractions which Mrs. Schultz is reluctant to reveal.

Members of the Committee are Mrs. Dean Snyder, Mrs. Kenneth Gould, Mrs. Wilbur Schmidt, Mrs. Stirling Wilson, Mrs. Reed Everhart, Mrs. Joseph Yznaga, Mrs. Millard Beall, Mrs. Ray Torrillo, Mrs. Wilfred Dominy, Mrs. Charles Hay, Mrs. Joseph Seegmiller, Mrs. Metcalf and Mrs. Schultz.

TIME should be an important consideration to registrants. At the time of the convention, Washington, D.C., will be on Eastern Daylight Saving Time. This means, for example, that if a person living in the Central Standard Time band leaves his city at 8:00 a.m. and his airplane flight takes two hours, he will arrive in Washington, D.C., at 12 noon Eastern Daylight Saving Time. As you see, there is a two-hour time lag in this case. Check time differences with your travel Agent.

BECAUSE of the scarcity of curb parking facilities, especially in the vicinity of Constitution Hall, transportation will be provided from most convention hotels to the Hall. Bert J. Skinnard, Chairman of the Transportation Committee, has made arrangements with officials of the Washington Gray Bus Line for this service. Those persons taking advantage of this charter arrangement will be issued transportation identification badges at the main registration desk.

THE HARMONIZER—JUNE, 1954



Bert J. Skinnard, Chairman of the Transportation Committee, finalizes plans for chartered bus service with Henry Burroughs, Manager of the Gray Line Bus Company.

KEYNOTE speaker for the important House of Delegates meeting will be Charles M. Merrill, Justice of the Supreme Court of the State of Nevada and a Society Past International President. Justice Merrill is a graduate of the University of California and the Harvard University School of Law. A former member of The Bonanza Four quartet, Justice Merrill authored the Society's Quartet Manual and a definitive essay concerning the responsibilities of masters-of-ceremonies.

ANOTHER "championship contest" is expected to draw much attention. This will be the contest designed to settle for once and for all the best woodshedders in all four quartet voices.

G. Marvin Brower and Bob Moffett are in charge of this one. Contestants will be scored primarily on their ability to accurately analyze chords and sing them quickly. Harmony Accuracy and Balance and Blend will figure highly importantly in the final judging. Ability to sing more than one part will also be counted important. Each contestant will be permitted to enter one part category only, e.g. tenor, lead, baritone, or bass. Entries should be sent to G. Marvin Brower, 1403 Washington Ave., Santa Monica, California.

REGISTRATION and general information desks will be located in the Hotel Statler Mezzanine Lobby. They will be open for business Wednesday, 9:00 a.m. through to Saturday afternoon.

Registrations for the 1955 International Convention and Contest will be accepted at the convention registration desk. Convention books for the Minneapolis meeting (June 1-5, 1955) will be priced at \$10.00. Checks should be made to "1955 SPEBSQSA Convention Treasurer."

SWEET ADELINES 'RESOLVE'

As additional evidence that the Sweet Adelines are determined to stand as an independent organization, the International Board of Directors of Sweet Adelines Inc., have adopted a resolution which states:

"Any Sweet Adeline quartet appearing in uniform or performing at any SPEBSQSA convention without express invitation from the general chairman of the convention, will automatically be removed from the official quartet registry of the organization."

This action of the Board is expected to prevent Sweet Adeline activities which might bring criticism from SPEBSQSA convention registrants.

THIS 16th annual International Convention and Contest promises to become one of the best-publicized meetings in the history of the Society. Publicity plans have been formulated and are being executed by the International Public Relations Committee. Included among these will be a broadcast of the medalist competition by the Columbia Broadcasting System.

Below is a copy of the letter sent to Second Vice President Snyder by Lewis W. Shollenberger, CBS Director of Special Events. A great number of chapters have already informed International Headquarters that their local CBS outlet has scheduled the broadcast for local airing.

Information concerning each quartet and chorus participating in international competition is being sent to press representatives in Washington and to interested newspapers throughout the United States and Canada. A Press Room will be operated 24 hours a day in the Continental Room, Hotel Statler, through the convention. Groups having press information are invited to contact staff members in this room.

All persons attending the convention are invited to pose for a convention photograph to be taken at 12 Noon at the 16th Street entrance of the Hotel Statler, Saturday, June 12. The photograph will be published in the September issue of *The Harmonizer*.

CBS RADIO

A Division of Columbia Broadcasting System, Inc.

BROADCAST HOUSE, 485 N. WASHINGTON ST., CINCINNATI 2, OHIO

LEWIS W. SHOLLENBERGER
Director of Special Events



April 27, 1954

Mr. Dean Snyder,
Second Vice President,
SPEBSQSA,
7 Hunting Cove
Alexandria, Virginia

Dear Dean:

CBS Radio is happy to offer the 11:30-12:00 midnight, EDT, time on June 12th for the medalist event in your annual quartet contest. This offer, of course, is on an exclusive basis.

CBS Radio would record the medalist contest that day, edit as necessary to eliminate all but the actual singing by the various quartets, and present at the above time at least the five winners and probably several past champions, if time permits.

We ask that you send us a list of the songs, with titles, publisher and arranger, the various quartets will sing in the medalist contest. This information is necessary before we can broadcast.

In response to your query, as to which of the CBS Radio stations will carry this special broadcast, I can suggest only that your local chapters check their local CBS Radio stations. Our stations will be advised that the network is carrying this program sometime around the middle or latter part of May. Your chapters then should be able to find out what the various local stations have scheduled for that particular time.

I'm looking forward to seeing and hearing the affair myself!

Very truly yours,

Lewis W. Shollenberger

QUALIFYING QUARTETS

CENTRAL STATES—

Gamboliers.....Kansas City, Mo.
Hawkeye Four.....Des Moines, Ia.
Orphans.....Wichita, Kans.
Sky Masters.....Omaha, Neb.
Alt. Hy Power Quartet.....Kansas City, Mo.

DIXIE

The Confederates.....Memphis, Tennessee
Miamians.....Miami, Florida
Alt. Florida Knights.....Tampa, Florida

EVERGREEN—

Evergreen Quartet.....Yakima, Wash.
Varsitones.....Seattle, Wash.
Alt. Sharp Four.....Eugene, Ore.

FAR WEST—

Sacramento Statesmen.....Sacramento, Calif.
Travelaires.....San Jose, Calif.
Alt. Verdugo Dons.....Glendale-Burbank, Calif.

ILLINOIS—

Barber-Q Four.....Q Suburban, Ill.
Chicagoans.....Southtown (Chicago) Ill.
Kord Kings.....Oak Park, Ill.
Lancers.....Pioneer (Chicago) Ill.
Alt. Four Tissimos.....Q Suburban, Ill.

INDIANA-KENTUCKY

Clef Chefs.....Elkhart & Mishawaka, Ind.
Templaires.....Muncie, Ind.
Alt. Minor Chords.....Terre Haute, Ind.

JOHNNY APPLESEED

Buzz Saws.....Buckeye (Columbus) Ohio
Four-in-a-Chord.....Cleveland, Ohio
Humdingers.....Canton, Ohio
Lytle Brothers.....Sharon, Pa.
Alt. Jolly Boys.....E. Liverpool, Ohio

MICHIGAN

Michigan Bel-Aires.....Northwest (Detroit) and
Grosse Pointe, Michigan
Pitchblendaires.....Detroit No. 1, Michigan
Wolverines.....Dearborn and Detroit, Michigan
Alt. Onchords.....Saginaw, Michigan

LAND O' LAKES

Agriculturists.....Janesville, Wis.
Atomic Bums.....Minneapolis, Minn.
Cardinals.....Madison, Wis.
Four Bits of Harmonie.....Ishpeming, Mich.
Alt. Lakeaires.....Minneapolis, Minn.

MID-ATLANTIC

Columbians.....Washington, D.C.
Chordblenders.....Allentown-Bethlehem, Pa.
Play-Tonics.....Teaneck, N. J.
Potomac Clippers.....Washington, D.C.
Alt. Mellowaires.....Penns Grove—Carney's Point, N. J.

NORTHEASTERN

Helmsmen.....New Bedford, Mass.
Neptuners.....Providence, Rhode Island
Pacemakers.....Schenectady, New York
Alt. Cavaliers.....Bridgeport, Conn.

ONTARIO

Four Chorders.....London, Ont.
Rhythmairs.....East York (Toronto) Ont.
Alt. Tone Sifters.....East York (Toronto) Ont.

SENECA LAND

Compress-Aires.....Painted Post, N. Y.
Notecrackers.....Genesee (Rochester) N. Y.
Alt. O-At-Kans.....Warsaw, N. Y.

SOUTHWESTERN

Desertaires.....El Paso, Tex.
Four Hearsemen.....Amarillo, Tex.
Alt. Tune Tillers.....Fort Worth, Tex.

ILLINOIS Q Suburban (La Grange) Ill.
Skokie, Ill.
INDIANA-KENTUCKY ... Michigan City, Ind.
Muncie, Ind.
JOHNNY APPLESEED... Buckeye (Columbus) Ohio
Middletown, Ohio
LAND O' LAKES..... Madison, Wisconsin
MICHIGAN Precisionaires (Detroit) Mich.
Holland, Mich.
MID ATLANTIC Washington, D.C.
Westfield, N. J.
NORTHEASTERN Montreal, Quebec
Schenectady, N. Y.
ONTARIO East York (Toronto) Ont.
SENECA LAND..... Genesee (Rochester) N. Y.
Olean, N. Y.
SOUTHWESTERN El Paso, Texas

CONVENTION, CONTEST SCHEDULE

Tuesday, June 8

10:00 a.m.—All day meeting of the International Executive Committee. Meeting resumes after lunch at 2:00 p.m.....Ohio Room
8:00 p.m.—Meeting of the 1953-54 International Board of DirectorsOhio Room

Wednesday, June 9

10:00 a.m.—Meeting of the Committee of the Whole which will include members of the House of Delegates, newly-elected District Presidents and all Immediate Past District Presidents.....South American Room
2:00 p.m.—Meeting of the House of Delegates to which all convention registrants (including Ladies) are invited.....South American Room
8:00 p.m.—Combined meeting of the 1953-54 and 1954-55 International Board of Directors...Pan-American Room

Thursday, June 10

9:00 a.m.—Chorus Directors' School.....New York Room
9:00 a.m.—District Officers' meeting....Pan American Room
9:00 a.m.—Ladies' Hospitality Room, open every day through the convention until 8:00 p.m.
.....North Mezzanine Lobby
10:30 a.m.—Song Leaders' Class.....New York Room
1:00 p.m.—Judge Candidate School.....Congressional Room
2:00 p.m.—Masters' of Ceremonies Class....New York Room
2:00 p.m.—District Editors' meeting.....Pan American Room
4:00 p.m.—Briefing of contest judges....Congressional Room
8:30 p.m.—Quartet Semi-final, No. 1.....Constitution Hall

Friday, June 11

10:00 a.m.—Quartet Semi-final No. 2.....Constitution Hall
12:30 p.m.—Judges' luncheon.....Constitution Hall
2:30 p.m.—Quartet Finals.....Constitution Hall
8:30 p.m.—Chorus Contest.....Constitution Hall

Saturday, June 12

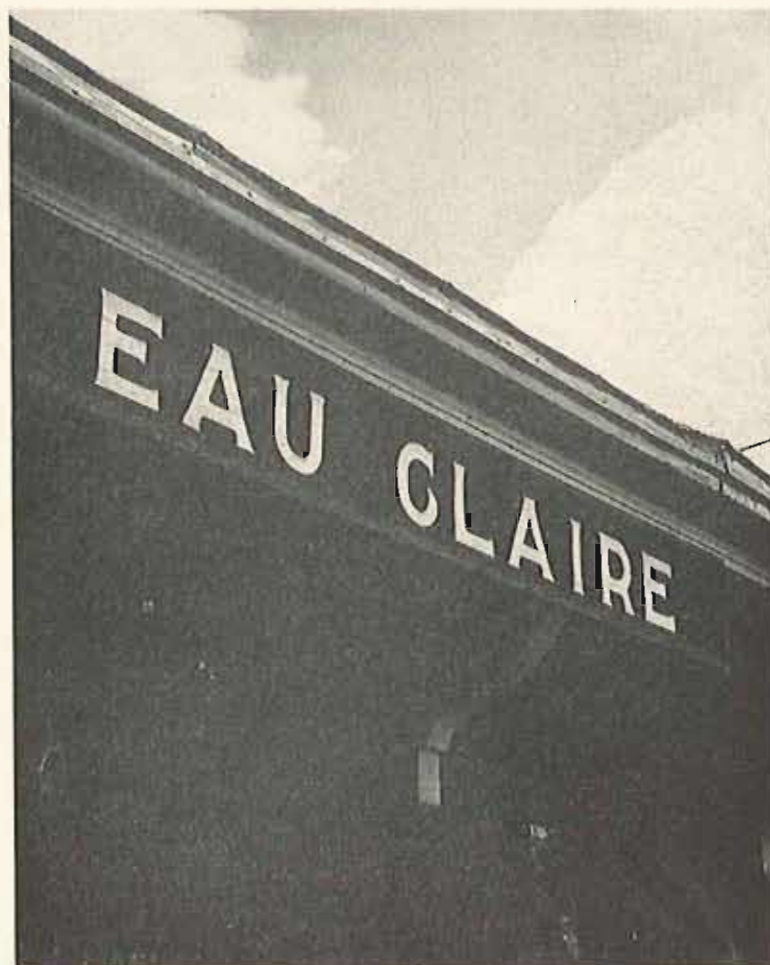
9:00 a.m.—Barbershop Craft session.....Federal Room
9:30 a.m.—Chapter Officers' meeting....Congressional Room
11:00 a.m.—Meeting of the Decrep-Pets' organization
.....California Room
11:00 a.m.—Decrepits meeting.....Ohio Room
12 noon —Convention photograph, all delegates
.....Hotel Statler, 16th St. Entrance
12:15 p.m.—Ladies' luncheon.....Presidential Room
12:30 p.m.—Decrepits' luncheon.....Pan American Room
2:30 p.m.—JamhoreeConstitution Hall
8:30 p.m.—Medalist ContestConstitution Hall

Sunday, June 13

10:00 a.m.—Breakfast.....Presidential Hallroom
and Congressional Room
Woodsheds —Open continuously from Thursday afternoon to Sunday morning. Large woodshed located in the Federal Room. Small woodshed (organized quartets prohibited) located in the New York Room.

QUALIFYING CHORUSES

CENTRAL STATES..... Spencer, Iowa
Springfield, Mo.
DIXIE St. Petersburg, Fla.
EVERGREEN Cascade (Eugene-Springfield, Ore.)
FAR WESTERN San Diego, Calif.



Chapter Visit

PHOTOGRAPHS FOR THE HARMONIZER MAGAZINE BY THOR WAGNER

THIS is Eau Claire, Wisconsin, incorporated 1872. Present population 54,000—manufacturing city, commercial center, educational center, lumbering area and home of the fifth chapter to be chartered in the Land O' Lakes District, SPEBSQSA.

Eau Claire is a French term meaning "clear water." The city is located at the confluence of the Eau Claire and Chippewa Rivers. It is a pretty town, with a busy commercial heart and pleasant residential areas.

When Thor Wagner arrived in town to photograph the story of the Eau Claire Chapter, spring was just beginning to stir the countryside. The sky was filled with swiftly-moving clouds and for the first time that year, young men walked the streets without topcoats.

On that Monday night in April, the meeting of the Eau Claire Chapter started promptly at eight o'clock, according to custom regardless of the number of members present.

Eight or ten men were ready and waiting when

Jack O'Farrell began his chorus rehearsal in the Y.M.C.A. meeting room.

Chapter meetings are held weekly for the convenience of several members who earn their living by working rotating shifts at the local rubber plant. The Chapter does not pay rent for its meeting rooms, but annually makes a contribution to the "Y" building fund.

O'Farrell waits for no man, and the remaining members counted themselves present by 8:20 p.m. Thirty-two were on hand.

Thor was introduced to the membership as a member of the Minneapolis Chapter whose devotion to "barbershopping" was such that he used his hobby of photography as an excuse to visit nearby chapters. Only a few officers knew of his real purpose. Using this device, Thor was able to observe the chapter in its natural routine and prevented the membership, as Phil Shaw described it, from getting "tensed up." All photographs of the chapter meeting were unposed.

The City Is Handsome, Busy And Prosperous

The local branch of the Y.M.C.A. makes available without cost the chapter meeting rooms. The chapter reciprocates by aiding in the branch's annual building fund drive.



This is Eau Claire's main business district. The main street which here crosses a river, bustles with activity. Chapter members find Eau Claire a good place to work. The Chapter has become an important part of Eau Claire's community life through its policy of year 'round community service.



The city has several garden-type residential districts. This one is located near the University. Chapter members are of varying economic, social backgrounds. At meetings all such differences disappear. In the true barbershopping spirit members inquire of each other not "what church do you attend?" or "what do you earn?" but rather: "what part do you sing?"





A few minutes before the starting time for chorus rehearsal, Director Jack O'Farrell, carefully scans the songs they will practice.

The Chorus Director Starts Right On Time

The Eau Claire Chorus Director is somewhat of a perfectionist. He demands — and receives — complete cooperation and hard work from the members of the chorus. He is training his men hard for the Land O' Lakes Chorus Contest to be held in Wausau, Wisconsin, on June 27th. Eau Claire won last year's 'CLASS B' competition.

The rehearsal was approximately one hour in length and when it was concluded, President Phil Shaw conducted his chapter's business meeting.



It doesn't take long before O'Farrell has shed his coat and tie in the heat of his attempts to coax the best from his boys.



In rehearsals every man is attentive to direction. This is the type of teamwork which last year won for them the LOL Chorus Contest, 'CLASS B'.



At this moment the most important problem on everyman's mind was the type and style uniform to be worn at Wausau.

Meetings Are Lengthy But Proudly Democratic

ONE of the ideas discussed during the business meeting concerned the building of a bulletin board so that every member might study, whenever he wished, information concerning his chapter, the LOL District and the International Society.

After the announcement of the Wausau parade was made, there followed an hour-long discussion concerning the type of chorus uniforms which would be worn at the show.

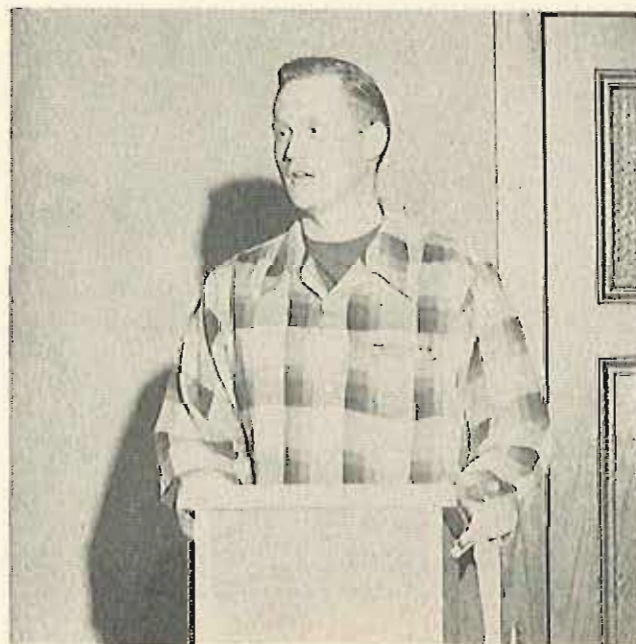
Members have mixed feelings toward their business meetings. They are proud of the democratic manner in which the discussions are conducted: every member has a right to discuss to any length matters brought forward for discussion by the president. But at the same time they feel that prolonged discussion encroaches upon their rehearsal time. Like barbershoppers everywhere, they would rather sing than do practically anything else.

President-elect Rulien takes his responsibilities seriously; has several ideas to increase the members' enjoyment of their barbershopping activity. Like President Shaw, his belief and understanding of Society ideals has a deep, personal meaning.

President-elect Rulien has definite ideas about this.

In his administration, he plans to permit the chapter officers to make more decisions concerning the chapter's affairs during their executive meetings. This would take many of the smaller items off the regular chapter meeting agenda and enable the general membership to do more singing than talking.

Members come from various backgrounds. In keeping with the tradition begun by the late founder O. C. Cash, they discuss no religious matters and express no political opinions. No matter what their backgrounds and present status, every Monday night at the "Y" they stand as equals, and most important, good friends.



The First Quartet Has Had An Active, Eventful Life

WHEN many barbershoppers hear mention of Eau Claire, they think first of "The Four Teens," International Quartet Champions, 1952. The "Teens" have done fine by Eau Claire, of that there is little doubt. But another quartet has played a greater part in the chapter's life. They were the chapter's first quartet, organized in 1949.

"The Four Corners" have done a lot of singing in those years: picnics, union meetings, parades, benefits and a hundred others. The quartet names itself after Eau Claire's best-known intersection, "The Four Corners" located at Barstow and Grand. "Meet you at Four Corners at eight" in Eau Claire is like "Meet you under the clock at Grand Central" in New York.

Introducing "That Four Corners": Don Rust, lead tenor, butcher in the co-op shopping center and an Eau

Claire pioneer in radio; George King, a personable record store salesman and a professional musician; Jack O'Farrell, Chapter Chorus Director, a member of a local orchestra and service manager in the Olstad Motors garage; Frank Heebink, salesman for Socony-Vacuum and composer of the song "Fifty-Sixty Years Ago".

A butcher, two salesmen and a garage manager make the most active quartet in Eau Claire. They love to sing in the fine style of barbershop harmony. What is the nature of SPEBSQSA? Perhaps it is "The Four Corners" multiplied 2,000 times.



Left to right: Rust, King, O'Farrell and Heebink.

A Butcher, Two Salesmen And A Garage Serviceman



George King sells a "platter".



"Isn't that a nice piece of ham?" asks Don Rust. Any resemblance between this white-capped butcher and the toga-clad Roman on the opposite page is purely accidental.



"How's the valve job on the blue Chevy comin'?" Jack O'Farrell is talking shop but thinking ahead to the next chorus rehearsal.



With briefcase in hand, Frank Heebink gets ready to make a sale for Socony-Vacuum—and perhaps barber-shopping.

Another Quartet Blazes Its Own Community Trail

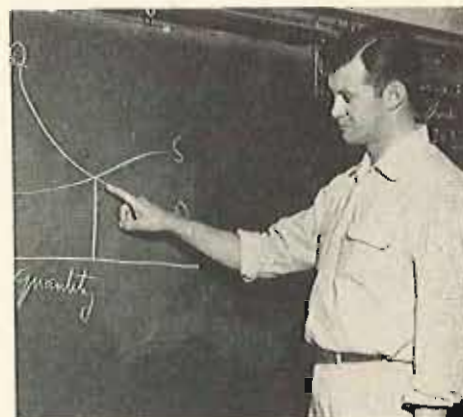


These are "The Campaigners", four young men who get a real bang from singing barber-shop. From left to right: Hendrickson, Smith, Shaw and Christopher.



