

HARMONIZER

DEVOTED TO THE INTERESTS OF BARBERSHOP HARMONY



INTERNATIONAL CHAMPIONS
THE ORPHANS



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TORONTO RHYTHMAIRES



FOURTH PLACE MEDALISTS
THE LYTLE BROTHERS



SECOND PLACE MEDALISTS
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SACRAMENTO STATESMEN

Washington Report

STARTING ON PAGE THREE

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VOLUME XIV

September, 1954

NUMBER ONE

In This Issue

FEATURES

<i>Washington Convention Report</i>	3
<i>Pictures of Contest Competitors</i>	8
<i>Presidential Perspective</i>	23
<i>Meet Our New International President!</i>	24
<i>The Way I See It</i>	27
<i>Wilson's Rules For Survival</i>	28
<i>Society Adopts Four Orphans</i>	30
<i>The Quartet That—Almost!</i>	34
<i>How We Won The Chorus Championship</i>	37
<i>Keynote Speech</i>	38
<i>Stub Pencil</i>	41
<i>A Music Educator Views The Society</i>	44

COMMENT

<i>The Old Songsters</i>	46
<i>Do You Remember?</i>	48
<i>Share The Wealth</i>	50

DEPARTMENTS

<i>Keychanges From The Chapters</i>	52
<i>Where Did They Get That Name?</i>	56
<i>News About Quartets</i>	58
<i>Barbershop Craft</i>	60
<i>Coming Events And New Chapters</i>	65

THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published quarterly in March, June, September and December at International Headquarters, 20619 Fenkell Ave., Detroit 23, Michigan, and entered as second-class matter at the post office at Detroit, Michigan, under the Act of March 3, 1879. Editorial and Advertising offices are at International Headquarters. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER at least thirty days before the next publication date. Subscription price is \$2.00 yearly and \$.50 an issue.

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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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WASHINGTON *Report*

FOR five great days in June the nation's capital rang with ten thousand harmonious songs. Everywhere in the city—from the celebrated concert stage in Constitution Hall to the woodshed in the plush Hotel Statler, on streetcars and buses, on Capitol Hill—barbershoppers displayed to each other and to the world their talent for harmony and good fellowship. Washington had never seen or heard anything quite like it.

As the third and fourth days of the 1954 International Convention and Contests passed (highlighted by the quartet and chorus contests), news of the giant song fest began to finger out to cities and towns across the United States and Canada. Newspapers, magazines, radio and television stations caught the spirit of the barbershoppers' fun and fervor and the trickle of news became a flood. Barbershoppers attending the convention did not know it, but tens of millions of their fellow Americans and Canadians were looking over their shoulders as they serenaded President and Mrs. Eisenhower and heard The Orphans named the 1954 International Barbershop Quartet Champions.

Friday evening, a million eyes read in newspapers the list of quartets competing in the Finals and next morning, over their breakfast coffee, learned that the Singing Capital Chorus had won the 1954 International Barbershop Chorus Contest. A million ears listened to the radio broadcast of the five Medalists going through their paces on Saturday night.

Our audience had outgrown the local auditorium and now stretched in every direction far across the continent. A great host of harmony fans seemed to be waiting, eager, in the wings.

IN a convention filled with unexpected thrills and excitement, the greatest moment came on Saturday night when The Orphans of Wichita, Kansas, won the 1954 International Barbershop Quartet Championship. For The Orphans it was the climax of five years of training beginning in 1949 when O. H. (Bud) Bigham, tenor, began to make plans to organize a quartet. During this time each member of the quartet—lead, Bob Groom; baritone, Perry (Pete) Tyree; and bass, Jay Bond lived and breathed barbershop.

Second place in the Medalist competition went to The Four Hearsemen of Amarillo, Texas, a truly great quartet, using a highly popular entrance and exit routine. Members were Wendell Heiny, tenor, a funeral director and an accountant in Amarillo; Deane Watson, lead, an attorney; Dwight Elliott, baritone, a freight line employee; and Dick Gifford, bass, a television advertising salesman. Third place went to the Toronto Rhythmaires of the Toronto (Yorktown) Chapter. Members are Ed Morgan, tenor, a Toronto salesman; Norman Sawyer, lead, lawyer; Gareth Evans, baritone, credit executive; and Duncan Thomson, bass, a plastic colorer of Mimico, Ontario.

Fourth place went to the excellent Lytle Brothers: Bob, lead; Paul, baritone; Dick, tenor; and Matt, bass. The boys hail from Sharon, Pa.

Fifth in the prized Medalist class was won by The Statesmen of Sacramento, California. Members are Al Schulz, tenor, a blacksmith by trade; Don Machado, lead, a railroad switchman; Harry DuVall, baritone, a draftsman; and Jack Gilstrap, bass, a music teacher.

In the Medalist Contest the new champs sang a medley containing the songs, "Somebody Stole My Gal" and "Five-foot two" and a great arrangement of "When the Bell in the Lighthouse Rings Ding Dong." The Four Hearsemen sang "There's Always Room at Our House" and "I'd Love to Live in Loveland." The Rhythmaires sang "When You Come to the End of a Perfect Day" and a medley built around the theme of "Dreams." The Lytle Brothers gave out with "I'm Going Home" and "Drifting Back to Dreamland." The Statesmen sang "Let's Fall in Love Again" and a medley including "Smiles," "Happy Days Are Here Again," and "Pack Up Your Troubles in Your Old Kit Bag."

ON the night before, the Singing Capital Chorus of Washington, D. C. claimed the 1954 International Barbershop Chorus Championship in a four hours plus marathon at Constitution Hall.

During the contest the sidewalks around the Hall were crowded with men in colorful costumes awaiting their turn to sing. Some eight hundred and eighty-nine chorus men were involved in the contest. Movement of

the twenty-three competing choruses, however, into the Hall and on and off the stage was handled smoothly.

Second Place Medalist position went to the Michigan City Chorus of Michigan City, Indiana, under the direction of Rudy Hart.

In third position was the Middletown Chorus of Middletown, Ohio, under the direction of Charles Apking. Fourth place went to the "Q" Suburban Chorus of La Grange, Illinois, Richard Svanoe directing. The East York Barbershoppers of East York, Ontario, under the direction of Al Shields took fifth place.

Through both contests some four thousand persons sat in the sticky heat of the Washington climate. Through the five day meeting it was shirt sleeve weather.

IN the luxurious air-conditioned rooms of the Hotel Statler the new International Executive Committee team for this year was approved. Elected International President was Berney Simmer of St. Louis, Missouri, a barbershopper with a long history of executive jobs on the various organizational levels of the Society. Also, elected to the Executive Committee were Dean Snyder of Alexandria, Virginia, First Vice President; Rowland F. Davis of New York City, Second Vice President; and re-elected International Treasurer was Raymond C. Niblo of Des Moines, Iowa.

Elected to the International Board of Directors were R. Tracy Evans of Parkersburg, West Virginia; Glen Reid of Logansport, Indiana; Joseph E. Lewis of Dallas, Texas; James S. Martin of Palos Heights, Illinois; and Edward J. Stetson of New Bedford, Massachusetts. All these men are fully accredited for their jobs by their long and intensive interest in the administration of their districts.

THE International Woodshed opened at noon on Thursday, and from that time until the wee hours on Saturday morning, it was a beehive of activity.

Included in this activity were, (1) a nightly program by some of the finest quartets and choruses in the world; (2) a trial woodshed contest to investigate the possibilities of such an event as a yearly part of our convention; (3) the largest, most rabid collection of dyed-in-the-wool Woodshedders ever assembled in one room, singing, teaching, learning, and listening to the sweetest music this side of heaven.

This year's Woodshed was sponsored by the Decepsits, under the able direction of G. Marvin Brower of the Santa Monica, California Chapter. The active M.C.'s were Bob Moffett of Los Angeles, California, and Frank Lewis of Detroit. They were given very able assists by Ed Robey of Los Angeles, and Clarence Marlowe of St. Louis, Missouri. The local Chairmen, representing the Washington, D.C. Chapter, were Joe Seegmiller and Marty McNamara.

Some of the better known quartets who performed in

the Woodshed were the Vikings, The Buffalo Bills, The Cardinals, The Atomic Bums, The Volunteers, The Pittsburghers, The Mid-States Four, The Big Four, The Jolly Boys, The San Diego Serenaders, The Hut Four, The Statesmen, The Travelaires, The Four Teens, Humdingers, The Clef Chefs, The Miamians, The Evergreen Quartet, The Helmsmen, Four-in-a-Chord, The Agriculturists, The Wolverines, The Michigan Bel-Aires, and others. One of the high points of the activities was a "Pitchpipe Quartet" led by Don Dobson.

A moment which will live in the hearts of many barbershoppers occurred on Thursday evening, June 10th.

Hundreds of barbershoppers and their families were preparing to depart from the Hotel Statler for the Quartet Finals at Constitution Hall. A short while before, Lou Harrington, Secretary of the Michigan District, was informed that the Eisenhowers were due to arrive at the hotel at 7:45 p.m. for a dinner meeting given by the Citizens For Eisenhower organization.

Harrington, sensing that here was a striking opportunity for the President to meet barbershopping and for barbershopping to meet the President, did some quick thinking. Lou hurriedly contacted Jerry Larkins, President of the Dearborn, Michigan Chapter, and Mike Egan, spokesman for The Four Teens. Harrington asked Larkins to go upstairs into the mezzanine floor and there organize a barbershop chorus which would sing from the stairs and the mezzanine balcony overlooking the entrance below. Egan was given the job of organizing a barbershop group on the lobby floor. Warren "Buzz" Haeger, Director of the Skokie Valley Chorus, was drafted to direct the giant assembly.

Harrington, standing at the entrance, saw the Presidential party drive up outside with flags flying and sirens wailing. As President and Mrs. Eisenhower alighted from their automobile, a pitchpipe sounded. There was a sudden stillness. The huge plate glass doors opened and as the President and Mrs. Eisenhower stepped through the doorway, some 300 barbershoppers let loose with "Keep America Singing" in perfect pitch.

The President stopped, bewildered. But Mrs. Eisenhower quickly smiled and the President immediately followed her example.

There stood the Presidential pair, listening to barbershop harmony. As they remained motionless so did the rest of their party. Citizens For Eisenhower dignitaries, secret servicemen and presidential aides were all caught off guard. One aide stepped close to the President and asked if perhaps the party should proceed up the stairs to the important dinner meeting. The President replied graciously that no, he and Mrs. Eisenhower would wait here and listen until the song was finished. When the song ended the President and the First Lady smiled, waved and moved upstairs.

Within hours the word of the "serenade" was flashed by news agencies across the United States. Time magazine mentioned the episode in their extensive coverage of the convention.

The next day, an official of the Citizens For Eisenhower organization told a member of the International Headquarters staff how much the President really enjoyed the serenade. He had asked for, the official said, a copy of the song "Keep America Singing." A copy was transmitted immediately to The White House through the CFE's Washington office.

Shortly after International Secretary Bob Hafer returned from Washington to Detroit, he received the following letter (now displayed at International Headquarters in a black and gold frame):

THE WHITE HOUSE
Washington

June 24, 1954

Dear Mr. Hafer:

When I entered the Statler Hotel on Thursday night, the tenth, I was delighted to hear the spontaneous serenade of the members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. If it is possible for you to convey thanks of Mrs. Eisenhower and myself to the members of your Society, I would be most grateful.

With best wishes,

Sincerely,

Dwight D. Eisenhower

The President and barbershop harmony were well met.

It was an important day for the Society.

Traveling the longest distance to Washington (5,000 miles round trip) was the Cascade Chorus of the Eugene-Springfield, Oregon Chapter.

Art Campbell tells how the boys finally arrived by airplane at 3 a.m. of the day of the contest after an almost unbelievable series of delays. Art gives this reason for Cascade's failure to win the contest: "Director Bud Leabo arrived in Washington two days ahead of us. His son was on the plane with us and when we didn't show up, Bud started to bite his fingernails until he was past the second joint. As Cascade has been trained to jump when Leabo moves his finger, we didn't know which way to jump.

"For the future, if our chorus goes to Miami Beach we will come by boat through the Panama Canal. This will again assure us of the lost distance championship and block off competitors such as Alaska and Hawaii."

A new committee is the special College of Arrangers Committee established by President Simmer to investigate a proposal of Lansing's John Hill to create a

"college" which would recognize and encourage Society arrangers and train others in the fundamentals of arranging.

Three awards for outstanding service to the Nation were presented to the Society:

- Certificate of Merit by the Veterans of Foreign Wars "in grateful recognition" of the quartets who sang for servicemen overseas.
- Plaque award by Sertoma International for the Society's efforts to "Keep America Singing."
- Certificate of Esteem by the U.S. Department of Defense "for patriotic service in providing entertainment to members of the Armed Forces in Europe, Alaska, Korea and Japan. . . ."

Convention "Teen-age" activities were enjoyed by many sons and daughters of barbershoppers. Penny Means, daughter of Johnny Means, writes of her experiences, in part:

"After the Breakfast, people began to leave. Saying 'goodbye' was a very hard thing to do. Finally, just Marilyn Lewis and I were left, so we got together and talked far into the night about our week. We discussed the Teen-age Luncheon. Verdict: 'success.' And the parties, trips, and informal get-togethers were all lots of fun. We then talked a bit about what might be some day: rooms just for teen-agers so as not to have to run around so much; a 'tunes for teens' sort of woodshed; more teen-agers. What wonderful dreams we dreamed!

"Then as we parted the next day to go back home again, we knew we wouldn't forget the times we had, and would be looking forward to the next year when we 'teens' could get together again for another week of SPEBSQSA friendships. We hope you'll always let us teen-agers be a part in helping to 'Keep America singing.'"

Turning in a really superlative job was the Washington Convention Committee, headed by John "Whirlwind" Cullen. John was seen everywhere at all hours; he did the work of ten men and major credit for the smoothness and efficiency of the convention must go to old Whirlwind and his crew of helpers. Holding down sub-committee chairman jobs were Mrs. Harold Schultz of the Ladies Hospitality Committee (she proved that wives of barbershoppers can have as much fun as their husbands); Gene Watson of the Constitution Hall Committee (you couldn't see him, but he was the man most responsible for the smooth entrances and exits of the competitors); Joe Seegmiller and Martin McNamara of the Woodshed Committee; (Prof.) F. Stirling Wilson of the Breakfast Committee; Charles Rhodes of the Aides Committee; Bert Skinnard of the Transportation Committee; Charles Scott of the Civic Relations Committee; Preston Bergin of the Publicity and Public Relations Committee; and Charles Vaile of the Meeting Rooms Committee.

1955 Convention Committee please note: if you want to match this Committee—start running now!*

WHAT THE COMPETING QUARTETS SANG AT WASHINGTON

* Indicates songs sung in Finals

x Indicates songs sung in Medalist

AGRICULTURISTS—Mona from Barcelona—Medley (We'll Meet Again, Auld Lang Syne).

ATOMIC BUMS—Somebody Stole My Gal—Just As Your Mother Was.

BARBER-Q-FOUR—Oh! Susanna, Dust Off That Old Piano—Oceana Roll—*Shanty Town—*River, Stay Way From My Door.

B.M.A. GAMBOLIERS—It's Time to Sing Sweet Adeline Again—Carolina Sunshine.

BUZZ SAWS—My Cutie's Due at Two To Two Today—The Curse Of An Aching Heart.

CARDINALS—Summer Song Medley (On A Simmery Summery Day; When It's 101 In The Sun Next Sunday, We'll be The Two In The Shade)—Bye Bye Blues—*Alone—*Mister Tap Toes.

CHICAGOANS—Roll On, Mississippi—Tuck Me To Sleep—*Who's Afraid Of The Big Bad Wolf?—*Just For Tonight.

CHORD BLENDERS—Sailing Down The Chesapeake Bay—'Twas Only An Irishman's Dream.

CLEF CHEFS—Sweet Cider Time When You Were Mine—Last Night Was The End Of The World.

COLUMBIANS—That Old Home Town of Mine—Down In the Valley—*Muskat Ramble—*My Mother's Lullabies.

COMPRESS-AIRES—Smile Medley (Smile, Darn You, Smile; Powder Your Face With Sunshine; When You're Smiling)—I'll Take You Home Again, Kathleen—*Good Bye, Old Dixie, Good Bye—*Somebody Stole My Gal Medley (Five Foot Two).

CONFEDERATES—If I Had My Way—Roguish Eyes.

DESERTAIRS—Twelfth Street Rag (When They Play That 12th Street Rag)—Somewhere, Over The Rainbow.

EVERGREEN QUARTET—Dream, Dream, Dream—Tumble-Down Shack In Athlone.

FOUR BITS OF HARMONIE—Ain't She Sweet—Sweet And Low.

FOUR CHORDERS—Sailing Down The Chesapeake Bay—The World Is Waiting For The Sunrise—*Laura Belle Lee—*Rose of Tralee.

FOUR-IN-A-CHORD—Sweetie From Tahiti—Down By The Old Mill Stream—*All Dressed Up With A Broken Heart—*Sweet Lorraine.

FOUR HEARSEMEN—I'm Always Chasing Rainbows—Char-maine—*Got No Time—*When You're A Long, Long Way From Home—x There's Always Room At Our House—x I'd Love To Live In Loveland.

HAWKEYE FOUR—Toot, Toot, Tootsie, Good Bye—My Evaline.

HELSMEN—Where The Dreamy Wabash Flows—Bird In A Gilded Cage.

HUMDINGERS—Wedding Bell Medley (Wedding Bells Are Breaking Up That Old Gang Of Mine; The Bells Are Ringing For Me And My Gal)—When I Lost You—*Way Down in Georgia—*I Remember You.

KORD KINGS—Alexander's Ragtime Band—Some Of These Days.

LANCERS—Oceana Roll—Irish Medley (If You're Irish; Harrigan).

LYTLE BROTHERS—Auntie Skinner's Medley (Auntie Skinner's Chicken Dinner; Buckwheat Cakes; Honey Man)—Whiffenpoof Song—*Heart Break Gal—*For Me And My Gal—x I'm Going Home—x Drifting Back To Dreamland.

MIAMIANS—Dream Girl—My Gal Sal.

MICHIGAN BEL-AIRES—Pick Me Up and Lay Me Down In Dear Old Dixie Land—Tie Me To Your Apron Strings Again.

NEPTUNERS—Hello, Cutie Medley (Hello, Cutie; Good Little Bad Little You)—Mood Indigo.

NOTE CRACKERS—Dixie Medley (Are You From Dixie?; Dancin' Mose)—Mississippi Mud—*Cotton Bailin' Time In Dixie Land—*My Indiana Home.

ORPHANS—Baby, I'll Be Waitin'—Sweetheart of Sigma Chi—*Stephen Foster Medley—*Wait Till The Sun Shines, Nellie—x When The Bell In The Lighthouse Rings—x Somebody Store My Gal—Five Foot Two Medley.

PACEMAKERS—If I Had My Way—Honey Gal Medley (Somebody Loves Me—Honey Gal).

PITCH BLENDAIRES—Sailboat of Dreams—Are You From Dixie?

PLAY TONICS—Irish Medley (If You're Irish; Harrigan)—There's A Rose On Your Cheek.

POTOMAC CLIPPERS—Side By Side—When The Red, Red Robin Comes Bob-Bob-Bobbin' Along.

SKYMASTERS—Sailing Down The Chesapeake Bay—Doin' The Raccoon.



The Statemen sing for newsreel teams. The Public Relations Committee estimated that radio, television, magazines, newsreels and newspapers carried news of the convention to an audience of 106,000,000.

STATESMEN—Ballin' The Jack—Shine—*Hello, Ma Baby—*That Old Gang Of Mine—x Let's Fall In Love—x Smile Medley (Happy Days Are Here Again; There Are Smiles; Pack Up Your Troubles).

TEMLAIRS—Huckleberry Finn—Tie Me To Your Apron Strings Again.

TORONTO RHYTHMAIRES—Son Of The Sea—Yawning—*Last Night Was The End Of The World—*Way Down In Georgia—x Dream Medley (Love Is Like A Dream; Dreaming)—x When You Come To The End Of A Perfect Day.

TRAVELAIRES—Susie Medley (Susie Brown; If You Knew Susie; Black-eyed Susan Brown)—My Wild Irish Rose—*Mammy—*Cabin On The Hill Top.

VARSITONES—Down By The Old Mill Stream—My Indiana.

WOLVERINES—There'll Be Some Changes Made—Roses Of Picardy.

WHAT THE COMPETING CHORUSES SANG AT WASHINGTON

BUCKEYE CHORUS, Columbus, Ohio: Gee, Boys, It's Great to Lead a Band; My Indiana.

CASCADE CHORUS, Eugene, Oregon: Tie Me To Your Apron Strings Again—Somebody Stole My Gal Medley.

EAST YORK BARBERSHOPPERS, East York, Ontario: Susie Brown; Going Home.

EL PASO, TEXAS CHORUS: Angelina, Down In Carolina; Somewhere Over the Rainbow.

GENESEE CHORUS, Rochester, New York: You'll Never Know the Good Fellow I've Been; You're The Girl I Meet in Dreamland.

MADISON, WISCONSIN CHORUS: And They Called It Dixie-land; I Wonder What's Become of Sally.

MICHIGAN CITY, INDIANA CHORUS—I'm Sitting on Top of the World; Wait Till the Sun Shines Nellie.

MIDDLETOWN, OHIO CHORUS: Alabama Jubilee; Love Me and the World Is Mine.

MONTREAL, QUEBEC CHORUS: Yona from Arizona; Kentucky Babe; Floating Down to Cotton Town Medley.

MUNCIE HARMONIZERS, Muncie, Indiana: My Indiana; Dreamy Ozark Moon.

OLEAN, NEW YORK CHORUS: Susie Brown; You're the Girl I Meet in Dreamland.

PRECISIONAIRES CHORUS, Detroit No. 1, Michigan: If I Had My Way; I'm All Dressed Up With a Broken Heart.

"Q" SUBURBAN CHORUS, La Grange, Illinois: Oceana Roll; Floating Down to Cotton Town and Good Bye Dixie Good Bye Medley.

SAN DIEGO, CALIFORNIA CHORUS: Susie Brown; You're The Girl I Meet in Dreamland.

SCHENECTADY, NEW YORK CHORUS: Moonlight Bay; When You're Smiling.

SINGING CAPITAL CHORUS, Washington, D. C.: Down By the Old Mill Stream; Mississippi Moon.

SKOKIE VALLEY, ILLINOIS CHORUS: There'll Be Some Changes Made; Sailors Last Goodbye.

SPENCER, IOWA CHORUS: Lonesome, That's All; Honey Won't You Please Come Back to Me.