Ray Hendrickson is a partner in a "Canteen Service."

Jerry Smith studies World Economics at Wisconsin State College.



President Shaw's specialty is advertising and publicity at the Presto Cookers Co.

Boyd Christopher is a real estate agent.





Roy Preston kept the record.

Four Teens Spotlight Eau Claire Briefly

EAU CLAIRE'S claim to international barbershop fame is represented by the 1952 International Quartet Champions, "The Four Teens".

Their former Junior High School teacher, Roy Preston, now an area counselor, has kept a detailed record of their climb to the championship, and, with the aid of Mr. and Mrs. Harold Steinmetz, this is his accounting.

The "Teens" first organized in September, 1949. They were: Jim Chinnoek, Don Lamont, Gene Rehberg and John Steinmetz. At the time Jim, Don and Gene were students in the Eau Claire Senior High School and John was already working.

Their first public performance was October 29, 1949 when they sang at the chapter's first "Parade of Quartets" at the American Legion Auditorium before an audience of about 1,600 persons. They competed in the first quartet contest at Appleton, Wisconsin in May, 1950 at the LOL Regional Preliminary Contest. That Fall the boys borrowed an old automobile and with \$20.00 between them they set out for the LOL District Contest at Marquette, Michigan, to learn more about their craft.

From the time they organized until January 8, 1951, the "Teens" sang before audiences on 265 occasions. For most of these performances they received no compensation or traveling expenses. More than anything else, the quartet had a consuming desire to learn all the techniques of barbershop quarteting.

On January 8 of that year all four boys left Eau Claire as members of the U.S. Air Force for training at Lackland Air Force Base. During their "boot" training they sang at several base shows.

On February 21 of the same year the "Teens" were transferred to Scott Air Force Base where they were assigned to Special Services. Some 17 months of com-

radeship ended however, when bass Gene Rehberg was honorably discharged from service. They were scheduled to appear on a base show which was built around Bob Hope.

JUST two hours before their scheduled performance, they found a lad by the name of Don Cahall, of Cincinnati, Ohio. Don worked out fine. The quartet continued to practice whenever and wherever they could—while on K.P. duty, as barracks orderlies and on their free time.

October 20, 1951 was a memorable day for the "Teens". On that day they competed against 23 other quartets in the Central States Fifth Annual Contest at Grand Bend, Kansas—and won.

Following this success the quartet began to receive performance requests from radio and television stations and directors of base shows.



From left to right: Don Lamont, baritone; Don Cahall, bass; Jim Chinnoek, lead; John Steinmetz, tenor.

In January of 1952 they traveled to Toronto, Canada, to represent the U. S. Air Force at the Mid-winter Meeting of the International Society. The rest is a part of record.

That next Summer, on June 14, they won the prize of all prizes: the International Quartet Championship. They were the youngest quartet to ever receive this honor. In the ensuing months they entertained thousands throughout the United States. On October 14, 1952, the city of Eau Claire played host to the champions. The "Teens" were given a tickertape welcome and at a testimonial banquet were presented each a present of luggage from a proud Eau Claire Chapter.

In June of last year the boys passed on their trophy to the Vikings and shortly following entertained thousands during a 50,000-mile world tour.

For a brief moment the spotlight of international interest had flashed upon Eau Claire.

The Chapter Has Earned The Respect Of The Community

LIKE many chapters throughout the Society, Eau Claire was sponsored by an already organized chapter—La Crosse, Wisconsin. Like many other chapters too, Eau Claire membership has remained somewhat static during the years of its existence. There were 36 signers to the chapter's petition for charter. Their high was 41 in fiscal year 1952-53. This year's membership stands at 38.

The chapter has sung for almost every organization in town: Eau Claire Patriotic Society, Rod and Gun Club, the local post of the American Legion, local labor unions, Garden Club, Mt. Washington Sanatorium, Davey Memorial School P.T.A., local department stores (Spring Opening Night), County Convalescent Home, local hospitals, Rotary, Incarni Convalescent Home, Ski Club, Y.M.C.A., Youth Camp, City Recreation Department, Veterans Hospital, Farm Bureau, Kiwanis, Rubber Workers, Veterans of Foreign Wars, County Asylum, local schools, La Crosse Summer Concert, United Brethren, Presbyterian Men's Club, Junior Livestock, Korean Veterans Recognition Day, Century Club of Chippewa Falls, city employees organizations, Consumers Co-op, Presto Government Workers, WEAU-TV, Community Chest—and others too numerous to mention.

That's a lot of ground to cover, and a lot of community service.

WHAT does the membership think of itself? President Shaw reports:

"Eau Claire, like most chapters, has problems with finances and membership. Our annual Parade of Quartets has always netted us enough money to run the chapter for the year, but sometimes on a tight budget.

"The 'regulars' who never miss a meeting, keep the organization together and the other members come and go with the seasons. In the past, attendance at meetings has depended upon what the chorus was working for—a show, parade, contest or special appearance—and then dropped off after the event. We have therefore strived to keep something going at all times, so that we are always aiming at some specific objective—this really helps get the fellows to come to meetings.

"Our quartet promotion has been fair, but we are going to put on a concerted effort toward getting younger quartets and quartets from surrounding towns on their way to becoming barbershoppers as well as fine assets for our chapter.

"Our chapter played host to the District Quartet Contest three years ago and at that time many of our members got a better idea of just what barbershopping is. We are urging as many as possible to attend all District functions. We are planning to extend our community service by cooperating with the YMCA on a big Building Fund Drive which starts this month and will probably run our Parade in conjunction with this drive to help them build a new YMCA building, which is badly needed in town.

"Eau Claire is looking forward to bigger and better things and with the addition of some really hot "new" barbershoppers that joined us after our February "Special Guest Night" we think that we are on our way.

"Personally, barbershopping has meant a great deal to me. It has not only given me an outlet for my love of harmony, but has given me the opportunity to learn to know a great number of wonderful guys. Some of the friendships that have grown out of my associations in barbershopping are ones that I wouldn't trade for the world. I don't know of any other organization that can boast so many really nice people—I have yet to meet one that I didn't like.

"For me barbershopping will always be one of the most important parts of my life and I am hoping for a long, long one."

Phil Shaw is a good-looking bachelor who handles advertising and publicity for the Presto Cookers people. At the office he wears business clothes including starched shirt collar and tie; his telephone is by his elbow ready to jangle. But at the meeting Phil is relaxed. He smokes a cigarette casually as he explains to Ronald Rulien, president-elect, the do's and don'ts of the Chapter presidency. He wears an open neck, light plaid sport shirt. He is at ease, and for a few short hours, outside of the busy and demanding business world.

President-elect Rulien echoes Shaw's sentiments.

"As a charter member of the Eau Claire Chapter, I have seen the development and growth of, in my opinion, a really fine barbershop organization. Through the efforts of a few individuals we survived the period of growing pains and succeeded in establishing ourselves as a recognized organization in the community. We in Eau Claire have been lucky to gain, within our membership, not only good vocalizers, but a bunch of swell guys.

"Let it never be said by anyone in Eau Claire, that they have not had the opportunity to hear barbershop harmony, for we have sung at numerous events and gatherings throughout the city, such as PTA meetings, veteran's organization functions, Christmas caroling in hospitals and through the city streets and at barbershopper-sponsored "Sing Under The Stars" concerts, open to the public. In addition, the chorus and quartets of our chapter have contributed their time

and talents for raising of money for worthy benefits, in and around Eau Claire.

"At present, we are working on our selections for the District Chorus Contest in June and are making plans for our Sixth Annual Parade of Quartets to be held September 25th.

"Barbershopping and barbershop harmony have been a source of great enjoyment, entertainment and relaxation for me and I heartily recommend it to *all* men. Barbershopping is here to stay and will keep growing as long as there is harmony in the hearts of men."



Dear Barbershoppers:

We wish to take this opportunity to thank your organization for the fine assistance you have given so many, many times in the past to our civic and other programs. They have been much enjoyed by our people who look forward to more of the same.

We also wish to commend you for the comradeship and fellowship enjoyed by the members of your several groups who have worked long hours together to make possible the excellence of these programs. We know your members have undoubtedly enjoyed this association with one another, but can assure you this spirit of cooperation and fellowship has affected our entire community.

Thank you and our very best wishes for the future.

—Herman D. White,
President of City Council
City of Eau Claire, Wisconsin



"Unhonored and unsung" is an altogether too familiar epitaph. It is belated recognition of services rendered but it can no longer inspire him who is gone. Our Eau Claire barbershoppers deserve much better than this. They have appeared in public so often they must be "unsung."

I've never known them to send their regrets to any invitation and have seen and heard them grace countless affairs at which I was a guest—service group functions, church gatherings, VFW and Legion affairs, civic meetings, and others. Always they provided that "extra" that makes a program complete.

But like the college widow too many have taken these lads for granted. Most communities sit on their hands when it comes to expressing appreciation. Here I'm unfettering mine to applaud a gang of public-spirited fellows whose only purpose for existing is to increase the joy of living for others as well as for themselves.

—Roy B. Schmeichel, Pastor
St. John's Lutheran Church
Eau Claire, Wisconsin

P ERHAPS Eau Claire is not representative of all the chapters of its District or of the International Society. Certain phases of its character however, reflect those found anywhere and everywhere in the Society: love of singing, belief in the barbershop tradition of the American heritage, devotion to good community projects, love and respect for their fellowmen.

After the chapter business meeting was concluded, "The Four Corners" and "The Campaigners" sang a few numbers before the majority of the membership left for home. It was about 11:30 p.m. Some of them lingered on however, and resumed the discussion about chorus uniforms. But at midnight, the "Y" meeting rooms were empty.

Outside, the sky was dark as the Eau Claire men softly hummed their way home. ★

The Barbershopper's Baedeker Of Washington, D. C., Or

IS THERE A QUARTET IN THE HOUSE OR SENATE?



BY PROFESSOR F. STIRLING WILSON

Mr. Baedeker, the eminent geographer and traveler, has suggested that a few pointers concerning Washington will be helpful to barbershoppers coming to the Capital from the wilds of Oregon, Minnesota, Mississippi, California, Texas and other such wild places as I am informed exist, although I have no first hand confirmation of this theory.

It seems only right that we who have learned our way through the political fogs and obfuscations of Washington should lend a hand to fellow b.s.-ers who have fought their way through the Indian country and along the Monon to reach the city of wide streets and close chords.

If you come to Washington by air you will not be conspicuous since almost everyone here is up in the air. If you come by train, assuming that they have extended the tracks to your part of the country, you will have to come into the Union Station, even if your grandfather was a Confederate general or even if your name is Taft or Hartley. If you come by auto or oxcart, I warn you that there is a stiff fine for parking almost anywhere, anytime, and that there is nothing finer than to be in Carolina if parking space is what you are looking for. Never park next to a fire hydrant, Vice President Dean Snyder, or a Senator. The speed limit is 25 miles per hour unless you are late getting to Constitution Hall, in which case it is 103 m.p.h.

Some people get confused by Washington's lettered and numbered streets. An easy way to keep these straight in your mind is to remember that numbered streets run east and west during Republican administrations, north and south when the national chorus director is a Democrat. Avenues all run this-a-away and

that-a-way, and if you get lost take a bearing on the traffic cop at 14th and F Streets and you can't go wrong—much!

Don't let the recent shooting incident in the Congress worry you unless you are a Fifth Man. Remember that no one ever shoots a tenor, and many people have scruples about shooting even a baritone. The safest place for basses is in Griffith Stadium; the Washington ball club hasn't stolen a bass in five years; and Senator McCarthy will always furnish a new lead. There is a 12-month open season on Fifth Men, and a bounty of 35 cents is paid for the upper lip of each one turned in.

LET us proceed through the labyrinth of public buildings. On your right is the Archives, where the Declaration of Independence guarantees the right of every man to harmonize; it begins, you recall: "When in the chorus of human events, etc." Next is the Dept. of Justice, where J. Edgar Hoover has all the fingerprints in the country except the ones on the window pane.

Next is the Treasury, from the top of which, on a clear day, you can see how you will never be able to pay your income tax. During Prohibition the Treasury's theme song was "Drink to me only with thine eyes"; now it is "Deep in the Heart of Taxes." The Bureau of Standards, which has its own campus, has the original Wind Tunnel, where Jumbo Smith got the idea for the breath-consuming chord changes in "Mississippi Moon."

Note the many circles in the city. Major L'Enfant laid the city out with avenues converging on circles, so that quartets singing at a circle can be heard up six different streets. On Florida Avenue is a famous insti-

tution for the deaf, and since the Washington Chapter was organized in SPEB, it has had a long waiting list.

Some of the important things to be seen in the Capital are: the senior antelope in the Zoo; the High C's in the Maritime Commission; the bass in the Bureau of Fisheries; the freight elevator at Sears Roebuck; the Printing Office where \$20 bills are turned out for those who prefer small change (and don't forget to ask the man for samples to take home to the kiddies); Dolly Madison's china, quite different from Chiang Kai Chek's; the ashtrays in the Mayflower; the third starling from the left on the facade of the Federal Postoffice; the flagpole at Ginsberg's Auto Wrecking Service; Ike cooking steaks in his penthouse; and Joe Yznaga of the Columbians turning down a loan at the Perpetual Building Association.

If you run out of money, we have more than Ft. Knox. You can draw a moderate amount from any Washington bank by merely leaving your mother, a quart of blood, and a first mortgage on a paid-up insurance policy.

THE Capitol, where Congress meets, has a Statuary Hall where famous men are perpetuated in marble. A bill now before Congress provides for placing all our championship quartets in Statuary Hall. Across the way is the Library of Congress. Don't go there because it will break your heart to see the number of copyrighted songs you never got around to singing.

The National Museum and the Smithsonian Institution are close together. In the Smithsonian are costumes worn by great barbershop quartets of the past. There is George Washington, first in peace, first in war, first bass of the Mt. Vernon Musickers; Lincoln who said: "You can sing all the notes wrong some of the time, and some of the notes wrong all of the time, but you can't sing all of the notes wrong all of the time." And there is a statue of Daniel Webster, who said, "Who cant?"

This great marble building is where the Supreme Court sits. Any quartet dissatisfied with its standing can appeal to the Court. The Court hands down decisions on Mondays, which conflicts with regular meetings of the Washington Chapter. The Court has been asked to change its decision day to Tuesdays as the Washington Chapter never omits a meeting.

This big building is the Department of Agriculture, which is devoted to the development of corn. The SPEBSQSA is way ahead of it at this writing, as this article illustrates. The largest building in Washington is the Pentagon, which, with five sides, is no good for quartet singing. Along Diplomat Row you will find many diplomats, i.e. gentlemen who never tell a baritone he is too loud, and who never tell a lead that his upper plate is slipping and making him lisp. This area borders on Rock Creek park, named after a locally produced ginger ale, and the Park is harder to find your

way through than an arrangement of Coney Island Baby by Sibelius. The Park is full of dogwood trees, from which are made the doghouses used by barber-shoppers who got home at 2 a.m. after telling the wife they would be home by midnight.

THE Labor Department has jurisdiction over such songs as "I've been working on the railroad;" "Shine on me" (Electrical Workers) and "Old Model T" (Automotive). On the other hand, the Department of Justice exercises jurisdiction over "Daddy, get your baby out of jail." The War Department is manned, of course, by barbershoppers' widows. Pennsylvania Avenue is the most famous street and it has seen more parades than the SPEBSQSA. LaFayette Park, opposite the White House, has more squirrels than a barber-shop chapter.

The climate—Washington has warm summers, cool winters, nice springs and falls, exactly like Boston, Oshkosh, Daytona Beach and Bismarck, N. D. The summers are hotter than those in Labrador. If it gets hotter than 100° while you are in Washington, just sniff the honeysuckle and remember those nights when your wife put her cold feet in the middle of your back.

No visit to Washington is complete without a visit to Congress, which includes the Senate, the House and Ed Place. In the House, members put bills in the hopper, a good place for them, and there are more bills than Buffalo ever thought of. Bills are sent to committees which judge them for lyrics and arrangement, and then send them to the Senate which refers them to a committee on balance (of the budget) and blend (there is an excise tax on blends). Every bill has an intro and a tag, and most of them turn out to be contest pieces. A typical debate on a bill runs as follows:

Mr. Tufftonsil: "Mr. Speaker, I request ten minutes to address the House."

Speaker: "You know very well the limit is six minutes."

Mr. DeBari: "I rise to a point of order. Article 9, Section 14, paragraph 3, sentence 36 has several words that do not rhyme, for example, 'price support' does not rhyme with 'reforestation.' I move to strike the last word."

Speaker: "There will be no strike until we confer with Petrillo."

Mr. Goofus: "Mr. Speaker, there's an idea for a song title: 'I'd rather run with Reuther in a rare old reverie, than linger long with Lewis where the lilting lilacs loop'."

Speaker: "The chair will entertain a motion. Shall we sing?"

Gentleman from Cornbeltia: "I move to adjourn."

Speaker: "The House will recess for a few songs in the lobby. Sound your A!"

(Washington is known as the City of Magnificent Distances. Are you listening, on the West Coast?) ★

*Ending His Active And Progressive
Term Of Office, Our International
President Foresees Broad Advances
In Membership And Musical Skill*

Challenge For The Future



Despite a serious physical set-back in the Fall of 1953, International President John Z. Means vigorously led his administration through a year of constant change. His sound, business-like and progressive leadership has given the Society a new force and a new direction.

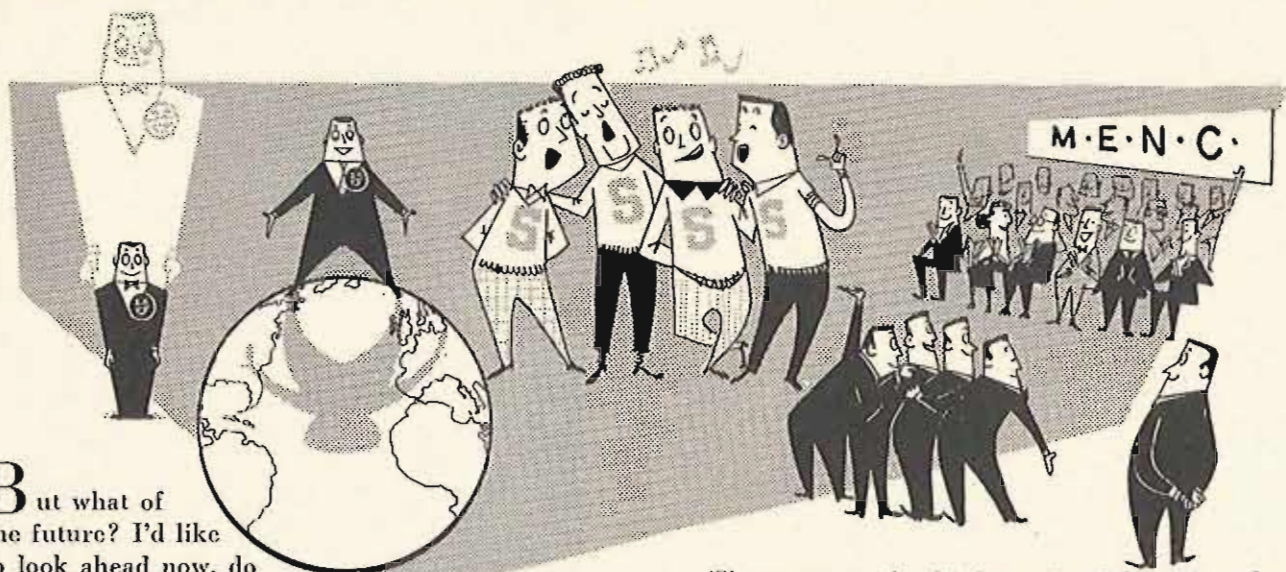
For the most part I subscribe to the old adage "Tis better to ever look forward". Yet, an occasional review of the past is invaluable in maintaining proper perspective and clarity of thought for the future.

We have about completed our sixteenth year—a relatively short period as reckoned by historians—yet no one can say they have been uneventful years. There's been many a ringing chord with many accompanying smiles of satisfaction during those years. And there has been developed an awareness of purpose and a realization that a potential exists far in excess of the most imaginative dreams of our early members.

We sing because it's fun—because there's no room in our hearts for workday problems when we sing. Yet, it seems our members, by and large, have grown more aware that this self-indulgence is not, in itself, sufficient to justify an indefinite existence devoid of purpose—that our singing must be shared with others and that our potential strength lies in the development of our opportunities to aid our fellow man.

Our past experiments seem to have proven conclusively that our personal enjoyment is enhanced by the feeling of pride that accompanies the knowledge that we have done something constructive for our community. Maybe it's only a visit by the chorus to a hospital—or an appearance by our quartets at some charitable fund raising project. The result is the same. We feel better for having contributed. Furthermore, there seems to be a growing public understanding that our contributions are acceptable musically, as well as materially.

What gives me this impression?—the fact that more and more of our chapters have accepted a full, well-rounded program of activities as the basic need for successful operation. This definitely is the trend.



But what of the future? I'd like to look ahead now, do some guessing and maybe climb out on a limb with a few predictions.

- (1) How much can we grow?
- (2) How broad can our geographical coverage be?
- (3) Who are our prospective members to carry on in future years?
- (4) What is our rightful place in the field of adult recreational music?

By taking these questions in reverse order perhaps we can work back to some reasonable conclusions toward answering the first question.

The last week in March several thousand public school music teachers gathered in Chicago for the Music Educators National Conference. I attended the sessions for three days and found the conference to be very similar, in many respects, to our annual convention. Although teaching is their business, I was not surprised to find they have a "Lobby Sing" similar to our "Community Sing", a breakfast much the same as our "breakfast glows" and a feeling throughout that music is a basic need for most everyone.

Through the kind and thoughtful assistance of Miss Vanett Lawler, Associate Executive Secretary of MENC, a demonstration of barbershop style quartet singing was held for their Board of Directors and a few other select leaders in the music education field.

The Schmitt Brothers stopped off enroute home from a parade and we described and illustrated what the Society is attempting to accomplish musically, and believe me, they were spellbound! Questions such as "Are you *really* amateurs?"—"Who makes your arrangements?"—and "How do you *do* it?" flew thick and fast.

I came away convinced of two things:

1. Musically, our quartets need never apologize.
2. Music teachers can definitely be convinced that barbershop quartet singing has a desirable place in the school music program.

The answer to the third question follows in order. If boys and young men are given the opportunity to learn barbershop quartet singing in the schools, it is an easy and natural step indeed, for them to move directly into one of our chapters when their schooling is over. And here's the first limb! I predict that we'll see this happening to a marked degree in the next ten years. It will happen!

The answer to question number two is difficult, to say the least, but here goes for the second limb. Our only limitation is the twelve half-tone scale as we know and use it. Wherever this scale is recognized and used Barbershop Harmony can provide the common denominator required for understanding, appreciation and enjoyment. the problem of language is certainly not insurmountable. Consider opera. A translated digest permits full enjoyment by those who are interested—more people in North America are interested in Barbershop Harmony so who is to say the same is not our potential in other language speaking countries? The Latin peoples are terrific harmony enthusiasts, and what will happen when they catch the Barbershop Harmony bug?

Since it's a big tree, here's my last limb—*How much can we grow?* The limits are defined only by our ability and ingenuity in bringing our wares before the public and in correcting the false impression that so commonly is attached to our style. "Barbershop" still means "curbstone" or "barroom" harmony to too many people, but progress in correcting this mistaken idea is being made constantly.

If we continue to build on the foundation of our Code of Ethics, and on good, sound musical precepts, and if we pursue a planned and active Public Relations Program, success will be only a matter of time.

These are my predictions. I pass them on to my successors in office as a challenge that they can be accomplished and the hope that I will live long enough to see them accomplished.

Last Hours of The Champions

BY R. J. LINDLEY

IT was a quiet Sunday afternoon in Rock Island during the spring of 1947. The church was sprinkled with people listening to an organ recital by an outstanding musician from the local college. He had just finished a difficult concerto and was acknowledging the plaudits of the listeners.

Behind the door to the sanctuary stood four college students, beads of nervous perspiration standing on their brows. This was to be the first public appearance of a newly formed quartet, The Vikings.

From that day until June 13, 1953, The Vikings kept singing, working, driving through college, marriage, children, for the day when someone would announce to the gathered throng: "And now, the first place winners, the new International Champions, The Vikings from Rock Island, Illinois."

There will never be more happy moments to remember, save that moment when a nurse shows the father his newly arrived youngster and assures him that the infant and mother are doing well. And yet there have been other experiences, both heartwarming and unusual.

Take for example the time several years ago when Conover's wife was about to present him with another exemption. We were in Burlington, Iowa, 75 miles from home, when word came that the stork had been sighted in the vicinity. It was then 7:00 Sunday evening and we drove that 75 miles like wild men. We were successful, Conover becoming a new papa at 11:00 that night.

MANY folks have asked us how we felt when we came out on the stage in Detroit and were greeted by a hail storm on the tin roof above. Frankly we couldn't



From left to right: Maurus, Conover, Livesay and Lindley.

hear each other, and had we been singing any other song but, "Keep on Smiling", we probably would have cracked under the strain. When Johnny Means asked us to return to the wings and start all over we were in a way relieved. We went back stage, went through the hip-hurrah pep session again with ourselves, forgot about the hail and gave it another try. We look back on it now rather fondly. We were the only quartet in the 1953 contest to sing seven songs. Maybe that's why we finished a little ahead of the Four Chorders.

With many requests for appearances, it became apparent that the car and train would be inadequate. We took to the air, mostly by chartered planes. Our first Chapter Show was in Asheville, N. C. on August 1, 1953. You should have seen us flying over the mountains (you in the West would probably call them foothills). There was Conover navigating (he has a commercial license), Maurus sleeping (he can saw wood anyplace), Lindley trying to teach the pilot the bass part on AFTER DARK, and Livesay looking fondly at the waxed container in his hand, not knowing whether to give forth or die. (He may have a strong back, but he has a weak stomach). Yes, those are fond memories.

So are the times when we had a tire blow out on take-off from Parkersburg, W. Va. and a consequent one wheel landing at Washington National Airport, the 14 hour trip to Denver the next day, the 5:00 A.M. take-off from York, Pa. only to find the mountain peaks shrouded in fog, resulting in our missing completely the show at Chillicothe, Ill. thus breaking our record of seven years standing. The 25 below temperature at the Mid-winter at Minneapolis, the rain in Pasadena (apologies to the California C. of C.), hedge hopping to Wichita in the rain, and more races with the stork. Now don't get confused. This is the Vikings, not the Schmitt Brothers.

But this is beginning to sound like a sob story from a soap opera. Not intended so. Just trying to capture the fact that members of quartets have their private lives and personal problems before and after their appearance at your show or contest.

We have found our travel figures for our championship year rather interesting and startling. In 34 weeks we have appeared in 53 cities, done over 60 shows, innumerable afterglows, preafterglows and after-afterglows, and traveled nearly 33,000 miles. Averaging a dozen numbers per show we estimate that we have sung a minimum of 500 songs, not counting warm-up time, rehearsals or the frequent, "how about a song" request.

You may be interested in what we do during the week—other than rest up and plan for the next weekend. Let's start from the top.

Maurus, as many of you know, is Supervisor of Public School vocal music in the Rock Island Public Schools. He directs the high school chorus, and has a supplementary barbershop chorus of some 50 students who do a mighty fine job. He's developing a lot of interest in close harmony and the old songs. The Vikings sang an assembly program for the high school students, and brother, did those youngsters go for it. Ask any quartet who has sung for students. They'll tell you the same thing. Bobby will get his Master Degree from the University of Iowa this summer.

We have an artist in the group also. Conover is actually an architect (without license) and expects to get that before too long. He works for Norman Keller in Moline, and does supervisory work on construction as well as design. We think he had an eye for design when he selected the young lady who is now his wife.

Lyle DeMoss, eminent M.C. from Omaha has often described Lindley as a "crazy mixed up kid". Perhaps so. Lindley is Managing Secretary of the Pekin Association of Commerce, home of the Illinois Champs, the Kord Kutters. Moving to Pekin in September last year, he placed himself over 100 miles from home base. But in true spirit, the Vikings continued to fulfill their obligations.

Livesay delivers daily newspapers to the communities surrounding Rock Island. Each day he loads his station wagon and travels the 100 mile route, tossing bundles left and right while driving at a 70 m.p.h. clip. That boy really loves travel. He works under the direction of the circulation manager of the Moline Daily Dispatch.

There is a certain amount of adjustment necessary from the daily routine in our respective businesses, homes and towns, to the visit in your town at your show. Such questions as:

- (1) How are we going?
- (2) What time do we leave?
- (3) Is there an airport?
- (4) Will someone meet us?

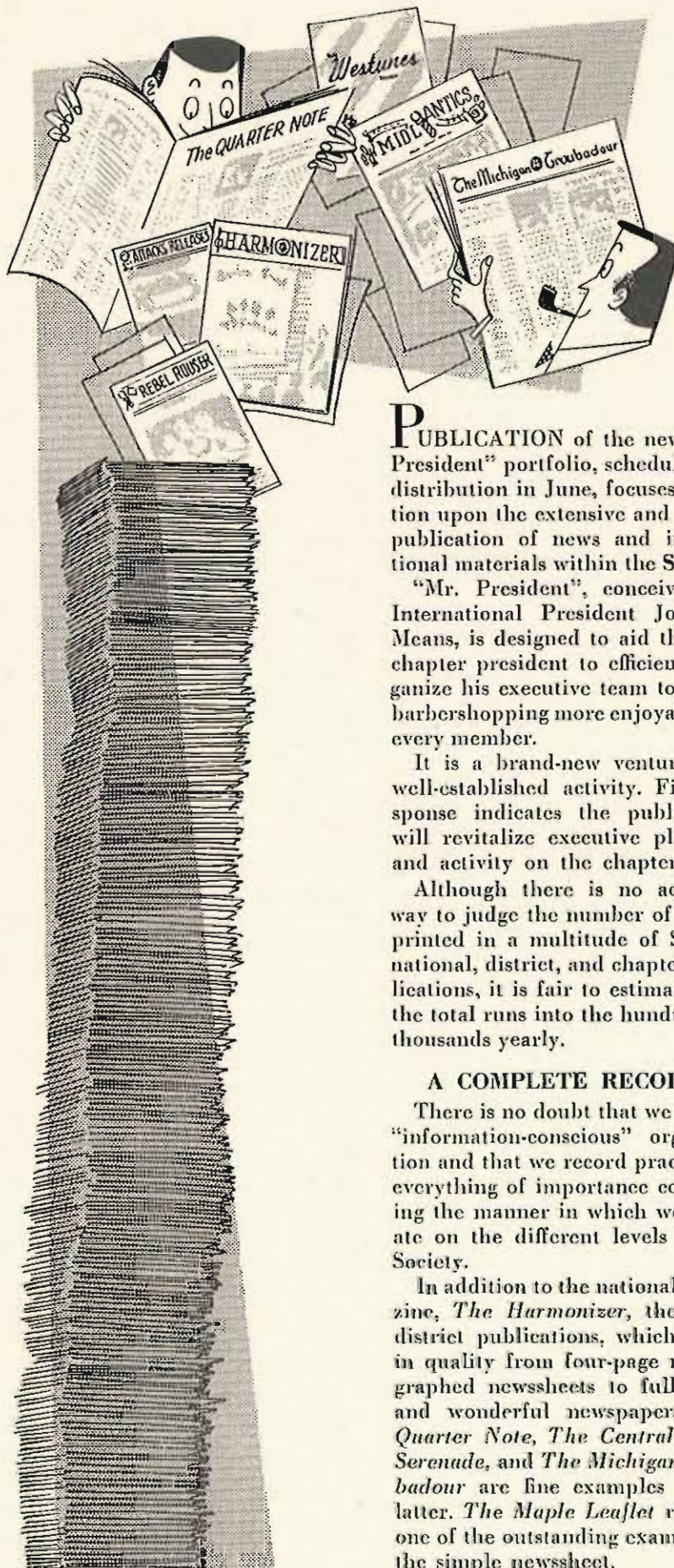
- (5) What time is the show?
- (6) How many appearances?
- (7) What quartet do we follow?
- (8) Is there an afterglow?
- (9) Are any radio or television appearances scheduled?
- (10) What time do we expect to get back home?
- (11) Will we have to lose any work?

must be answered before we can do the job expected of us. This requires a certain mental adjustment also, from that of producing at our regular jobs to that of producing for a barbershop audience. Sometimes it becomes almost as sharp as turning a switch and developing a dual personality, not from the standpoint of relationships with individuals, but from the standpoint of objectives and goals.

We are coming to the end of one of the grandest years a quartet could ever enjoy. Barbershoppers all over the U. S. have been wonderful to us, showing us the hospitality of their cities. To each of the chapters who have invited us to sing on their programs, we say thanks. To those who have so graciously given us transportation, meals, lodging and other kindnesses we say thanks. It all adds up to one flat statement. Barbershoppers are the best and happiest people in the world. They all sing, either aloud or in their hearts, and when they sing, they have not a care in the world.

The year is drawing to a close. Soon there will be a new current champion crowned. But we have something which nobody can take away—the friendships we have made. We may have come close to being fired from our jobs, close to being struck with a skillet at home. In that connection, may we pay tribute to four of the most wonderful, understanding, sympathetic and tolerant women in the land—our wives. We could have done nothing without them. The sanctity of our homes remains intact, a fact of which we are proud.

Well, it's 9:00 Monday morning. Maurus is on his way to visit one of the elementary schools and have a conference with the music teacher. Conover is just putting the finishing touches on a new school building, and is rushing the job out for prints. Lindley has a committee meeting in half an hour to discuss plans for the annual free fireworks and entertainment program for the 4th of July. Livesay is getting the circulation department vehicles gassed and greased for the newspaper. Each is a bit weary and giving his all to the job ahead, looking back on the week-end just finished, remembering the wonderful people he met, and looking ahead to the next program with anticipation, hoping that as a member of the Vikings, he can do a job of which his family, his employer, his community and the vast number of barbershoppers who have labeled him champion can be proud. ★



MUSIC and WORDS

Then there are the district magazine-type publications, such as the excellent *Rebel Rouser*, *Westunes*, *Attacks and Releases*, and *Mid'l-Antics*.

QUALITY EQUALS STRENGTH

The quality of these publications can often be measured by its stage of development, the interest and ability of its editorial staff, and the support it receives from the general membership. Although it is not a hard and fast rule, a good publication frequently reflects strong, intelligent leadership and an active, dynamic membership. The real measurement of quality of publication, of course, is not the type and the texture of the paper on which it is printed, but upon the character and diversity of the printed word and photograph.

Chapter publications are found in areas where strong organizations exist. There are instances, isolated to be sure, of chapter publications surpassing in editorial content some district publications. Some quartets have considered themselves corporate entities and publish sporadically news about themselves.

International Headquarters in Detroit, of course, is the Society's largest publisher. It places in print informational material designed to aid and strengthen the district and the chapter.

THE HARMONIZER

International publications are divided into three parts, each having a distinct objective but all having an overall purpose of aiding the far-flung Society organization in its local affairs.

The Harmonizer is the Interna-

PUBLICATION of the new "Mr. President" portfolio, scheduled for distribution in June, focuses attention upon the extensive and varied publication of news and instructional materials within the Society.

"Mr. President", conceived by International President John Z. Means, is designed to aid the new chapter president to efficiently organize his executive team to make barbershopping more enjoyable for every member.

It is a brand-new venture into well-established activity. First response indicates the publication will revitalize executive planning and activity on the chapter level.

Although there is no accurate way to judge the number of words printed in a multitude of Society national, district, and chapter publications, it is fair to estimate that the total runs into the hundreds of thousands yearly.

A COMPLETE RECORD

There is no doubt that we are an "information-conscious" organization and that we record practically everything of importance concerning the manner in which we operate on the different levels of the Society.

In addition to the national magazine, *The Harmonizer*, there are district publications, which range in quality from four-page mimeographed newsheets to full-blown and wonderful newspapers. *The Quarter Note*, *The Central States Serenade*, and *The Michigan Troubadour* are fine examples of the latter. *The Maple Leaflet* remains one of the outstanding examples of the simple newsheet.

tional magazine of the Society and is distributed to every dues-paying member. Its purpose is to provide an overall record of the activities of the Society and to implement the policies of the international organization. By picture and story it attempts to give its readers a clear and accurate picture of what the organization is doing. News material comes to the magazine from the chapter, the district, and from the international committees. In addition to providing information for its own members, *The Harmonizer* is designed to give new members and the general public outside of the membership a glance of what lies behind the abbreviation, S.P.E.B.S.Q.S.A.

ORGANIZATION AIDS

The second group of national publications are informational. Their purpose is to give districts, and especially chapters, aid in matters of organization and activity. Important among these are: "Guide for Chapter Officers," "How to Organize A Chapter of SPEBSQSA," "Code of Ethics," "Plan of Uniform District Organization and Procedure," "You Are Now A Barbershopper."

The third group consists of numerous songbooks and individual song arrangements. These include "Songs for Men," "Songs for the Chorus," "Songs for spebsqsa," and a tubfull of song sheets.

'MR. PRESIDENT'

This year's most ambitious educational publication project is the new "Mr. President" portfolio recently previewed to members of the International House of Delegates, International Committee Chairmen and Members of the International Chapter Advisory Committee.

This project, conceived and outlined by International President Means during his convalescence in Florida, was three months in the making. Chapter Presidents are scheduled to receive their portfolios by June 15.

The "Mr. President" first edition numbered 1,000. Bob Hockenbrough, former International Board member and present Chairman of the Chapter Advisory Committee, was in charge of the art work. He was aided by artist Dave Johnson.

Jack Melin, of the George C. Melin Printing Company, was in charge of printing. All three men are members of the LaGrange Illinois, "Q" Suburban Chapter.

The portfolio cover consists of four pages each measuring eleven inches deep and eight-and-a-half inches wide. Two colors—red and blue—are printed over a heavy, textured stock. On the inside cover pages there is an organization chart to be filled in by the Chapter President, and a chart for the recording of the chapter's activities during the year.

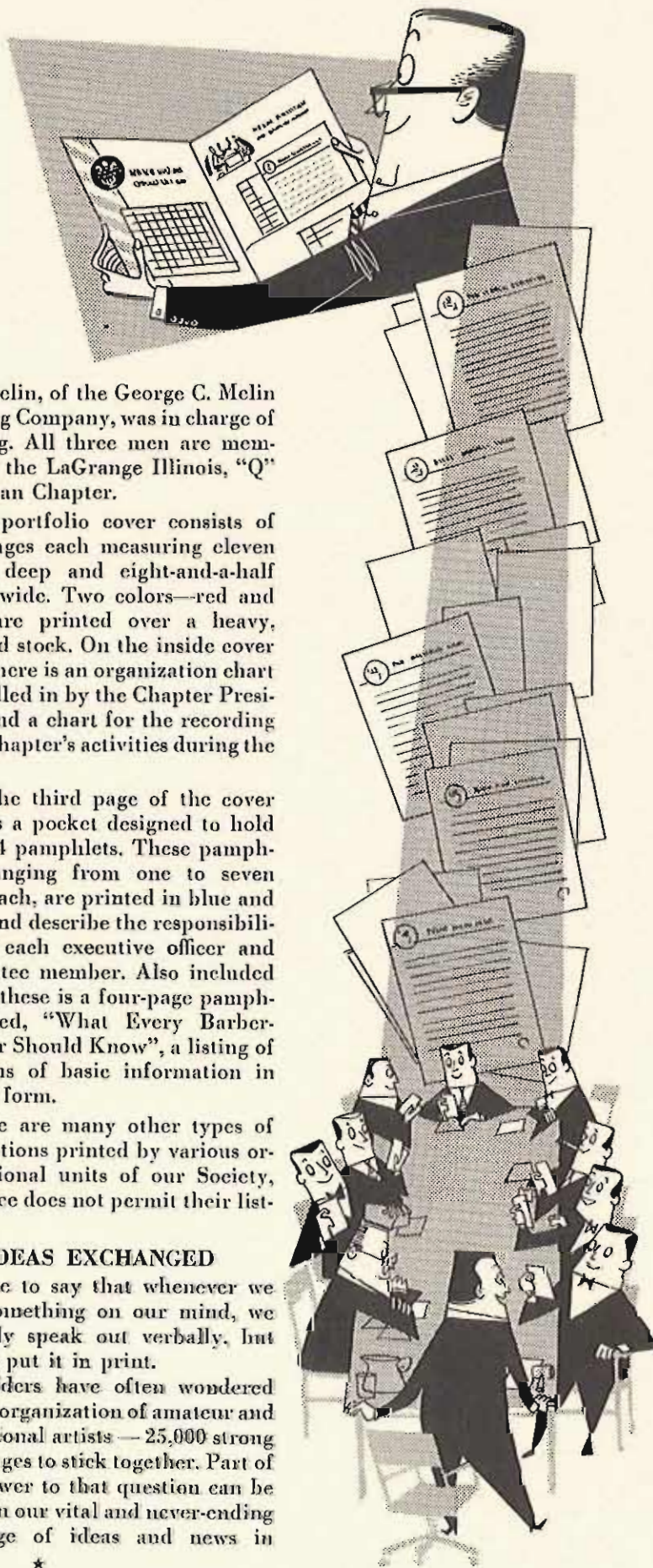
On the third page of the cover there is a pocket designed to hold some 24 pamphlets. These pamphlets, ranging from one to seven pages each, are printed in blue and black and describe the responsibilities of each executive officer and committee member. Also included among these is a four-page pamphlet titled, "What Every Barbershopper Should Know", a listing of 22 items of basic information in outline form.

There are many other types of publications printed by various organizational units of our Society, but space does not permit their listing.

IDEAS EXCHANGED

Suffice to say that whenever we have something on our mind, we not only speak out verbally, but usually put it in print.

Outsiders have often wondered how an organization of amateur and professional artists — 25,000 strong — manages to stick together. Part of the answer to that question can be found in our vital and never-ending exchange of ideas and news in print. ★



Where Did They Get *That* Name?

"Where did you guys dig up that name?" a young man asked **THE AMERICANADIANS**. The quartet had a logical explanation of how they named themselves, and so have the other 1,999 Society quartets. In each succeeding issue, selected quartets will describe in their own words how they named themselves and their reasons for doing so. How did you name your quartet?

THE AMERICANADIANS



Left to right: Gray, Skar, Love, Gillespie

Near the site of the International Peace Garden which is situated partly in Canada and partly in the United States of America, there lies at a distance of 16 miles to the north, a small prairie town called Boissevain, in the Province of Manitoba.

In this town there happened to be two old-time barbershoppers, by name Bert Gillespie . . . bari, and George Love . . . bass.

For many years these two characters had kicked around the elusive diminished seventh with the help of any unsuspecting citizens who chanced to come their way and who could fill in the other two parts.

Quite out of the blue, one fine spring day, on the night of the Brandon Chapter Parade, 1952, a red-headed stranger appeared in their midst. One Don V. Gray, late of Waupun, Wisconsin, onetime lead of **THE PRISON CITY FOUR** and now residing in Upham, North Dakota, as manager of the Lower Souris Game Refuge.

And then there were three. Now Upham is only 75 paltry little miles from Boissevain, and there was just no reason at all why these boys shouldn't get together . . . if they only had a tenor.

They decided they should have another member from the south side of the border and have a truly international quartet. So . . . Don was elected to sift around among the 160 million of Uncle Sam's boys and come up with the missing link.

Having passed the word on to his wife (Dorothy) who passed the word to the girls in the sewing circle, who passed the word . . . it was not too long before the much needed tenor was found, in the person of Harlan Skar, who teaches music and stuff in Bottineau, North Dakota.

Bottineau is just a stones throw from Upham, (25 miles) and if you whip around fast and throw to second, you could reach Boissevain (50 miles).

There was just the small matter of commuting to a reasonably central point for practices, and it just so happens that the border town of Dunseith is almost equidistant from Boissevain and Upham.

So . . . for the past year and a half or so, the boys have been meeting and having themselves a time (every Thursday) and, of course, it seemed fitting that the name of the quartet should be symbolic of the two countries.

After much headscratching and profound concentration it was decided that the two names should be consolidated . . . America and Canada . . . and so . . . the "**AMERICANADIANS**"

came to have a name.

Signed,

Bert Gillespie

P.S.—It was really my wife (Una) who came up with the name.

Vive la difference! !

THE SACCARAPPA YAPPERS



Left to right: Nickerson, Fogg, Petty and Dow.

It seemed to Mrs. John Fogg, when she first heard her husband's newly organized quartet, back in the Fall of 1951, that the name "Yappers" was most appropriate!

Further inspired, she came up with "Saccarappa", the name of an old Indian burial ground nearby—"Just the place for some of the quartet's early renditions".