SPRINGFIELD, MISSOURI CHORUS: Gypsy Love Song; Meet Me In St. Louis.

SUN COAST CHORUS, St. Petersburg, Florida: Son of the Sea; Somewhere Over the Rainbow.

WESTFIELD, NEW JERSEY CHORUS: In the Good Old Summertime and On the Boardwalk Of Atlantic City Medley; Home Medley (Way Down Home; Banks of the Wabash).

WINDMILL CHORUS, Holland, Michigan: Breeze; Down South.

WINSTON-SALEM, NORTH CAROLINA CHORUS: Only A Broken String of Pearls; Drink to Me Only With Thine Eyes.

COMMITTEE APPOINTMENTS

Asterisks indicate Standing Committees. All others are Special Committees appointed by the International President.

ARMED FORCES COLLABORATION—Ed Place, Chairman; Jerry Graham; Dr. Ralph Roberts; Lt. Comdr. R. H. Severance; Herb Wall.

***BARBERSHOP CRAFT**—Dick Svanoe, Chairman; Bud Arberg; Munson Hinman; Bob Maurus; Paul McFatrige.

CHAPTER ADVISORY—Bob Hockenbough, Chairman; Homer Aspy; Charles Glover; George Marks; W. G. Taylor.

COLLEGE OF ARRANGERS—Edwin Smith, Chairman; Bud Arberg; Phil Embury; John Hill; John Means; Maurice Reagan; Dick Svanoe; Frank Thorne.

***CONTESTS AND JUDGING**—Marty Mendro, Chairman; BB; Bud Arberg; Dick Common S-T; Floyd Connett VE; Paul DePaolis HA; Joe Hermesen SP.

***CONVENTION COMMITTEE**—Jerry Beeler, Chairman; John B. Cullen; Wm. Hall; Maynard Saxe; Charley Ward.

CREDENTIALS—Howard Tubbs, Chairman; Frank Graham; Bob Hafer.

DISTRICT ADVISORY—Tracy Evans, Chairman; Mary Brower; Joe Lewis; James Martin; Pom Pomeroy.

ETHICS—Bob Irvine, Chairman; Glen Reid; Ed Stetson.

***EXECUTIVE**—Berney Simmer, Chairman; Rowland Davis; John Z. Means; Raymond Niblo; Dean Snyder.

***FINANCE COMMITTEE**—John Salin, Chairman; R. George Adams; Ray Jones; John Means; Ray Niblo.

HEADQUARTERS BUILDING—O. H. King Cole, Chairman; Harold Casey; Rupert Hall; Ray Niblo; Ed Smith.

HISTORIAN—F. Stirling Wilson.

***LAWS AND REGULATIONS**—Mark Roberts, Chairman; Tom Armstrong; George Chamblin.

***LONG RANGE PLANNING**—Dean Snyder, Chairman; George Chamblin; Rowland Davis; Alex Grabhorn; Gordon Grant; Paul Hartig; Joe Hermesen; James F. Knipe; Deane Martin; John Means; Frank Rice (Toronto, Ont.) Ed Smith.

***MAGAZINE COMMITTEE**—Walter J. Stephens, Chairman; Rowland Davis; Bob Hockenbough; Harley Miller; Howard Tubbs.

NOMINATING—Jerry Beeler, Chairman; John Means; Ed Smith.

OLD SONGS—J. George O'Brien, Chairman; Russell Cole; Jim Ensley; Ken Grant; Don Grenfell; Dan McNamara; Sig Spaeth; Art Sweeney; Harold Winget.

***PUBLIC RELATIONS**—Munson Hinman, Chairman; Tom Helzer; Bud Jackson; Dean Snyder; George Williams.

***SONG ARRANGEMENTS**—Tom Grove, Chairman; Bud Arberg; Duncan Hannah; John Hill; Charles Merrill.

WOODSHED—Organization of Decepsits.
G. Marvin Brower, Most Antique Relic.

DECISIONS AT WASHINGTON YOU SHOULD KNOW ABOUT

Songs for Men, Book Seven will be mailed from International Headquarters direct to the individual members upon receipt of per capita tax remittances.

Each of the fourteen districts will be represented by one chorus only in the 1955 International Barbershop Chorus Contest in Miami Beach, Florida.

The International Board voted to direct all Regional Preliminary Quartet Contests and District Chorus Contests (to select quartets and choruses to compete in the 1955 International Contest) to be held not later than the first week-end in May, 1955.

The bookings of International Champion Quartets will be handled through the International Headquarters office beginning with the 1955 champions. All previous commitments to which the champion quartet is bound are to be honored, but from the moment of their announcement as Medalists, none of the top five quartets may accept bookings until the champions are

named. When the champions are selected, the other four Medalists will be released from this restriction.

The International By-Laws were amended to the effect that an International President may not be re-elected after serving two consecutive terms. The Laws and Regulations Committee recommends that this same provision be inserted in District Constitutions. By-Laws were also amended to eliminate the title "Aims and Objects Committee" and replace it with the title "Long Range Planning Committee" and to establish a Public Relations Committee as a standing body in the international organization.

Clarified were the duties of the Convention Committee. The Convention Committee will act in an advisory capacity in guiding the Society in selection of convention sites and take under advisement and make recommendations on any problem or phase of the holding of International Conventions if requested to do so by the International President, the International Executive Committee, the International Headquarters office, or the Host Committee for an International Convention.

The date on which the quota of qualifying quartets for International Contests will be determined was changed from March 31st to December 31st due to the change of the fiscal year which now coincides with the calendar year.

Adopted for Society-wide use was the six page "Official SPEBSQSA Chorus Contest Rules" outlining in detail the chorus contest procedures and qualifications. International Chorus Champions must remain out of competition for four years from the day they are named champions.

In a letter to District residents, International President, Berney Simmer, requested that each President establish a Long Range Planning Committee and requested each President to prepare a report for the Louisville Mid-Winter Meeting on steps taken to develop such a committee.

1955 CONVENTION A SELL-OUT

The 1955 International Convention and Contest scheduled for June 15-19 at Miami Beach is already a sell-out; in fact, more than two-thirds of all available registrations were taken at the end of the 1954 International Convention and Contests in Washington, D. C.

Headquarters Hotel will be the Di Lido. Registration materials including hotel reservation applications for the eight "auditorium group" hotels will be mailed about March 15, 1955.

Registrations have been reserved to meet the anticipated needs of members of the competing quartets and choruses and the contest judges and the families of these men.

The only way barbershoppers may now obtain registrations is to purchase them from persons ordering early who now discover they are unable to attend.

Barbershoppers are also urged to place their names on the registration waiting list located at International Headquarters. Names are listed in the order they are received. As registrations are returned they are offered to the top person on the waiting list.



THE BARBER-Q-FOUR
Haeger, Bossing, Maulberger, Watts



THE CARDINALS
Jerry Ripp, Davies, Liscum, Joe Ripp



Chase
Sears **THE CHICAGOANS** *Corbett*
Mora



THE COLUMBIANS
Ball, Cranford, Hay, Yznaga



THE COMPRESS-AIRES
Whitten, Hughes, McIlhvacin, Olmstead



THE FOUR CHORDERS
Wils Starling, Mills, Ron Starling, Paterson



THE FOUR-IN-A-CHORD
Beiber Emerson Wellman Gross



THE HUMDINGERS
Siler, White, Glenn, Craddock



THE NOTE CRACKERS
DeLong, Foor, Gale, Parr



THE TRAVELAIREs
Fairbanks, Downey, Hokanson, Green



THE AGRICULTURISTS

*Duerst, Rhodes,
Taylor, Nelson*

1954 SEMI-FINALISTS



THE ATOMIC BUMS

*Mikelson, Saxe,
Sletten, Ellefson*



THE CHORD BLENDERS

*Young, Yost,
Stocker, Batt*



THE MICHIGAN BEL-AIRES

*Limburg, Burrell,
Zinnikas, DenBroeder*

THE BUZZ SAWS

*Taylor, Lynn,
Vorce, Chamblin*

THE B.M.A. GAMBOLIERS

*Wilson, Schliebs,
Fuller, Byrne*





THE CLEF CHEFS
*Kidder, C. Chamberlin,
 K. Chamberlin, J. Chamberlin*



THE CONFEDERATES
Evans, LaBonte, Busby, Singleton



THE DESERTAIRS
Spooner, Van Dien, Winter, Laurel

**THE
 EVERGREEN
 QUARTET**
*Jim St. Mary, Gable,
 Don St. Mary,
 Bob St. Mary*



**THE FOUR BITS
 OF HARMONIE**
*Lempesis, Toupin,
 Cooley, Zastrow*



**THE HAWKEYE
 FOUR**
*Langerak,
 Boudewyns,
 Owens, Pike*



THE HELMSMEN
*Balestracci, Bastien,
 Hamburges, Duarte*





THE LANCERS
*Williams, Schwarz,
 Karbusicky, Wilson*



THE KORD KINGS
*Ruggles, Hobik,
 Solberg, Jackson*



THE PITCH-BLENDAIRES
*Clixby, J. Golding,
 Pollard, D. Golding*



THE MIAMIANS
*Hall, Sylvester,
 Baker, Sudduth*

THE PACEMAKERS
*McCleary, Flom,
 Petersen, Stewart*

THE NEPTUNERS
*Medeiros, Ricketts,
 Nowell, Maino*





THE PLAY-TONICS
*Loebs, Trabulsi,
 Brandt, Mittelstadt*



THE POTOMAC CLIPPERS
*Metcalf, Sims,
 Howard, Watson*



THE WOLVERINES
*Rehkop, R. Sipots,
 J. Sipots, VanTassell*



THE SKYMASTERS
*Baird, Ziwrn
 Schneider, Sterling*

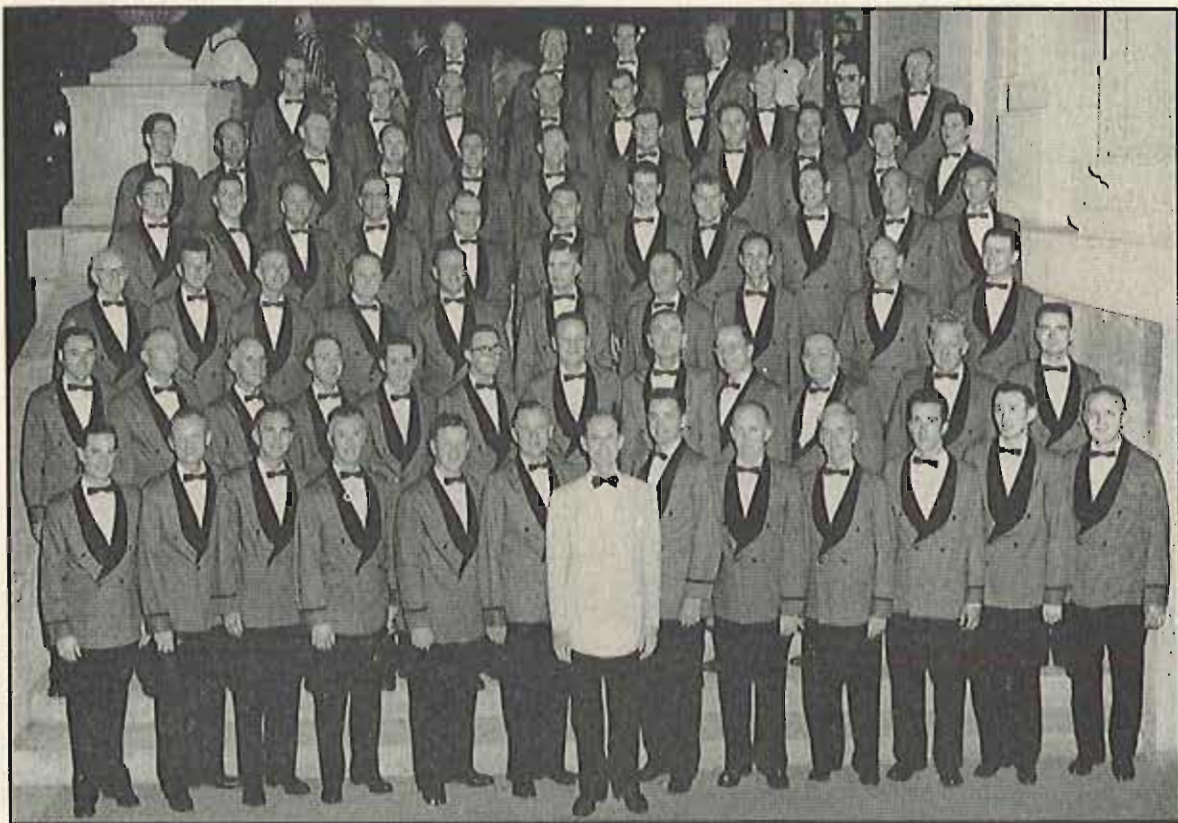
THE VARSITONES
*Iddings, Lacey,
 Clements, McLees*

THE TEMPLAIRS
*Cooley, Turner,
 Klopfenstein, Tobey*



1954 INTERNATIONAL CHORUS CONTEST CHAMPIONS

The Singing Capital Chorus of Washington, D. C., took top honors in the Chorus Contest. The 72-member chorus were dressed in black trousers, cardinal red jackets with black lapels and black bow-ties. Director was Lew Sims.



Second place went to The Michigan City Chorus of Michigan City, Indiana, directed by Rudy Hart.



Third Place winner was the Middletown Chorus from Middletown, Ohio, under the direction of Charles Apking.

Fourth Place was won by The Q-Suburban Chorus, of La-Grange, Illinois, under the direction of Richard Svanoe.



Fifth Place Chorus was The East York Barber-shoppers of East York (Toronto) Ontario, Canada, under the direction of Al Shields.



1954 CHORUS

*The Buckeye Chorus of Columbus,
Ohio, Kenneth Keller, Director.*



*The Cascade Chorus of Eugene,
Oregon, J. H. Leabo, Director.*



*The El Paso Chorus of El Paso,
Texas, Dr. J. Heiden, Director.*



*The Genesee Chorus of Rochester,
New York, Louis Ugino, Director.*

COMPETITORS

*The Windmill Chorus of Holland,
Michigan, Francis Hodgeboom, Di-
rector.*



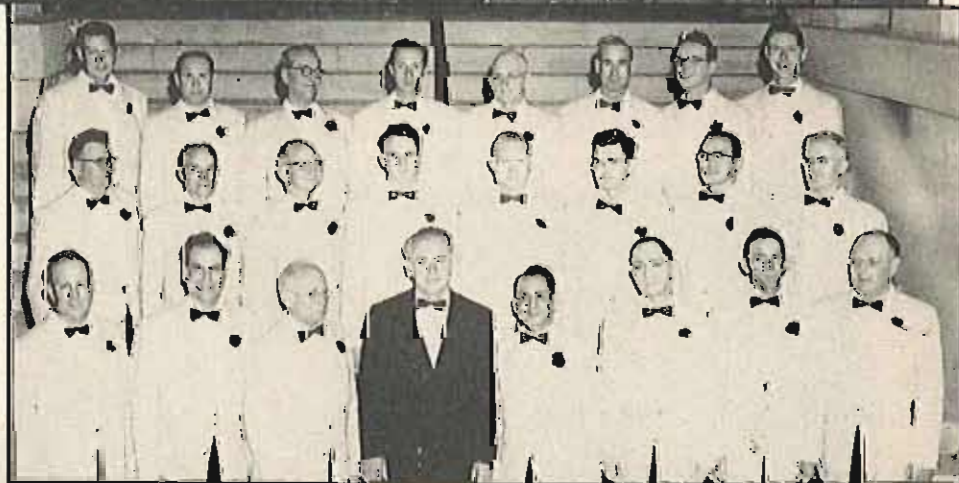
*The Madison Chorus of Madison,
Wisconsin, Joseph L. Ripp, Di-
rector.*



*The Montreal Chorus of Montreal,
Quebec, Harry Fraser, Director.*



*The Muncie Harmonizers of Mun-
cie, Indiana, Ernest Boyer, Director.*





The Olean Chorus of Olean, New York, Floyd Newburg, Director.



The Precisionaires Chorus of Detroit, Michigan, Ed Easley, Director.



The San Diego Chorus of San Diego, California, Joe White, Director.



The Schenectady Chorus of Schenectady, New York, Samuel D. Fendley, Director.

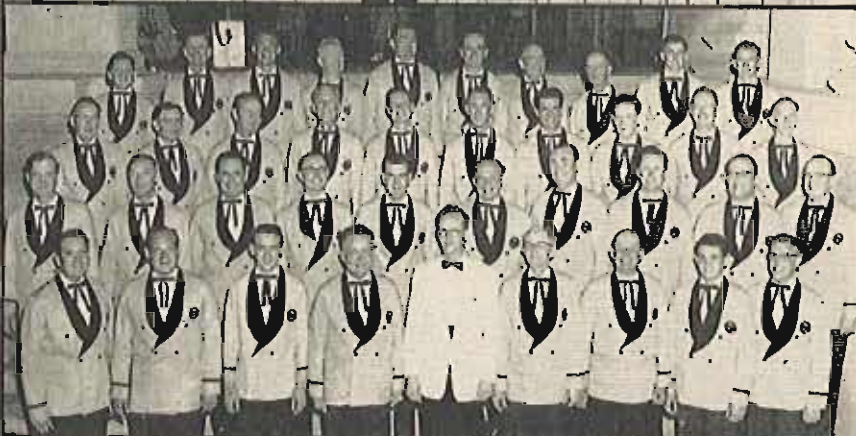


The Skokie Valley Chorus of Skokie, Illinois, Warren Haeger, Director.

*The Spencer Chorus of Spencer,
Iowa, Dean Simpson, Director.*



*The Springfield Chorus, Springfield,
Missouri, Bion McCurry, Director.*



*The Sun Coast Chorus of St. Petersburg,
Florida, Dr. Glenn Boring, Director.*



*The Westfield Chorus, Westfield,
New Jersey, Richard C. Berry, Director.*



*The Tobacco Belt Chorus of Winston-Salem,
North Carolina, Archer Livengood, Director.*





The Decrepits dig into a hearty lunch in the Statler's Pan American Room. Of course, they ate soft foods.



Carroll Adams gives a few pointers in the Class for Chapter Officers.



Bob Weaver, Director of the Great Lakes Chorus, preaches what he practices in the Class for Chorus Directors. Bob Hafer stands in the doorway.



The retiring Board pauses briefly for a picture.



Class for Song Leaders. Left to right: Ray Jones, Bud Arberg and Henry Schubert.



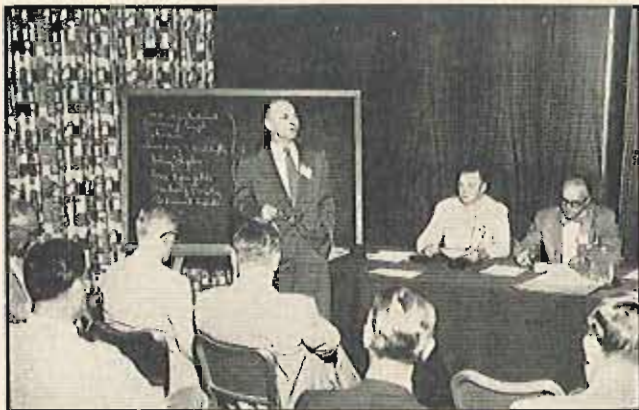
Everyone turns his back on the photographer as they get down to work in the House of Delegates meeting.



George Williams, editor of the Central States Serenade, speaks his piece at the District Editors meeting.



Meeting of the 1953-54 and 1954-55 Boards, Past International President John Z. Means presiding.



International First Vice President Dean Snyder moderates an LRP seminar, Tracey Evans and Ed Stetson, both International Board members, are seated at table.



Wives of leading barbershoppers relax in the Ladies Hospitality Room.



Barbershop Craft Session, presided over by Marty Mendro, new Chairman of the International Contests and Judging Committee.



"Professor" Bob Irvine presents a scholarly lecture on what interests Deceps the most.



Past International President John Means makes a point in the Barbershop Craft Session.



International President Berney Simner briefs the contest judges as Chairman of the 1953-54 International Contests and Judging Committee.



With one finger on the keyboard, Bud Arberg demonstrates a barbershop technique in the Craft Session.



The important "Meeting of the Whole" which included the new and retiring Boards and members of House of Delegates.



Past International Board Members, Clarence Marlowe and J. Frank Rice calling for a quartet to appear in the Woodshed. They didn't have to wait more than a few seconds.



The Jolly Boys, alternate quartet from the Johnny Appleseed District, who, although they did not compete, provided a great deal of entertainment during the convention festivities.



One of the many groups appearing in the Woodshed. This, a Woodshed chorus.



At the Sunday Morning Breakfast, Stan Hutson, President of the Ontario District, presents the flag of the United States to Convention General Chairman, John Cullen. A warm gesture of friendship serving to bring closer harmony and fellowship between Canada and the United States.



1948 International Champions, The Pittsburghers, left to right: Bill Conway, Tom O'Malley, Tommy Palome, "Jiggs" Ward. O'Malley is former lead of the Four Maldehydes, now singing with The Pittsburghers. He is in costume as Arthur Godfrey while Palome is trying to mimic Julius LaRosa as he sings Eh, Cumpare.



The Buffalo Bills, 1950 International Champs, appearing at the Sunday Morning Breakfast. The Bills made many new friends among barber-shoppers who have joined the Society recently and renewed friendships with old buddies.



The Schmitt Brothers, 1951 International Champs, appearing at the Sunday Morning Breakfast. The champs also appeared at the President's Reception.



The Vikings, crowned Champions at the 1953 Convention in Detroit, weave a couple more spells among the Breakfast crowds.



This is The Air Fours, new U.S. Air Force Quartet Champions. They are members of the Belleville, Illinois Chapter and are based at nearby Scott Field.

PRESIDENTIAL

PERSPECTIVE



IF ever you have rested on the brow of a hill and viewed with awe and wonder the miles of a highway wandering through a lush valley until it reached the crest of a distant rise, then you can understand my emotions at the moment. Spread before me I see the many avenues of activity of our Society during this year—some well marked and clearly defined—others wholly unexplored and presenting a challenge that cannot be denied—but all leading to the main highway of progress.

In retrospect I see the many miles we have traversed under the able leadership of my predecessors and I humbly begin the journey before me. As I pray for guidance, I pay homage to Johnny Means, for his knowledge, comprehension of our problems, leadership and untiring effort which have created an impetus that will carry us well on our way.

I am deeply grateful for the honors accorded me by my election and particularly appreciate the opportunity to attempt to partially compensate by my effort, you and the Society for the many pleasures and close friendships made possible by my membership.