And so out of the dry bones of those doughty Indian chiefs arose the incomparable quartet whose name causes every Master of Ceremonies to shudder—**SACCARAPPA YAPPERS**. Not the best quartet in the Northeastern District, but, by their own admission one of the prettiest!

Signed,
John Fogg, for,

Lee Nickerson, tenor; Bill Petty, baritone,
and Neil Dow, bass.

THE A-BOMB FORE



Left to right: Bracken, Berbaum, McKim and O'Brien.

Four fellows got together and thought they had a pretty good blend for barbershoping. They practiced together once in a while, but they couldn't think of a name for themselves.

Bill O'Brien was of Irish descent and a bass, Jack McKim was of Scotch descent and a tenor, Andy Bracken was of Irish descent and a lead. Should we call ourselves Two Irishmen, a German, and a Scot? No, that's too long.

Then Andy Bracken came up with a real brainstorm. The favorite pitch key was always "A".

Now we had a start. What can we conceive out of the names, Bill, Jack, Ed and Andy. Which, What, Who? The real answer came out in the last names. B for Berbaum, O for O'Brien, M for McKim and B for Bracken. Now we had "A Bomb".

A quartet is always FOUR so we decided the A Bomb should tell folks to seek shelter the same as the golf term, so we spelled our four FORE."

Signed,
Andy Bracken

THE OCTOGENARIANS



Left to right: Terpin, The Rev. Cook, Mrs. Stevens, McLean and Starr.

This litter of kids gets around whenever the "spirit calls us," our last jaunt being a 350-mile trip to Portland, Ore., where we had the honor to render a half hour sacred concert, for the Youth for Christ movement in the Civic Auditorium, before several thousand listeners, and this was done without the use of books—quite a job for us youngsters. We also have a secular program of the same length, in the rendering of which, we do not use books.

The Zenith Radio Corporation of Chicago furnishes us with hearing aids, and keeps them in repair, and the batteries in shape, all with their compliments; The Rodeheaver-Hall-Mack Music Co. of Winona

Lake, Indiana, sees that we have several separate editions of musical books for male voices, at their expense.

We depend largely on our pianist and musical director to keep us in line, and without her help, we would be like a ship, minus a rudder, so she is with us on all our journeyings.

THE OCTOGENARIANS, as a group, was organized in 1949, Mr. Frank I. Terpin, recently from the "Life Begins At 80 Club" of Los Angeles, Calif., being the first to get in touch with the editor of the Eugene Daily Register Guard. These men proceeded to advertise for male singers, and soon enough timber was assembled to set a date for the first practice. At this time, the parts were filled as follows:

Basso.....Frank I. Terpin
Baritone.....Rev. F. L. Cook
Lead.....H. W. Hall
Tenor.....LeeRoy Woods (known
as "Cap" Woods)

Hall fell out later and George McLean took his place. In the Fall of 1950, Woods became ill, and Starr took over; Woods died early in the winter of 1951, so the group stood as shown below, and is operating now with that setup.

Frank I. Terpin—86, who lives 25 miles west from Eugene, comes for our twice-a-week practice in every kind of weather, sings the bass and is a good clown whenever necessary to hold an audience. His hundred miles per week keep him young, and if this should not give him effort enough, he spends most of his leisure time turning out Myrtle-wood novelties. This wood grows in only two localities in the whole world—in Palestine and in Oregon.

Rev. Frances Lincoln Cook—88, an active minister in the work of the Christian church, his charge being at McKenzie Bridge, 54 miles up the famous McKenzie river. This youngster rises with the birds here in his Eugene home on Sundays, gets his own breakfast, jigs up his car and drives to his pastorate, enjoys a hearty dinner with some of his parishioners, then returns and attends divine services here in the evening. His duty is to grind out a good grade of baritone.

Mrs. S. E. Stevens—Our Pianist and Musical Director, is a young lady, who is a member of the Pipe-Organ Guild of New York, and has been a teacher of music in the North-West Christian College of Eugene Ore., for a number of years. To us, she is indispensable.

George N. McLean—85, does the lead act with this singing group, does a swell job, in addition to caring for his invalid wife.

John H. Starr—84, is the secretary of the organization, sing tenor and gets along so-so but the listeners tell him he can come and sing for them *anytime*. Starr and McLean are native Oregonians.

Then we have two alternate singers, Mr. Al Cook, a

bass, and George Torrence, both being in the 80-year class.

Signed

John H. Starr, Secretary

The Octogenarians of Eugene, Oregon

THE MID-STATES FOUR



Clockwise from Midnight: Mendro, Gracey, Haynes, Mack.

We organized in the year 1943, at Bell & Howell Company. We retained the name Bell & Howell Four, until after the International Contest in Detroit, 1945. At that time, we four were still employed at Bell & Howell.

Three of us parted company with B&H, and at the same time, a local barbershopper, Bill Snyder, President of the Mid-States Insurance Company, took a very great interest in us. He offered to sponsor us, i.e. suits, expenses for jobs done for his firm, etc., if we would assume the corporation name. We did, he did, and everything was OK, until the Spring of 47, when he left Mid-States, and here we are.

Incidentally, we did try to change the name slightly a few years back, but we were swamped with protests, and assurances from some of our fans (?) that they would never speak to us again, so here we are!

We won the following laurels in the date order:

1944—Illinois District Third Place
1945—No contest held in District
1945—'6th' place in International at Detroit
1946—'6th' place in International at Cleveland
1946—Illinois District Champions
1947—3rd Place International—Milwaukee
1948—2nd Place International—Oklahoma City
1949—1st Place International Champions—
Buffalo

Signed,

Martin S. Mendro

for the Mid-States Four

Art Gracey, bass; Forrie Haynes, baritone; and
Bob Mack, tenor.

Hock Says:

We All Win When We SHARE THE WEALTH

By Robert Hockenbrough,
past International Board member

The right angle from which to approach any problem is the "try" angle.

If your problem is how to keep your chapter hummin' "try" some of the ideas presented here. We're really loaded with 'em this month . . . and all plenty good too. For example, let's start off with . . . "LET GEORGE DO IT" NIGHT!

Here's a splendid example of how a little imagination and effort really pays off. It all started when Fred Boddington, Secretary of our Toronto Chapter, discovered that they had some 20 members in the chapter whose first names were George. That struck a note with Fred and he came up with 'Let George Do It' Night.

As Fred tells it . . . "I got busy and listed every man in the Chapter, showing his name and address and the voice he was supposed to be. This list I then divided geographically into four city districts. In each of these four districts I found that we had a potential three quartets or in all, about eleven or twelve, if everyone went to work on the project.

"With each of these four lists, I sent a letter suggesting that each man contact the other until he was in a quartet. In the letter I suggested two different songs each were to sing and asked them not to raid another district to get a man. After each man's name I made some humorous remark about his ability or inability, etc. This was all taken in good fun . . . Also in this letter I intimated that a cup had been donated and that each man would get a replica for himself—that is, for the winning quartet. Also that a lucky prize was offered and that added to all this, I would have a guest quartet on hand.

"Came the great night and lo and behold, I found I had 110 men out. This has never happened before to my knowledge. Oh yes, just before I go any further as a reminder, the day before the "Let George Do It Nite," I mailed every member a plain post card and all it said on it was "HI GEORGE—Tues. 19th". This apparently did the trick, for I saw chaps out that night who admitted they were curious and came to see what it was all about.

"Well, to get back to the night, after President Len Entwistle started things off, with the singing of the 'Queen' and the 'Old Songs' . . . I started things off by calling on two Georges and gave each an envelope containing a list of three songs for them to lead the gang in. They were oldies, but some that had never been sung in the chapter in years. I had made up 90 pocket cards, each bearing the name George and told them, that every time they made a mistake and called anyone by their proper name instead of George, it would cost them a nickel.

"Frankly I hate to admit it, but that night cost me \$1.10 and all this money was turned over to our Christmas Party Fund and I am pleased to say all told we collected \$13.45.

"After this I introduced my Mystery Guest Quartets, who were the Four Canaries from the Orillia Chapter. They were allowed to sing only two numbers at this time and then following we declared a 10 minute recess. During this recess the Let George Do It Quartets were allowed a last minute practice and upon their return were to write the name of their quartet on the blackboard provided. And believe me when I tell you up to this point I didn't have any kind of assurance that I had even one quartet, and to my surprise, we had the names of EIGHT quartets ready to sing.

"The recess over, we asked the guest quartet to act as judges. Needless to say, the quartet did an excellent job, they really razzed the pants off each quartet in great fashion, all of which was given and taken in the vein of humor you would expect.

"We had a night that may have set Barbershopping back 10 years, but it sure was a lot of fun while it lasted. However, one of the quartets among the eight or nine, which employed the name George in its title, was a new one, composed of four fellows who had just joined the chapter the meeting before and as such sang under the name of 'The Never Sang Before Four.' Needless to say we twisted the judges' arms and they gave them the cup.

"Now this was made up in my shop and was composed of a LARGE cup and saucer, through which I had drilled a hole and soldered on the bottom a plate, that permitted me to have a large band instrument bell fastened. On the bell of the affair, I had had engraved 'The Champ Let George Do It Quartet' with space left to have their names each engraved on it. On the side of the Cup, I had a couple of Barber-shoppoles and painted on the Cup —'The George Champs'. It was a last minute gag that paid off.

"Then we had the lucky draw which was a SPEB Lighter and was much appreciated by the winner.



"Following which we adjourned to the lunch counter in the church and managed to do away with a healthy amount of coffee and sandwiches. Such a night was only possible, because the members of the chapter got into the act, so to speak, and came out to attend."

Just about a year ago we reported an idea developed by Fearless Frankie Finnegan of the Far Western District in which chapters would tape a 30 minute program and exchange with distant chapters. We're pleased to see the idea catching on and are happy to give you the Salt Lake City Chapter's version of this stunt. We quote from their chapter bulletin *The Early Bird*:

"To help offset the great distances between Western cities, Salt Lake Chapter has started a program of *tape-recorded visitations* with chapters in other communities. We've already heard from two California chapters (San Gabriel and

Huntington Park, both of whose recordings were a real thrill to hear) and are planning exchanges with several others.

Each recording is about 30 minutes long, containing a couple of chorus selections, a song by each quartet, a word of welcome by a chapter officer, and plenty of plugs expressing pride in the home town—all of this interspersed with good-natured ribbing.

These recorded visitations were executed by our live-wire Veep John Carl Hancuff, who also emcees. In lieu of the real thing, they have suddenly made us feel very close to barbershoppers in far-away places. Believing that other chapters would find the idea useful as well as entertaining, we urge them to do likewise.

Start 'em right . . . That seems to be the motto of Harry Price, secretary of our Pasadena, California Chapter. Harry has come up with one of the finest induction ceremonies for new members that we've ever heard about. And I'm sure that the members of the Pasadena Chapter will have a much better idea of our Society and the things we stand for.

After the formal portion of the initiation which is outlined in the Chapter Manual (every chapter should have one), Harry, as chapter secretary, then makes a short welcome address which he has written (copies available c/o this column) and in which the new member is given a clear idea of how the chapter conducts itself and how the new member is expected to conduct himself.

As part of his welcome address Harry provides the new members with a pocket size booklet containing the chapter constitution . . . a copy of the society publication "Let's Harmonize" . . . and finally their "Certificate of Membership."

After the presentation of these, the new member then signs the chapter by-laws and receives a warm congratulation and handshake from the secretary and then become full-fledged members.

Last month we spoke of "Let's Tell the World." It's equally important to "Tell the New Members" . . . and to sell the new member on your chapter . . . and your Society.

Harry's program does this in a most admirable fashion . . . and is something our chapters everywhere would do well to consider.

COSTUME PARTY

Here's a real ice breaker for a chapter function which turned out real successful for the boys of our Lombard, Illinois Chapter. To quote Al Canfield, Chapter Secretary (also Area 10 Secretary):

. . . "You asked for more complete details about our Fall Frolic in which the members and guests came dressed up to represent song titles. Well, to tell the truth, it was



a last-minute thought. The bulletin was sent out merely asking that everyone come in costume. The response was so enthusiastic that it was really quite a surprise.

It seems that almost everyone looked through the Society books and used a little imagination. Chuck Snyder, for example, being a corpulent and portly individual (even for a District Secretary) came dressed to represent "No! No! A Thousand Times No!" I know you'll find it easy to believe that Chuck had ample room on one of his old shirts to print a thousand "No's on it."

QUARTET IDEAS

Quartets! quartets! quartets! With the advent of the chorus contest I have been somewhat concerned about the possibilities of quartet promotion being relegated to the background in a society that was founded primarily for their "Preservation and Encourage-

ment." I was quite pleased recently to discover that I was not alone in this . . . and it is with pleasure that I present the comments of our one and only Fearless Frankie Finnegan, Editor of Westunes, monthly magazine of our Far Western District. We quote:

"Choruses can be used to help teach the new members new songs and to help ease him into quartet singing but it should always be kept firmly in mind that the chorus is a means to an end—with the ultimate goal being to get each member who so wishes, into a quartet."

Barbershoppers should try to remember that group singing in itself allows little room for improvisation, technique or progress in the development of Barbershop Harmony. No matter how many men are involved, a song sung by a chorus represents the interpretation of only one man, the chorus director, and certainly does not promote in any way the use of the imagination or the ability of the individual in the seeking for newer and better ways of singing Close Harmony, Barbershop style. Frankie sez . . . "it's one thing to moan but that never solved any problems. So here are a few suggestions . . . maybe you can come up with some better ones.

"1. Appoint a committee for quartet promotion. The men on this committee should be VERY imaginative, good quartet men, regular meeting attenders and fellows who have proven by their past deeds that they are willing to work for the chapter.

"2. Have your quartet committee check the voices of each member, regardless of how long he's been in the chapter or how good a singer he's supposed to be. Compose a list of said members, recording each one's highest note, lowest note, best range, possibilities for extending that range, ability to stay on pitch, ability to read music and any other pertinent data. This should be a permanent record.

"3. At the same time, have the committee discuss with each member his desires with regard to quartet singing, availability for outside quartet rehearsals and his willingness to go along with a planned quartet program—recording this

info along with the info on his voice.

"4. Now that you have all the dope on your members and have catalogued their vocal deficiencies, set up a quartet school in which you can teach them to read music, to learn to follow Barbershop voice patterns by ear and how to sing in foursomes correctly.

"For instructors you can use any hot-shot singers in your chapter and your chorus director. A firm schedule should be set up before the school starts, listing the dates of the meetings, each step in the procedure of bringing those neophytes to quartet stature, the songs to be used in the school work and the length of time which it will run.

"5. Where will you find time to have this deal? . . . Change your meeting schedule so that you meet only every other week. By meeting only twice a month you'll have every other week open for quartets.

"6. Give suitable awards for newly-formed and registered quartets. These awards could be in form of music or some official SPEBSQSA item sold by the International.

"7. Have a woodshed session every regular chapter meeting as part of the regular program. And so that the little cliques will not be formed during this period, pick the woodshed quartets out by drawing lots. Remember, if you're short on tenors, use low basses.

"8. Always try to include a round robin in your meeting and have the M.C. make it compulsory by having him pick the 'taggerinners' as the singing goes along.

"9. Conduct a quartet marathon, awarding decent prizes for the winners. The Chapter Reference Manual will supply you the dope on how to do it.

"10. Have a *novice quartet* contest within the chapter once or twice each year.

"11. Get your Area counselor to set up an Area novice quartet contest each year.

"12. Have periodic quartet contests in the chapter, said contests to be based on the songs learned in group singing. The big wheel yodelers should be mixed in freely with those who lack in quartet technique so as to transmit some of that knowledge to the newcomer.

"13. Have your quartet promotion committee form temporary fours and have those foursomes learn a song or two to be presented at a regular meeting. The various groups can be put on a schedule so that each quartet will know many weeks in advance on which night they'll do their bit.

"14. Get every tenor or half tenor in a quartet. All tenors should be made to understand the obligation they have toward the preservation of quartet singing by reason of their rare type of voice.

"There are all types of fours—*Occasional fours* which are able to rehearse only once a month—*Contest fours*—*Chapter fours*—*Comedy fours* which organize solely to learn songs for presentation at the chapter meetings in order to help out with the program, and *Rotation fours* who must use six or seven men in order to keep a quartet going.

"Pom" Pomeroy, secretary of the Mid-Atlantic District, wrote an article in the District Publication *Mid 'L Antics* in which he sez . . .

"When you guys paid your dues in this chapter and received your membership card you bought a license to go hunting—for barber-shopping pleasures. If you continue to sit on the 'front steps' of your own chapter, don't be surprised when you don't get much value from your 'hunting license'. You'll find that you have to 'leave home' once in a while if you want to get results.

"Make it your business to find out what chapters are having stag parties, ladies' nights, and special events. Pick those you want to attend, make your plans accordingly, and find some other barbershoppers to go along with you.

GET BUSY BOYS



(Continued on Page 47)

The Old Songsters

By Sigmund Spaeth



THE oldest independent firm publishing popular music today is undoubtedly the Edward B. Marks Music Corporation, which opened its doors exactly sixty years ago. "E. B." himself started out as a lyric-writer, in partnership with Joseph W. Stern, who composed the music for their songs. They had both been traveling salesmen, selling "notions" on the road; and, like so many other people, they soon arrived at the notion that a living could be made out of popular hits.

The first number they wrote together happened to strike the popular fancy and persuaded them that there was a future in songwriting. It was called *The Little Lost Child* and had the honor of being the first song to be illustrated by slides on the screen of a theatre. The slides were made by William Fox, who later became quite well known in the motion picture business. (In those days the partnership of Marks and Stern was known as Jos. W. Stern & Co.).

TWO years later, in 1896, the partners had another hit in *Mother Was a Lady or If Jack Were Only Here*, which is still popular and has a nice waltz chorus for harmonizing. They got their inspiration in a little restaurant near their office on East 20th St., New York, where the songwriters, "pluggers" and publishers of the day used to gather at mealtime. A new waitress was being

jollied a bit, as was the custom, when she suddenly burst into tears and said that if her brother Jack were only there they wouldn't dare talk to her that way. Ed Marks promptly wrote his lyric at the table; Joe Stern set it to music, and Meyer Cohen introduced the song at Tony Pastor's Theatre as promptly as possible.

EVEN in their first year of publishing, Marks and Stern had other successes to their credit, such as the *Honeymoon March* of George Rosey (born Rosenberg) and their own sentimental ditty, *His Last Thoughts Were of You*. Many years later the Marks Music Company acquired the copyright of Helene Mora's *Kathleen*, also dated 1894.

The big Stern-Marks hit of 1895 was *Down in Poverty Row*, for which Arthur Trevelyan wrote the music, with words by Gussie L. Davis, a Pullman porter, best known by that universal tear-jerker, *In the Baggage Coach Ahead*. (He had previously written the music for *The Fatal Wedding* and, even earlier, *The Lighthouse by the Sea*.) George Rosey had a second hit that year in *The Handicap March*, to which Dave Reed, Jr., later added the words. There was also one beginning, "My girl's a corker, she's a New Yorker," by John Stromberg.

JAMES THORNTON, remembered today chiefly for *When You*

Were Sweet Sixteen, brought the Stern-Marks partnership no less than three hit songs in 1896: *Don't Give Up the Old Love for the New*, *Going for a Pardon* and *On the Benches in the Park*. That was the year of *A Hot Time in the Old Town Tonight*, in its vocal form, with Joe Hayden setting words to the instrumental march by Theodore Metz, later added to the Marks catalogue. Maud Nugent's *Sweet Rosie O'Grady*, sometimes credited to her husband, Billy Jerome, was also a Stern publication of 1896, as was the moralizing *Whisper Your Mother's Name*, by Harry Braisted and Stanley Carter, who turned out the comedy hit, *You're Not the Only Pebble on the Beach*, the same year.

From that time on, the E. B. Marks story is a fabulous one. Such songs as *Take Back Your Gold*, *The Moth and the Flame* and *She Was Bred in Old Kentucky* followed in quick succession. Andrew Mack's *Story of the Rose*, the original of today's popular *Heart of My Heart*, eventually became a Marks publication. The great team of Cole and Johnson were represented by *My Castle on the Nile* and *Under the Bamboo Tree*. *Oh, Didn't He Ramble?* was a 1902 hit. Clare Kummer's *Dearie* and the Lamb-Solman *When the Bell in the Lighthouse Rings Ding Dong* made history in 1905, and this team repeated a year later with *The Bird on Nellie's Hat*.

IN 1907 Paul Lincke brought Marks and Stern an instrumental piece called *Amina* and followed it immediately with one of the biggest hits of all time, *The Glow-Worm*, recently revived with great success and some new lyrics by Johnny Mercer. Anna Held's first American hit, *It's Delightful to be Married*, appeared in the same year, along with *You Splash Me and I'll Splash You*.

The late Oscar Straus joined the Marks stable in 1908 with *The Waltz Dream* and in 1910 *The Spring Maid* was added to the firm's operetta repertoire. *In the Shadows* was a popular Marks publication of that year. *Down South*, which came over from England as an instrumental piece in 1912, had words added by this editor some years later. He also supplied the English version of Franz Lehar's *My Little Nest*.