OURS is a long, long road but we are imbued with a confidence created by the interest and enthusiasm of our members—our step is firm—our eyes bright—heads high—and the future filled with promise.

Each district is well-organized under the leadership of thoroughly capable men versed in Society operation on all levels, and the friendly cooperative rivalry between districts is a healthy indication of the will to succeed. As a whole, our chapters are in excellent condition and the opportunity for chorus competition has provided an incentive to a wider participation in planned activities.

The very satisfying success of our Public Relations program in conjunction with the Washington Convention has resulted in establishing the respect and interest of the public and we must continue to demonstrate to more and more people the joys of becoming a part of a barbershop chord. Elsewhere in this issue is the Keynote speech of the Hon. Charles M. Merrill, Past International President. It is good reading for he beautifully expresses the appeal each of us recognizes as a member.

We are on our way—are you with us?

In the next column of this page begins the text of President Simmer's acceptance speech given at Washington. It forms an outline of his administration's major aims.

I Believe

1. In the fundamental purposes and ethics of the Society as established by our By-Laws.
2. In the concept that ours is a basic type of American Folk Music. We alone are responsible for the perpetuity of Barbershop Harmony and we are entitled to the recognition of the music world.
3. That several years ago we passed the arc of the curve of progress based on a typical American enthusiasm for a novelty, and that we must, with the aid of our past experience and the foresightedness of our present membership, lay the foundation for our future structure and operation.

AND THEREFORE— I BELIEVE

4. In the need for Long Range Planning on all levels of Society operation—our International—our Districts—and our Chapters. Many years have passed since we were in the era of operation on a short term basis—depending on the knowledge, ability and enthusiasm of current enthusiasts in the hope that we could find replacements when the need arose.
5. In the need for, and the value of, an educational program designed to inform our members of the true principles of our Barbershop Craft—to establish the qualifications of our leaders in Chapter, District and International—to bring those leaders to an understanding of their duties, obligations and responsibilities—and to enhance a broader appreciation of Society planning for growth and development.
6. That while ours is fundamentally a Quartet Society we must recognize that the greater percentage of our members will always depend upon the Chorus as their only avenue of participation. Therefore, our planning must take cognizance of our Choruses and place more emphasis on the Choruses as an integral part of planned Chapter activities.
7. That we have made a step in the right direction in adopting our new By-Laws whereby we made our District Presidents a part of our Legislative Body, and we must take another step in providing a representative of the International President at every District Meeting. It is essential to decrease the interval between these two levels of operation and to more closely coordinate their thinking, planning, and action.

Continued on page 63

Meet Our New International President!

When Berney Sinner, newly-elected International President, returned to St. Louis from Washington, a delegation of barbershoppers greeted him at the airport with "You'll Never Know the Good Fellow I've Been." Berney listened in silence, visibly moved by this demonstration of friendship, then joined the group in a rousing chorus of "Keep America Singing."

Berney, always "a good fellow," had risen from the

ranks to the highest and most honored position in the international Society.

There are many compliments payable to Berney but perhaps the best way to get to know our new International President is to observe him in his St. Louis locale. The photographs in this article tell their own story.

Gentlemen, we give you our International President, Berney Sinner!



1. Berney is District Manager of the Acme Visible Records Company, an organization specializing in efficient business administration techniques. Staff conferences are an important part of his business week, and here he is conducting a discussion of various business forms.

2. When Berney comes home from a hard day at the office he finds a variety of Society communications awaiting him—all requiring his expert attention and decision. Here he dictates answers to today's file of correspondence.



3. On Saturday morning he likes to tramp to a nearby lake and try his hand at hooking a few bass. Before dawn breaks Berney is up and soon at that first good cup of coffee.



4. On Saturday and Sunday afternoons Berney and his wife, Dorothy, like to spend several lazy hours at the Norwood Hills Country Club.



5. First stop at the Club is the dining room where Dorothy and Berney satisfy their desire for hot fudge sundaes.



6. After the snack, Berney changes into his swimming trunks for a dip in the big Club pool.

This Fall (September 27 - October 1) Berney will head a Society representation at the convention of the National Recreational Congress in St. Louis. Berney will head a team which will include International Secretary Bob Hafer, the Clayton, St. Louis Chorus (pictured on the next page), and possibly, The Vikings. The "team" will explain the barbershop style of singing to the several thousand convention delegates. A report on this effort will be carried in the December issue of *The Harmonizer*.

Berney achieved Society-wide recognition for a detailed, accurate recording process in the judge candidate system. Berney's system accurately measures the training and experience of judges and judge candidates, making certain that only the most qualified men are given the important contest judging responsibilities.

Berney has held many positions of responsibility since he became a barbershopper in May, 1943. The roster of jobs he has held include:

President and member of the Board of Directors of the Clayton, Missouri, Chapter; Chapter Delegate to the Central States District Board of Directors; Secretary and President of the Central States District; member of the Central States District's Ways and Means Committee and Chairman of the Planning Committee; member of the International Board of Directors; member of the International Membership Committee; member of the International Committee on Districts; Chairman of the International Interchapter Relations Committee; Chairman of the International Nominating Committee; International Treasurer; Chairman of the International Finance Committee; Chairman, Secretary of Judges of 1949, '50, '51, '52, '53, International Barbershop Quartet Championship Contests; Chairman of the International Life Membership Plan Committee; Specialist Secretary and Timer; Chairman of the International Contests and Judging Committee; Acting International President (during the illness of President Means); International First Vice President; and Chairman of Judges of the 1954 International Quartet and Chorus Contests.



7. St. Louis temperatures were blood-boiling high this summer, and so the cooling waters were a blessing as you can see from his smile.

8. At the Saturday night dance Berney receives the congratulations of friends, Mrs. Ben Winkelman and Mr. Harold R. Pucser.





9. The International President always has plenty of time to give a helping hand to quartets everywhere. Here he coaches the Chordclippers in stage presence. Left to right: lead, Dick Kaiser, baritone Warner McConnell, bass Walt Portmann and tenor Jack Ackermann.



10. The Clayton, Missouri Chapter gets a good-natured explanation of what will be their responsibilities at the forthcoming convention of the National Recreational Congress scheduled for September 27 to October 1, in St. Louis.

In addition to his barbershopping activities, Berney has found the time and energy to perform duties on behalf of various civic and fraternal organizations. He is a member of the Downtown Kiwanis Club of St. Louis, the Hub Club and belongs to various Masonic bodies.

He serves as a member of the St. Louis Chamber of Commerce and is active on the Air Board and Sales Managers Bureau committees. As a sportsman, Berney is a vigorous supporter of the programs of the Conservation Federation of Missouri and the Angler's Club.

He is an associate member of the American Institute of Management and the Mississippi Valley Farm Equipment Association. Berney has been awarded membership in the prized Legion of Honor of the Order of DeMolay for Boys.

Berney is a respected member of the St. Louis business community. He received hundreds of congratulatory letters from all over the United States and Canada upon his election as International President.

* * *

11. Waving goodbye to Dorothy, Berney prepares to board one of Eastern Airline's Constellations for a visit to some far-flung outpost of barbershopping. Berney says he expects to visit every district during his term of office. Keep your eyes peeled; he may be dropping in on your chapter meeting one of these fine evenings!





The Way I See It

by Deac Martin

"I DISAGREE WITH WHAT YOU SAY, BUT I SHALL
DEFEND TO THE DEATH YOUR RIGHT TO SAY IT."

Attributed to Voltaire, 1694-1778.

THE way I see it, there has never been a movement affecting groups of people that did not have back of it a key person with an idea. Through his persistence, enthusiasm or both he converted others to his way of thinking, and a little nucleus of persons was formed from which the idea expanded more rapidly than if the original man had been working alone. For better or worse that's history, from Caesar's conquests and Caesar's fall, through the political revolutions that are a part of history's pages, into the long record of social and technological evolutions.

The application in our Society is evident. The small band that rallied around Owen Cash to work with him, not just cheer the movement along, had both the enthusiasm and the persistence of the founder. They lived SPEBSQSA during the first five years or so, sometimes to the detriment of their personal affairs. They knew everything that was going on, therefore had judgment in steering the Society, beyond that of the man whose participation was for the fun he found. They determined the courses and did a pretty fair job of keeping us on course and speed despite lack of precedent for such an organization and in the face of multitudinous oppositions from those whose knowledge was limited by the boundaries of their own chapters or, later, state districts. Of necessity the early officers and trustees were fascistic. They had to be, for survival of the Key Man's idea.

EVOLUTION is inevitable in succeeding living organisms, and the Society is a very live one. Eventually we arrived at the combination in administration which includes the

International Office to serve our membership, the smaller Board, and the House of Delegates for which President Hal Staab pled so hard and consistently. The majority at that stage felt that the House principle was sound, but that those years were too early for it, and the original plan too complicated.

The Society was started in '38 then nurtured through the early '40s by men who were also in their forties and up. In the natural course a new generation of members, quartets, and administrators at chapter, district and international levels have taken over. In the main they are continuing the original intents and sticking pretty well to the important traditions.

Only by holding in large measure to tradition can this Society continue to retain its individuality. Otherwise it could become a dull-gray characterless copy of the many singing organizations that existed before, that function now, and will continue. SPEBSQSA has been referred to as one of the outstanding social phenomena of the 1940's. It had and has color.

THE Society's name preserves and encourages a particular type of harmony. Go too modern and out we go as a nationally individualistic society. That is inevitable. Though I am fully opposed to converting to "modern" harmony (characterized by sixths, ninths, and dissonances for this comment) for reasons just stated, I agree with modern ideas of improving the harmonies which a few of us sang under the gas lights. They left the improvement field wide open. I am all for modern ideas of perfecting our methods of operation at all levels. They must

continue to improve if we are to profit from past experience. That is sound progressive-conservatism.

The more sound knowledge is shared the better for the Society. So I have told Bob Breunig, the Harmonizer editor, that he should convert "The Way I See It" into a knowledge box of contributions of men with varied interests and backgrounds in SPEBSQSA. Such diversification will bring out ideas, opinions, slants, wisdom, based upon experience in such variety as no one person can possibly have attained.

So in the future watch here for tenors in foursomes that have come up the hard way; vets in chapter, district, or international organization and administration; past presidents or other officers; newer men with ideas that have been proved good for the Society's health (no soapboxing, please, Bob); and others who will take their assignments for the reason which has motivated this correspondent since the column started—and impels the idea of diversification—for the good of the Society the way I see it.

In pulling down the curtain I must express my appreciation to that man I met in 1947 who told me he had read part of the column. I was so surprised and shocked that I blacked out. When I recovered he had gone. Later I found that, prior to our meeting, he had been laid up with a broken leg. They said that he'd read just anything to kill time. ★

*If e'll try to keep the faith, Deac.
All you potential Deac Martins
who will appear in this space will
have some mighty big shoes to fill.
Cy Perkins, you're next up to bat!*

Getting In Shape For Miami, Or

How To Survive A Barbershop Convention

BY PROFESSOR F. STIRLING WILSON



NO class of people is more prolific of suggestions as to how to do your work, sing a song, drive a car or cajole your wife, than barbershoppers, provided they don't have to do the work.

During our recent Convention and Harmony Hog Call in the Capital City of our great nation I was showing some of the flora and fauna of Washington to the Hon. Joe Jones, eminent judge of Balance and Blend. Judge Jones was balancing, first on one foot and then on the other, to keep in trim, because he is a conscientious jurist, and is always ready to explain to you, in a few thousand well chosen words and faultless diction, the whys and wherefores of the this-ness and that-ness of B & B and he still has time for suggestions as to how this erudite column should be handled.

SAID the Judge: "Now, a convention is nothing to be approached lightly or without proper and thorough preparation. Why not some suggestions along this line, as preparation for Miami?" Since I do not argue with judges (any more) I am presenting herewith some practical suggestions, for preparing for a SPEBSQSA Convention.

It is necessary to train just as faithfully for this event as for cross-country running or that Scotch game where a man picks up a telephone pole and tries to toss it across the English channel.

And why not? At a Convention you will hardly ever slow down to a walk; you will be called on to give out with your best voicing of numbers you have almost forgotten; you will either miss meals or eat them while running; you will go without sleep for several days, and you will engage in at least five elevator scrimmages each day.

A FEW suggestions as to your elevator behavior. Naturally you can't just bull your way onto the elevator, elbowing women and children out of your way and stepping on their toes. Why? Because often the modern woman is stronger than you are and she is likely to hang on to your chin just to call your attention to the fact that you are crowding her and daughter Gwendolyn. No, here you must be subtle. All you have to do is to carry a large potted cactus plant with you wherever you go and no matter how crowded the elevator is, people will make room for you.

A more direct and less subtle approach is to wear skis, but such an obvious maneuver wouldn't gain you any friends, unless you are a judge. Another good idea is to take a soaking wet Russian wolfhound on the elevator with you, and keep saying "Don't shake, boy, don't shake." Of course you will have taught him that this means "Shake, boy, shake."

By all means include in your training schedule the standing-in-line technique, because you will do a lot of standing in queues, as our English friends say and as we spell.

To keep tedium away, make remarks that will arouse interest and arguments among those in line ahead of you. For example, open up by asking the man in front: "Do you think Leo Durocher will ever make the tennis player that Don Budge is?" or try this: "Do you think that Senator McCarthy really wrote Shakespeare's plays?" If you can get the man in front of you arguing with the man behind you, you have some ready-made entertainment to keep you from being bored while you wait for the desk clerk (ticket seller, hot-dog man, cashier, bartender).



A BRIEF course in memory training is absolutely essential, too. You can avoid endless embarrassment by being able to distinguish between Grady Musgrave and Charlie Ricketts or Mert Barret of St. Petersburg and Ward Chase of the Chicagoans. What makes it more difficult is that they don't look anything alike and don't even sound alike.

For example, in singing Frank Thorne's arrangement of "Keep America Singing," Grady will sing "caint go wrong" and Charlie will sing "Cahnt go wrong" and each will think the other has gone wrong.

Rehearse lines like the following while taking your shower: "Why does Carleton Scott resemble Nate Berthoff?" and the answer, which will catalog them in your mind, is "Because they both have moustaches, except Berthoff."

Trying to remember where you put your tickets, and whether you ever bought them, is going to put your memory to a real test.

A bit of training in higher mathematics is good, too. Arguments like the following take place all the time:

"Look, Joe, I paid for the taxi with a two dollar bill. The man didn't have change so you gave me a five dollar bill and I paid for the lunch and the catalogs at the art gallery. Abbie got two tickets for Cinerama and put them on my account at the hotel and you paid for Bob Globull's laundry and I owe Bob four dollars on account of the railroad tickets. Then you paid the bellboy who brought my suit to the room and I figure you owe me \$11.35 and the keys to my car. Right?"

A bit of training and the confusion evident in the minds of these Convention-goers would have been dissipated, even if they were not.

Argumentation and logic have a place in your pre-Convention training. You will have to convince the hotel desk clerk that you have a reservation and that you are claiming it in time, and that you are yourself and not an imposter. This is harder than it sounds because most people look more like imposters than they look like themselves and a hotel clerk is always justified in believing they are not themselves.

Also arguments with taxi drivers are inevitable. When he tells you the fare from your hotel to the chiroprapist's office is a dollar fifty, bellow at him: "Why, I can ride for that money from the Top of the Mark to the Holland Tunnel" of some similar locality, such as the Golden Gate Bridge in Erie, Pa., the Bok Tower in Evansville, Indiana, or Bridal Wreath Falls in Chillicothe, Ohio.

Take a few minutes to review your culinary conversational bits. You must be prepared to talk glibly of that mushroom and lime sherbet combination that they whip up at the Old Horse Stall in Omaha, or the way Albert, the chef at the Glue Mill in Minneapolis,

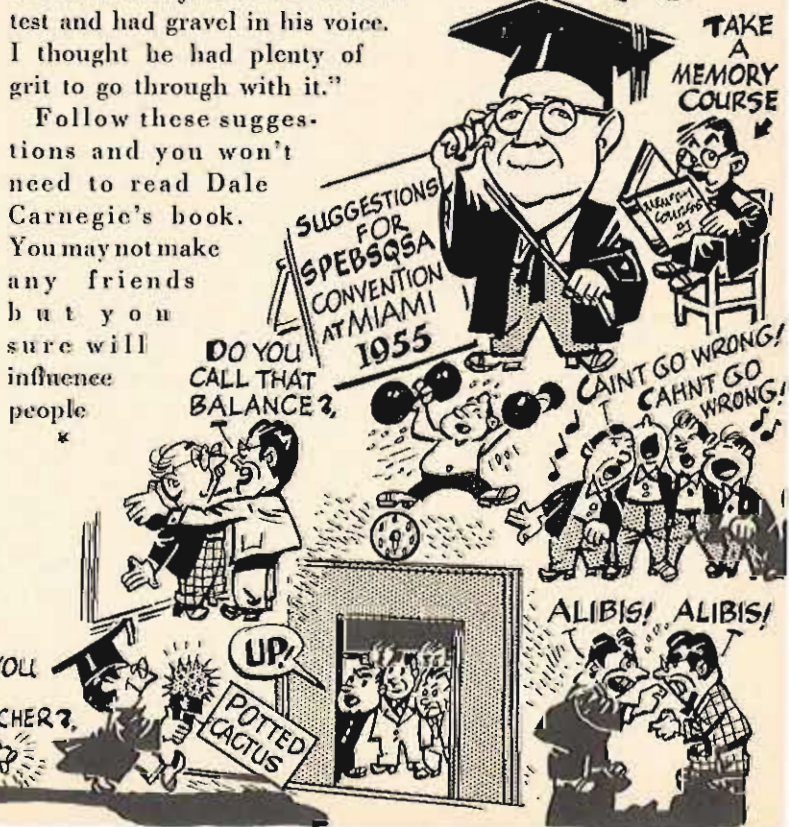
cooks that boiled brisket with marshmallow sauce, or the steaks at the Gored Ox in Kansas City. You must always know a good place to get a steak, quick, cheap, and within a block of the hotel, where the headwaiter is a fraternity brother of yours. Confidentially it is good to know where you can get a hamburger without walking too far.

To appear comme il faut (French for Oh, Boy, he's got it) at the Convention, go around whispering to congenial souls, "Come up to Room 348 after the big show. Big deal." After you have lined up about 75 people, retire to your own room, which is 865 and go to bed happy in the thought that you have brought some very nice people together for a congenial evening.

Train yourself in asking questions of a searching nature of the judges. They appreciate it and have a higher opinion of your mental alertness, or something. For example, you might ask Judge Joe Jones, who inspired this article, "Why didn't the Four Wheel Spokesmen have good stage presence? They were all present on the stage weren't they?"

Rehearse a few gilt-edged alibis as to why your favorite quartet didn't win, as for instance: "When I heard Hjalmar hadn't paid his insurance before he left home, I knew they didn't have a chance to make the Finals," or "Just a week before the Convention, Clagston's mother-in-law dropped in for a two-months' stay and it unnerved the poor guy so he tightened up," or "Poor Herman got spinach with sand in it at lunch just before the contest and had gravel in his voice. I thought he had plenty of grit to go through with it."

Follow these suggestions and you won't need to read Dale Carnegie's book. You may not make any friends but you sure will influence people



THE SOCIETY ADOPTS FOUR ORPHANS

KANSANS WIN INTERNATIONAL CHAMPIONSHIP

BY JAMES A. FERGUS

FOUR young Kansans left by private plane from Wichita 6:30 a.m., Wednesday, June 9 for Washington, D. C. Within the next 132 hours they had won the International Barbershop Quartet Championship over extremely tough competition and, in the process, became known to millions of persons throughout the United States and Canada. This is the story of those 132 hours.

The Orphans took off in good weather Wednesday morning. They were flying in a Cessna 195 by the courtesy of a good friend of theirs, Vic Yingling, Kansas distributor for Cessna Aircraft. Their pilot was Robert "Hal" Bowman, a dedicated aviation enthusiast and author of the recently published book, "Memoirs of a Pilot."

Outside of St. Louis they skirted around some thunderstorm activity. The boys experienced a good shaking-up and Hal Bowman raced ahead of the storm all the way to Washington, making the best use of the aircraft's automatic pilot.

Inside the little aircraft the Orphans relaxed and played pitch. They weren't seriously concerned about the Washington contest. They were well-practised and they felt good.

Bowman set the plane down at Washington National Airport at 7:15 that evening and after checking out with the control tower the Orphans left by taxicab for the "quartet hotel"—Hotel Lafayette.

When they had slicked down their hair they departed for the Hotel Statler to register in at convention headquarters. In the lobby of the Statler they met a host of friends including Buffalo Bill Spangenberg with whom they woodshedded. The Orphans bedded down at 2:30 in the morning.

They were slightly disappointed when they were notified that they were scheduled to sing in the Friday morning Semi-final because they had learned by experience that they do not give their best in the morning hours. At this point Bob Groom remembers that the quartet was hoping to be lucky enough to make the Finals and that they weren't counting on anything more.

THURSDAY morning they arose late and did a little sight-seeing around the Capital. They squeezed in an appearance on a local television program and then hit the sack by 9 p.m. Tomorrow was the big day.

The next morning the four citizens of Wichita were up-and-at-'em at the crack of dawn and breakfasted on hot boullion with the up-and-coming Confederates of Memphis. Bond insists that "hot boullion is very good for loosening up the voice in the early AM." They had



200 barbershoppers welcomed the champions home in a thunder-shower that dampened no spirits.

a warm-up session until about 6:30 when they decided to walk over to the White House.

Between the imposing old State Department building and the White House grounds there is a narrow street which serves as the entrance for many of the top administration leaders working in the area.

The Orphans looked down the "alley," saw an empty guard house and a "No Trespassing" notice and promptly started to walk through. They were not aware that this area is probably the most severely restricted in Washington. But wonder upon wonder, they did not encounter another person during their pleasant stroll through the highly-sensitive area—until they reached the other gate. There, two guards severely reprimanded the boys for trespassing and then to show them they weren't sore, one of the guards pointed out President Eisenhower's private putting green.

Back at the hotel the quartet really got down to business; they warmed up their voices again, dressed with care and were ready and waiting by 10 a.m. At this point, the day of the Orphans was about five and a half hours old.

Back stage at Constitution Hall the quartet performed their customary ritual of standing in a circle and "stacking hands." When they were announced each man thought: "I'm going to go out there and give



The Orphans were honored with a "Welcome Home!" parade through the downtown streets of Wichita.

'em a show if nothing else." It was all over in a few minutes. They sang a brand new arrangement of "Baby, I'll Be Waitin'" and "The Sweetheart of Sigma Chi." When they finished they thought: "happy it was over," "felt we did a good job" and "there's nothing left now but to wait."

AFTER performing, the four men went down to the sub-level backstage to await the announcement of the 15 Finalists. As the judges made their decisions their hearts jumped with the naming of each quartet. The first five names were called, then the second five, then the eleventh, twelfth, thirteenth. At this point the boys figured they had "goofed" and that the other quartets had all been very good, perhaps better than they expected. As it turned out the fourteenth quartet to be named was The Orphans.

Now the competition turned hot—and the weather along with it. "Back stage for the Finals was very uncomfortable," Groom says, "Our shirts were still wet from the morning appearance and things were getting hotter." For their first song in the Finals, the boys sang "Wait 'Till The Sun Shines Nellie."

Bigham says: "When we went in to get the pitch for the second number, "Stephen Foster Medley" I couldn't see Pete's eyes for perspiration and every time we took a bow we gave the judges a shower."



After the show, Ed Sullivan told the boys they did a fine job.



The Orphans present their trophy to Chapter President Clyde Cox for "having kept us going when the road was rough."

Their job completed, Bigham says the quartet felt that "we hadn't done anything bad or wrong but we have sung better precision-wise—we didn't make many mistakes."

In contrast to the suspenseful Finals announcement, The Orphans were the first named to the Medalist Contest. Groom let out a warwhoop and his voice wasn't the same again.

That evening, dining with Clyde and Kay Cox (President of the Wichita Chapter and his wife), the boys met The Big Four, 1953-54 Sweet Adeline Quartet Champions. At the request of The Orphans, the four buxom ladies sang several songs. Tyree joined in with them after a bit.

After dinner they listened to part of the hours-long International Barbershop Chorus Championship. Returning to the Statler the boys engaged in some gang singing. George Williams, member of the International Public Relations Committee and President of the Central States District, hustled Bond off to bed because he was singing lead with a pickup quartet. Groom's voice was bothering him and his throat was getting sore. They were all a little weary so they went to bed.

BIGHAM, Bond and Tyree rolled out of bed the next morning to a chilling sight: Groom's throat was desperately sore and it was impossible for him to speak. They rushed him to a good samaritan and fellow barbershopper, Dr. Conrad Barnes of Seneca, Kansas.

For the fact that the honor of Kansas was at stake, Dr. Barnes gave Groom the full treatment in a frenzied attempt to restore his vocal chords to their former strength. Groom got the works; swabbing of his throat, prescription for a gargle, various kinds of pills and the strictest orders not to sing for the rest of the day.

Because they were a Medalist quartet, the Orphans were scheduled to cut a recording with Decca Records at 1:30 p.m. that day. Good advice from all sides urged them to call it off, but the boys felt they needed the warm-up session. One recording was attempted but, on a request from Groom, it was cancelled. (Decca Rec-



Lead Bob Groom (right), is a salesman for an auto company. The "customer" here is Virgil Chambers, an ardent booster of the quartet and director of the Wichita Chapter chorus.



Pete Tyree (right), baritone and newest member of the Orphans, is a structural engineer employed by a firm of consulting engineers. Here Tyree goes over blueprints with employer R. S. Delamater.



Jay Bond (right), bass, is an aeronautical engineer employed by the Cessna Aircraft Company. Pointing out the merits of an air valve is Obed Wells, a project engineer and Bond's supervisor.



Tenor Bud Bigham (right), coorganizer and ramrod of the Orphans, is a salesman for the Berkshire Life Insurance Company. Whether Singing or Selling he goes to it whole heartedly.

ords finally caught up with The Orphans in Wichita) "With this situation," Bigham recalls, "we decided to settle for fifth (not the bottled version) and that we would go to the Medalist contest with the idea that we would sing as best we could."

With this objective in mind, they splurged on the biggest seafood dinner they could find, then hurried back to their hotel and then Constitution Hall with barely enough time to dress before being called to perform. They had no warm-up. Groom hadn't sung since the night before with the exception of the recording attempt. There was just time enough for the traditional circle, the stacking of hands and a vow: "We don't have a chance but let's go out there and give them a show!"

They sang a medley containing the songs "Somebody Stole My Gal" and "Five Foot Two" and their really terrific rendition of "When The Bell In The Light House Rings Ding, Dong."

According to Bigham: "We were at the bottom of the barrel. We sang two songs that had been sung in Medalist albums and we fully expected fifth place. We pushed as far as we could."

Bond remembers: "I was a little nervous. During the second number I boo-booed by doubling with Groom on a lead pickup and later, on a three-note chord I didn't sing at all."

ALL four were absolutely relieved when their performance was completed and all felt they had done the best they could. With 30 minutes between the last Medalist competition and the announcement of the Medalist positions, the five quartets fidgeted backstage.

Then the announcements:

Fifth Place Medalist . . . The Sacramento Statesmen. "Well, we must have made fourth."

Fourth Place Medalist . . . The Lytle Brothers. "Well, we must have made Third."

Third Place Medalist . . . The Toronto Rhythmairs. (Breathless silence)

Before the Second Place Medalists were named there was a long pause that seemed like

A Time Magazine reporter was getting the history of the Orphans from Bond when Groom hustled through the door yelling, "We won! We won, Bond!" All Bond could do was turn deathly pale and say, "What . . . Oh, my aching back, what are we going to do now?" Bond felt as though it was all a dream. Then he started making mental comparisons with The Vikings and other International Quartet Champions; he was sure The Orphans were not in the same class.

The announcement caught Tyree at the P.A. loud-speaker. He too, felt it was all a dream and then he started looking for the gang. "I felt mixed emotions," he said, "elated, surprised and scared."

Bob Groom was standing on the right side of the stage behind the exit screen. He was chatting with Al Shea, lead of the Bills, when he heard the word. "I

turned around and ran through the doorway trying to find Bond. I saw a drinking fountain. I felt thirsty. I leaned over but the sink started moving. Someone came along and helped. I rinsed my face but never did get the drink. I was amazed and stupified!"

Bigham recalls: "I was sitting in the box with Clyde and Kay (Cox). When they announced Third Place Medalist, the Hall seemed quiet and hot. The anticipation was terrific. They announced Second Place and I got up and ran backstage. I felt like I had been hit in the face. The realization that you have won doesn't hit you until the first stranger steps up to congratulate you. I thought, 'Whoa, what have we done. Follow the Bills, follow the Vikings, follow the Schmitts. Oh, no!'"

THE Orphans eventually found each other and all four stood together in their dressing room surrounded by a riot of confusion. Photographers, reporters, well wishers and close friends were shouting and laughing.

"We really appreciated the help we got from the International Office," Bigham says, "especially for the way Hafer, Dobson and Breunig talked to the press in order to get the right things said. At the time, we were in no condition to know what we were saying."

The past champions also crowded into the room. Someone remembers Bruce Conover of the Vikings saying, "Now you know how it feels." and Jiggs Ward of the Pittsburghers saying, "Welcome to the Club. It's a pretty exclusive fraternity; after all, only four new members are taken in each year."

A respite from the tension of the contest was taken at an intermission followed by songs by the Second, Third, Fourth and Fifth Place Medalists and several past International Champions.

"After hearing the past champs sing," the Orphans remember, "We were ready to *bounce* back onto the stage and *really* sing, but when all those 4,000 dyed-in-the-wool barbershoppers in the audience got to their feet and roared their welcome and pledge of confidence, all the wind went out of our sails again. It was rather anti-climatic. We couldn't sing." (They did). Events blurred: medallion presentation, trophy presentation. They sang "Sweetheart of Sigma Chi" and then "Stephen Foster Medley" (easy on the lead and his sore throat) and finally "The Lord's Prayer" at straight up Midnight.

SUDDENLY, without warning, the four young men from Wichita found themselves all alone backstage. The Hall was empty. Backstage only the manager and a member of the International Headquarters staff remained. The Orphans looked at each other. One of them hoisted the Landino Trophy and they walked slowly down the corridor.

In the lobby of the Hotel Lafayette someone asked them to sing and they promptly lost themselves in the song. Then over to the Hotel Statler for some room singing. They were to be in New York City the next

morning for appearance on Ed Sullivan's "Toast Of The Town" television show. At 3:30 a.m. they collapsed into bed. They had only one disappointment: because they were due in New York City early Sunday morning for "Toast Of The Town" rehearsals they could not appear at the Sunday Morning Breakfast. They were fearful (unnecessarily) that their fellow barber-shoppers would not understand.

After less than two and a half hours rest, the Orphans were up-and-at-'em at 6 a.m. Sunday morning. They ate hurriedly, rushed to the airport and taxied off the National Airport runway at 7:30 a.m. in their Cessna 195.

Four bone-weary champions reported to CBS Theater 50, located on 53rd Street and Broadway at approximately 12 Noon, Sunday. They walked onto the brilliantly-lighted stage and met Marlo Lewis, co-producer of the program. Marlo told them that rehearsals were running behind and suggested they check into a hotel and try to get some rest. They left the stage, rode the elevator to their dressing room, stored their costumes and left for a nearby hotel. Returning to the theater, they sat in the darkened audience section and watched the professional troupers go through their acts.

A delicatessen-lunch counter was set up in one section of the lobby and the boys dug into fat sandwiches, soft drinks, coffee and big pieces of homemade pie.

MIDWAY through the afternoon, Ed Sullivan appeared and things really began to roll. The Orphans were impressed with Sullivan's skill. He moved across the stage slowly, spoke effortlessly to the performers, changed a line here and a position there. Groom says that Sullivan seemed to always be about three jumps ahead of everyone else. The old pros:—the dance team of Mati and Hari, Janice Paige and Johnny Rait, Victor Borge—liked the quartet. As they finished singing "Wait 'Till The Sun Shines Nellie," Sullivan told his 24,000,000 viewers that these troupers were applauding vigorously in the wings. Both Lewis and Sullivan were emphatic in their praise of The Orphans.

During the long hours of practice only one thing was uppermost in the minds of the quartet: "We are the representatives of the Society. There is a great deal at stake. Millions of persons all over the country will be listening to us and seeing and hearing us. We *must* do a good job—for the Society." The Orphans had indeed accepted the responsibilities of their office.

They were dead tired after the show but they stopped off at Times Square and did a little sight-seeing with Mr. and Mrs. J. Frank ("Sweetest Lead This Side of Heaven") Rice. They went to bed at 11:30 p.m.

The next day they flew home, dodging bad weather all the way to Wichita. There was little conversation during the flight home; the Orphans were deep in thought. How would they measure up in the days ahead? Their championship year had begun. ★

The Quartet That —Almost!

BY TOM HELZER
AND STAFF

THE night was Saturday, June 12 . . . the barber-shoppers packed in Constitution Hall in Washington, D. C., and thousands more across America were anxiously awaiting the decision of the judges. Then the dramatic event climaxing the 1954 International Contest happened as the Orphans of Wichita, Kansas, were named the Society's new Champions.

In the excitement that followed, someone in the crowd remarked, "I wonder how the number two quartet felt . . . just how would YOU feel 'almost' winning the championship, only to wind up in second place?"

To get the answer, we asked the Second Place Medalists, the Four Hearsemen of Amarillo, Texas, this very question and, surprisingly, bari Dwight Elliott gave us this reply, "I wonder if any quartet really *expects* to be in the top five. Sure, that's what we all came for, that's what we've worked and hoped for, but how can you really expect to beat thirty-five other wonderful quartets?"

THE SEMI-FINALS JITTERS

The Four Hearsemen were admittedly pretty scared and nervous in their first appearance in the Semi-finals as they faced the audience and judges. All had the feeling as they left the stage that they could have done better. All four were hoping and praying that they could at least make the Finals, if only to have another chance to show what they really could do. Elliott and Heiny remembered the previous contests at Omaha and Kansas City which found them out of the running after singing only two songs. So they were really "sweating it out" as the judges' decision was being announced. With ten of the final positions drawn, their name came up as No. 11 and they were in. There were a few moments of wild rejoicing, but almost immediately the quartet was off to the hotel for a rehearsal session. They were determined to get down to business and not let the judges down for permitting them to sing again.

After the noon practice session the quartet came back to Constitution Hall relaxed, more confident and determined to have a good time—win or lose. Their performance radiated the same feeling to the audience, as they sang the rhythmic "Got No Time" and the nostalgic, beautifully arranged, "When You're A Long



Long Way From Home." The quartet was singing as one . . . everything came easy, and later they agreed that this had been their best effort.

As the 15th quartet sang the last chord in the Finals, an uneasy tenseness slowly developed backstage among the competitors awaiting the judges' decision.

"THE FOUR . . ."

Bari Elliott was sitting in the hallway outside the dressing rooms, with his arm over the shoulders of tenor Bud Bigham of the Orphans as they crowded near the small loudspeaker hooked up back stage. (They have been friends for a long time, having sung on many parades together in the past.)

Dwight said to Bud, "I'd give my right leg if we could both get in the top five." (Dwight admits he soon came to regret that statement and begged off—with Bud's kind permission.) The Orphans were first to be announced and Dwight excitedly pounded Bud on the back, not thinking it possible for his wish to come true. When the first four had been announced with only one place left and the great Four Chorders' name had not yet been heard, the Hearsemen were convinced in their own minds that they were out. Even when the announcer said, "The Four . . ." they all thought it was going to be the "Chorders"! When it finally dawned on the group that the announcer had actually said "Hearsemen," all four went completely batty. They hugged, pounded and jumped over each other and generally made it dangerous for anyone within ten feet.

"Do you think it's true!!!" cried excited bass Dick Gifford. "Do you think they'll have a recount and find they've made a mistake? Goodnight . . . we've really got to practice to justify this position. What will happen if we win? I just don't believe it. Good gosh, some of those other quartets sounded terrific . . . are we really in their class? . . . Who wants to eat? . . . I can't."

All of a sudden someone noticed tenor Heiny. He had broken down and was shedding bountiful tears of joy. He couldn't sing a note for several hours. "It's something I never thought could happen to me—of all people," mused the funeral director-tenor, recalling the incident later.

The Amarillo foursome knew they had their work

cut out for them Saturday after they found themselves "in there." They had some songs ready, but they realized that they had already used the numbers they knew best, so back they went for an all-day rehearsal. They selected numbers which lent themselves to full expression and on which they could "pull out all the stops." To many in the audience, the Hearsemen's performance in this Medalist appearance was their greatest.

"MAYBE WE'RE SIXTH!"

As the judges' decisions were being announced Saturday night, bass Dick Gifford excitedly exclaimed, "Well, we're not fifth . . . we're not fourth . . . hey! we're not third—maybe we're sixth. Good gosh— isn't it wonderful!"

Lead Deane Watson, stunned, stood there grinning happily from ear to ear. Tenor Heiny said he was so happy he could have sung High C with ease. Bari Elliott just shook his head and said, "I don't see how there could be any bigger thrill." Later, a more composed Dick Gifford, speaking for the quartet, said, "And I'll tell you one thing in all sincerity. We couldn't have lost to four nicer guys. We don't feel a bit let down. We've gone so much further than we expected to go. We are tickled pink with second and the wonderful way the crowd treated us. We don't have one ounce of disagreement with the judges. We feel wonderful about it all. Barbershopping is GREAT!!!!!"

THE QUARTET IS BORN

Four years before our Society was founded a group of four men started singing in Amarillo, Texas for a funeral home. Although the membership of the quartet changed many times, each had participated because each loved harmony and fellowship with others.

It was in the early thirties that Mr. Shaw, of the Blackburn-Shaw Funeral Home, made a trip to Dallas, heard a quartet singing for a funeral home there, and came right back to Amarillo and organized his own group . . . singing lead. As sponsor, he paid the singers' expenses (a dollar per funeral or Sunday radio program). Wendell Heiny (present tenor of the Four Hearsemen) joined the Blackburn-Shaw Quartet in 1935 and through this association became interested in and later took a full time job in the funeral business.

PERSONNEL CHANGES

During World War II, three members of the quartet went into the service and the group temporarily disbanded. Heiny was discharged in 1946, and his first order of business at the funeral home was getting the quartet started again. Paul Ellis and Willard Grant-ham came home from the service about the same time and, together, they started looking for a baritone . . . and found a good one in the person of Dwight Elliott who has been singing with the group ever since. This foursome proved harmonious and, in 1947, won a



Dwight Elliot and his wife Mary Alice are real proud of their boys, Dale, five, and Lamar, three. Boys listened to CBS broadcast, liked *The Four Hearsemen* the best but now sing Orphans' specialty "When the Bell in the Light House Rings Ding-Dong."



Tenor Wendell Heiny asks wife Margaret about a new arrangement. Margaret is a member of the International Guild of Pianists. Heiny joined the original Blackburn-Shaw quartet in 1935.



Lawyer Deane Watson tosses a ball to Deane, Jr. as Mike, Molly Lou and wife Molly watch the fun. He is a grad of Davidson College, was wounded in Italy during World War II.



Dick Gifford relaxes with his wife, Eloise and his three children. Dick, in advertising sales for KFDA-TV, claims he was the only bass singer in 1936 elementary school; is a Northwestern University grad.

quartet contest, sponsored by the American Legion, and a free trip to New York City. Two years later Grantham dropped out and Jim Bob Nance joined the quartet.

In December, 1948, a chapter of SPEBSQSA was organized in Amarillo and the members of the Blackburn-Shaw Quartet naturally joined the chapter because it was organized for the same purposes that had drawn them together . . . harmony and fellowship.

The quartet entered regional competition in 1950 . . . at the last minute to give their chapter an entry. When the judges announced their quartet as a winner, the foursome was startled and breathless. It was their first real barbershop competition. They appeared at the Omaha International contest as the Blackburn-Shaw quartet. After that the group received several parade invitations. "Pat" Cunningham, veteran Southwestern barbershopper of Lubbock, Texas, insisted they change their name . . . since "Blackburn-Shaw" would have no significance outside Amarillo. For months they tried to find a suitable name with no results . . . then it happened. On the Tulsa 1951 parade, veteran M.C. Al Cashman got several laughs by introducing the members of the quartet as: a funeral director; a life insurance salesman; a cemetery lot salesman and a finance man . . . which was the truth at the time. Cashman also suggested that they walk on stage carrying an "imaginary casket." The stunt got so many laughs that the quartet soon added a complete Digger O'Dell routine and the present name came easy . . . The Four Hearsemen.

Paul Ellis withdrew in 1951 and a new lead, Al Autry, joined the quartet. That year the "Hearsemen" placed second in their district contest and in 1952 were regional winners again and sang at the Kansas City International Contest as the Four Hearsemen for the first time.

Early in 1953, lead Autry moved to Austin, Texas and Hass Nance entered a new business that made it impossible for him to participate. For most of the year not a chord was sung . . . survivors Elliott and Heiny couldn't stand it any longer. Together they "dug up" a new lead and a bass who were interested in barbershop harmony. The new singers were found "interred" in Dwight and Wendell's church choirs. The newcomers, bass Dick Gifford and lead Deane Watson, quickly became confirmed converts to our style of harmony and only a few short weeks later the present quartet entered the 1953 Southwestern District Contest at Wichita Falls, Texas. When the judges' decision was announced the Four Hearsemen were in . . . you guessed it, "second place again."

MEDALISTS IN NINE MONTHS

Many quartets could probably make a faster trip up the competition ladder to the coveted Medalist class—if they follow the example of the present Four Hearsemen. The quartet humbly sought, accepted, and used

to the best of their ability the many criticisms, suggestions, and experiences of qualified judges, other leading quartets, and barbershoppers as part-time coaches.

Immediate Past International President, Johnny Means, stated in Washington that he had never seen a quartet in an International Contest that came as near to doing *all* the things which had been suggested by the judges in the regional quartet clinic. He made it a point to call on the Hearsemen and congratulate them after the Saturday night Medalist Contest.

It was at that quartet clinic in Abilene, Texas, following the Southwestern Regional on May 1st, that younger quartets in the clinic were surprised to see the Four Hearsemen taking written notes of every word the judges uttered. Johnny Means was chairman of the judges and the Hearsemen will tell you that the many sound suggestions he gave *all* quartets really helped them. Means' favorite point—"tell the story and sell the song" made quite an impression on the Hearsemen. The quartet was already thinking along those lines. They got the idea from the Schmitt Brothers when the two quartets appeared on a Wichita Falls, Texas parade some months earlier. In the wee hours of that morning following the afterglow, the Schmitt Brothers demonstrated to the Hearsemen how they worked out a new arrangement by first studying the "meaning" of the words. From that moment on the quartet has tried to interpret and sell every song they sing. (If you were lucky enough to see and hear the Four Hearsemen sing "I'd Love To Live In Loveland" in the Medalist Contest . . . you would agree with certified judge and veteran barbershopper Hank Lewis of Dallas, Texas who exclaimed—"I have heard that song a thousand times and this is the first time it really *thrilled* me.")

THEY RE-HEARSE CONSTANTLY

The week following the regional competition Joe Huray, Dallas, Texas (tenor of the former Bean Jesters) was in Amarillo on business. He worked with the quartet every night for a solid week to help the Hearsemen incorporate all the suggestions of the judges. Then prior to their trip to Washington, Jim Bob Nance (former bass of the quartet), who makes most of the arrangements the Hearsemen sing, gave the group some valuable last minute coaching. Jim Bob helps when he can . . . but for the most part the quartet is on their own as far as coaching is concerned.

That funeral-march entrance and transition into character for singing which delighted the Washington audience was adopted for contest work at the suggestion of International President Berney Sinner when he was Chairman of the Judges at the Southwest District contest in November, 1953. Joe Lewis, International Board Member of Dallas, Texas, who was judging stage presence, along with Chairman Sinner, helped the quartet put the final polish on their stage work. ★

How We Won The Chorus Championship

BY LEWIS B. SIMS

ASSOCIATE DIRECTOR: SINGING CAPITAL CHORUS

Since, under the rules, the Singing Capital Chorus, of Washington, D. C., is ineligible to compete again for the championship until 1958, we may just as well let others in on how we did it in 1954. By telling all other chapters our secrets, you see, the 1955 contest—to be held down in Miami—will result in all the competing choruses ending up in a tie for first place. It's really just as simple as that. Or is it?

I've listed some factors that I believe helped us in training for the chorus contest. They are seven in number.

1. SEVERAL YEARS OF EXPERIENCE. The Washington, D. C. Chapter was organized in 1945. After our first annual parade (we call it the Harvest of Harmony), which was in 1947, we received many compliments, and we began to aspire to become a great barbershop chorus. However, we had no occasion to test our wings in competition until the fall of 1953. When we competed at New York's famous Carnegie Hall last October for the District Championship against the nine other top choruses in the Middle Atlantic States, and especially when the reports began to come in about the wonderful quality of the choruses from the Midwest, from Canada, the Pacific Coast, and elsewhere, we began to realize that any previous boasting was out of order. We began intensive work, seriously hoping to win the big championship.