TWO of the biggest all-time Marks hits were the *Parade of the Wooden Soldiers* and *The Peanut Vendor*, the latter starting a trend toward Latin-American music which is still going strong. Ernesto Lecuona has contributed *Siboney*, *Malaguena* and other hits to this movement. With such songs as *Marta*, *Paper Doll* and Richard Rodgers' *Manhattan* scattered through the catalogue in recent years, the E. B. Marks Music Corporation has never lacked material of current popularity or a backlog of established "standards." Under the leadership of "E. B.'s" son Herbert, the firm has even brought out two volumes of barbershop harmony! It is a pleasure to pay this tribute to so solid an institution. ★

BAFFLER ANSWERS

1. Schmitt Brothers...1951
2. Doctors of
Harmony1947
3. Vikings1953
4. Misfits1945
5. Mid-States Four...1949
6. Four Teens.....1952
7. Pittsburghers1948
8. Harmony Halls...1944
9. Buffalo Bills1950
10. Garden State
Quartet1946

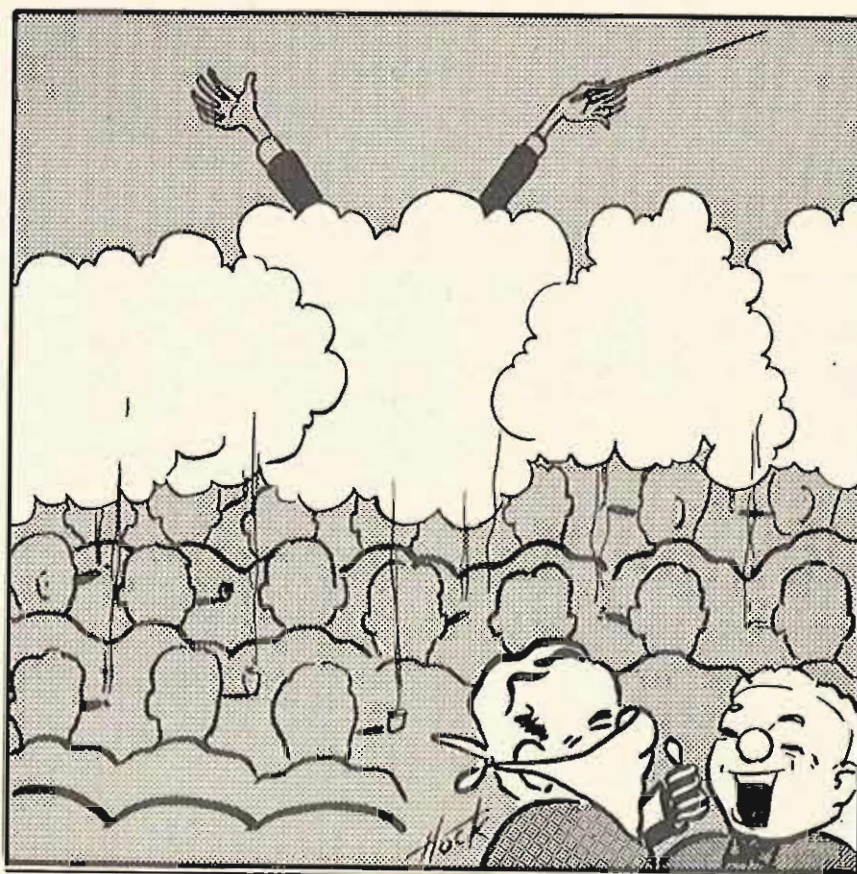
BARBERSHOP BAFFLERS

Compounded to confound by Charles M.
Merrill, Past International President
Reno, Nevada
Number 40

With another contest coming on, let's review the last ten champion quartets out of the Society's fifteen. We'll give you in order, the second, third, fourth and fifth place winners. You supply the champ and the year.

- | | | |
|--|--|--|
| 1. Keystone Quads
Clef Dwellers
Four Chorders
Antlers | 5. Clef Dwellers
Antlers
Songmasters
Varsity Four | 9. Clef Dwellers
Antlers
Four Chorders
Note Blenders |
| 2. Serenaders
Mid-State Four
Chordoliers
Westinghouse | 6. Vikings
Four Chorders
San Diego Serenaders
Keystone Quads | 10. Serenaders
Doctors of Harmony
Chordoliers
Hi-Lo's |
| 3. Four Chorders
Sing-copates
Antlers
Statesmen | 7. Mid-States Four
Clef Dwellers
Westinghouse
Four Shades of
Harmony | |
| 4. Westinghouse
Continental
Lamplighters
Doctors of Harmony | 8. Misfits
Westinghouse
Gipps-Amberlin
Garden State | |

Answers at the bottom
of this page.



"WE OUGHTA GET HERE EARLY SOME NIGHT AND SEE IF IT'S STILL
THE SAME GUY DIRECTING!"



: DO YOU REMEMBER?

by J. George O'Brien

117 West Genesee Ave.

Saginaw, Michigan

DEAR YOUNGE ED:

SO YOU WANT A GOOD COMEDY NUMBER for your quartet and you're asking Olde Ed to pull one out of the hat for you. Sorry, Sonny, but it ain't quite that simple.

First off . . . good comedy numbers are MADE . . . NOT WRITTEN. To be sure there are songs like "Down On Thoity Thoid an' Thoid" . . . "My Little Bimbo Down On the Bamboo Isle" . . . "My Home Town Is A One Horse Town" . . . etc. etc. that are humorous to begin with so everyone sings them and in no time at all they just don't get a giggle.

Downright hilarious comedy NUMBERS, however, are usually developed over a long period of time and depend more on the "business" that is worked into them than on the song itself. "Business" is something that you can't dope out in advance. You never can figure ahead what it is that is going to "wow" an audience. As a result you figure out your business as much as you can in advance and then you start to polish it. Each time you do the number you find some little quirk, some little change or inflection that brings a spontaneous howl from the audience and when you hit one of these you just keep it as part of the regular arrangement. By the time you've worked on the number like this for a year or so . . . it begins to click.

Possibly that's why there are so few quartets with real good comedy numbers. Maybe they just won't pay the price to develop them.

Yes, good comedy depends on what you do with a song and not on the song itself. For instance, recently on a Red Skelton television program, a male quartet gave a side-splitting rendition of that old luncheon club favorite, "Good Night Ladies". Certainly this one couldn't be classed as a comic. Unfortunately we didn't get the name of the foursome but their treatment of this old standby, together with the dance routine and other business they put in, was one of the funniest things Olde Ed has heard in a long time.

Back in the days when we were active in the entertainment field we used to take a number that had production possibilities and go to work on it. Whether it had natural harmony or even good harmony was immaterial so long as it was something we could ham up. The audience is not going to be too critical of your harmony once you get them holding their sides. For example, we took a number called "Can You Tame Wild Women" which had to do with a lion tamer in a circus. We started the number in a very routine fashion but before we finished we had done a miniature circus, complete with ringmaster, snake charmer, wild man and hootchie dancer.

In another number called "Gootman Is A Hootman Now" we ended with our pants rolled up, our coats inside out tied around our waists by the sleeves for kilts, doing a Highland Fling and a bagpipe imitation that stopped the show wherever we used it.

Thus we came up with comedy numbers that no one else had and they never failed to cause a proverbial riot, no matter how tough the competition.

If you started to read this with the hope that Olde Ed had some "prestochango" method of pulling comedy numbers out of brown derbies, we're sorry as all get out . . . but so far as we know there just "ain't no such animal".

If you want good comedy numbers dig up songs that have production possibilities, roll up your sleeves, and go to work. If you have good imaginations, a natural flare for comedy, four fellows who can clown artistically, a world of perseverance and a mad desire to work, work, work . . . maybe after about five hundred performances . . . you too can be the life of the party. But don't say we didn't warn you . . .

SING-cerely, Olde Ed.

FAITH AND BEGORRAH!!!
. . . is Olde Ed's face red!!! After his crack in the last *Harmonizer* concerning "Ailcen, Aroon" it's embarrassing to say the least to a shanty Irishman the loikes 'o yer Uncle

Dudley to learn from a couple of Swedes like Ken Grant and Jim Powers that "aroon and mavourneen" are not proper names but rather Gaelic terms of endearment. What with ancestors like the O'Briens, the Kilgallins, the Laverlys and the likes, you'd think that some of them would be after tellin' him the facts of life, now wouldn't ye?

MANY TIMES IN THIS COLUMN WE'VE SAID NICE THINGS ABOUT THE CHORDETTEs. Now comes one of the nicest. Without solicitations or even a suggestion from anyone, so far as we are able to ascertain . . . the girls recently sent to headquarters a very substantial contribution to the new building fund. What a beautiful building we could build if all of the Society members had that kind of loyalty and that sort of enthusiasm. In addition to being the best exponents of barbershop harmony yours truly has ever swooned over . . . they're just doggone swell gals and SPEBSQSA should be proud of the small part we played in their success. You can hear them every Saturday morning on the Robert Q. Lewis show.

AND WHILE WE'RE PASSING OUT ORCHIDS . . . here are a few for Art Sweeney who has personally contributed between 700 and 800 songs to our ever growing library. Ken Grant continues to contribute regularly and W. W. Holcombe recently sent in a group of old favorites that included "At The End of A Beautiful Day", "Hearts and Flowers", "All That I Ask Of You Is Love", "Anona" and four books published in 1873 containing four part arrangements of fifteen of Felix Mendelssohn's songs which are indeed treasures. Keep up the good work boys, and someday we'll really have the largest collection of old songs in the world, we've certainly gaining on it.

A PEEK INTO THE OLD SONG MAIL BAG discloses the unbelievable fact that some of the boys read Olde Ed's efforts all the way through. Result . . . Lynn Hauldren of Chicago sent us the dope on "Little Yellow Bird" (circa 1903 . . . from the show Easy Dawson) for Bill Kelliher. T. C. Fennell of

Charleston, W. Va. told us that the song John Beaudin wanted was "Tis An Irish Girl I Love". George Crawford of San Diego told us that he sang "Stay In Your Own Back Yard" long before 1922 which is the copyright date we listed in the last issue. He was right as two rabbits . . . the correct date is 1899. Harold Arberg sent us barbershop arrangements of "Think" and "I See The Moon" which we said were modern songs that qualified under our definition of barbershop type . . . and they sure are.

RUSS COLE WHO RECENTLY concocted a "newie" called "Petunia" now comes up with a couple more. One he calls "Scatterhain Quartet" and the other "Wanda, The Girl of My Dreams". He's furnished lead sheets and words and if you'd like to look them over maybe you could induce Bob Hafer to send you a photostat.

THE YOU-NAME-'EM-WE-DIG-'EM-UP Department usually referred to as the YNEWDEU dept. has been busy with spring house cleaning and has succeeded in sweeping up the following: For Al Pearson, "Lovey Come Back", For Howard Lindmark, "What D' Ye Mean You Lost Your Dog". For Harry Brown, "Wabash Moon" . . . for Francis Scott, "Take 'Em to The Door," "That's All There Is, There Ain't No More Blues". For Robert MacEnery, "Brown Men". . . . For Ed Fahnestock, "When Summer Tells Autumn Goodbye" . . . for Bill Dykema, "Just As Your Mother Was". For E. J. Adler, "Some Sunny Day". For Lynn Hauldren "Who Stole That Train" (new 1953). And for Everitt Proper, "The Spaniard That Blighted My Life".

AN INTERESTING INQUIRY CAME FROM Maurice Antonucci concerning a number the chorus of which started "Will you love me when my radiator's rusted? Will you love me when my windshield's broke in two?" After a thorough going over by the Sam Spades, Joe Fridays and the Johnnie Dollars, it was Deac Martin's guess that this was a poor parodie on Jimmy Walker's lovely old "Will you Love Me In December As You Did In May?" Anybody wanna argue?

BLUE PLATE SPECIALS. The specials this time are favorites of Carroll Adams and are certainly well-worth investigating if you're interested in adding to your repertoire some real barbershop numbers that are not being sung by every "four guys named Joe" who call themselves a quartet. Carroll suggests "Meet Me In The Vale Of Dreams" and "Rebecca, of Sunnysbrook Farm". You'll feel the harmony in these the first time you hear the melody, yes indeedy.

YOUR GRANDPAPPY YODELLED "Roll Out! Heave Dat Cotton" which was written in 1877 by Will S. Hays, evidently about the cotton boats coming down the Mississippi the chorus of which went: "Roll Out! Heave dat cotton, Roll out! Heave dat cotton, Roll Out Heave dat cotton, Ain't got long to stay". Possibly this was the great grandpappy of "Tote dat barge . . . Lift dat bale" . . . **DO YOU REMEMBER?**





Brewed
to
Please
You!

Kingsbury

Pale Beer

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

*In many respects, The Barber-Q Four
sing for all of us, for, as the wife of
the bass writes, whatever the nature of
the call, the "Q's" are*

The Quartet That Can't Say 'No'

BY NELLE SHAGAN WATTS

TIME: Tuesday, 10 P.M.

Sound: Phone rings.

Operator: "Winnipeg, Manitoba calling the Barber-Q Four. Is Tom Watts there?"

Harassed Wife: "Yes, for a change he has a free night and he's spending the evening with his family!"

Operator: (patiently) "Would you put him on please?"

Unusual? Not for the Barber-Q Four! Winnipeg needed an out-of-town quartet in a hurry and were the Q's free that Saturday? Well, yes it just so happened they had no singing date . . . but of course they did have dates with their wives or sweethearts . . . but the girls were broadminded about barbershopping . . . they were sure to understand. Of course the Q's would be glad to fly to Winnipeg!

And was it ever thus . . . and will ever be with the Q's.

But let's start at the beginning. It's a short story, the history of the Barber-Q Four. It started quite uneventfully and accidentally one night at a meeting of the "Q" Suburban chapter in La Grange, Illinois. The time: August 1948. Dick Svano, the Chorus Director, had asked for volunteers to demonstrate quartet singing. Dana McKnight, lead, Bill McKnight, tenor, Will Nelson, baritone, and Tom Watts, bass, were the four brave men. Everyone in the chorus had to admit they weren't too bad! And after Moose Haeger offered to coach them, the improvement was so slight, he had to join the outfit in self-defense when Nelson left. Dana went off to school and young brother Bill took over the lead duties; Emmett Bossing became tenor.

And so began the Barber-Q Four. (A name coined by Tom Watts—explanation: the Q railroad runs through the towns from which the men in the chapter originate). And so also began the slow, dull often tedious job of learning how to sing together and, most important of all, how to get along with each other. Personality-wise, the boys are radically different in disposition and temperament. Personality clashes and differences of opinion bound to occur, are ironed out in an occasional "business meeting" where annoyances and gripes are aired and the air cleared.

First, let me introduce you to the Q's. Bob Haeger, baritone, better known as Moose, is the musical brain of the outfit. Personally, Moose is a tall, Mephistophelean-looking lad, dark, intense. He's 32, married, has two children and sell cranes for a living. Moose has been area counsellor, helped found more than 15 chapter choruses and right at present directs the Oak Park chorus and the North Shore Women's Club chorus.

Lead Bill McKnight looks like a choir boy whom people love instantly. He's looking for the "right girl" who must like barbershopping, golf, and bridge as much as he does. Right now, Bill is in the Navy—in Hawaii—and expects to be discharged this August.

Energetic, ambitious Emmett Bossing sings tenor when he's not pursuing his countless other duties. He's current area counsellor, (a judge candidate) and has directed the Palos Park chorus and coached a few girls' barbershop quartets. A bachelor, Emmett is looking for a wealthy deaf mute whose father owns a liquor store. He is a metallurgical engineer.

Bass Tom Watts, serving his second term as "Q" Suburban President, is the veritable backbone of the quartet. Being 37 makes him the "old man" who takes care of all the details. Wry wit and pseudo dignity is Tom's forte. He is married, has a daughter, and expects a son in August. Tom is a refrigeration engineer in Chicago. He too, is a judge candidate.

In the Fall of 1948, the newly organized Q's were officially registered with International Office. In their lives it was an EVENT when they were asked to sing at a church supper! Their repertoire was sadly limited their singing monotonous and unoriginal. But they kept rehearsing, learning new songs and soon developed their own individual style of presentation. And things started looking up! They were graduated from suppers to banquets, from ladies' nights to stag dinners with a few parades thrown in! Most of their travels, however, were limited to their home town area.

In October 1949, they decided to do something different and enter a state contest. They rehearsed in their spare time, diligently, but with no real hope of winning the Illinois District contest . . . not the very first time they tried! But win they did, and no one of their fans was more deliriously happy than they!

So started a very busy year. They sang parade after parade in Illinois, Indiana, Iowa, Ohio, Wisconsin, Michigan; visited other chapters; performed for benefits, banquets; had a TV and radio show; went to Colorado Springs and Atlantic City to sing conventions, to the Mid-Winter at Washington, and even went to Winnipeg twice! It seems they just can't say no to a barbershop request. All in all, they made roughly 180 quartet appearances (exclusive of local chapter doings) and travelled 65,000 miles that year!

OF course, such a heavy schedule left little time for extra-curricular activities like wives, dates, jobs. But to a man they agreed they would never give it up . . . and at age 89 they would still perk up an ear at the bleat of a pitchpipe. Barbershop singing to them has no equal . . . it combines the best of "singing" music

with a chance for individual expression. Where else could you add a swipe or a grace note or a bell chord and feel that the other three guys know why you were doing it?

But the piper had yet to be paid . . . no one can put in so much time at a hobby indefinitely. In September of 1950, Bill McKnight enlisted in the Navy. He was replaced by a zany clown from "Q" chapter, Homer Milton Maulberger, an ex-bass. A fanatic about how ties, Homer works in a chemical lab, is 27 and will be married this September. Tom became engaged and had to spend more time with his fiancée, Emmett took on a new position which demanded more time, and Moose was just plain tired.



So the Q's disbanded in the late Fall of 1950 and things were dormant until the summer of 1953. At a garden party one night they decided to see if they could still "ring a few" and when the appreciative audience kept yelling for more, naturally they obliged. And before long, the tantalizing call of barbershop quartet singing was too strong and they were back in business.

Now they do their rehearsing on the way to a parade . . . in the car, on a plane, on a train. And their patient wives or sweethearts

are reconciled to the fact that they'll see their spouses or sweethearts only by sitting out front at a parade or early some Sunday morning. Why do they keep singing? Simple—when you love something you can't help yourself. Being a quartet man and not singing is like being an ex-baseball player sitting in the stands and swinging with every pitch!

The Q's always feel that their work is appreciated by their own chapter. They are always well-received by any other chapter in the district . . . and had a wonderful time at the Mid-Winters in Washington and Minneapolis and all the Conventions since 1949.

Each member has a favorite song: Moose, Occana Roll; Emmett, Corn Fed Indiana Gal; Homer, Lips Tell Me No, No; Tom, Shanty in Old Shanty Town. Moose has arranged "The Lord's Prayer" and "I Be-

(Continued on Page 47)

Essay Contest Close; Stimulates Variety Of Original Thought

THE best thing for our Society is a healthy controlled growth in the number of chapters and members. The one great barrier to expansion is ignorance."

This is the way Munson Hinman of the Salt Lake Chapter began his winning essay entry in the "What's Best For The Society" contest. Hinman's thesis was based on the necessity of overcoming the lack of public understanding of barbershop ideals and the lack of understanding of skills among the membership itself. The contest, headed by Dean Snyder, Chairman of the Long Range Planning Committee and Second International Vice President, received thirteen entries.

ENTRIES were submitted by Ken Brownell of Little Falls, New York; Munson Hinman of Salt Lake City; Joe Jones of Detroit, Michigan; Joe Lange, Chicago Illinois; Dee Paris, Hyattsville, Md.; Don Essex, Stuttgart, Ark.; Frank Heebink, Eau Claire, Wisconsin; Emile Behrman, Bloomington, Illinois; C. C. McCurdy, Newton, Wisconsin; Frank Pollard, Windsor, Ontario; John Roberts, Jackson Heights, Long Island; Rad Severance, Seattle, Washington, and Ed Smith of Boynton Beach, Florida.

The judges numbered ten, consisting of present and past international officers. Essays were rated on a point system, a first place vote receiving five points, second place four points, third place three points, fourth place two points, and fifth place one point.

A four point difference separated the top four essays. Ideas most consistently submitted concerned the need for a wide program of public relations and for inauguration of a system designed to bring the youth of America into the Society in increasing numbers. Some of the ideas incorporated into these essays are reprinted here.

Ken Brownell notes among his "solutions" these ideas:

"Medalist shows in several major cities each year would promote publicity, supply money for the building fund, create new chapters, bring new members to old chapters."

"Build membership by groups—four doctors, four ministers, four teachers (the amateur professionals)."

"Issue Society medals to every quartet singing at twenty five charity appearances (not community service)."

"Every chapter has problems, but all can be condensed into the general question: How can we expand and enlarge the harmony building which our predecessors have given us?"

JOE Jones was concerned with the problems of how to increase greater activity by the older members of the Society and the need for encouraging the membership of young men.

"I joined the Society in 1941," Joe said, "because I wanted to sing in a barbershop quartet. I have been a quartet man ever since my freshmen year in college. When I joined up, everybody in the chapter wanted to sing in a quartet, and I'm just naive enough to think that this is the same aspiration and hope of everyone who joins our ranks today."

He adds:

"What chance do we have to hold these new and younger members if we don't give them the same chance we had ten or twelve years ago, when there was less emphasis placed on the quality and perfection of the singing, but ten times more participation in the quantity of it? How do we expect these new members to interest themselves in organizing quartets among

themselves when we do nothing to set a continuous example of organizing quartets among ourselves?

"It's not unusual for these young whippersnappers to look upon us old timers as a bunch of old fuddy-duddies ready for the rocking chair. After all, we used to think we were pretty good too when we were their ages, but are we going to sit back and take it? Are we going to let them try and find a place for us or are we going to show them how vitally important our place in the Society really is and always has been? They have the right to expect leadership. What kind of leadership are we giving them?"

"Competition or no competition, why don't more of us recreate among ourselves that original spirit which ran so rampant when we joined the Society in its early years. The spirit of real barbershop quartet singing, the innate craving to sing in a quartet with three other kindred souls regardless of the perfection of the combined singing, regardless of whether they have a costume, a pitchpipe, a repertoire. Why don't more of us set such an example for the younger members? Let's have more of the spirit of 'I want to participate' instead of 'I want to be entertained.'"

CHICAGO'S Joe Lange was most concerned with proper organization of chapter activities.

He begins his essay by saying, "We cannot over emphasize that our organization's life blood stems from the planned participation by our male youth." He offers several ideas along these lines:

"... Promotional steps must be taken to aid our chapters in developing interesting meetings and interest in meetings."

"Give even greater encouragement to the formation of chapter choruses."

"... Let's appear regularly before PTAs, fathers and sons groups, church organizations, legion posts and the like with these choruses and our quartets."

"Let's make suitable awards to the quartets and choruses making the greatest number of outside appearances gratis, and give special recognition to the quartets appearing most regularly or consistently at our Chapter meetings..."

Lange is also concerned with the challenging problems of reestablishing the former member. He suggests the chapter give considerable thought to "average singers and crows." "I feel," he says, "we should have a promotional group of persons in each chapter specially selected because they are enthusiasts and can 'spread the gospel' play up that truth 'Nothing succeeds like participation.' And personally make yourself responsible for a revival of his interest. We are an altruistic organization in many, many ways."

Lange ends his essay saying:

"I have always had a special interest in and a profound respect for our magazine *The Harmonizer*, but times and reader habits change and we must be ever alert not to lose the feel of our reader pulse. Promote

therein more barbershop craft. In the latter connection, for schools, libraries, Armed Services, and even in industry, it seems to me that a circulation beyond the confines of our Society membership should be sought actively."

DEE PARIS of Hyattsville, Maryland, is most concerned with establishing an information program to interpret barbershop to the public in general and to special musical groups.

He says, "While many people have heard of barbershop quartets, the majority know very little about the Society or understand the type of music we sing. A program designed to inform the public should strengthen the position of the Society, provide new members, increase public response to our show and ticket sales and generally result in much favorable publicity."

"There are many methods to be used, each of which would reach at least one segment of the public."