2. CHAPTER TRADITIONS AND PRACTICES. Several things have been pioneered by the Washington, D. C. Chapter—the quartet clinic idea, parades without MCs, joint concerts with a symphony orchestra, and many other practices, the most recent being the “judging workshop” on July 11, 1954. Perhaps the most important practice is the initial audition. This consists of an actual demonstration to the chapter members by a candidate that he can stand up and from memory sing correctly with three other men, each of the four carrying his own part. That custom has insured a better chorus; quality singers have been attracted and retained, and the members have been conditioned to participate and to accept the idea of precision work.

3. BATTERY OF DIRECTORS. We have four directors. They are Dr. Robert Howe Harmon—a combination medical and musical master who has been with us since the beginning (1945)—and three associate directors. I am one of these. (The others are Ed Carey and Francis Townsend). This team of directors combines a variety of choral techniques and talents, and each participated in training the chorus for this big contest. I am in a better position than is anyone else to pay tribute to the substantial role played by each of the other directors.

4. LACK OF NECESSARY TRAVEL. The Singing

Capital Chorus was at home. We didn't have to lose the services of any member because of his inability to be away from work for several days or his inability to finance a long journey.

5. A BAG OF TRICKS. Yes, we had some tricks—or techniques, if you prefer. Here are nine of them, not all original with us, of course: (a) We used a chorus manager, specially appointed, who was aided by a section leader in each section. (b) In addition to drilling the sections separately, as you used to get drilled in your high school glee club, we called upon one foursome after the other, and we practiced in octets, triple quartets, and half choruses, picking out for special attention those men who needed it. (c) We put the men through the “roundelay”—lining up the four sections in a column and then rotating the singers so that only four men are singing at any one time. (d) We had one of the directors, who is especially good at vocal production and at diction, drill the men on vocalization and on enunciation and pronunciation (for example: “moon” not “moan,” “faded” not “fadud”). (e) We used critics—respected and experienced members of our own chapter, some of whom are certified judges or experienced quartet men—to listen and make critical comments, sometimes on the whole chorus, sometimes on individual foursomes, pointing out pronunciation or other kinds of errors, first on the part of the best singers (that was good psychology) and then other singers. (f) To perfect the fancy walk-on and walk-off, our staging specialist simulated Constitution Hall by chalk-marking the floor of our rehearsal hall, and the boys marched till their shoe leather wore thin. (g) We trained the chorus to sustain long tones, or to carry unusually long phrases, by means of showing the members of each section that they can breathe at different times. (A quartet, of course, can't do that!) (h) To make for precision, the director silently “mouthed” each song's every word, not only in the contest, but at rehearsals. (i) Although we sang 14th out of the 23 choruses, we stayed together in the Interior Department building, thereby missing all of the earlier choruses. (The director listened to the first six and then met with our chorus and offered tips, especially on staging.)

6. ATTENTION TO DETAIL. More than in any of our previous singing, we went into great detail. Short notes must really be short; crescendos must be gradual and well balanced; E-natural must be sung not as E-flat but as E-natural, even though it's only a sixteenth note; every hand must be at the side, and naturally cupped; every eye must be on the director; etc. There was, in our training, a tremendous amount of self-criticism and constructive cross-criticism on small points, and everybody, including the director learned to take it.

Continued on page 63



Keynote Speech

A Candid And Critical Appreciation Of Barbershop

BY
CHARLES MERRILL.

PAST INTERNATIONAL PRESIDENT;
JUSTICE, SUPREME COURT
OF THE STATE OF NEVADA

SINCE our Society was first founded, its members have been struggling with problems of expression. They know that barbershop is something terrific. With a missionary's zeal to convert others they attempt to explain why. Yet, when it comes to explaining why, each answer is different. This, I believe, accounts in large degree for the difficulty we have encountered in reaching common ground in expressing answers to certain questions which, for the enlightenment of those outside our charmed circle, should be answered. Such questions as: What is barbershop harmony? And: What is there about barbershop harmony and the barbershop style of singing that is worthy of note as a true contribution to the world of music?

Since every individual member entertains his own view on such subjects and since barbershoppers traditionally feel very strongly on the subject of barbershop, it follows that any discussion of these subjects is bound to be highly controversial. My own views undoubtedly will be strongly and profanely opposed by many members. Which is, of course, just as it should be. We would not be barbershoppers were it not so. However, I've never been known to hold back my own views for that reason and see no cause to do so now, so long as it be understood that I speak unofficially and for myself alone. In that respect I anticipate that as a "Keynote" address this one will be far from orthodox.

WE are asked: What is there about barbershop harmony and the barbershop style of singing that is worthy of note as a contribution to the world of music? To many of us the answer is extremely simple: everything. Certainly it is an answer that satisfies us, but we must remember that our answer must satisfy the musical world as well. If we are to have an enlightened appreciation of barbershop; if we are to be able to enlighten the public generally or the musical world as to the true merits of barbershop, a candid analysis of barbershop is necessary. And when I say candid I mean candid. There is no sense in confining our efforts to a stubborn contention for merit

in areas already occupied by experts in the world of music who dispute us. We must probe deeper. Here we are, then, a bunch of amateurs, untrained and untaught in matters of music. What have we that is worthy of musical recognition?

Our traditional repertoire? I don't believe so; although I know that there are many who will violently disagree. Viewing it from the point of traditional musical standards, however, our repertoire for the most part is in the field of the popular and mediocre. We would, I think, be bucking pretty stiff opposition were we to try to sell the public on the proposition that the songs we sing, in and of themselves, are of lasting value and merit.

Our musical arrangements of the songs we sing? Well, we might as well face up to the fact that our largely untrained efforts at quartet arrangement have not yet met with any appreciable acceptance outside of our own ranks.

Our public performances? Of course there is merit here. Who could deny it? And we, with our dying breath, will contend that there is musical merit. By traditional musical standards, however, affected perhaps by those repertoire limitations I have mentioned, our performances still seem to rank as entertainment rather than as pure music. Concert recognition is still rare and where it does occur, may well occur by virtue of program contrast and change of pace and frankly popular appeal rather than through recognition of true musical values.

THIS, of course, is not to say that in these respects we should defer to recognized musical standards and mend our ways. In these respects our ways satisfy us as no other ways would and regardless of what others may think or believe, we shall retain them. That is not the question. This is the question: Accepting what we have and what we fully intend to keep, what is there about it that is worthy of recognition as a contribution to the world of music?

In the respects I have mentioned we are competing for recognition in a field where authoritative sup-

port or recognition is not generously given. The musical world has a pride of taste in standards of musical excellence; a pride in discriminating appreciation of lasting musical merit that is definitely not based upon popular appeal; but rather upon an infinity of matters making for esoteric knowledge and discernment gained only after much study. It is the field of the longhair. It is a field where merit is determined by external or objective standards most jealously guarded; the standards of the listener.

Should we, then, abjectly concede that barbershop has nothing of musical worth to offer the listener? Indeed not. We have that combination of chord structure, accuracy and blend which results in what we have come to call the "ring": the ultimate in barbershop harmony. Here is harmony at its cleanest; multiple tone accuracy at its vocal heights. Here are four instruments, through perfection of intonation and balance welded into one. Here is a style of singing which demands a different and comparatively difficult approach by the singer to the part he sings: the approach of the chord line rather than the part line. Here in the ring is something which provides listener sensation not elsewhere found. And if it be found here, it, too, requires on the part of the listener a discriminating appreciation; knowledge and discernment; a knowing ear for those musical constituents which make for intonation and balance and blend.

We have much, then, to offer to the listener who will learn to listen as we listen; as the barbershop quartet singer himself must and does listen in the very act of singing. Yet, in my opinion, this is not our greatest contribution.

WHAT else, then, do we have? We have this: the power to stir men's souls through the medium of music to a degree seldom if at all known elsewhere in the entire field of music. Not the souls of the passive listeners; but the souls of the singers. Not the medium of concert music; but the medium of participation music. Through participation in the *making* of music by the musically untaught and uneducated and untrained.

Few men are possessed of the time, talent, temperament or training for the professional creating of music. Many men, however, have a yearning to participate, no matter how modestly, in the creation of music. They yearn to create for their own pleasure and self-satisfaction. This is our traditional field. Here is where our medium unquestionably contains true merit and demands recognition and appreciation and encouragement.

Nowhere else in the field of music can the amateur receive the thrill of accomplishment known to the barbershop quartet singer. In the first place it is ensemble; not the lonely satisfaction of the bathroom soloist. The pleasure is a shared pleasure. In the second place, each participant has his own sole and single responsibility; his part of the chord that is no one else's. He cannot err unnoticed. His voice cannot become lost in a unison passage or in a choral section. In the third place, while the medium is extremely demanding in matters of accuracy and blend, its demand is for natural and not for trained talent. Anyone, regardless of musical background or education, can participate, provided the natural talent be there. Finally, to the amateur maker of music, no thrill can compare with the thrill of the chord accurately hit and well blended; the chord with the barbershop "ring" to it.

The musical world may well regard this last statement with some degree of skepticism. They are still "listening." They are inclined to doubt, by those objective standards I have mentioned, the musical merit of exclusively harmony singing. They may doubt; but we know.

WE know that for the ultimate thrill of participation in the amateur creation of music the *chord* is the thing. We know that, of all possible chords, that with the traditional barbershop structure is best adapted to production of the ring of accuracy and blend. I have myself frequently said that ours is a society with fewer neuroses than any other organized group; an association of men who sing because it is fun to sing; and who sing barbershop because it is most fun to sing that way.

Barbershop values internal and not external rather than otherwise. To my mind, the most important reason for our description of what it is that I feel may differ materially from your appraisal of the value which you realize.

The greatest musical merit in barbershop movement then, in my view, comes not through what we may accomplish for others, the listeners; but what we accomplish for ourselves, the singers. Not motto: Keep America Singing listening; not entertained; but participating.

Marshall Bartholomew, former conductor of the Yale University Glee Club, recently wrote to his friends in the Associated Choruses of America, "We must not allow ourselves to forget that the world needs music and that there is no substitute for the music we make ourselves. All the mechanical devices such as TV, radio, phonograph records, juke boxes, etc. may temporarily try to push us back on the audience, but they can't possibly remove the human need of expression through participation."

AND still, listening has been a most important part of our lives as barbershoppers. On the occasion of our 16th annual convention we are here as listeners: avowed listeners. And why?

First, of course, because as barbershoppers we have found musical merit of the barbershop chord; merit that fully meets the high standards of the listener who has been initiated to it, educated to it. But more than that. In my view, as a barbershop listener of long standing, it is because even in the act of listening we are subconsciously participating. When a quartet is really locked in; when that chord really rings, we sit bound not simply because we are being superlatively entertained but because we are vicariously enjoying the participation. The thrill of accomplishment that is being felt by the quartet members is being felt by themselves. *We* sang that. Ask yourselves in all honesty if it is not so. Barbershop is essentially participation. And

gentle
sh...

men, that is why your barbershop prefers the contest and public prefers the parade. It is why your barbershopper "Give me harmony accuracy and lend": while your public says, "Give me stage presence."

Now, then, can we overcome the prejudice which the musical world feel towards our barbershop; the musical world that is not there in the audience listening and not participating? In my opinion we shall never completely overcome our barbershop to those who have not been sold by continuing to talk about it, or explain it or demonstrate it, or sing it to them; but by singing it *with* them. Else we will never know and understand what we experience.

Let this we must assert and continue to assert, for it cannot be denied by those who know and understand. *If the creation of music is the experience realized in actually participating in such creation, it should be recognized as within the domain of the public and not the exclusive prerogative of the professional; our medium must be recognized as one of the greatest in music today.*

To recognize that there is an area in which we may claim worthy contribution to the world of music is, however, to recognize as well an obligation to work toward that contribution. It is not enough to be able to say, "See what we can do." We must be able to say, "See what we are doing."

As a society, we must not permit ourselves to be diverted from active pursuit of this contribution. The barbershop activities seem today to be most emphasized because they bring us most particularly into the public eye, but must not be permitted to become the sole barbershop activities of the barbershop.

We must, I believe, recognize that our primary obligation is to ourselves, the singers. Public value of our more spectacular activities is, comparatively, of minor importance. We must, then, provide ourselves an opportunity to sing. A singing opportunity is not enough. We must also have quartet opportunity. And that opportunity must not be limited to those with

the time and talent for organized quartet work of contest or parade calibre.

Let us recognize that the chapter parade is not typical chapter or Society activity. It is the show piece. Nor is the contest typical. It is the reward for unusual and outstanding achievement.

With due regard to the progress we have made in the choral field; with recognition of the satisfaction one may derive from choral singing and the fact that to countless of our members choral singing is a most satisfying end in itself; let us not forget that traditionally, barbershop is a quartet field; that it is in this field that barbershop reaches its peak; that we do have an obligation to our members to provide an opportunity for them to know quartet experience and to reach that peak.

In the extremely important field of community service let us recognize that as a society of amateur singers, our most natural contribution is our singing and not the money that that amateur singing has managed to produce; that in contributing our singing we are at the same time meeting our obligation to provide ourselves an opportunity to sing. In singing for others we do, in the finest sense of the phrase, sing for ourselves as well.

THE quartet activity of a chapter, then, should be more than preparation for and presentation of an annual parade and the encouragement and support of the chapter's contest quartets. We must not permit ourselves, so far as quartet activity is concerned, to become primarily a society of ticket sellers and listeners; even though that listening be of the participation type.

Surely in every community there are areas of lonely living, of pain and misfortune where our song and harmony would be welcome; where we could share the pleasure of quartet singing which is not show piece, unusual or outstanding, but is simply typical. Every chapter should constitute itself an attack team or series of attack teams upon such areas of unhappiness and suffering. Every member should enroll as a volunteer member of one of such teams. Such teams could, for example, be composed of twelve or

sixteen members who could sing as a unit and also break down into two or three or four quartets; and a modest show is born.

Just the other day I read the leaflet directed to the chapter's community service chairman as a part of the excellent new "Mr. President" portfolio. Certainly it deserves the attention and thought of every member. Here is what it says in part: "If you have ever sung past a lump in your throat at the bedside of a hospitalized person you know what a real privilege it is to be a barbershopper. * * * We can give what no other organization can: barbershop harmony. Any group can give money, but they can't provide a barbershop quartet show for a group of wheel chair patients, or a quartet to tour the wards for immobile patients, or a chorus which can sing "Silent Night" and do "Who Threw The Overalls In Mrs. Murphy's Chowder" for an encore. Line up visits to the old folks' home, the hospitals, the blood bank, and the many other institutions and agencies which are to be found in your community. Present a Christmas party at the children's hospital or the orphanage or under-privileged children's home. Man the Christmas kettles for the Salvation Army. Make a trip to the veterans' hospitals within traveling distance. * * * But in all this, keep the contribution of barbershop harmony foremost. We could never outdo many of our national organizations in financial contributions but we can give something nobody else can * * *."

PLEASE understand that what I say is not in any sense said in disparagement of what our chapters are now doing in the choral field or with regard to shows and fund raising. Those of you who know me of old know that for years I have, in my community, been intensely interested in choral work; that I have myself participated for many years in organized quartet work on the parade and contest level. I would be the last to minimize the importance to our Society of these fields of activity. Nor could anyone who is not wholly heartless belittle the generous contributions our chapters have made to the needy in community service, in most

Continued on page 45



FROM THE WASHINGTON CONVENTION

CONTRIBUTORS:

WILBUR SCHMIDT
STIRLING WILSON
TOM HELZER
MUNSON HINMAN
BOB IRVINE
R. SEVERANCE

The spectacle of the Mid-States, all four of them jammed into a single bed for their Sunday Breakfast comedy stunt reminding us of the circus taxicab which disgorges about 25 clowns.

Frank Siler, former tenor of the Chem-Tones of Camp Detrick, Frederick, Md., showed up in the contest with the Humdingers of the Johnny Appleseed District. He got a good hand from his old buddies of the Washington-Maryland area.

The line at the drinking fountain outside the Constitution Hall auditorium was rivaled only by the line waiting to get into the McCarthy-Army hearings.

The Four Hearsemen walked on stage in a formation that suggested an old song: "I Ain't Got No Body."

Harley Miller and Pom Pomeroy, who handled the subterranean end of the judges' panel, peered out of their superheated dugout like sharpshooters looking for a victim.

Obie Falls, Stage Presence judge from Schenectady, stood up as each quartet came onstage to inspect shoes and bunnions for uniformity. He could see the shaking knees without leaving his chair.

Joe Lewis, President of the Southwest District and sartorial impresario, looked as smooth as an oil slick on a lily pond.

Nate Berthoff, noted editor of the Johnny Appleseed District newspaper, and composer of "Great Smoky Mountains of Dixie," was surrounded by a coterie of admirers whenever he was spotted in the Statler lobby.

Employees of a large Washington department store, holding an annual dinner at the Statler, spent more time in the woodshed than at their own dinner.

There were fewer song duplications this year than in previous contests, but Bud Arberg's arrangement of "Side by Side" was too good to be used only once.

Joe Zwirn, who used to sing with the Queen City Four of Seattle, did a fine job with the Skymasters of Omaha.

The weather in Washington was ideal during the Convention. There wasn't a single snowstorm, earthquake, thunderstorm, or flood. The Washingtonians said they ordered the hot weather to make the Californians feel at home.

Constitution Hall is so-named because on a summer night you require a strong constitution to stand it.

One barbershopper from the South got caught in one of Washington's famous traffic circles, and the Convention was over before he got out.

More Confederate army caps were seen in Washington than at any time since 1865, thanks to the Southerners who want one of the coming conventions to move their way.

With DeBlois Milledge from Florida, Joe Lewis from Texas, Fred Wehrley from Toronto, Lou Perkins from Seattle, and Bill Hinckley from Boston, the meeting was international, intersectional and interesting.

The mezzanine of the Statler sounded like a hydrogen bomb falling on a crockery plant located between Niagara Falls and an elevated railway.

The Singing Capital Chorus, recording their winning songs for Decca at 2 a.m., and on their feet for hours, were wishing they could dip their tired feet in the Old Mill Stream.

One pick-up quartet started singing in a corner of the mezzanine of the Statler the day the Convention opened and when the late-leavers were departing Sunday, those boys were still there going strong. Well, they liked it.

Many a barbershopper went home muttering to himself: "Now, who was that guy who greeted me so cordially? Can't remember his name but the backslap was familiar."

It isn't often that the sacred precincts of the Pan American Union are invaded by a quartet. But to the Hawkeye Four of Des Moines, Iowa, the front of the Union seemed a good place to rehearse a few close ones. It must have been good because the Union personnel heard the group and extended its "good neighbor" policy by inviting the foursome indoors. The Hawkeyes continued to amaze their impromptu audience. Among those who thought they were very good indeed was Wallace Alig of the Union's "Americas Magazine." He was so impressed by the Hawkeyes and the Society that he's going to tell our South American neighbors about it in a magazine piece which will be printed in three foreign languages! (thanks to the alertness of Mid'l Antics Editor Wilbur Schmidt).

What started out as a noble experiment will undoubtedly continue as a welcome permanent fixture at future conventions. The "Ladies' Hospitality Room" was a most popular spot not only with the ladies but the men as well. All availed themselves of its message service and refreshments. No matter where the Room was moved—and the Statler management shifted it like checkers on a board—the ladies kept it efficiently staffed and it was generously patronized as an information center, baby sitting media, depository for parcels, lounge, and a million other things.

The 1954 Convention probably sets the all-time record for the number of first-time convention goers.

Literally thousands of eye-popping sport shirts lent a Pacific island atmosphere to the nation's busy capital, which sweltered in 90-plus heat. But at least one barbershopper, never having been to Washington, brought only dress shirts and four-in-hands. Was he sorry!

Portending things to come, perhaps, a new and non-barbershop topic of conversation heard in several huddles was—High Fidelity—Hi-Fi. It seems only natural that barbershoppers, with their passion for accurate chords, should take an interest in this ultra-new science of sound. Leading exponent of Hi-Fi is Paul F. "Pete" DePaolis, of Rochester, N. Y., member of the Int'l C & J Committee. Pete's specialty is — what else? — Harmony Accuracy.

The Washington Convention received more national publicity "than the total coverage of the last three years combined," opined Walter Jay Stephens, Chairman of the Int'l Public Relations Committee. The Press Room established at Convention Headquarters was a busy place. Millions of people were reached through the press, radio, and television. Time Magazine devoted a full page with pictures to the Convention in its June 21st issue.

Stub's vote for the three quartets most likely to be remembered in the Woodshed are the Jolly Boys from East Liverpool, Ohio, performing the "Sow Song"; the Hut Four singing "Egyptian Ella"; and Don Dobson's Daredevils playing "Tell Me You'll Forgive Me" on four pitchpipes. The Woodshed was ably emceed by Bob Moffett, Los Angeles Chapter prexy.

Bob Irvine, Chairman of the International Ethics Committee, reports that one way to make friends and influence people is to come to an International SPEBSQSA Convention with two extra tickets. Says he took different people each session. Intending to

save the Medalist Contest seats for a couple of relatives, he quickly changed his mind when a Sweet Young Thing in the American Air Lines office at the Statler asked: "Mr. Irvine, where can I get a couple of tickets for Saturday night for myself and my friend?" Imagine her surprise when Bob said "Here they are." Imagine Bob's surprise when the "friend" turned out to be a husky male—who sat between Bob and the S. Y. T.

Stories still reach us of instances of hospitality provided by the Washington Chapter. Past International Board Member Welsh Pierce, with crutch and patched-up knee cap, was standing near Constitution Hall with a slightly less decrepit friend wondering how they could get back to the Statler for a meeting at which they were overdue. "There's Dean Snyder," said the friend and commenced waving frantically. "Don't bother him," said Welsh, "he's going the other way." But International Vice President Dean had already stopped. Though his car was already occupied by his wife, sister-in-law and daughter, and though headed for Alexandria, Dean insisted on reversing his field to take the stranded pair to the Statler—several miles out of his way!

The Whirlwinds quartet, all soldiers at Fort Bliss (El Paso), Texas, sang their swan song Saturday night at the Statler in the Southwest's Roundup Room. Bass Doug Fairchild (who was given a delay-en-route to sing with his chapter's chorons in the competition) left the next day for overseas. We can bet he'll have a quartet somewhere singing Squeaky Roberson's arrangement of "12th Street Rag" just as soon as he lights in one place long enough.

The Four Hearsmen were a little startled to find that barbershoppers from Maine to California all apparently knew "The Eyes of Texas Are Upon You" when they were musically saluted by the entire crowd upon their entrance to the Roundup Room, Saturday nite after the Medalist competition. Guess they forgot that some Yan-

kees borrowed the tune some years ago to fit the words of "I've Been Working On The Railroad" (so Texans claim). Which reminds us that Marty Mendro of the Mid-States Four while conducting a craft-session in Dallas about the middle of May made the fatal mistake of asking the assembled Texans to join in singing "Railroad." The Texans, polite and unperturbed, sang the words he asked for, but many mumbled that somebody oughta brief that guy before he crosses into the Lone Star State . . . about the national anthem of Texas, that is!

When someone remarked to Budd Boyle, 1st Vice-President of the Far Western District and lead of the San Diego Serenaders, 1952 4th Place Medalists, that the chorus contest would make a good television show, Budd replied: "The only thing that will do it justice is CinemaScope in Technicolor!"

Probably the most-woodshedded songs were "Bright Was The Night," "Tell Me You'll Forgive Me," "Curse Of An Aching Heart," "I Love You The Best Of All," "Irish Lullaby," "Love Me And The World Is Mine," and "Heart Of My Heart," all slow, loud and pitch-'em-high numbers. About the quietest hour of day in the Statler Hotel was 6-7 a.m., but Stub wouldn't swear to it.

The first woodshed four at the Washington Convention to test their pipes assembled outside the Ohio Room, where the registration desk was temporarily set up, just before lunch time Monday (June 7). They were: Don Dobson, Associate Int'l Secretary; Charlie Merrill, Past Int'l President; Ed Stetson, Secretary of Northeastern District and newly elected Int'l Board Member; and Washingtonian Ed Place, newly appointed Chairman of the Int'l Armed Forces Collaboration Committee.

Small World Department: Dr. Robert Howe Harmon, for years director of the Singing Capital Chorons blinked when he saw a familiar face at the Registration Desk. Sure enough, Munson Hinman, Salt Lake City chapter chorons director and bari of the

Beehive Statesmen, is the son of Munson Hinman who used to sing in a quartet with "Bob" Harmon 40 years ago in Yazoo City, Miss.

At the Mid-winter board meeting in Boston, January, 1953, Joe Lewis, new Int'l Board member and immediate past president of the Southwestern District, promised a "strong" Convention bid from that district when the Statler chain completed its new Dallas hotel. In Washington Joe kept his word. Does anyone doubt that the Southwestern District was there?

The Rev. Charles Daugherty, Rector of St. Andrew's Parish, Leonardtown, Maryland, who gave the invocation at the convention's opening contest session, is the original bari of the Columbians. While at the Seminary he organized a quartet known as the "Singing Angels." And to prove that he could still sing those chords, Chuck appeared in the woodshed with a pick-up foursome that brought down the house!

It's probably a toss-up as to which quartet sang the greatest number of hours but the Jolly Boys of East Liverpool, Ohio, certainly would be up in front in that division. They seemed to be singing every hour of every day and night with a constant appreciative swarm of barbershoppers surrounding them and calling for more.

The Pittsburghers merged with Big O'Malley of the Four-maldehydes. And what an aggregation it is. The three Pittsburghers are a perfect background for the shy and retiring O'Malley who really sells a number! . . . And it was refreshing to be privileged to hear and enjoy the Westinghouse Four at the Convention.

Past International Secretary Carroll Adams, and his wife left the cool climate of Bennington, Vermont, for warmer Washington and hotter Constitution Hall which shows a real devotion to barber-shopping!

The small fry enjoyed a luncheon at which they were entertained by past Champs, contest competitors, and visiting quar-

tets. And those kids ate it up! . . . The Ladies' Luncheon featured an original skit by Intl. Vice President Dean Snyder's better half, Leba. It portrayed all too well the hopeless future of a barbershop widow!

Twenty-three choruses (Winston-Salem was a late entry) with a total personnel of 894, including conductors, took the stage at Constitution Hall during the chorus contest. It was a warm night, to say the least, and it required some real competitive spirit for the choruses to leave the air-conditioned Interior Department Auditorium for the block-long walk to the superheated Hall. But they all made it. And mighty good sports they were too! When it was pointed out to the wooden-shoed Holland, Michigan Chorus that the walk along the marble floors backstage after their appearance would prove disturbing they worked out a deal to take off their shoes and complete their exit in stocking feet!

Phil Embury and Judge Merrill were constantly in the center of an admiring throng of new-chord thrill seekers. Wherever they paused a group would form and the weirdest chords would eventually develop . . . and another group will tell "the boys back home" how they sang with some of the top brass.

Nowhere was the independence of barbershoppers more clearly expressed than at the District Editors Workshop. These men work tooth and nail (often unhonored and unnamed) for the best interests of the Society as they see it. And hell and high water isn't going to deny them that right! A dozen publications different in editorial style and typographical appearance and size attest to this fact. So long as their autonomy is preserved they are among the bulwarks of the Society.

Maynard Saxe, tenor of the Atomic Bums, and General Chairman (to have been) of the Minneapolis Convention, looked like a condemned man who has just received a last minute pardon from the Governor, when he heard that Miami would get the 1955 meeting.

Can you top this? The RIP-CHORDS (1953 World-Wide Air Force Barbershop Quartet Champs) from Laramie, Wyoming, decided in '54 to enter real Society competition. Just before the Central States regional they lost their bass, so the lead did the down switch and they found a new lead. The new combo practiced 8 hours a day, before mirrors, for 20 consecutive days—and then didn't quite make the winners' circle at the regional. They came to Washington anyway; and the many people who enjoyed their singing on the Statler Mezzanine could tell that practice does pay off.

Many admired the smart all-western outfit worn by Avery Hall, Houston, Tex. chapter president, in the Southwestern District's Roundup Room. Among them was a youngster who asked Avery's little son, Mike, "Is he a cowboy?" — "Nope," replied Mike, "That's my daddy."

In the District Publication Editors meeting chairmanned by Wilbur Schmidt of Alexandria, Va., the most discussed point was the high cost of publishing and mailing. Many ideas were bounced about as each editor presented his thoughts on the subject. Consensus was that average annual cost to each district was \$1200 to \$1300—and that whatever was spent the results were worth twice as much.

To lead Bill Spooner of El Paso's DESERTAIRS quartet, who competed at Washington, the event was doubly enjoyable—he was on his honeymoon, too!

Marily "Sweet Sixteen" Lewis, daughter of new International Board Member Joe E. Lewis of Dallas, wants to see a special block of tables set aside exclusively for teen-agers at the Sunday Morning Breakfast. Penny Means (Johnny's daughter) has joined the campaign, too.

One bus driver had driven but half a block on the way to Constitution Hall when he suddenly stopped and plaintively inquired, "Aren't you gonna sing? All my other loads did." He didn't have to wait long for the musical response. ★

Attending the Washington Convention at the Invitation of the Society was an Outstanding Teacher in the Field of Music Education. Here are his Comments.

A Music Educator Views The Society



Dr. Harry Robert Wilson is Professor of Music Education in the Teachers College of New York City's Columbia University where he is in charge of choral and vocal activities. He has made an enviable record as an arranger, singer, conductor and composer. At present, in addition to his professional responsibilities, Dr. Wilson is actively engaged as a lecturer in the field of music education, a conductor of choral clinics and festivals and as an editor of numerous publications. In his college days in Kansas, during the Twenties, Dr. Wilson "busted" many a barbershop chord. He was lead in a quartet which included barbershopper Floyd Strong of Topeka, Kansas.

I HAVE just had a thrilling musical experience attending the 1954 International Convention and Contests of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

The fine quartets that sang there were a delight to hear and I was especially impressed with the quality of singing performed by the barbershop choruses. It is a keen satisfaction to one in my profession to see so many men from all walks of life, having such a thoroughly good time making music together.

Music should be fun and aid in bringing persons into a closer understanding with one another. The Society does this by encouraging a camaraderie spirit among its members and by developing a unity which frequently carries over into cooperative enterprises beneficial to many communities. Perhaps there is truth in the idea that close harmony in music stimulates close harmony in living.

Music should also have the power to provide listeners and participants alike with an artistic and emotional thrill. I found this to be the case at Washington. Those close enough to the Constitution Hall stage could witness the enraptured look on the faces of those men singing in the chorus competition. The excitement of the audience was ample proof of the overall atmosphere of musical enjoyment which prevailed throughout the contests.

There are, of course, many types of music. Some people turn to Bach, Beethoven and Brahms; others prefer George Gershwin and Cole Porter. In this respect, some have said that barbershop singing borders on entertainment music.

Whether this is true or not, the barbershop singing style certainly provides a genuine emotional thrill to its coterie of followers. Barbershop, moreover, is as American as apple pie, Abe Lincoln and the game of baseball.

MY field is music education. That term implies the use of all forms of music from which human beings derive pleasure, relaxation, aesthetic satisfaction and spiritual uplift. It does not mean music for the sake of music, but music for the sake of people. The term "music education" should be defined as the use of music to make life more enjoyable, and through association with it, the creation of a better individual in terms of personality, character and social fitness.

This bit of philosophy brings me to the point of this article. In many of our high schools and colleges, boys are very indifferent to participation in musical activities.

Their needs are supplied by the juke box, the dance hall, and "pop" singers. I do not dispute the fact that this music may have its place on the American scene. But I say that it provides a limited musical diet and fails to nurture any appreciation of the wide variety of musical expression represented in our culture. It also fails to capitalize on the advantages of active participation in the making of music.

It is certainly true that many teachers have been worried about how to interest a greater number of boys in music participation. It is at this point, I feel, that SPEBSQSA can enter a field of great potential. For the Society is fostering a style of music which was created by men

for men and which has an immediate and spontaneous appeal for boys.

It so happens, however, that most singing teachers are women. They are lovely young ladies but regardless of the influence of "The Chordettes," they have little conception of the fine art of barbershop quartet singing. They need help and they need leadership. I am sure that they would be most receptive to the establishment of a barbershop quartet program in their classes if they were shown that this would greatly stimulate the interest of their pupils in music-making.

A word of caution: The Society must not take the attitude that barbershop is superior to the music of the classics. There are still some people who prefer Beethoven's Ninth Symphony to "You Are My Sunshine." Music teachers are using all types and styles of music to help our young fellows to grow into upright men and good citizens. Barbershop singing is one type of music that can contribute to the educational goal. It has an immediate appeal and it is American to the core.

WHAT are some of the things which might bring the Society closer to the schools?

Would the international organization be willing to send some of the Society's better quartets into key schools to demonstrate the barbershop technique? Many high schools have a budget for assembly programs and could defray part of the expenses of such a mission. The international organization might also establish a central service bureau. The bureau, upon receiving a request for a quartet demonstration, could send a good foursome from an area nearest the school and make arrangements for the quartet to appear on the assembly program.

It might also be a good idea for chapters to sponsor quartet contests among high schools in their areas. I understand that this has already been done in some places with reports of varying success. To make a program like this successful, the Society must provide some leadership. It must provide men who

directly represent the Society and send them to the schools to work with embryo quartets and teach them the fine points of barbershop singing.

Another suggestion would establish barbershop quartet clinics for the purpose of eliciting the participation of music teachers. The first cry from the teachers, of course, will be that there is a natural dearth of top tenors among their student ranks.

Well, top tenors can be developed if a person understands the problems of voice production. In this respect the Society should distribute helpful literature and give stage demonstrations to aid the teachers to discover these priceless young men (top tenors) and help them to develop their voices.

The director of the chapter's barbershop chorus should seek the acquaintance of the local high school choral teacher (she may be attractive). An understanding of each other's goals and problems will be of benefit to the musical activities of the school and to the encouragement of barbershop singing in the community.

MY final suggestion would take the form of a program to insure a continuous sponsorship of established music writers by the Society. These groups would thus be encouraged to devote some of their time and talents to the writing and arranging of music in the barbershop idiom. This sponsorship would not be a closed-shop type of activity for members only; publication of the materials produced under this system would not be limited to that produced by the Society. Writing in the barbershop style should be encouraged by both amateur and professionals. As materials are developed they should be shared with the schools.

By demonstrating what is barbershop singing, providing methods for its instruction and encouraging the writing and arranging of appropriate materials, the Society will not only offer a great service to the cause of education but it will also ensure the preservation and continuance of its indigenous American style of singing for generations to come. ★

KEYNOTE SPEECH

From Page 40

instances through prodigious examples of unselfishness in labor and time. No one could possibly maintain that our chapters should not be encouraged in every possible way to go forward in this fine work.

An eye to the future, however, in my opinion, will perceive the red flag—the warning that we may not confine ourselves to these developments, these most worthwhile offshoots of our traditional field. An eye to the future, in this case, is also an eye to our origin. And our origin was four men, singing; singing because it was fun to sing; singing in quartet and singing barbershop because it was most fun to sing that way.

Under the provisions of our bylaws an international office this year has been abolished. It has been abolished because to this office there was in truth one indispensable man; and because that man is no longer here to occupy it. An eye to our origin is an eye to this office and to its only occupant. We must preserve within our Society for our members of today and of tomorrow the barbershop spirit that was O. C. Cash-World's-Greatest-Barbershop-Baritone: the gaiety and light-heartedness; the outward supreme and noisy confidence in constant turmoil with the inward humility and appreciation of ability in others. We must preserve the spirit of teamwork and individual subordination which is inherent in four men singing for their own mutual benefit and well-being.

WITH an eye to our origin, our obligation to ourselves, the singers, may well be met. And when it be fully met, our contribution to the world of music will stand for all to recognize and to appreciate—all who will join with us in knowing that ultimate thrill in the amateur creation of music: the thrill known only to the barbershop quartet. ★

A feller never does anything until he thinks he can, and the more he thinks he can the better he does.

The Old Songsters

By Sigmund Spaeth



THE report of our International Public Relations Committee, summed up elsewhere in this issue of *The Harmonizer*, indicates that the Washington convention and contest of 1954 received more attention from the press, radio, television and the motion picture screen than any previous event in the history of the Society. Aside from the CBS Network broadcast of the finals, there is particular significance in the fact that millions heard and saw the champion quartet, Wichita's Orphans, on Ed Sullivan's "Toast of the Town," the Omaha Skymasters with "Arthur Godfrey and his Friends" and several other quartets on newsreels appearing both in theatres and on four television networks.

There is ample evidence not only that North America has discovered the universal appeal of barbershop harmony, but that outstanding quartets create both news and entertainment of a professional standard, enthusiastically received by every type of audience. This places a new responsibility on all quartets and choruses appearing in public, either in person or through the modern media of communication that have done so much for music in general.

ONE danger is the temptation to acquire a concert style of singing

in place of the good old barbershop technique, whose outstanding characteristics are now fairly well established. This has nothing to do with elaborate arrangements, which naturally will always be in legitimate demand. It is partly a question of the actual numbers used and partly how they are sung. Let it be admitted that the great majority of modern popular songs are totally unfitted for barbershop interpretation, although many can be sung effectively by male voices in large or small groups. Add to this obviously unfit material much of the serious music of the past, even though its inclusion in the barbershop repertoire may often be considered a laudable expression of refined taste.

WHAT might be called absolutely natural, "sure-fire" barbershop material is hard to describe or define, although it is easily recognized when heard. It is this material that the public enjoys and that informal groups will always sing spontaneously, "by ear," which is the essence of true barbershop harmony. Obviously it cannot depend on any instrumental accompaniment, for this is against all tradition. They had no musical instruments in American barber shops, although history reports that waiting customers in Shakespeare's time could take a

lute or a zither off the wall and strum a little harmony.

Refusal to give the melody to the top tenor voice is also an established tradition, and this is not always strictly observed. It marks the most obvious difference between concert and barbershop singing. A concert quartet or chorus practically always carries the melody at the top, but this should never be true of barbershop combinations. Incidentally, there are certain tunes that simply do not adapt themselves to this barbershop type of harmonizing, with the tenor consistently above the lead.

ASIDE from these obvious characteristics of barbershop harmony, there are many features that the public has already come to recognize. Unusual chords of the diminished or augmented type (indiscriminately known as "minors"), sudden shifts of key, without the modulation considered necessary by music scholars, a series of different chords on one syllable (technically called "changes") and the breaking of a single chord, with the four parts entering separately,—these are all quite familiar today, to listeners as well as singers. This editor is still sentimentally inclined toward the old "echo" effects, which were an absolute necessity to barbershop quartets of the past, and he admits a fondness for chromatic

sequences, with a parallel movement of the voices, in defiance of all the conventional text-books. He sees no objection to occasional humming around a snatch of solo, nor can he find fault with the contrast afforded by a bit of unison singing, particularly as a starting-point and for the restoration of a possibly uncertain pitch. Most arrangers today agree on the virtues of rather fancy introductions and "tags," as well as the variety achieved by changes of tempo and rhythm.

Treated freely, with imagination and an ear for the unexpected, these fairly simple factors should be sufficient for the production of eminently satisfactory barber shop harmony, even up to the competitive level. The commonest criticism heard within the Society as well as on the outside is of "over-arranging," plus possible objections to the actual material used. (These observations are of course made from the standpoint of the public, without any reference to the accepted rules of competition.)

In view of the stimulus given the Society by the recent wealth of publicity, it is fair to assume that the work of the "old songsters" will be heard more and more on records, on radio and television and on the screen. A motion picture called "Wait Till the Sun Shines, Nellie" failed to realize its possibilities for barber shop harmony, although it figured logically in the plot, and the effective film treatment, fictional or documentary, is still to come.

THIS editor is definitely including a barber shop quartet in a series of television films under the general title of "Music for Everybody," now ready for distribution to local stations through the Sterling Television Company of New York. He hopes also to build one of NBC's "American Inventory" programs around the subject of barber shop harmony.

RCA Victor is preparing a new album of barbershop material, to be interpreted by the professional Cities Service Quartet. (Their past releases have leaned rather heavily in the direction of the concert style, and they are now ready to accept

Continued on page 64



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: DO YOU REMEMBER?

by J. George O'Brien

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OLDE ED HAS BEEN SPANKED and he appreciates it very much, but he really doesn't think he deserves it.

From Jim Moore in Philadelphia under date of April 19th comes a letter which reads in part as follows: "What's happened to barbershop harmony? Not one damned thing. It has been interesting if somewhat boring to trace your footsteps down the paths of complete misunderstanding. Obviously you don't like Cigarettes, Whiskey and Wild Women... not the old barbershop, etc., etc. I don't know who has been arguing with you, but I will guess that it is J. G. O'Brien. In your first blast some months ago you displayed the key to the whole situation, but put it back in your pants pocket. Think back, did you not say that your old quartet used to wow 'em with your 'Sextet From Lucia'? You may not have called it barbershop but I'll bet you called yourselves a barbershop quartet. Did you not? You sang this turkey because you knew as good showmen when you are singing to a lay audience contrast is a must. So with some of the novelty stuff being done today. You must admit that after C. W. & W. W. a well turned Love Me And The World Is Mine sounds good. Honestly, wouldn't a whole program of old tear jerkers be flat for most of the paying customers? When the element of competition comes into the picture an aspect of barbershopping is introduced that is bound to produce changes, and

some for the better. There are always going to be those few who go just beyond the line of good taste or judgment. But, George, rest assured the Old Mill Stream and I Want A Girl will be with you and me for a long time in barbershop style. Sing-cerely, Jim Moore."

WHILE OLDE ED WOULDN'T RISK hurting his feelings by saying he isn't quite sure what Jim's driving at, he will say that his letter, to say the least, is a bit confusing.

He seems to think we were a little rough on Cigarettes, Whiskey, etc. and possibly we were. However we only said that it WASN'T A BARBERSHOP TYPE SONG and we still say so, but unless Jim wrote it and thought he was writing a barbershop song he shouldn't take offense at that. We tried to make it plain that songs like this could be arranged for barbershop in barbershop style and could be sung by barbershop quartets either with barbershop or modern type arrangements but that still did not make them barbershop type songs.

We went to some length to define a barbershop type song in one sentence containing just twenty words and we warned everyone in advance that in leading up to and proving our definition it was likely to be a long drawn out process. We fail to see where Jim has a legitimate complaint from that source.

WE DON'T WANT TO GET INTO ANY ARGUMENTS with anyone, but when he states so em-

phatically that "not one damned thing" has happened to barbershop harmony, we're going to have to as emphatically disagree. We thought we covered that particular subject pretty thoroughly in the March 1954 issue when we were positive in our contention that today's barbershopping is a vast improvement over the Gay Nineties variety, so we won't go over it again.

If Jim doesn't believe that barbershop harmony has improved materially all he has to do is to listen to a recording of the champions of say 1940 and then listen to the records of any of the last three or four International finalists. Surely Jim can't be serious.

YES, OUR OLD QUARTET DID WOW 'EM with a ragtime version of the Sextet from Lucia and more to the point we simply slayed 'em with one called Gootman Is A Hootman Now, a number that doesn't come any closer to being barbershop than Cigarettes. What's more we never failed to close our show with it, it was sure fire. But, he says, that was just good showmanship.

We'll go along with Jim in his contention that a well-balanced program needs contrast but we hardly think he's being fair when he intimates that all barbershop type songs must needs be tear jerkers. Did he ever hear Down On Thoity Thoid and Thoid, Oh Suzanna, Dust Off That Old Piano, I'll Be In My Dixie Home Again Tomorrow, Little Goity Moiphy,

Waitin' For The Robert E. Lee, Alabama Jubilee, ad infinitum. Not many tears shed over songs like these, are there? Yet they're all barbershop. Yes, we sang the crowd pleasers, barbershop or not, and we have never questioned the right of any of our quartets to do likewise. We have nothing against Cigarettes, Whiskey, etc. and we thoroughly enjoy hearing a good quartet like the Clef Dwellers give it a real going over. We used to love to hear Bill Otto's Three Corns and a Bunio do their Mountain Music number and that wasn't even a song: it was a production. But none of these have any place in an International Contest to pick a World's Championship Barbershop Quartet and Jim and Olde Ed both know it.

THE OLD SONGS COMMITTEE has been campaigning now for over a year to get our quartets to dig up more and more of the true barbershop type songs and to quit trying to sing the same ones that everyone else is singing, or worse still, to do tricks with the impossibles. A glance at the list of songs sung by the finalists this year certainly points to progress along this line and encourages us to go on.

WE ARE NOT TRYING TO TELL ANYONE what barbershop harmony is; neither are we trying to tell them how to get up a program for an evening's entertainment. We're begging, pleading and otherwise entreating our foursomes to explore the almost untouched field of true barbershop type songs so predominant from 1890 to 1920, to give them the wonderful barbershop harmony treatment of modern times, and get them out in the open where millions of appreciative listeners can hear and enjoy them. Now frankly, Jim, is that so wrong . . . or so boring? SING-cerely, Ye Olde Ed.