Paris lists seven points in connection with this program:

(1) Articles, written by known music authorities and critics, for publication in music magazines and those sections of newspapers and magazines devoted to the arts;

(2) Introduce our harmony to the music supervisors and instructors in our high schools and colleges;

(3) Furnish song arrangements approved by the Society to schools for use by their male glee clubs and choruses;

(4) Establish quartets in civic clubs, fraternal and veterans' organizations with the mission of generating good will toward the Society;

(5) Supply radio station disc jockeys with copies of our record albums;

(6) Volunteer the services of a quartet or small chorus of 8 to 12 men to sing in local churches during the summer months;

(7) Establish a "Parents' Night" to stress the benefits to young people of association with our mature and reliable membership.

Don Essex of Stuttgart, Arkansas, recommends that the Society investigate new avenues of growth. "We must continue" he says, "to encourage American youth to affiliate with our Society."

Don warns against erecting mental blocks which might curtail growth:

"In order that our Society may continue to operate and do good, we will have to gear our acts to the changing times. Everything suffers change. Barbershopping is no exception. Hence, judged by standards of thirty or forty years ago one could say, however not wisely, that present day barbershoppers are bound for the rocks, that disaster lies ahead. Nonsense. The opposite is true."

"We have members capable of taking Twentieth Century compositions and by properly blending their sixths with a generous portion of sevenths, along with a minimum of "fifths" come forth with countless spincinglers" and you barbershoppers know what I mean."

Frank Heebink of Eau Claire, Wisconsin, begins his essay by stating, "It hardly seems possible that an organization which has enjoyed the progress that ours has, could look forward to anything but continued success. Yet, we are only in the 'teen-age' of our existence and much too young for complacency."

In developing ideas concerning the future progress of the Society, Heebink says:

"In my own case, I would not be writing these ideas, humble as they are, were it not for an essay contest. We need further competition. For example—a comedy or 'audience appeal' quartet contest as a supplement to our present system."

He also says that "As we grow, we must hold our policies and red tape to a minimum."

"When we consider that one third of all the chapters chartered have failed, we must show much more caution in the formation of future chapters."

C. C. McCurdy, of Newton, Wisconsin, is also concerned with filling the Society ranks with younger members. He suggests the inauguration of a program creating junior choruses within the framework of the chapter. This junior group would be a good source, he says, of future membership, and thus keep the Society in continuous growth.

Franks Pollard of Windsor, Ontario is very much in favor of barbershop weekends at the District's best resort area. He predicts that the next decade will "show the rise of the District." He also predicts that the Canada-US-and-possession limitations of the Society will be made obsolete as barbershopping expands to foreign areas, and that the Society for the Prevention and Encouragement of Barber Shop Quartet Singing in America Inc. will become the International Society for the Preservation and Encouragement of Barber Shop Quartet Singing. In the future, he says, barbershop clinics will reach down into the area and chapter levels. Barbershoppers, he says, as well as Judges will be required to pass examinations on their ability to sing parts, on the mechanics of barbershop harmony, on how to arrange, etc.

High school contests he says, will become so popular that they will provide a steady influx of new members already trained and indoctrinated in the ideals of the Society. The Society membership, he says, will remain performers and participators rather than listeners and watchers. The overall ability of the individual member will increase.

"These things will come about", he says, "because we want them to. And besides, we already have a lot of hardworking fellows working along these lines."

Emil Behrman suggests a wider readership of *The Harmonizer* magazine and the establishment of a comedy quartet competition at the International Convention and Contests.

Ed Smith notes that the Society will succeed "only when we place our personal feelings second to the betterment of the Society."

John V. Roberts, of Jackson Heights, Long Island, echoes the suggestion put forward by other essay writers when he says that "I believe one important item be considered in our Long Range Plan is the training and eventual solicitation of younger singers."

'Sev' Severance suggests the publication of a detailed procedure of steps to be covered in planning for and actually handling contests on the chapter level. Severance is interested in encouraging chapter acceptance of the district quartet contest and the Regional Preliminary Contest. Chapters shy away from hosting these contests, he says, because they fear that it will cut the potential sale of tickets to the local chapter show.

"We'll never lick the problem" Severance says "until we start and let's realize the fact that we have to 'start small.'"

The contest judges report that the essay competition was extremely keen. The five "medalists" are Hinman, Brownell, Lange, Paris and Jones, Hinman will receive his award in person at the House of Delegates Meeting at the International Convention in Washington D.C. He has received as his prize two registrations to the 1954 International Convention and Contests. The other four "Medalists" each will receive a copy of the 1953 quartet album.

At the recent Executive Committee meeting at Dearborn Inn, Michigan, plans were formulated which would establish the Long Range Planning Committee as a permanent standing committee. The House of Delegates meeting in Washington is expected to vote upon a change in the Society By-laws which would establish both the Public Relations Committee and the Long Range Planning Committee as permanent bodies. Under the proposed change, both committees would receive from the present Aims and Objects Committee various duties and authorities now assigned to that committee.

The success of the essay contest has prompted plans for future competitive programs designed to encourage the freest exchange of ideas throughout the membership. A wide communication of ideas with its "cross-breeding" consequence is a prerequisite to the formulation of Society policy and the inauguration of new Society activities.

What's Best For Our Society?

Prize-winner Hinman is 31 and employed as purchasing agent for the Intermountain Theatres, Inc. He attended the University of Utah and joined the Birmingham, Alabama Chapter in 1947. He has sung with the Bonneville Clippers, Beehive Statesmen and the Vulcan Four. He helped organize the Salt Lake City Chapter in 1948-49, and has served as Chorus Director, Secretary, Area Counselor and Parade Chairman.



by Munson Hinman

The best thing for our Society is a healthy, controlled growth in number of chapters and members. The one great barrier to expansion is IGNORANCE. There are still millions of people who have never heard of SPEBSQSA and more millions who haven't the vaguest notion of what we are.

Most chapters up to now have been spark plugged by one or two key individuals who have had previous contact with the Society. What about the thousands of little towns where no such key individuals exist? It's tough to go into a town cold and try to create interest in the Society. As a result, few of our chapters will attempt it.

We must inaugurate a program of PUBLIC RELATIONS AND INFORMATION, starting at the International level and snowballing down until every chapter is an active part of the plan. The International Society must publicize its Convention and Contests more widely, making nationwide use of newspapers, radio and TV, newsreels, and other media for creating interest in these affairs. The International is also in a position to make a movie short about our Society — something no chapter or district could undertake financially — and perhaps

even sponsor a regular radio or TV program of nationwide interest. The new arrangement of distributing Medalist albums through music stores in the nation is a step in the right direction.

The Districts can also develop more publicity around their Conventions and Contests, particularly in releasing stories to all media in the district, rather than in just the host city. It might be possible for a District Association to procure time on radio or TV with a program which would have a sectional interest.

A nation-wide program of public relations and information could be a failure if the chapters did not follow through. Chapters should cultivate local newspapers and radio/TV stations personally and keep them supplied with interesting material about the chapter and its activities. This can best be done if the Chapter is actively engaged in community service activities. Local quartet contests, music scholarships, charitable fund drives, and many other civic activities offer a fertile field for a Chapter to develop good public relations.

What is barbershop harmony? What is the SPEBSQSA? Is it a union? Is it like ASCAP? Is it a

publishing house? These and countless other questions about the Society are asked everywhere. We can't expect people to join something they know nothing about.

In years to come we will hear more from the Barbershop Craft Committee. The proper development of this committee is of prime importance to the future of our Society, since they are entrusted with the responsibility of learning just what barbershop harmony is, and passing this information on to members and to the public. Intimate knowledge of our craft is necessary if we are to grow. The publication by this committee of a "text-book" of barbershop harmony may be the means of getting barbershop harmony taught in colleges and high schools.

Lack of interest — the chief drawback to organizing new chapters — is but a symptom of something else: namely, a lack of understanding and a lack of skill. The development of the Barbershop Craft Committee and a program of public relations and information with the ultimate end of overcoming public ignorance, will open the door to successful expansion of our Society.



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.

I have just had a double-shot-in-the arm, by correspondence that is. It had the dual effect of increasing my faith in the integrity of our Society, and particularly the next-younger generation, though no verification was needed in either case.

It was my privilege to see the tail-end of some correspondence with two representatives of quartets which, it would appear from the carbon copies, had been somewhat slapped previously for using slightly tainted material in their public performances.

The big lift in my case is from the reaction of those who got slapped. I am so proud of the two quartet representatives that I'd like to use their names, but doubt the advisability. Remembering that it takes four to make a foursome, the reaction is really that of eight (8) men, all on the sunny side of forty, and in Grade A quartets.

One wrote in reply to the cease-and-desist suggestion:

"We will of course eliminate the line, and we'll review all of our gags and songs with the purpose of dropping out anything which might be considered off-color . . . We are gratified to see the Ethics Committee functioning . . . We all know that there is a fine line between humor and ribaldry . . . what is demanded in the 'smoker' type audience is completely out of line before a mixed audience which includes young people. Any criticism is taken seriously . . . practically every improvement which we have been able to make is the result of constructive criticism."

The other letter writer took the entire blame, which was not necessary because, after all "four's a quartet" and the other three had made no objection to his use of questionable lines:

"It was never my intention to offend anyone by any of the material I have used. I can't take credit for the origin of the gag, for I picked it up from a TV show . . . I do want to make it clear that most of the time the other three are as much surprised as the audience at what I say . . . the line between nightclub and barbershop audiences becomes a little confusing. This does not condone the use of such material if it is out of place . . ."

Both these men drew a line between men's "smokers" or nightclub work, and a mixed audience at a SPEB affair. Their difficulty came when they appeared before the latter, and stepped over the line. But I believe their real error in judgment came before that:

In this space in May, 1948, I quoted Frank H. Thorne in his Int'l President's Column (November, 1946) on the subject of "Keep 'Em Clean", and added a line from the report of the 1947 Ethics Committee: "Quartets in mistaken attempts to appeal . . . are resorting to suggestive numbers". I said that the attempts were indeed mistaken "because an audience will laugh just as quickly, just as hard, and just as long at a humorous crack that doesn't need Old Dutch Cleanser and a wire brush", and I still believe that in 1954.

"What is good and what is bad

taste in songs or jokes for public consumption can never be weighed and calipered. As good a measure as I know: Is it the sort of story or song that you'd want to present to your Junior High daughter?"

And I added that an emcee or quartet who hasn't enough judgment to know what is suitable for public consumption should be told, and "swat that pest before it embarrasses you, your family or friends, and makes the name SPEBSQSA smell bad".

The 1954 Ethics Committee may thank our committees of past years for having done such a good job of indoctrination upon the principles of "Keep 'Em Clean" that today it is rare indeed for the Committee to have any duties in its white-wings department.

Best of all, if one of our good quartets gets a bit out of the ethics groove, as the boys at the head of this column did inadvertently, its members are big enough to accept criticism in the spirit in which it is given "for the good of the order". The double-shot I got out of their two reactions seems worth sharing, the way I see it.

★ ★ ★

Several times this column has pointed out the danger incurred by a quartet which competes in an unofficial contest outside the Society. Once again—such contests are seldom judged by those who know the finer points of our type of harmony. Therefore the judges are usually swayed by applause, which means that the fourth-rate non-Society Muggers and crowd pleasers can

win over a Society quartet of high standing in the categories that count in an official contest.

It takes a long time for one of our conscientious foursomes to recover from such a trouncing, the chapter's feathers are bedraggled with mud, and the Society as a whole loses face. The quartet which enters such an outside contest merely to earn (second-place) money pockets its dollars at the expense of every other chapter member and the membership as a whole. If it continues, after the facts are pointed out, that quartet just doesn't belong.

In the early days of the Society, before members realized the values in store and the responsibilities that go with membership, we had quite a lot of that sort of thing. Cases are rare now since most of us have grown up. If you have any such problem children in your chapter, spank them soundly, and if that does no good, give them the heaveho for the good of the chapter and the Society. Good public relations begin at home.

Jiggs Ward, bari of the '48 Int'l-champion Pittsburghers became Society-minded in '43, so he's no novice. His comment upon credit lines for quartets appearing in shows carries weight because of experience and because he was long-time member of one of the foursomes which "sweated out a District and International Contest", hence has earned the right to be called "champion", a title which such a quartet "then must defend for the next 52 Saturday nights . . ."

Ward appreciated the alertness of a publicity committee that puts its best effort into building up a local show, but he says "let's keep our advertising honest", meaning let's not identify a quartet as a "champion" of any sort "unless it has earned the right".

For example: one enthusiastic publicity committee ran out of ideas and adjectives, so it billed a quartet as "Unofficial Champions". Another was billed as "Comedy Champions", both obviously untrue. Since "Medalist" as we use

it is not too clear to all Society members, it must often be misleading to the public. A Medalist has made the top five in an Int'l-contest. To bill a quartet that finished in fifth place as a Medalist is true, but misleading. "Three-time Medalist" is even more so. To John Q. Public it means that the quartet is a three-time *champion*. Correctly, the advertising and program would read—Fourth Place Winners—International Contest—1949 Fifth Place Winners—International Contest—1950 Second Place Winners—International Contest—1952, or whatever the facts are. Says the public: "They *must* be good to have attained all those honors".

Jiggs pleads: "Let's not confuse the paying customers to the point where they don't know who's who. This matter of titles could get out of hand—look what happened to wrestling". That is the perfect summation, to which this somewhat veteran member of the Society adds—That's the Way I see It Too.

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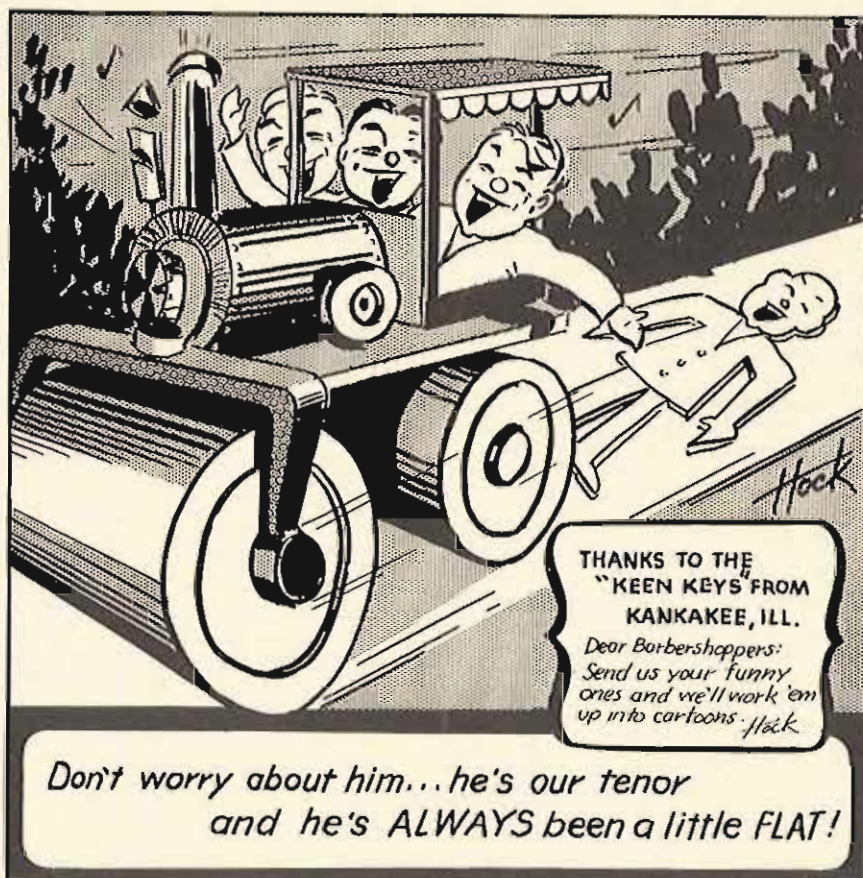
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NEWS ABOUT QUARTETS

—what they are doing and how they are doing

The **HARMONY COUNTS**, 1953 Finalists of Warren, Ohio, are reportedly disbanding. The lead, Les Shafer is being transferred to Defiance, Ohio and the tenor, Merritt Corbin is transferring to Wooster.

★ ★ ★

Herb Wall, Central States Secretary, writes:

"The other day one of the more brilliant members of our chapter, namely the Chapter Treasurer, Herb Bruner, was intently studying the initials S.P.E.B.S.-Q.S.A. and he came up with the rather abortive change in meaning as follows:

"Some people expect basses should quit singing all together."

"Being a baritone, he naturally would place the word bass in the slogan. The basses came to their own defense however and insisted that the word 'baritone' be substituted for 'basses'. A friendly mental scuffle ensued. In a few minutes Emmett Kissell, came up with this one:

"Some persons, especially baritones, should quit singing altogether."

Anyone else?

★ ★ ★

Have you heard the story of the biggest ham on earth: plays the record, "I Love You Truly", looks in the mirror, laughs and says, "They're playing our song!"

—Buckeye Chapter Newsletter.

★ ★ ★

The Tulsa Chapter recently staged a high school quartet contest in the auditorium of the Will Rogers High School. Competing were seven quartets.

The **WILL ROGERS FOUR FLATTERS** took first place and received a prize of \$80.00. Second place went to the **FOUR KNIGHTS OF NOTE**. They received a prize of \$40.00. Third prize of \$20.00 went to a very peppy **GAY BLADES** quartet from Pryor.

Included in the entertainment were warblings by the famed **TULSA POLICE QUARTET**, the **FLYING L**, the **PLENTY AIRES** and the Tulsa chorus.

Chapter Secretary, Roy Short, reported that at the coffee and doughnut affair following the contest "the high school boys really let their hair down and showed us old-timers what youth can do."

★ ★ ★

The **FOR-MOR**, of Madison, Wisconsin, have reportedly cut their first discs for Decca. The **MODERN-AIRES** are reported to have made two more records for Coral. These have a pure barbershop first chorus pattern and modern finale with the fifth female voice and orchestra added.

★ ★ ★

The **TEMPLAIRS**, of Muncie, Indiana, and the **MID-STATES FOUR**, recently sang at the bedside of Harry Huntley, president of the Springfield, Missouri Chapter. Harry recently suffered a heart attack.

★ ★ ★

Bob Gall is leaving his job as bass of the **RUDY FICK ROYALAIRES**. Allen Brandon, formerly of the **CHORDIALAIRES** will replace him.

★ ★ ★

The **NEW TRIER FOUR** joined the Chicago, Illinois Chapter last summer and have not been seen since. Here's the reason: all four young men are attending college. Bass Phil Brick is at Annapolis, baritone Jack Tichenor is at Ohio, and Don and Dave Deberard are attending Colorado A. and M.

In the meantime, Don and Dave have formed another quartet at Colorado which appeared recently on a Denver TV show program singing, "I'd Love To Live In Loveland With A Girl Like You." Next day, the **SIG ALPHS**, as they call their quartet received a letter from the Chamber of Commerce of Loveland, Colorado, requesting that the quartet sing the song at the C of C's annual dinner.

★ ★ ★

Personnel of the newly-organized **TUNE TENDERS**, of Salt Lake City, are Buck Evans, tenor; Jiggs Fern, lead; David Buckwalter, baritone; and Don Hoffman, bass. John Larsen has been rehearsing with the **BONNEVILLE CLIPPERS**, of Salt Lake City.

John is a tenor and hopes to fill the slot vacated by the untimely death of Dee Reid.

★ ★ ★

The Port City Chorus recently presented to the Muskegon, Michigan Chapter, the **TUNE SPENDERS** and the **EVERSHARPS**. In fostering these quartets, the chorus is fulfilling one of the basic purposes for its establishment a little over a year ago.

The three main purposes of the Port City Chorus are: to enable every chapter member to express himself vocally in an organized group; to increase chapter membership by interesting others in the fun of singing together and of immediate and integral participation in chapter activity through the chorus; and to foster and encourage from its ranks the formation of new quartets.

The **TUNE SPENDERS** are all members of long-standing in the chapter. They are: Doc Borton, tenor; Bill Wood, lead; Frank VanRiper, baritone; and Louis Seguin, bass. The **EVERSHARPS**, four young lads relatively new to quartet singing, are: Sterling Bushnell, tenor; Bill VanBogelen, lead; Perry Mellifont, baritone; and Mart Bomers, bass.

On Page 45 of the December, 1953 issue of *The Harmonizer*, appeared an account of the widely separated (geographically) quartet affiliations of Rex Reeve, baritone of the '51 Finalist **VILLAGE-AIRES** of Palos Heights, Illinois, and of the Fourth Place **SAN DIEGO SERENADERS** in '52. Rex is now singing with the **FOUR TISSIMOS** of the LaGrange "Q" Suburban, Illinois Chapter. The Army has made inroads on the **FOUR TISSIMOS** making it necessary for tenor Dale Allison and bass Harry Bloom to be replaced. Buzz Haeger moved from baritone to tenor, and Rex Reeve took over as baritone. Jim Bond, bass of the **VILLAGE-AIRES**, stepped into the bass position, and Bob Tilton stays on as lead.

The 1947 International Champions **DOCTORS OF HARMONY** of Elkhart, Indiana, reportedly got together in April in Max Cripe's office to sing a few just for old times sake. Tenor Jumbo Smith composer of "Mississippi Moon," "Honey Gal" and several other songs is currently without a quartet. Lead "Junior" Cripe and bari Butch Hummel have been on the sidelines, but "Junior" attended the Detroit Convention. Bass Lee (Reverend) Kidder is still going strong singing bass for the **CLEF CHEFS** of Mishawaka and Elkhart Chapters. The **CHEFS** as reported elsewhere in this issue qualified for the International Semi-Finals at Washington.

Their 10th Anniversary was celebrated in grand fashion by the **HARMONY HALLS**, 1944 International Champions of Grand Rapids, Michigan, when they headlined the Great Lakes Invitational Parade on April 10. Tenor Ed Gaikema, lead Bob Hazenburg, bari Ray Hall, and bass Gordon Hall showed the results of serious rehearsing after a lay-off of a number of



The **DINKELACHER BOYS** are members of the 690th FA Battalion, stationed at Crailsheim, Germany. Left to right: Capt. Macon J. Moye, Greenville, N. C.; Capt. Louis L. Taylor, Washington, N. C.; First Lt. Richard M. Hager, Mooresville, N. C.; and First Lt. John B. Fleming, Greenville, N. C.

years and they thrilled the packed house. In the memory of Founder O. C. Cash, and other barbershoppers who have passed on during their ten years as a quartet, the **HALLS** sang at the close of their performance their very familiar arrangement of the "Lord's Prayer."

Dave Middlestadt, lead of the **VILLAGE-AIRES**, is now in the Army stationed in New Jersey. He is now singing lead with the **PLAY TONICS** of the Teaneck, New Jersey, Chapter. The **TONICS** qualified for the International Contest at Washington.