TWO WRONGS DON'T MAKE A RIGHT. Deae Martin was wrong and so was yours truly when we both agreed that the song Maurice Antonucci inquired about which started "Will you love me when my radiator's busted, etc." was a parody on Will You Love Me In December As You Did In May. It seems that there were two "rights" in the Society in the persons of Jack

Briggs of Seattle and Bill Hannon of Chicago, both of whom recognized this as part of a number called My Flivver Is A Wreck. Not only that, the number, which they assure us is perfectly respectable in its own right, has somewhat of a shady past in that there are several versions that don't rightfully belong on a well-regulated Society show. How so and ever Maurice has been introduced to both Jack and Billy and once again the YNEWDEU Dept. has scored a bullseye.

EVIDENTLY THE MEMBERS REALLY ENJOY coming through with "toughies" when the Old Songs Committee is stuck and in that case here are a couple more to work on. Don Stratton out in South Dakota is trying to locate a number for his Spring City Four, the chorus of which starts "I want to say hello, I want to see you smile, I want to hold you in my arms again." Certainly has a familiar ring but so far it has us stumped.

Then there's an even tougher one from Capt. C. W. Wildrick of New York who remembers hearing a song on a record about thirty years ago and all he can recall is "He's a feller . . . he's the teller of our local savings bank."

A BARBERSHOP SONG IS A SONG IN WHICH YOU CAN FEEL BARBERSHOP HARMONY THE FIRST TIME YOU HEAR THE MELODY. It is indeed gratifying to Olde Ed and the members of the Old Songs Committee to note from the list of songs that were sung by the Finalists and the Medalists this year that nearly all qualify. The absence of such perennials as After Dark, Coney Island Baby and I Had A Dream Dear and the wide variety of true barbershop type numbers that made their appearance virtually "for the first time" indicates that at long last our quartets are actually trying to be original and no longer pursuing the old "follow the leader (with variations) technique" of which we have been so critical in the past. Very few duplications and then only in the case of some of the old standards like Down By The Old Mill Stream, Sailing Down The Chesapeake Bay, etc. that are good enough in their own right to stand

a bit of repetition, and wonders of wonders . . . only one foursome sang Mississippi Mud! Maybe we are truly on our way to that great new day when folks on the outside will no longer think of barbershop harmony in terms of four fellows singing Sweet Adeline.

THE BLUE PLATE SPECIALS this time are favorites of that ardent barbershopper from Halbur, Iowa, Rudy Heinen. He recommends When The Bees Are In The Hive, written by Al Bryan and Kerry Mills in 1904 and published by F. A. Mills, and Rose of Washington Square, a 1920 hit by Ballard MacDonald and James F. Hanley published by Shapiro Bernstein.

YOUR GRANDPAPPY YODELED the Alabama Blossoms written in 1874 by Frank Dumont, the chorus of which went: Old Massa he was kind, and Little Missus too, They'd be amused to see us jump and dance, Oh they called us Alabama Blossoms, And we're going back when e'er we get a chance. Do you remember? *




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It takes a lot o' dreamin' . . . but it takes a lot o' doin' too . . . to make this Society of ours tick! We must expect nothing from luck. Instead, if we prepare ourselves and give of ourselves unstintingly, the results will be so successful that the casual observer might call it "just luck."

What we need is a constant supply of inspiration . . . perspiration . . . and know-how.

"KNOW-HOW" IS IMPORTANT! It's important in the development of quartets and choruses. And it's important in the development of our organization and our leadership. I believe that loss of membership, and loss of chapters is due primarily to the fact that these organizations have fallen into inexperienced hands . . . but unwilling hands . . . but untrained! As Dean Snyder, International Second Vice President says in a recent article, "We must find and train loyal and skillful men in the management of our affairs" . . .

THE "MR. PRESIDENT" KIT recently issued to all new chapter presidents is a big, important step in this direction . . . the new "first time" president will find this kit a "light unto his feet" . . . and the more experienced man will welcome this well-planned aid to more effective administration.

In making the presentation of this "Mr. President" kit at our Illinois District Convention last May, I asked for suggestions on improving the material it contained. One of the men suggested we include a set of Robert's Rules of Order. A good idea that is being carefully considered when we reprint this material.

Meanwhile, since many chapter presidents are not familiar with the proper methods of conducting a

meeting, the following list of publications will also be helpful:

"Conference Leader's Guide" —
Waldo E. Fisher

Toastmasters International,
Santa Ana, Calif., \$1.00

"Discussion — Principles and
Types"—A. C. Baird

McGraw Hill, N. Y., \$3.50.

"New Ways to Better Meetings"
—Bertram W. Strauss

Viking Press, N. Y., \$2.95.

"Two Lessons in Group Dynamics"—1. So you Appointed a
Committee, \$2.50. 2. When You
Run a Conference, \$2.50.

Educator's Washington Dis-
patch, New London, Conn.

"Amateur Chairman" (outline of
meeting procedures based on
Robert's Rules of Order)—
nominal, not over \$1.50.

Toastmasters Int'l.

ACHIEVEMENT AWARDS issued by many of our chapters have accomplished great things in stimulating membership interest. The Minneapolis Chapter has come up with one of the finest plans yet, and according to reports from up that-away it has "caught the imagination of the entire group . . . the older fellows are really doing business in an attempt to qualify, and the younger fellows feel that at least there is recognition if you do a consistent, good job . . . it favors the man who is consistent in his contributions to the chapter and not the fellow who does a flash job one year and nothing the next."

The Award Winner is selected once each year by a committee which makes its selection on a strictly non-personal basis. They have a set of rules . . . a kind of yardstick against which all candi-

dates are measured. The winner is selected as fairly as our International Champion quartets are selected. Here are the rules presently being used in the Minneapolis Chapter to select the "Mr. Barber-shop" of the Year.

1. Longevity
 - a. Candidate must have been a chapter member for five years.
2. Consistency
 - a. Candidate's service and worth to chapter must be consistent and continuous. Award will be made to man who in judgment of committee has contributed more than average member over the years so as to eliminate the front runner.
3. Variety of service
 - a. Delegated contribution
 1. Fulfillments of committee assignment, both as chairman and member.
 2. Voluntary contribution
 - (1) Starting projects
 - (2) Following through
4. For the good of the chapter
 - a. Spark plug
 1. Is he a leader or follower?
 - b. Loyalty
 1. Does he talk down or encourage rebellions?
5. For the General welfare
 - a. Will he pitch in and sing, or wash dishes, or make hospital calls with quartet, or provide car for visiting firemen and generally be a good salesman for the Minneapolis Chapter."

Here is an idea that should do for your chapter just what it is doing for the Minneapolis Chapter. It will stimulate interest, esprit d' corps, morale or what have you. Each chapter will have to adapt it to suit their individual needs but above all it must be kept scrupulously fair.

RAISIN' DOUGH! With the Chorus Contest now a part of the International picture, more and more of our chapters are coming up with ideas on financing chorus trips to international contests. In the District of Columbia Chapter

Bulletin we find a paragraph titled —ON TO MIAMI—“Your Executive Committee is working like mad on a million details — all designed to build a Chapter ‘On To Miami’ Fund. This chapter fund will be used to help defray the expenses of the Singing Capital Chorus in going to the International Convention and Contest next June. Several members are actively working on future bookings which will add to the Fund. The Committee also agreed to a voluntary savings plan, whereby each member who desires may regularly deposit small amounts of money in an individual savings account with the chapter. Minimum deposit will be \$.50. Here’s a chance to establish your personal ‘On To Miami Fund.’

“The chapter quartets have done it again! Billie Ball has announced that the Columbians will contribute to the chapter ‘On To Miami Fund’ — at least \$10 or \$15 from every paid appearance which the quartet makes. The Clippers and Rhyth-O-Mats are going to do the same. These boys say they owe a great deal to our chapter. The truth is—the chapter owes them a great deal. Here’s an expression of faith and loyalty from the top quartets of our district.”

HERE’S A SCOOP! Our International Headquarters is soon to release the first of a series of slide-sound films designed to simplify for all the mysteries of our kind of singing. Produced by Marty Mendro of the Mid-States Four, the first film gives an interesting and educational presentation on Balance and Blend. This is real professional material featuring the Mid-States Four and the voice of Ken Nordine as narrator. Film is on a straight sale basis . . . and slide-sound projectors will be available on a rental basis. Watch for release date. Don’t miss this!

YOU COMPOSERS AND ARRANGERS better look into the new manuscript paper developed by Ned Pike of our Jacksonville, Florida, Chapter. Here’s what Bud Arberg has to say about it: “Your new paper is terrific! Have just completed copying an arrange-

ment on it. It leaves space for both words and musical direction within the staff. Really great!”

A COSTUME AND COMEDY NITE suggested by Henry Schubert, President of our Detroit No. One Chapter is a meeting designed to satisfy every dyed-in-the-wool barbershopper! The answer to the old timers who miss the comedy atmosphere that delights singers and audiences both.

“Ransack the attic for those plug hats, 1890 suits and spats . . . go down to the basement for those canes you used in the V.F.W. and American Legion parades . . . and search your rubbish pile in the alley for the old handle bar mustache and other items to create the characters you wish for the quartet. After your next bottle of champagne, save the cork and burn it for eye brows, mustache and beard make-up.

“Here is an opportunity for your foursome to hide behind make-up and let loose! You will get a kick out of participating in such a program and at the same time you will revive the sort of

thing that Owen Cash liked so well when he founded the Society. There will be photographers and prizes.

“We will have a dressing room with make-up tables. Bring your own mirror. Let’s revive the type of thing you heard about before joining the Society.”

ALL 600 CHAPTER PRESIDENTS ARE INVITED to send suggestions for improving the “Mr. President” Brochure. You are the men who have been using this material, and only by using it will you find where we can improve it. So send your suggestions to “Hock.” I’d like to get 600 letters!

“EVERYBODY WANTS TA GIT INTA DA ACT.” In my book this classic statement ranks Durante among the philosophers of the world. And all you chapter presidents and program chairmen would do well to keep this fact in mind and “get ’em into the act.” Barber-shoppers are no different than other people in this respect. We all want to shine . . . we want recognition . . . we like to feel important . . . to

Continued on page 55

Attention, fellows!! don your Aprons and sound your “A’s”



No. 201, “Barber-Shop Quartet” Apron
\$2.75 each, postpaid
No C.O.D.’s, please

Here’s an Apron that can be used as an abbreviated “uniform.” It goes on and comes off in a “jiffy.”

There are no tie strings. It clasps around the body with a clock-spring steel band, inserted in the hem; and, can be worn around waist or chest—as illustrated.

The non-fading design is the “Barber-Shop Quartet” — hand-block printed with dyes in 4 brilliant colors. You’ll proudly wear it for your singing as well as your social activities.

Bart Bonebrake
MANUFACTURER

418 West Olympic Boulevard
LOS ANGELES 15, CALIF.

KEY CHANGES FROM THE CHAPTERS

A ROUND-UP OF "SAYINGS AND DOINGS"

● The Greenbrier Valley Chapter can lay claim to the smallest chapter bulletin in the Society. Their July, 1954 "edition" measures two and fifteen-sixteenths inches wide by five inches deep.

● The Minneapolis Chapter has inaugurated a judging school to teach the membership the finer points of the barbershop craft and to improve the presentations of chapter quartets. Judging panels judge the appearance of five quartets, and then each category group discusses the results of the judging under the direction of the category coaches.

● Talk about giving every man a committee job for the summer picnic! The Milwaukee Chapter named one hundred men to the "corn, coffee, milk and ice cream committee." That should get fast service in the food line-up.

● The San Francisco Chapter has guaranteed to replace all blood used from the Irwin Memorial Blood Bank for Al Hobik's transfusions. The Kord Kings' lead took ill suddenly just before the quartet was due to leave for Korea. The San Francisco barbershoppers are backing Al up by volunteering as blood donors, sending him get well cards or telegrams, and visiting him at the hospital.

● The Edmonton, Alberta Chapter is making plans to visit the Lethbridge Chapter with a chorus and three quartets. They don't want to be outdone by the Glasgow, Montana Chapter which plans a junket for the same occasion—the Lethbridge Annual Parade. Edmonton recently chartered with 63 members. As the crow flies, distances from Lethbridge are: Edmonton, 320 miles and Glasgow, 300 miles.

● *The Pitch*, chapter publication of the Marin Chapter of San Rafael, California, publishes short biographies of their new members.

● One of the first public appearances The Singing Capital Chorus performed as International Chorus Champions was at ceremonies honoring the flag of the District of Columbia. Under the direction of Dr. Robert H. Harmon the chorus sang "America the Beautiful" and "Keep America Singing." Some thirty-two members of the chorus responded on extremely short notice. The local NBC station recorded the full three-quarters of an hour program for re-broadcast. Washington Barbershopper Ed Place says they did a fine job.

● Dr. Sigmund Spaeth celebrated "tune detective" of radio and television and regular columnist in *The Harmonizer* has completed filming of eight of a series of thirteen television programs to be distributed by the Sterling Television Company of New York City. These are now available to local stations as half hour programs. One of the programs dealing with harmony will feature a barbershop quartet.

Sig is busy on other fronts, too. The series of Remington records known as "Music Plus" prepared by Sig using his voice in recorded comments is now being used successfully by schools, colleges, and clubs. The initial series of twenty twelve-inch LP discs forms a practical basic library of the world's great music. RCA Victor will soon make another set of barbershop records using the well-known Cities Service Quartet. Sig Spaeth has been called in as an advisory consultant on the material and arrangements to be included.

Sig will also make a tour of the southern states in October, his itinerary including Brownsville, Bay City, and Texarkana, Texas; Wewoka, Oklahoma City, and Stillwater, Oklahoma; Cumberland, Maryland; and Jacksonville, Florida.

● W. L. Underwood, correspondent of the Wichita Falls, Texas, Chapter bulletin, reports that during a thirty

minute song fest over station KFBX-TV, news of the cease fire in Indo China was received just as the closing chorus number was to be announced. Chapter President, Johnny White, announced that the armistice had just been signed in Geneva, whereupon, the boys sailed into their own excellent chant of patriotism, "Keep America Singing," and sang it with plenty of feeling.

● *The Keynotes*, bulletin of the Mobile, Alabama, Chapter, reports that Frank Benson regularly plays barbershop quartet records over radio station WALA, Mobile. Frank intersperses the recordings with his own good comments. The program called "Barbershop Harmony Time" is broadcast each Saturday afternoon.

● Paul Stenrer, editor of *The Rubber City Barbershopper*, publication of the Akron Chapter, is offering a prize to anyone who finds a grievous error in spelling or wrong date in his publication. Paul says, "I will not say what the prize is, but those who are fortunate enough to have my first bulletin can readily check what it is."

● Calmer Browy, President of the Land O' Lakes District, reports this act of kindness which occurred during the Washington Convention: "Pat O'Leary, Secretary of the Madison, Wisconsin, Chapter, and a number of other chorus members were at Mount Vernon when they encountered Mrs. Joanne Moser of Columbus, Ohio, a wife of a veteran, who lost her purse with forty dollars and an airplane ticket. They took her under their wing, and Pat, who was not feeling well, let her take his ticket to the barbershop show. They chipped in and paid for her meals and took her out to Mount Vernon by car to locate her purse, locked up in a little post office at closing the night before. They saw her off on her plane for Columbus, Ohio, that afternoon."

● The Panama Canal Zone Chapter reports a very successful contest. Taking top spot were The Zone Tones followed by the Junglairens, last year's champions. The Tones displayed musicianship in barbershop quartet singing never before heard in the Canal Zone. They sang as one man interpreting four parts. Their balance, blend, phrasing, and general interpretation were reportedly above par. Other quartets participating were The Pan Can Alley Four, Gringo Groaners, and the Las Elias Cruces Trailers. Chapter President, Harry Englund, would appreciate hearing from chapters in the United States and Canada, especially on the subject of membership campaigns. So, why don't you drop him a line? He would be extremely happy to hear from you. His address is USN, Box 10, Fort Amador, Canal Zone.

● Coming up is the well known three-day Gay Nineties extravaganza, scheduled for Labor Day week-end and having as its locale Venice, Florida. The town's populace and merchants decorate their windows, the clerks are costumed, autos are replaced by horses and buggies and Gay Ninety atmosphere. Dale Sylvester, the transplanted Yankee, says to Dixie districters, "Y'all come!"

● There are some big things brewing in Muskegon these days. Recently forty-four members were initiated into the Chapter's membership, bringing the total Chapter membership to a hundred and thirty-six members in preparation for hosting the Michigan District Contest this Fall. A well-organized initiation program was held. President, Halley Dion, presented scrolls to the new men; Bill Wickstrom was in charge of the meeting and Jim O'Toole led the initiates in several songs. Singing at the initiation night were Air Tonics, Four Hims, Starlighters, Tune Spenders, and The Port City Chorus.

● This good neighbor activity was reported by always busy Dr. Ed Hamlet, First Vice President of the Land O' Lakes District and member of the Minneapolis Chapter.

Community service with a capital Q is one way to describe the recent project engineered by the Minneapolis Chapter which directly affected Montevideo, Minnesota, U.S.A., and Montevideo, Uruguay, South America. It was the annual Fiesta Day celebration in the busy Minnesota community, home of the

world famous Gay Nineties and the newer Fiesta City Four quartets (all members of the Minneapolis Chapter, some one hundred and thirty-five miles distant).

The opening guns of the famous festival were fired by members of the Minneapolis Chapter when they staged a replica of "Westward Ho," the Western barbershop show that received much favorable comment at the 1954 Mid-Winter Meeting.

The show was staged at the fair grounds with the two grand stands holding some thirty-five hundred people. The stage was beautiful, thanks to the hard work of our abbreviated but excellent stage crew (Clarence Booth, Cec Branter, and President Percy Hopkins). The complete show was taped for re-broadcast to the South American countries. Dr. Edward Hamlet was the master of ceremonies. The following quartets united with the Minneapolis chorus to make this one of the best shows ever: Lakeaires, Four Flips, Gay Nineties, Atomic Bums, Ewald Golden Guernseys, Fiesta City Four, Harmony Honeys (girls), and The Northmen. An afterglow at the country club followed with Dr. Paul Hartig at the microphone. It might have been a bit noisy, but it was sure fun with the Montevideo quartets serving the many tables with beverages and huge platters of sandwiches.

● According to Eddie Deal, President of the Long Beach, California, Chapter, the live-wire Long Beachers sponsored an exhibition at a recent hobby show staged at the Long Beach Municipal Auditorium. Included in the barbershop display were several issues of *The Harmonizer*, sheet and book music, records, a whole pack of photographs, huge barber poles, and a large replica of the Society symbol and other materials. Two record players insured a continuous glow of barbershop quartet song. In the exhibition's guest hook the chapter added a hundred and fifty names to their mailing list and sixty new prospects, many of which have already attended some of the meetings. The others, the chapter is following up with phone calls and postal cards. Herb Hughes was Chairman of the exhibition and Bill Enabutt was Co-chairman. The large Society emblem and the backdrop for the booth were produced by Ralph Reese and a large paper banner was painted by Al Huckaby.

Hats off to some really good

thinking which is sure to pay big dividends for Long Beach and the entire area. Well done, men!

● Woodbridge, N. J. Chapter Secretary, John Strasser of Carlton Hill, New Jersey, sends us a copy of the *New York Times Magazine Section* in which an article titled "Remembrance of Things Past" by Stewart Hollbrook describes the barbershop style of singing as a valued tradition of the past. Mr. Hollbrook writes, "Along with the locomotive whistle and the clang and clatter of the trolley is another sound that rolls back the years and moves me deeply on the rare occasions I hear it. I mean the so-called popular song in its ballad form, the sort of music now dismissed by all sophisticates as corn, and heard these days almost only in connection with barbershop quartet contests, to hear one of which I will readily travel a hundred miles."

"Corn maybe it was, but it does have melody, which current songs do not, and some part of it is already on the way to becoming folk music in the manner of the Stephen Foster ballads and is used to set a mood for what is called the Gay Nineties, though many of the numbers appeared after 1900."

"While the lead tenor carries the air, the top tenor and the baritone harmonize in perfect counterpoint, chanting a few grace notes as needed, offering a diminuendo in the prolonged minor chords, while the bass, grunting handsomely like a tuba, runs up and down the lower clef with deep resonance. Then these four men of good will gird their loins for a climactic line and let go in a full-throated cry:

*I on-ly know I lo-o-v-e you. *****"

● Dr. Edward Hamlet of the Minneapolis Chapter has graciously made available to show chairmen the script of the extremely successful "Westward Ho" show presented by the Minneapolis barbershoppers at the 1954 Mid-Winter Meeting. Limited copies are available from International Headquarters.

● Here is another indication of the truth that barbershoppers are the best dern people in the world. The Smoke Rings, members of the Madison, Wisconsin, Chorus, sang with the chorus in competition at Washington. One of the members had a cousin in the hospital, so the quartet took time out from its fun at Washington to go to the hospital and sing for the men in one ward. Members of the Smoke Rings are

Ervan Adler, baritone; Dr. Fred Lantz, bass; Chester Maas, lead; and Don Thompson, tenor.

● Carl Hancuff, President of the Salt Lake City Chapter, reports that George Young, Chapter Program Chairman, did a good job on a recent Charter Member Night affair. George invited the charter members by individually typed letters and personal telephone calls. Of the chapter's forty-four charter members, twenty-nine were present. The charter members put on the first half of the meeting, and the second half opened with the initiation of twelve new members. Included among the activities was roll call of the charter members, preceded by a real old fashioned gang sing. Carl says that, "Because of that feeling of good will, friendship, and brotherly love, this was a meeting to be classified as one of the very best. Everyone, new and old alike, had a genuine good time."

● In appreciation of the hospitality which Past International Board member and Mrs. Grady Musgrave have always afforded them, the Omaha Kernels dedicated a song, as a surprise, to Kathy Musgrave at a recent barbershop sing at the Oklahoma City Golf and Country Club. The last stanza goes like this:

"She's the first warm breath of spring.

She's a robin—on the wing—
She's my all, my everything.
She's my Kathy."

At the final bar of the song, Kathy rose to her feet and graciously blew a kiss of gratitude to the Kernels.

● The Allentown-Bethlehem Chapter now boasts five organized quartets with a baby quartet coming along. The babies are called The No Name Four. Henry Hunsicker says that suggestions for a name for this quartet will be welcome from the Society's sharpies.

● The Green Bay Chapter Chorus participated recently in a chorus contest. One of the buses in which they were being transported pushed over a fire hydrant, and without a moment's hesitation every mother's son rendered two choruses of "Down by the Old Mill Stream."