The **MINOR CHORDS** of Terre Haute, Finalists at Omaha in 1950, are back again with Conway Harold, bass of the **FOUR SHADES OF HARMONY**, '48 Fifth Place Medalists, replacing the late Past International First Vice President Carl Jones.

Although military service means a lot of changes in quartet personnel, it also means the spreading around of a lot of good barbershopping talent. Dick Faas, bass of the 1953 Third Place Medalists **SING-COPATES** of Appleton, Wisconsin, is now stationed in Duluth, Minnesota, and is directing the Chorus of the chapter there.

The draft call threatens to break up the 1952 International Champion **SCHMITT BROTHERS**. Lead Jimmy is expecting his call sometime this Summer, but the Quartet *will* be intact at Washington.

Other International Champion Quartets who will sing at Washington on the Saturday Night Parade of Champions' Show, following the Medalist Contest, are

The **BUFFALO BILLS**, **GARDEN STATE**, **MID-STATES FOUR**, **PITTSBURGHERS**, **FOUR TEENS** and **VIKINGS**. The interest the members of the Champ Quartets maintain in Society affairs is terrific. Many of them serve on the Judging Panel, and most of them find time to coach, or lend encouragement, to striving quartets. Bari Paul Schmitt of the **SCHMITT BROTHERS** is Director of the Manitowoc, Wisconsin, Chorus, and Marty Mendro, lead of **MID-STATES FOUR**, is Director of the Pioneer Chicago Chorus, in addition to being specialist in the Balance & Blend category on the International Contest and Judging Committee, and a member of the Barbershop Craft Committee.

The **BILLS** took the responsibility of management of the most recent Buffalo Chapter Parade, which was an outstanding success.

This exchange took place in a recent script for the Great Gildersleeve radio program concerning "The Jolly Boys" quartet:

PEAVEY: We didn't ask for this picture.

GILDY: Oh, Floyd tried to tell me the man heard you singing and just came up.

PEAVEY: Well, I guess he just couldn't resist. At the time I was singing, (SINGS) "There Is a Tavern in The Town".

GILDY: Oh for—let's forget about the darn picture, I don't want to hear any more about it.

SOUND (OFF) DOOR... GONG... DOOR

CHIEF: (OFF) Hello, fellows.

PEAVEY: Well, hello, Chief.

SOUND STEPS FADE IN

GILDY: Hello, Chief.

CHIEF: (FADING IN) Peavey, isn't this a peachy picture?

PEAVEY: I think so.

GILDY: What a vain policeman!

CHIEF: This morning I was talking to the Jail Photographer.

GILDY: (TO SELF) Jail Photographer!

CHIEF: And he says if we get the negative, he'll print up some pictures suitable for framing.

PEAVEY: You don't say.

CHIEF: He says he's tired of photographing fellows with numbers on them anyway. Ho, ho, ho!

PEAVEY: Well, I've been thinking, Chief. As president of the club, I might send a picture to the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

CHIEF: That's a good idea!

GILDY: (UNHAPPY) Are you going to send them that picture?

PEAVEY: Why not, Mr. Gildersleeve?

GILDY: Well, if you want to send them a picture without the lead singer, go ahead.

PEAVEY: Very well.

GILDY: Oh for—!

CHIEF: Look at it this way, Commissioner—a quartet consists of four men. If you were in the picture you'd make five.

PEAVEY: Yes, that would spoil the whole quartet.

GILDY: Oh! So now I spoil things for the Jolly Boys.

PEAVEY: I didn't say that.

GILDY: Well, you said there could only be four in a quartet. That leaves me out.

PEAVEY: Well—

GILDY: And since you're president, Peavey, I assume you reflect the feelings of the club.

CHIEF: Are you sore about something, Commissioner?

GILDY: No, I'm not sore. I don't have to be in your picture. I don't even have to be in your club!

PEAVEY: You mean you're getting out?

GILDY: Well—yes! If this is the way you're going to run things, I resign!

CHIEF: AWWWWWWW!

GILDY: Now Chief, stop begging me to stay.

PEAVEY: He isn't begging you. He just said "AW".

GILDY: Well, Peavey, what do you say?

PEAVEY: Aw, fiddlesticks!

GILDY: That does it! I resign!

MUSIC: PLAYOFF NO. 1



Entertaining the Sertoma Club of Washington, D. C. are from left to right: Jack Reeves, lead; Howard Cranford, tenor; Charles Hay, baritone; and Ed Place, bass. Seated in the foreground is Speaker of the U. S. House of Representatives, Joseph W. Martin.

HOCK—Continued

"When you get there don't sit over in the corner and hope someone will notice you and invite you into the circle. Toot your own horn. Get in on some woodshedding sessions and even though you know you can't hit all the notes, you'll hit enough chords which will really 'send you' and you'll never forget the other three guys who all had a part in the chord."

"If your voice gives out when it comes to hitting the high ones, you still have enough left to talk far, far, into the night. The subject?—barbershopping of course, you knucklehead!!! Quartets, Chapters, interchapters relations, membership gimmicks, District organization, contests, judging system, future plans and anything which touches on the subject of barber-shopping."

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AN IDEA IS BORN

All you society arrangers and songwriters will be interested in an improved manuscript paper developed and produced by Ned Pike of our Jacksonville, Florida, Chapter. We quote from Ned's letter:

"I have found that the various styles of manuscript paper which are available in music stores are not too well adapted to quartet and/or chorus arranging. The narrow spacing between the staves makes it difficult to insert the words neatly.

Therefore, I have devised a sheet with slightly wider spacing between the odd staves which should permit much neater wording but without sacrificing anything else. The sheet size would be the conventional 9 $\frac{3}{4}$ " x 12 $\frac{3}{4}$ " with 10 staves to a page. I plan to produce it on the usual heavy paper and also on a lighter

Continued on page 56

BARBER-Q's—Continued

tet uses to make them unrecognized to their "donors."

The Q's feel that a quartet has a purpose other than producing vocal harmony. By doing a good job, they believe that they are acting as good public relations ambassadors for the Society. And when they make people laugh . . . well, what more could four clowns be expected to do?

How do they feel about each other? When they're "on" they think they are all great guys. On an off night, it's always the other guys' fault! However, they do sincerely respect each other's talent, enjoy singing with one another, and get along as well as four guys could under these circumstances.

Yes, the Q's think barbershopping is here to stay—and to them the people that come to hear them are "the greatest people on earth!" And when they look at their lawns of uncut crabgrass and peeling house paint, they keep reminding their wives that there's bound to be a free week-end SOON and honest we'll take care of it then . . . all the time keeping in mind the memorable slogan of Doc Colditz of Oak Park . . . "It's great to be a barber-shopper."

It certainly is.

IMPORTANT REMINDER

All Society members are reminded that the current fiscal year will end June 30, 1954. Members whose dues have been paid only to that date have received from International Headquarters a membership expiration notice urging them to pay their dues to the local chapter.

To make the new fiscal year plan (January 1 to December 31) operative as voted by the House of Delegates at Minneapolis last January, there will be a 6 months interim period from July 1 to December 31, 1954. Chapters are being given the alternative of collecting one-half year's dues to December 31, 1954, or 18 months dues providing membership to December 31, 1955. To save bookkeeping and handling both for the Chapter Secretary and the International Office many chapters are permitting their members to pay 18 months dues.

Each chapter will no doubt notify its members just how the chapter has decided to handle membership renewals this year. Because of varying dues amounts and dues collection methods, it is not possible for the Headquarters Office to indicate the amount of the chapter dues on the membership expiration notice.

New members accepted prior to June 30 will still pay the full chapter dues of which the chapter will remit \$5.00 covering per capita tax and Harmonizer subscription fee to International Headquarters. After July 1 new members may be accepted either at one-half year's dues, or at 18 months' dues.

This year each chapter must have paid per capita tax on the required minimum of 20 members not later than July 31 to remain in good standing.

Membership cards will be mailed direct to members from International Headquarters. Songs for Men Book VII will be ready for distribution about July 1 and will be mailed to each member as his per capita tax is paid by the chapter.

Barbershop Craft

BEGINNING with this issue, this column, formerly the "Swipe Swap Shop," will have the heading, "Barbershop Craft." It is planned that it will become a significant part of each issue of *The Harmonizer* in which swipes will continue to be swapped, and in which the past developments and future trends of the *craft* of barbershopping will appear.

These trends can be an accurate picture of what Society quartets and choruses are doing *only* if you, Mr. Barbershopper, let us in on just what it is *you* are doing. So send along your ideas and material, including that great tag your quartet just worked out, and we'll share the wealth.

Faults In Enunciation

The following article has been sent in by International First Vice President Berney Simmer who is Chairman of the International Contest and Judging Committee. It was written by Cy Thompson, director of the fine Reading, Mass. chorus. It is entitled "Enunciation."

"A quartet or any group of singers has the primary duty of being easily and clearly understood by the listener. How often is this the case? How many times have you heard a beautiful quartet with a fine tone quality, excellent pitch, and many evidences of good training, and wished you knew what the singers were talking about? How often do we hear quartets and choruses who sing in such a manner that we understand readily everything that they say? I am afraid such quartets and choruses are all too few.

"Faults in diction may be divided readily into two classes:

"1. sounds which are omitted entirely (though they should have been formed) and

"2. sounds which are linked over to a sound or syllable to which they do not belong, causing a smearing of tone and a distortion of the word itself.

"Sounds They Fail to Sing—now

for a discussion of problem number one. The commonest fault is the omission of certain sounds. If we will consider that our alphabet is made up of only five vowel sounds, sometimes with the addition of 'w' and 'y,' and that all the other letters of the alphabet are noises which occur in our speech, we will realize that these so-called noises are exceedingly important. The vowels give color, beauty, warmth, and emotion to singing. The consonants are what make the word intelligible or in other words give the hearer the idea or the thought. If these consonantal sounds are omitted, no idea can be gained by the listener. Therefore, the song is meaningless.

"It is not necessary here to go into a technical study of consonantal sounds except to divide them into two or three classes:

"Those like 'l,' 'm,' 'n,' and 'v' are capable of being sustained and can produce a very musical tone; others like 't,' 'd,' 'b,' 'ch,' 'st,' and 'dst' are certainly not musical. They are really nothing but noises but very necessary ones.

"Some consonants are more easily made than others. Those that are made with the base of the tongue will frequently distort pitch if the singer is not careful. In the study

of a song the singers should take each word and mark in it all the sounds, crossing out any silent letters. If he listens to himself carefully, he will notice a strong tendency either to slight or to leave off entirely the last sound if it happens to be a consonant. The next tendency is to neglect consonants which come in the middle of a word, as in the word 'mountain,' usually pronounced by most singers as if it were 'mou'tain.' The word 'slumber' usually sounds like 'slubber.'

"He will next find that initial or beginning consonants are all too carelessly formed, particularly if they happen to be consonants which depend almost entirely upon the breath, as in the words, 'home,' 'come,' 'field,' 'heaven.'

"The following words are often poorly articulated: come, love, world, walk, lift, lists, gifts, redeemed, moon, host, singing, water, flutter, choirs. This is just a slight sketch of the grave faults of omission of consonants, which, again I would like to emphasize, form the backbone or the ribs of speech."

The second, and more controversial part of Cy's piece, namely the linking together of sounds, will appear in the Barbershop Craft department in September. ★

Barbershop Glossary

As part of a long-range plan to help barbershoppers to understand better some of the things they are doing, and to help the musical public, too, in understanding the barbershop craft, the Committee on Barbershop Craft, working closely with the Aims and Objects Committee, has prepared a preliminary draft of a Barbershop Glossary.

In its present form, the glossary is not to be considered as complete or in final form. It is printed here so that the entire membership will have an opportunity to look it over and submit additional terms which should be included or question the definitions given. Eventually it is hoped to incorporate the Glossary in a general Barbershop Reference Manual which will also contain sections on the Rudiments of Music and Barbershop Craft.

A Cappella: Vocal music without instrumental accompaniment. A condition indispensable to the barbershop style.

Accidentals: The five signs (flat, double-flat, sharp, double-sharp, and natural) used in music to show that the notes to which they apply must be raised or lowered a half-step or full-step.

Arrangement: The adaptation of a song to the barbershop style of singing. This includes preparation of appropriate introduction and tag, generally, as well as such melodic, rhythmic, and harmonic alterations which create the best barbershop effect while retaining the qualities of the original song. Also one of the five categories of judging.

Attack: A term denoting decision, spirit, and unity at the beginning of a word or phrase.

Augmented (5th) Chord: A triad with the fifth tone raised one-half step. The structure of the chord is Do Mi Si. Found infrequently in the barbershop style.

Back-Time: A passage in which the melody continues as written, while one or more voices are singing a counter melody with key words, using longer note values; for example, the opening phrase of "Carolina In The Morning"—not to be confused with patter.

Balance: The effect achieved through proper voice level or volume on each note of a chord. With blend, one of the five categories of judging.

Barbershop Craft: The collective principles, practices, and techniques of the barbershop style of singing, with emphasis on its musical values and its relation to other musical styles.

Barbershop Style: The mode of singing associated with the barbershop movement as developed by the Society. Unaccompanied singing, in true pitch with a tenor part above the lead or melody and with a predominance of barbershop seventh chords.

Barbershop 7th Chord: Do Mi Sol Li. The cornerstone of the barbershop style. See Appendix I.

Baritone: The voice part in a barbershop quartet or chorus, having the notes in the bass clef with the stems pointing upward, and lying generally between the bass and lead. Commonly called "bari" throughout the Society.

Barrel Tone: Full-bodied tone.

Bass: The voice part in a barbershop quartet or chorus, having the notes in the bass clef with the stems pointing downward. (The bass usually forms the foundation of a chord and is found usually either on the root tone or the fifth tone of a chord.)

Bell Chord: A chord made by a succession of notes from each voice in turn.

Bend: The making of a fine tone adjustment to tune the chord to maximum ring, i.e., to true pitch.

Bland Tone: Colorless, lacking timbre.

Blend: The matching of tone quality in voice production. With balance, one of the five categories of judging.

Body Rhythm: Physical motion, accenting the rhythm of a song.

Boondoggle: See Woodshed.

Brassy Tone: Metallic voice quality, usually occurring in high volume passages.

Bridge: The phrase or phrases in a song which form the transition from one thought to another (as from the verse to the chorus). More specifically, the third eight measures of the chorus; also called, "release."

Build: Increase the volume gradually, pointing toward a definite climax.

Certified Judge: A member who has been certified by the International Board of Directors upon the recommendations of Contest and Judging Committee as a member of the official contest judging panel to judge one or more categories in official SPEBSQSA competition.

Christmas Tree: Embellishing run given to any one of the four voices individually.

Chord Position: Determined by top voice in chord; as position of the fifth, third, etc. Not to be confused with inversion.

Chromatic: Pertaining to half-tones or half-steps; based upon the chromatic scale.

Circle of Fifths: The twelve tones of the chromatic scale arranged in sequence of descending fifths. The result of the natural tendency of chords, particularly barbershop 7th chords, to lead or resolve to a chord one fifth (i.e. five scale steps) below. See Appendix II.

Clef: A character used in musical notation to determine the pitches to be represented by

the lines and spaces of the staff. Barbershop music, like piano music, uses generally the G, or treble clef, and the F, or bass clef. The tenor and lead parts, while written in the treble clef for convenience, actually sound an octave lower than written.

Climax: The high point of a song, toward which both music and words should build.

Clinker: A vocal pitch error.

Clock System (M. E. Reagan's): An extensive system of analysis of the structure of barbershop harmony, developed and copyrighted by Maurice E. Reagan. In the basic concept, the twelve possible chord roots of the circle of fifths are assigned a clock position (Roman numerals used). The flow of a song is from the starting tonic chord (always placed at XII o'clock) *ahead* to another clock position chord (not beyond V o'clock) and back through the intervening chords (usually barbershop 7th chords) in a counter-clockwise direction to XII o'clock or the tonic (key-note) chord again, avoiding skips which leave the ear unsatisfied.

Close Harmony: Referring to the barbershop style of harmony, featuring barbershop seventh chords.

Close Position Harmony: Chords in which the top three voices fall on consecutive notes of the chord.

Crow: A non-singing member of SPEBSQSA (also called "sidewalk superintendent").

Diminished 7th Chord: Do-Ri-Fi-La. A barbershop 7th chord in which the 3rd, 5th and 7th have been lowered one-half step.

Doubling: Two voices singing the same note in a chord, either at the unison or the octave.

Drop: A device characteristic of a barbershop ending in which the bass "drops" an octave at the end (viz. "You'll Never Know The Good Fellow I've Been").

Embellish: To add luster to an arrangement or a sequence of chords through swipes and added harmonics or patter. To "embroider the edges."

Equal Temperament: The division of the octave into 12 equal semi-tones, as with piano, to permit free use of all keys. Barbershop harmony seeks to achieve "true" pitch based upon the overtone series of pure tone relationships and thus achieves its unique "ring" in chords not possible on piano or in accompanied singing.

Even Tone: A tone of constant pitch; that is, without vibrato. A prerequisite to the unique effect of a ringing barbershop chord. A soloist singing with a perfectly "even" tone may sound colorless. Blended with three other voices, however, even tones produce the most satisfying chords.

Fake: Sing by ear, without written arrangement.

Falsetto: Voice placement above a man's natural voice or range. A "head" tone.

Finalist Quartet: One of the 15 quartets remaining after the semi-finals which compete annually in the second of three contests in the Society's international contest for medalists.

Flat: Below pitch. Also, an accidental which lowers a note one half-step.

Free Tempo: Liberty with tempo and note values to produce a desired effect. The opposite of "strict tempo."

From The Top: To take a song from the first measure.

Harmonic Series: (See Overtones).

Harmony Accuracy: The condition resulting when the tones of a chord are sung in proper pitch, each bearing the correct relationship to the other. When this is achieved, the result is a pleasing effect on the ear and the chord is felt to "ring." This is one of the five categories of judging.

High Baritone Voicing: Inverted voicing where the baritone sings the usual tenor note and

the tenor sings the baritone note an octave higher.

Interval: Distance in pitch between any two notes, counted in steps from the first to last inclusive. (e.g. Do to Mi, an interval of a "third.")

Intonation: The act of singing in tune.

Introduction: A preliminary line or phrase preceding the verse or chorus of a song, generally part of a barbershop arrangement.

Inversion: Raising the lower or dropping the upper tone of an interval by an octave. When applied to a chord, it refers to the component of the chord (e.g. its root or 1st, 3rd, 5th or 7th) which is in the *bass*; root in the *bass*—"root" position; 3rd in *bass*—first inversion; 5th in *bass*—second inversion; 7th in *bass*—third inversion. Not to be confused with "position."

Judge Candidate: A member who is enrolled in the Society's Contest Judge training program.

Judging Clinic: A workshop or series of workshops designed to train judge candidates in one or more of the five categories of judging also, to clarify and develop accepted judging standards and procedures.

"Just," "Natural" or "Pure" Scale or Tuning: Pitch relationships having their origins in the overtone series; not altered as in scale of equal temperament. The goal of barbershop singers.

Key: A term encompassing all the tones of a scale as well as the chords built upon those tones. A song based upon the scale and chords of B-flat, for example, is said to be in the key of B-flat.

Key Change: An abrupt movement, usually upwards, to a new key to give variety. See "modulation."

Key Signature: A sign or group of signs at the beginning of each staff showing the scale or key on which a song is based. See

Appendix III for the list of major and minor key signatures.

Lead: The melody in a barbershop song, written in treble clef, stems down. Also the one who sings this part. Never called "2nd tenor."

Locked In: Each voice adjusted to the pitch which makes for maximum chord ring.

Major Triad: Do Mi Sol, or the 1st, 3rd and 5th tones of the major scale. Also called the "common chord."

Medalist Quartet: One of five quartets which have survived two previous eliminations in the Society's annual international contest and which compete for the International Championship, after which they receive numerical ratings, e.g. 2nd Place Medalist.

Medley: An arrangement containing two or more songs.

Minor Triad: Do Ri Sol, or the 1st, 3rd and 5th of the minor scale.

Modulation: A chord passage in which a new key-note or tonal center is established, ending generally on a barbershop 7th chord built on the tone five steps above the new key-note. Also the process of changing from one key to another.

Muddy: A condition brought about by improper note placement, one or more voices singing in a register too low to produce clear tones, or tones of accurate pitch.

Ninth (9th) Chord: Do Mi Sol Li Re. In the barbershop style, the root, or Do, is generally omitted. An embellishment of the barbershop 7th chord.

Open Position Harmony: A chord or passage in which the top three tones do not fall on consecutive notes of the chord. Not effected by the position of the bass. See Close Position Harmony.

Overarranged: A song embellished to the extent that the melodic flow of the song is lost.

Overriding: One or more voices

singing too loud for desired balance.

Oversinging: Straining to sing beyond limits of good voice quality.

Overtones: Tones of higher pitch which are present in a regular series in every perfect musical sound and whose presence or absence determines the quality of the musical tone. Barbershop chords are based principally on the first seven overtones in this series. Also called "harmonies" or "upper partials." See Appendix IV.

Parade: A barbershop show featuring quartets and/or choruses.

Passing Tones: Non-harmonic notes in the melody (i.e. not part of the basic chord) which connect two or more chord tones. When sung with other chord tones, they form passing chords; generally found on the weak beats.

Patter: A background of words sung usually against the lead, and occurring in the second chorus.

Pick-Up Notes: A note or series of notes preceding a phrase. They may or may not be harmonized. Viz: "We Were Sailing A-long" from "Moonlight Bay."

Pitch: The identity of a tone according to the number of double vibrations, or cycles, per second. Standard pitch in U. S. is A equals 440. Also the act of giving the starting tones to a quartet or chorus.

Pyramid: A bell chord running from bass to bari, lead and tenor.

Quartet (Chorus) Clinic: A workshop designed to demonstrate practical methods of delivering a song in barbershop style; different in purpose and scope from a Quartet Review.

Quartet (Chorus) Review: A meeting presided over by the Chairman of Judges to evaluate for the competing quartets (or choruses) their previous contest performance according to each of the five categories of judging.

Quota of Quartets: An explanation of how quota of quartets for International contests is determined appears in revision to contest rules.

Range: The compass of tones, from the lowest to the highest, which can be sung by a given voice, such as tenor; or by all voices collectively.

Reedy Tone: Voice quality likened to the tone of a reed instrument.

Register: A series or division of tones of like quality within the compass of a voice which are produced by a particular adjustment of the vocal chords. The aim of the barbershop quartet or chorus is to match the registers throughout the vocal range.

Release: The termination of a word phrase or tone. The release should be as clean as its opposite, the attack. Also, the 3rd eighth measures, or "bridge" of a song chorus.

Resolution: The process in which a dissonant or active note or chord (e.g. a barbershop 7th) moves to one of consonance or rest (e.g. a triad).

Resonance: Full bodied tone quality, caused by sympathetic vibrations and the rebound of sound waves from walls.

"Ring": The sensation which occurs when four tones are rendered in perfect pitch, according to the overtone series of "true," not "tempered" tones. An important feature of barbershop singing.

Root: The note upon which a chord is built and from which it takes its name; not necessarily the bass tone.

Run: An ascending or descending passage in a song—usually sung by one or two voices.

"Scissors": Crossing of voices in singing a series of notes, e.g. the tenor moving chromatically from Mi to Do while the bass is simultaneously moving chromatically from Do to Mi.

Scoop: Hitting a note below its proper position and sliding up to pitch. Undesirable unless done for special effect.

"Sell" a song: Putting it across to the audience.

Semi-Finalist Quartets: The 40 quartets eligible to compete in the Society's annual International Contest, survivors of the regional eliminations. (See Quota of Quartets.)

Sixth Chord: Do Mi Sol La. Not favored in barbershop singing unless melody falls on the sixth. Used more frequently in tags.

Solmization: The system of naming the steps of the scale by syllables, e.g. do, re, mi, etc. To sing a passage using these is called "To Sol-Fa".

Spread Chord: An open position chord used for special effect, and which has been preceded by chord in the close position.

Staccato: Sharply accented tones, detached from each other.

Stage Presence: The art of appearing natural, original and self-confident while on the stage. One of the five categories of judging.

Strident Tone: Shrill voice quality.

Sustained Chords (Sostenuto): A style of singing in which each note is given full value and connected to the succeeding note, creating a smooth, legato effect. The opposite of staccato.

Syncopate: The shifting of accent to the weak or normally unaccented part of the measure or beat. Not a predominant feature of the barbershop style.

Swipe: A progression of two or more chords sung on a single word or syllable. A hallmark of the barbershop style.

Tag: An added ending of a song, often repeating the final words, and designed to make a complete and satisfying arrangement.

"Tempered" Scale or Tuning: See Equal Temperament.

Tenor: The top voice in a barbershop quartet or chorus, sings the notes in the treble clef with the stems up. Tones are frequently falsetto due to wide range of barbershop singing.

Tessitura: The general position, in terms of pitch, of the majority of tones of a song or part, especially in relation to the voice part for which it is written. A tenor part, for example, with many high notes, is said to have a high tessitura.

Timbre: Tone color; the quality which makes one voice resemble, or differ from another. A product of the presence and relative strength of overtones. The ideal barbershop quartet, like the ideal string or brass quartet, unites voices of identical or similar timbre.

Tune a Chord: See Harmony Accuracy.

Tone Support: Adequate breath support to assure a constant, even tone.

Transpose: To sing a song or an arrangement in a key different from the one in which it is written.

Vibrato: A tremolo or wavering of a tone above and/or below the true tone or pitch. Unde-

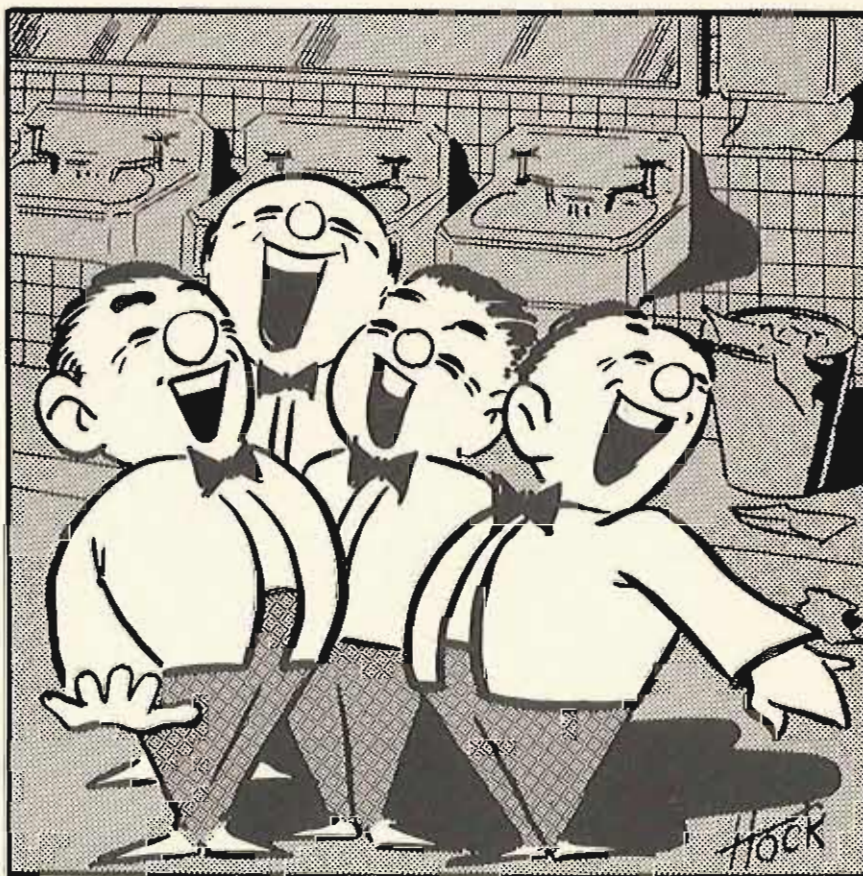
sirable in barbershop style which requires "even" tones to obtain maximum chord ring.

Voice Leading: The progression of the individual voice parts (e.g. bass, tenor) in a barbershop song. The barbershop style frequently sacrifices the smooth flow of conventional voice leading in order to achieve fuller or more striking harmonic effect.

Voice Placement: Projecting a vocal tone from various areas of the upper body to produce a special quality of tone; for example, head tone, nasal tone, chest tone, etc. A controversial area of vocal study and instruction.

Voicing: The manner of distribution of the component tones of a chord among the four voice parts, bass, bari, lead, and tenor.

Woodshed: Impromptu quartet singing, without benefit of printed arrangements. Also, that location at International conventions where this type of barbershop is sung.



"Sounds great, men!... 's too bad we can't get the audience in here!"

APPENDIX I

Guide to finding chord designations as defined in the Barbershop Glossary.

VII 2 C# or Db Di		IX 4 D# or Eb Ri		VI 7 F# or Gb Fi		VIII 9 G# or Ab Si		X 11 A# or Bb Li							
1 XII C		3 II D		5 IV E		6 XI F		8 I G		10 III A		12 V B		13 (1) XII C	
DO I		RE II		MI III		FA IV		SOL V		LA VI		TI VII		DO VIII (1)	

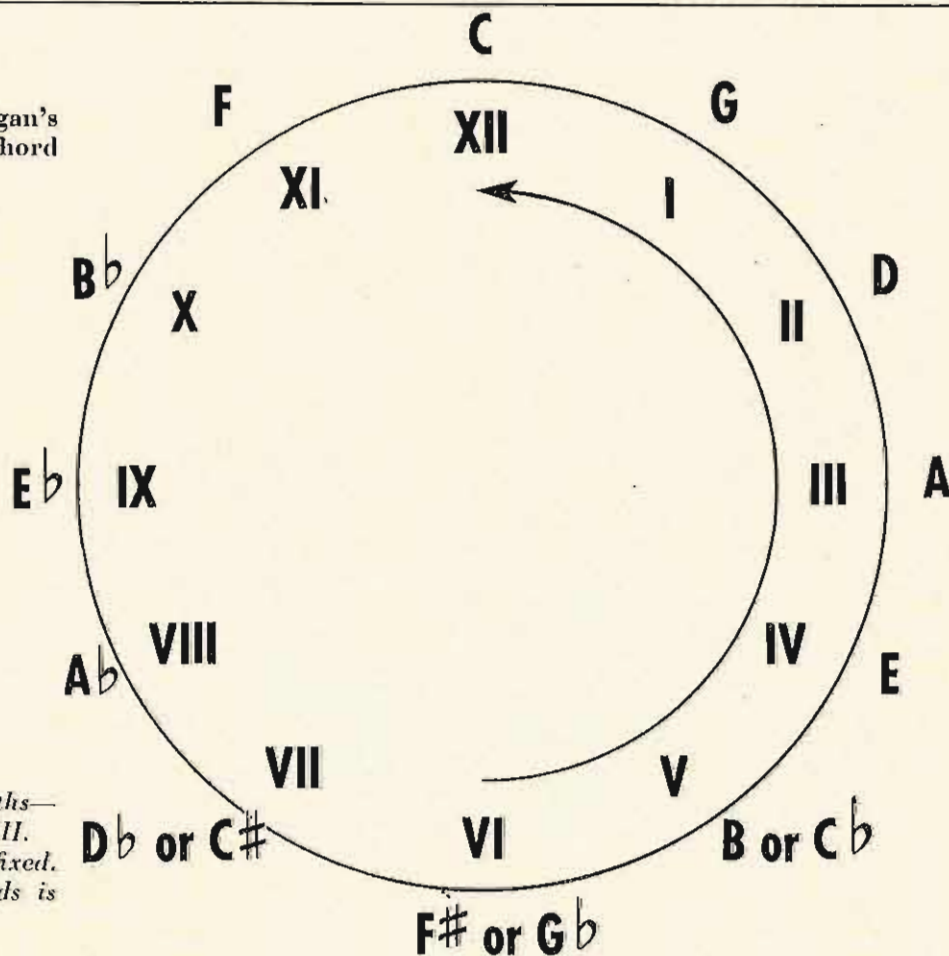
The sketch above represents one octave of a piano keyboard. The note designations in the chromatic scale Do, Di, Re, Ri, etc. are for songs in the key of C. For any other key, change Do to the key note and the rest of the designations follow the same sequence shown. For instance in the key of B^b, Do is B^b, Ri is B, Re is C, etc.

In the key of C, the major triad, Do, Mi, Sol, is C, E, G—other chords as defined in the glossary are found in a like manner.

The upper Roman numerals refer to the "clock" position of chords built upon these notes. (See Appendix II for basic diagram of M. E. Reagan's "Clock System.")

APPENDIX II

Basic diagram of M. E. Reagan's "Clock System" for naming chord roots.



Outer circle—circle of fifths—movable—place key note at XII.
Inner circle—clock face—fixed.
Direction or "pull" of chords is counter-clockwise.

APPENDIX III

Key Signatures

SHARP KEYS

FLAT KEYS

Key signatures are shown for Sharp Keys (C, G, D, A, E, B, C#) and Flat Keys (F, Bb, Eb, Ab, Gb, Cb, Db). The notes are written on a three-staff system for each key signature.

APPENDIX IV

The Overtone Series

Following is the series of overtones (first ten only are shown) Generated by low C:

The diagram shows the first ten overtones of low C, numbered 1 through 10, displayed on a musical staff. The notes are: 1 (C), 2 (C), 3 (G), 4 (F), 5 (E), 6 (D), 7 (Bb), 8 (B), 9 (A), 10 (G).



AS REPORTED TO THE INTERNATIONAL OFFICE BY DISTRICT SECRETARIES THROUGH WHOM ALL DATES MUST BE CLEARED

(All events are parades unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district.)

- 28—Ridgewood, N. J.
- 29—Penn Yan, N. Y.; Weston, W. Va.; Appleton, Wis.; New Britain, Conn.; Covington, Ind.
- June 5—Jersey City, N. J., Annual Dance & Quartet Roundup; Spokane, Wash.; Seymour-Black Creek, Wis., Bonduel Show; Hagerstown, Md.
- 6—Chicago, Ill., Area No. 11 Annual Picnic.
- 9-13—Washington, D. C., International Convention and Contests.
- 26—Union City, N. J., Area No. 3 Chorus Contest.
- 27—Wausau, Wis., L.O.L. District Chorus Contest.
- July 5—Pomona Valley, Calif.
- 16—Detroit, Mich., Annual Moonlight Boat Ride.
- August 9—Burlington, Ont., Jamboree.
- 21—Oscoda County, Mich.; Asheville, N. C.
- 22—Brown County District Picnic (tentative).
- September 5—Michiana Barbershopper Bar-B-Q (tentative).
- 11—Gowanda, N. Y.; Wisconsin Rapids, Wis.
- 18—South Haven, Mich.; Madison, Wis.; Orillia, Ont., "Annual" Fern Cottage Weekend Barbershop "DO"; Winston-Salem, N. C.
- 25—Housatonic, (Derby) Conn.; Gratiot County, Mich.; Eau Claire, Wis.; Fayette County, Pa.; Oshawa, Ont.; Bloomsburg, Pa.
- 25-26—Kentucky Chapter Picnic (tentative).
- 26—Oklahoma City, Okla., Lake Murray Jamboree.
- October 2—Rochester-Genesee, N. Y.; Beaver, Dam, Wis.; Kiel, Wis.
- 2-3—Joliet, Ill., District Chorus Contest.
- 3-9—San Gabriel, Calif.
- 9—Plainfield, N. J., Mirthquake of Harmony; Olean, N. Y.; Fond Du Lac, Wis.; Derry, N. H.; Sagertown, Pa.; Harrisburg, Pa.; Fairmont, Minn.; Portage, Wis.; Indianapolis, Ind., District Chorus Contest.
- 9-10—Lima, Ohio, District Chorus Contest.
- 8-9-10—Muskegon, Mich., Michigan District Contest.

- 15-16—Lombard, Ill.; Maywood, Ill., Oak Park Chapter Minstrel Concert.
- 16—Rome, N. Y.; Sheboygan, Wis.; Escanaba, Mich.; Norwich, Conn.; Longmont, Colo.; Parkersburg-Marietta, Ohio; Waseca, Minn.
- 17—Hicksville, Ohio.
- 22—Mt. Horeb, Wis.
- 23—Albuquerque, N. M., 3rd Annual Harmony Rodeo; Scituate, Mass.; Ashland, Wis.; West Bend, Wis.; San Gabriel, Calif.; London, Ont.; Morton Grove, Ill., Skokie Night of Harmony; Tomah, Wis.; North Cincinnati, Ohio; Belleville, Ont.; Springfield, Ore.; Janesville, Wis.; Salem, Mass.
- 29—Washington, D.C.; Appleton, Wis., L.O.L. District Meeting.
- 30—Appleton, Wis., L.O.L. District Contest; Windsor, Vt.
- November 5—Elkader, Iowa; Gardner, Mass.
- 6—Naugatuck, Conn.; Milwaukee, Wis.; Brockton, Mass.; Portland, Maine; Denver, Colo.; Sacramento, Calif.; Seymour, Wis.; Detroit, Mich.; Kankakee, Ill.
- 6-7—Baltimore, Md., Mid-Atlantic District Contest & Convention.



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OWATONNA, MINNESOTA . . . Chartered April 14th, 1954 . . . sponsored by Minneapolis, Minnesota and Waseca, Minnesota . . . 22 members . . . Dr. J. N. Schoen, Box 441, Owatonna, Minnesota, Secretary.

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NEW LONDON, IOWA . . . Chartered April 20th, 1954 . . . sponsored by Fort Madison, Iowa . . . 32 members . . . Carlton F. Eichler, New London, Iowa, Secretary.

EDMONTON, ALBERTA . . . Chartered April 28th, 1954 . . . sponsored by Lethbridge, Alberta and Winnipeg, Manitoba . . . 63 members . . . D. R. Christophersen, 11421 65th Street, Edmonton, Alberta.

HOCK—Continued

sheet to facilitate the making of carbon copies. Also plan to have some in padded form, with about 40 sheets to a pad, which will also be helpful in making carbon copies." You'll find Ned's ad elsewhere in this issue so "beat a path to his door."



Shown above is one of the cuff links from the 3-pc. set of cuff links and tie clasp to be presented as a gift to the five medalists quartets by the HICKOK Company . . . makers of belts, clasps, jewelry accessories, etc. The presentation will be made in Washington sometime after the contest.

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The pieces are beautifully crafted of sterling silver . . . and as yet are not available to the general public.

I was flattered by the nice credit given Share the Wealth by the Lakewood, Ohio Chapter, Don McGunagle, secretary, in the recent issue of The Quarter Note, Johnny Appleseed District Publication. It makes the effort worth while.

In addition to the regular membership application each new member of the Inglewood, California Chapter also fills out a special "Get-Acquainted Questionnaire" which enables the chapter officers to know more about the member's interests and experience.

In addition to the usual name, address and phone the questionnaire asks the following questions—your birthday . . . wife's birthday . . . Does she like to sing . . . Have you ever been a member of any other chapter . . . where? . . . when? . . . Did you sing in a quartet? . . . chorus? . . . what part? . . . Did you hold any chapter office? . . . if so, what? . . . would you be interested in holding an office in our chapter? . . . which one(s) . . . any other musical activities . . . Suggestions or remarks.

Perhaps such a questionnaire adapted to your own chapter will help you to know your members better.

If you want to get the most from your director you'll make it so much easier if you save your conversations for intermissions and after rehearsal. Again from Seattle Chapter's Bulletin Sea Chords by Rad Severance we quote:

"One of the biggest deterrents to our progress is the habit of talking when you should have been listening. For example, I'll say: 'Let's take YONA from the beginning; top of Page 14; here's the pitch (hmmmmmm); all set, now, here we go —' and somebody pipes up and asks: 'What song are we on?' Oooo, I got the mad I could thipit! How many times does that happen in one night, I ask you!?"

Rad also says to the old members, after introducing a list of new ones . . . "We want all you members to get off your duffs and meet these guys because you're all enthusiastic barbershoppers and some of that

These are the NUT-EN-GALES, of Fort Lauderdale, Florida. From left to right are: Roland Paulson, tenor; Bob Phillips lead; J.G. "Chief" Leidig, bass; and Lew Shanty, baritone.

enthusiasm is bound to run off on our visitors.

"Give 'em five, boys! (this is current jive talk and if you don't know what it means, question your teenage sons or daughters)."

Thanks too, to Rad Severance of the Seattle Chapter for putting us on the mailing list for the Sea Chords . . . and to Tom Helzer of our Dallas Chapter for putting me on the mailing list for the South West Roundup. (No copies so far Tom??)

Keep your ideas coming . . . and if it's not too much trouble put us on your mailing list . . . Send 'em to Bob Hackenbrough, 4150 Deyo Avenue, Brookfield, Illinois.

★ ★ ★



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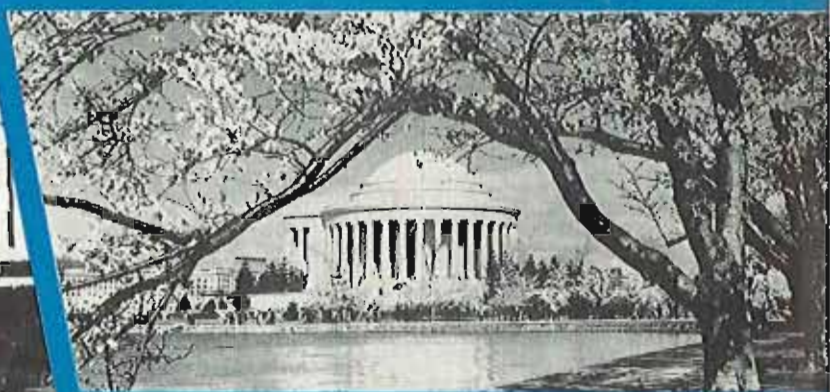
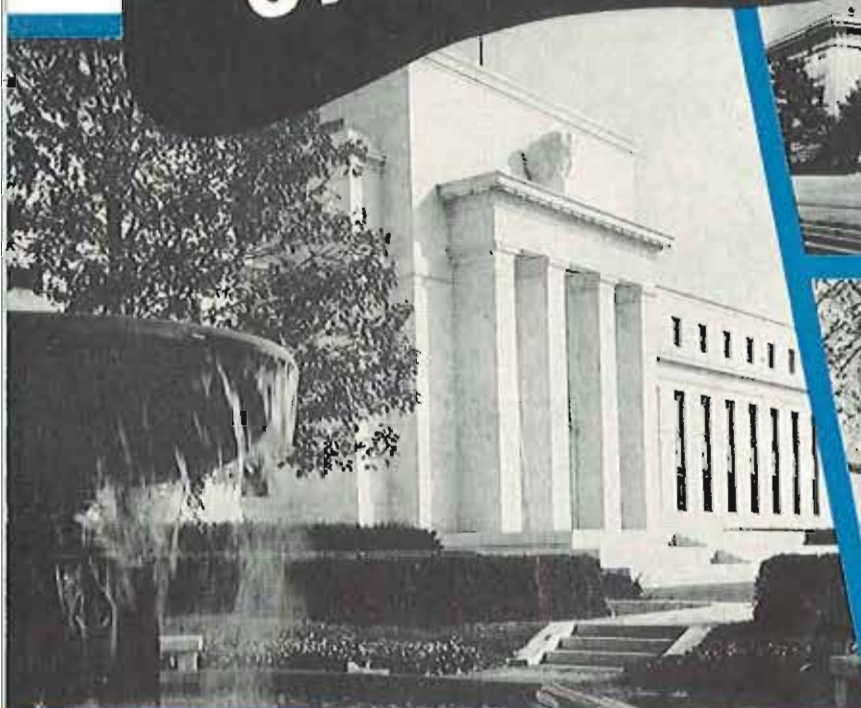
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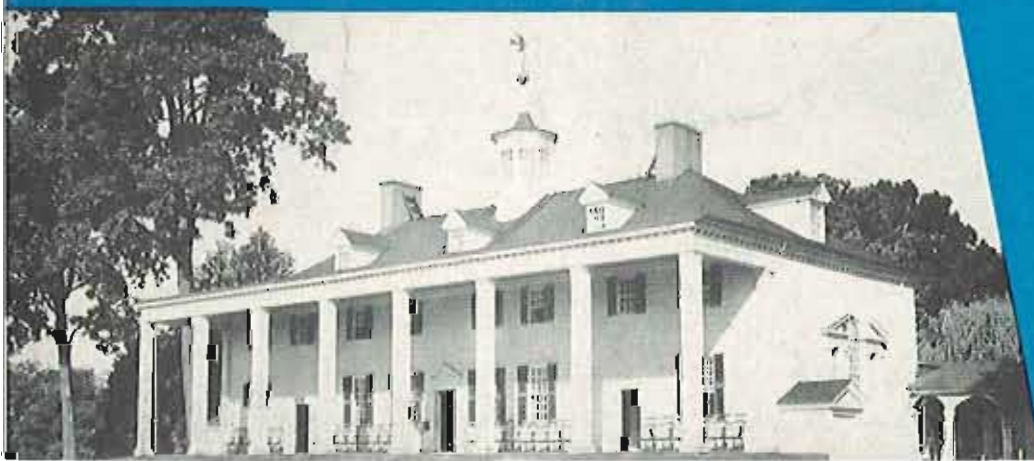
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