● You can't beat those Washingtonians. The Singing Capital Chorus fresh from the 1954 International Barbershop Chorus Championship, was chastened in the chapter bulletin, to wit:

"There is many a champion boxer who expected to loaf on his title. Then when he steps into the ring, some palooka knocks his block off. The reason—well, he lost his timing and his punch because he didn't train. The same thing can happen to an International Champion Chorus that doesn't train. While you won't get any cauliflower ears, you will sing like you have tin ears.

How can we avoid becoming a second rate glee club? It's simple. Just continue coming to meetings. Practice will sharpen your timing, give punch to your chords, keep up your spirit, and give those swipes that old round house punch."

And John Cullen, who did a herculean job as Chairman of the Washington Convention Committee, has busied himself recently in helping to plan a barbershop show at the Washington Monument Grounds. Won't you ever rest, John?

● On the bottom of its first page the two page *Wichitones*, publication of the Wichita, Kansas, Chapter, there are these words. "Try the next page. It may be better."

Editor, John Hammond, also throws in this one. "At chorus practice a couple of weeks ago, Virgil Chambers was presented a lovely placard with a remarkably accurate picture of himself waving a barber pole baton. In large letters it reads I AM THE DIRECTOR."

● John Hanson of Bloomington, Illinois and the founder of the Cornbelt Chorus and member of the Gipps-Amberlin Four of Peoria, Illinois died July 17. Mr. Hanson had long been connected with the barbershopping movement. His name became well known throughout the Society, and his many contributions made to the ideals of barbershop harmony serve as his commemoration.

Sing well, John.

● International Executive Secretary, Bob Hafer, received a number of letters congratulating him on the fine job that he did in making the 1954 International Convention and Contests in Washington, D.C., the best ever. Charlie Heeking, President of the Illinois District, wrote, "In spite of the terrific heat we are having here in Chicago, I thought I had to take the time out to compliment you and your staff on the splendid work you did in connection with the Washington Convention... all in all, Bob, it was a grand convention and one to be long re-

membered. Please extend my personal thanks to your entire staff for the grand work they did." Joe Lange of Chicago Number One Chapter wrote, "While the memory of another great Convention and Contests lingers vividly in my mind, I just want to say each year makes it clear both are getting better and better! I certainly hope the day never arrives when I have to miss one.

"The smooth running of the events, the wonderful crowds, and demonstration at the barbershop craft sessions, the functioning of the many necessary committees, the real, live interest displayed by woodshedders, all bear witness to a grand organization dedicated to keep America singing.

"What a thrill we all experienced in those chorus contests, when in the course of a single evening a group of twenty-three magnificent choruses totaling nearly nine hundred men passed in review. I still have goose pimples."

● "The History of Canadian Barbershopping" will be published in the December issue of *The Harmonizer*. It will contain, as complete as possible, a history of the beginning growth and present status of the barbershopping movement in Canada. Helping to whip the article in shape are Chappy Chapman of Toronto and Stan Hutson, President of the Ontario District.

● Member of the fourth place International Barbershop Chorus is Charlie Burdick of the "Q" Suburban Chorus. Charlie is a mere eighty years young. The "weeping Willies" say it can't be done, Charlie. I guess you showed them a thing or two!

● Henry Schubert, Superintendent of Recreation for the city of Dearborn, Michigan and a real live wire barbershopper, has submitted an article describing barbershop harmony for publication in the September issue of *Recreation* magazine.

● Don Bell, Secretary of the Youngstown, Ohio, Chapter, sends us a copy of an editorial which appeared in the Youngstown *Vindicator*. It seems that we have a rival.

"SPEBSQSA is now being rivaled by a group whose initials are SPMSLMWRT. The new title in full is Society for the Preservation of the Memory of Steam Locomotives and the Men Who Ran Them."

And you guys thought it was tough to pronounce SPEBSQSA!

★ ★ ★

ACCOUNTANT'S CERTIFICATE

Elmer A. Eberle
Certified Public Accountant

Board of Directors,
Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated,
Detroit, Michigan.

I have examined the balance sheet of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated (an Illinois non-profit corporation) as of June 30, 1954, and the related statement of income and expense for the year then ended. My examination was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as were deemed necessary in the circumstances.

Disbursements for office equipment and other fixed assets have not been capitalized. The consistent policy, followed over a period of years, has been to charge all disbursements for fixed assets directly to expense accounts. The amounts of such disbursements which should have been capitalized during the fiscal years ended June 30, 1953 and 1954 aggregated approximately \$4,500.00 and \$9,400.00 respectively.

As at June 30, 1953, the balance in the 1953 Reserve for Convention Fund, in the amount of \$19,161.85, was transferred to income. The balance in the comparable reserve, as at June 30, 1954, \$17,686.89, was not transferred to income. Had the accounts been maintained on a basis consistent with that of the preceding year, the loss for the current fiscal year would have been \$20,007.65 instead of \$37,694.54.

Because of the policies stated in the two preceding paragraphs, I am not in a position to express an over-all opinion on the fairness of the accompanying financial statements.

Elmer A. Eberle,
Certified Public Accountant.

Detroit, Michigan
August 6, 1954.

SHARE THE WEALTH

From Page 51

share the spotlight. And intelligent chapter leadership will provide this opportunity in some degree, for all members.

STAGE DESIGN — this column could be an excellent place to swap ideas on stage designs. If you've some good ones you've used in the past and are interested in trading them send 'em in and we'll try to use 'em. Photos, sketches, plans and descriptions all welcome.

Keep your ideas headed this way and put us on your bulletin mailing list. Send 'em to Hock.*

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INCORPORATED

BALANCE SHEET As at June 30, 1954 ASSETS

CURRENT ASSETS:		
Cash on Hand.....		\$ 112.95
Cash in Bank, Operating Fund.....		17,711.22
Accounts receivable.....	\$ 4,325.38	
LESS: Provision for doubtful accounts.....	500.00	3,825.38
Inventories, at cost:		
Music sheets and booklets.....	\$11,363.90	
Supplies	5,352.15	16,716.05
TOTAL CURRENT ASSETS.....		\$ 38,365.60
SPECIAL FUNDS:		
Reserve Fund:		
Cash in Savings Banks.....	\$16,563.75	
Cash in Savings and Loan Associations.....	219.04	
U. S. Treasury Bills, at cost.....	3,900.00	20,682.79
Building Fund:		
Cash in Savings and Loan Associations.....	\$17,871.77	
U. S. Savings Bond, Series J, at cost.....	72.00	17,943.77
1954 Convention Fund:		
Cash in Bank.....	\$ 1,686.89	
U. S. Treasury Bills at cost.....	16,000.00	17,686.89
1955 Convention Fund:		
Cash in Savings and Loan Associations.....		18,080.00
Deposit, American Airlines, Inc.....		425.00
		\$113,184.05
LIABILITIES		
CURRENT LIABILITIES:		
Accounts Payable, Trade.....	\$ 3,945.90	
Federal Withholding, Social Security and Unemployment Taxes.....	990.56	
TOTAL CURRENT LIABILITIES.....	\$ 4,936.46	
Deferred Income; Members' Advance Payments of Per Capita Tax.....		13,083.50
Reserve for Building Fund.....		17,943.77
Reserve for 1954 Convention Fund.....		17,686.89
Reserve for 1955 Convention Fund.....		18,080.00
EQUITY OF MEMBERS		
Balance, July 1, 1953.....	\$79,147.97	
Loss for the year ended June 30, 1954, per Statement of Income and Expense, annexed	37,694.54	
Balance, June 30, 1954.....		41,453.43
		\$113,184.05

NOTE: The accompanying Statement of Income and Expense and Accountant's Certificate are an integral part of the Balance Sheet.

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INCORPORATED

STATEMENT OF INCOME AND EXPENSE GENERAL FUND

Year Ended June 30, 1954

INCOME:		
Members' Per Capita Tax.....	\$ 68,230.00	
Harmonizer Income, Gross.....	27,601.57	
Profit on Sale of Supplies, Music and Ten Year Histories.....	12,239.68	
Charter Fees.....	2,325.00	
Quartet Registration Fees.....	788.00	
Miscellaneous Income.....	1,288.02	
TOTAL INCOME.....	\$112,472.27	
EXPENSES:		
Salaries	\$ 47,662.03	
Harmonizer Expense.....	33,916.30	
Equipment and Equipment Maintenance.....	10,723.34	
Supplies, Office.....	5,747.98	
Postage and Shipping.....	8,709.85	
Committee Expenses:		
Armed Forces.....	74.92	
Contest and Judging.....	2,591.14	
Long Range Planning.....	493.39	
Public Relations.....	84.56	
Songs for Men.....	2,700.64	
Miscellaneous.....	292.23	
C. P. Adams Honorarium	3,600.00	
Travel, general	3,314.32	
Travel, House of Delegates	2,934.40	
Printing	4,723.40	
Rent	3,900.00	
Employees' Insurance Fund	31.50	
Insurance and Bonding	2,301.45	
Officers' expense (other than Secretary)	2,315.75	
Secretary and Staff Expense	1,013.86	
Supplies furnished new Chapters	1,190.95	
Upkeep of office	1,933.58	
Taxes	1,739.93	
Telephone and telegraph	2,268.49	
Accounting and legal fees	1,195.00	
Doubtful accounts	500.00	
Miscellaneous	1,207.00	
TOTAL EXPENSE	\$150,166.81	
Loss for the year ended June 30, 1954		\$ 37,694.54

NOTE: The accompanying Balance Sheet and Accountant's Certificate are an integral part of the Statement of Income and Expense.

Where Did They Get *That* Name?

JERSEY SKEETERS



Alicino, Patzig, Miltner and Cerviello

OUR quartet was formed on a train coming back from the 1951 Toledo Convention.

Our only claim to fame is our "theme song." It's sung to the tune of "Down in Louisiana" after a rather involved "hello" type of intro. It goes like this:

"We're the Jersey Skeeters, and in case you might not know,
We sing Loud.
We do our stuff at Weddings, Wakes, Parades and Afterglows,
We're not proud.
Our tenor can't sing very high, Our bass not very low.
We use this for our Theme Song, It's the only one we know.
We sure need lots of Practice, so our repertoire can grow.
Yes, and how!—AND HOW! (Second "and how" shouted by us or audience)
We don't expect to win a contest,
But it's good fun just the same.
We would rather have a song-fest,
Than try to sing our way to fame.
Har-mo-ny is what we strive for. Those good old Songs both fast and S-L-O-W.
And our knees we will be bending,
When we hit that fancy ending.
How we love that finish,
The Chords are all diminished,
Eventually we'll finish,
That Bar-Ber-Shop fi-i-in-ish.
AND — THIS — IS — IT!" (Four different word bell chord. Try it some time.)

The song is copyrighted, but if any outfit chooses to imitate it, we'd be more than flattered. The song was written before we named ourselves, and that put us in a fix. The name had to have four syllables to fit the song, and it had to be informal. Since with our voice range limitations (four bari's really) and also limitations in amount of rehearsal time available, we realized we could never be a serious quartet, but we must try

to be crowd-pleasers. We also felt that our name should help locate us geographically, so the word Jersey was a must. Unfortunately, many misinformed persons associate the words Jersey and mosquitoes (shortened to Skeeters) like they do the words corned beef and cabbage. Believe us, it's only a myth—all our mosquitoes went to Long Island years ago. Anyway Jersey Skeeters had a euphonious sound to it, so we decided to use it.

When we were at the peak of our activities some time back, some of our jobs were all out of proportion with our ability. Besides the usual community service affairs, chapter parades, local TV shows, and so forth, we sang at the local premiere of the movie "Wait Till the Sun Shines Nellie" before an audience of over three thousand. (A somewhat hostile audience at first, because they thought the theater manager was trying to spring some kind of Screeno, bank night, or something on them when they wanted to see the picture.)

Sing-cerely yours,

Pat Patzig for John Alicino, lead; Art Miltner, bari; and Dick Cerviello, bass.

THE VERDUGO DONS



Stallings, Chaffin, Strange and Plumb

THE personnel of the Verdugo Dons consists of Dub Stallings, bass; Dick Chaffin, tenor; Bufo Strange, lead; and Don Plumb, bari.

We started out as a pick up quartet in February, 1952, with only one purpose in mind and that was to win the first Area 11 contest for new quartets. At that time our quartet consisted of the above members with the exception of the tenor who was then Dick Blackhurst. We were lucky enough to win the contest.

We entered this contest as the Verdugo Dons but were announced as the Glendalians. The name Verdugo is an old Spanish name and was the name of the original settlers of Glendale, known then as Rancho

Verdugo. Three of us live in the hills that presently bear the name Verdugo Hills.

We next appeared at the Regional Contest in Whittier as the Don't Care Four. We used that name while trying to find a more permanent title. Several names were suggested; and as each one was brought up by one of the members of the quartet, he would ask the others if they liked it. The answer was always, "I don't care" so we called our group the Don't Care Four.

Well, we sure got taken over the coals by our friends for that name, so we hurriedly changed back to the Verdugo Dons, and it stuck.

We only won sixth place at Whittier but won the Far Western District Contest in San Jose that Fall. At our next contest, the Regional in Long Beach, June, 1953, we won fourth place. Last June, 1954, we won third place or "alternate" at the Regional in San Jose.

—Don Plumb for the Verdugo Dons

THE PRESIDENT'S FOUR



Singleton, Dr. Fletcher, Harrington and Ellerby

How did we get our name?

It was woodshedding night. Outside the wind howled and the snow blew but inside, harmony came from every part of the hall.

We three—the present and two past presidents of the London Chapter, a tenor and two baritones—stood on the side lines. Our respective quartets had broken up. "Were we really to be relegated to the past?" was the thought that crossed my mind. Then Charlie led into The Old Songs, and Doc and I filled in the baritone and tenor. "Not bad!" we said, "but if we only had a bass." I thought we weren't the past, but the present, and I was sure that with a bass we could also be the future.

So the search was on. The qualities of this fourth member had to be as distinguished as our own! He had to be hoary of head, round of figure, and zany in SPEBSQSA. Our spirits fell. That was too much to ask.

Then the miracle happened. The door flew open and a voice boomed, "Boy, what a night, but I made it." There stood the answer to our prayer, shaking snow from his tawny mane.

Charlie, an arranger, who is noted for his blend-spotting, whooped, "He's a natural and a past president of the Rotary Club to boot." We pounced on Dick and went into a huddle.

"Any more scrub quartets?" came the voice of the master of ceremonies. Proudly we marched to the front. "Why!" he exclaimed, "It's the President's Four." (And it stuck.)

SING-cerely

Floyd Harrington for Dick Singleton, bass; Dr. Hugh Fletcher, bari; and Charles Ellerby, lead.

THE SINGING SHERIFFS



Butler, Berger, Sgt. Freeman and Washburn

THE Singing Sheriffs were organized about twenty-five years ago. Harry T. Paul was sheriff of Franklin County, Ohio, at the time, and there were two ex-showmen who could sing, employed as deputies under the above named sheriff.

The original group included Harry M. Freeman, first tenor; William Everett, second tenor; Orland Everett, baritone; and Jack Everett, bass.

Then for a time the administration changed, and the quartet broke up. Ralph J. Paul, son of the former sheriff, was elected to office, and he decided to carry on the tradition inaugurated by his father. So he contacted Harry M. Freeman, one of the original members of the quartet, and about eight years ago The Singing Sheriffs came into existence again, and have been going strong ever since.

Today the personnel includes Harry Freeman, first tenor; Russ Butler, second tenor; Paul Berger, bari; and Fred-Dixie-Washburn, bass.

The quartet has never appeared in a contest, but they have played in Miami Beach, the Hollywood Paladium, the Morrison Hotel in Chicago, country clubs around Detroit, and are still going strong around home in Columbus, Ohio, with occasional jumps to the small towns around the center of the state.

Yours very truly,

Harry Freeman ★

NEWS ABOUT QUARTETS

—what they are doing and how they are doing

One of the most impressive events on the Washington Convention schedule was the Medalist Contest on Saturday evening. What a thrill to hear such past International Champs as the **GARDEN STATE QUARTET**, the **MID-STATES FOUR**, the **BUFFALO BILLS**, the **SCHMITT BROTHERS** and the **VIKINGS**. All of the Conventioneers were delighted when the **SCHMITT BROTHERS** sang "Side by Side," indicating that, contrary to what many believed, they will continue to sing together as representatives of the Society for many, many years to come. They find now that Jimmy will not enter the service, due to a change in his draft status.

★ ★ ★

Harry Smith, contact man of the **WESTINGHOUSE QUARTET**, holders of Second, Third, Fourth and Fifth Place Medals, reports another impending change in personnel. Bill McDowell, who sang tenor with the quartet in the 1947 International Contest at Milwaukee, and after two years absence rejoined the quartet as lead, finds it necessary to interrupt his organized quartet singing again for awhile. So, look for a new lead soon to join; also comparatively new tenor Walter Eiheck, and old stand-bys bari Pete Elder and bass Ed Hanson.

★ ★ ★

The **MID-STATES FOUR**, 1949 International Champs, are making frequent appearances on NBC-TV—Eddie Arnold's "Down On The Farm" Show which comes out of Chicago at 4:00 p.m. Central Daylight Time every Sunday.

★ ★ ★

Everyone is familiar with stories making the rounds during World War II of G.I.'s receiving training for jungle warfare and ending up with assignments in Alaska, or the Aleutian Islands. Captain C. R. MacLean bass of the **JUNGLEAIRES** of the Panama Canal Zone Chapter who competed in the Dixie District Regional Preliminary last Spring has been transferred by the Coast Guard to service aboard the ice breaker "Mackinaw" on the Great Lakes. Mac plans to get in a lot of barbershopping at the many port cities where we have chapters.

★ ★ ★

The **KORD KINGS** of the Oak Park, Illinois Chapter, who competed in the International Contest at Toledo in '51, Detroit in '53, and Washington in '54, volunteered to conduct a quartet clinic tour of military

bases in the Far East Command for the United States Army, spending the period from July 24 to August 22 on the project. The day before the quartet was scheduled to leave Travis AFB for Japan and Korea, lead Al Hobik was taken seriously ill with a stomach ailment in San Francisco. The other three members of the quartet had to leave without him, but Al hoped to catch up with them later. However, after spending twelve days in the hospital, Al had to be flown back to Chicago, there to be toned up to undergo surgery. According to latest reports the quartet hooked up with Clair DeFrew, former tenor of the 1951 Finalist **VILLAGE-AIRES** of the Palos Heights, Illinois Chapter who is stationed in the Army in Korea. Far Western District Chief Area Counselor Bob Bisio and other Frisco area barbershoppers saw to Al's every need and pledged to replace all the blood required for several transfusions!

★ ★ ★

The 1954 Third Place Medalists **TORONTO RHYTHMAIRES** of the Yorktown (Toronto) Ontario Chapter have had an eventful Summer. Lead Norm Sawyer who suffered severe gallstone attacks at the Washington Convention underwent surgery shortly after his return home. The operation was performed at the Hotel Dieu Hospital in St. Catharines, Ontario, hometown of Mrs. Sawyer where the members of the St. Catharines Chapter did a good job of keeping Norm's spirits up.



This is Norman Sawyer, lead of the Toronto Rhythm-aires. Norm is convalescing at the Hotel Dieu Hospital, St. Catharines, Ontario, following a serious kidney attack at the Washington Convention. With Norm is his wife, and barbershopper, Merl Hill.

Don Lucas, lead of the **EXTENSION CHORDS** of Grand Rapids, Michigan, 1952 International Semi-Finalists and Michigan District Champions, has spent the last year in Korea as a soldier. Don has organized a quartet of his own and has been doing a lot of promoting of interest in barbershop quartet and chorus singing in his Special Services assignment, but is itching to get back into Contest singing.

★ ★ ★

The **PLAY-TONICS** of the Teaneck, New Jersey Chapter, 1954 International Semi-Finalists made an appearance on the NBC-TV "Morning Show" Wednesday, June 16, as winners of the New York City Park Department Barbershop Quartet Contest.

★ ★ ★

The **AIR-FOURS** of Scott AFB in Illinois, winners of the 1954 World-Wide Air Force Barbershop Quartet Contest, were featured on an Ed Sullivan TV Show from Mitchell Field in New York in July just before leaving on a tour of all the U.S. Air Bases in the world with the Air Force "Tops in Blue" Show which last year featured the **FOUR TEENS**.

★ ★ ★

The **FOUR TEENS**, 1952 International Champs, are auditioning baritones in an effort to replace Don Lamont whose throat trouble has sharply curtailed his singing.

★ ★ ★

Bert DeVaul, bari of the **BLENDERS** of the Oklahoma City Chapter when they competed in the 1953 International Contest at Detroit, dropped into International Headquarters in July. Bert, whose home town is in Wellsburg, West Virginia, where he sang with the **FOUR FRESHMEN** joined the **BLENDERS** when he was stationed in the Army at Fort Sill, Oklahoma, and is now touring the U. S. with the Russ Carlyle Dance Band until he enters college in the Fall.

Britt Miller, lead of the **BLENDERS**, has just been transferred from Oklahoma City to Tulsa, the birthplace of SPEBSQSA.

★ ★ ★

If the tenor of the **MIAMIANS**, 1954 International Semi-Finalists, doesn't foul up the rehearsal schedule this year, it will be a miracle. In addition to singing with the quartet, Bill Hall, who operates a business headquartered in Miami which requires him to make flying trips to all principal cities in the U. S., is serving as President of the Dixie District and as General Chairman for the 1955 Convention at Miami Beach. Oh yes! he's married too.

★ ★ ★

The **BUFFALO BILLS**, recording favorites of many Society members, will have another Decca Album on the market in the near future. *The Harmonizer* will have more details when they are available.

★ ★ ★

Many old timers in the Society will remember the **STATION WAGON FOUR**, whose lead and bass,



DeBlois Milledge, Past President Miami Chapter; Roy Swanborg, President Miami Chapter; Bill Hall, President Dixie District and Chairman of the Miami 1956 International Convention; Jerry Beeler, Past International President and Chairman of the International Convention Committee, taken upon the latter's arrival from Havana to Miami.

Danny Cuthbert, and Fritz Miller, are now singing with the **VOLUNTEERS** of the Baltimore, Maryland Chapter. Danny was recently hospitalized for eye surgery. However, he is recovering rapidly and the quartet expects to be back in harness without delay. Danny's brother, Jack Cuthbert, is lead of the **OLD TIMERS** from the Boston Chapter. These fellows continue to amaze barbershoppers throughout the country. Their aggregate ages are 280 years, but still they are active in the affairs of their chapter and find time to make a parade approximately once or twice a month.

Even more amazing is the fact that they have a fellow barbershopper, 77 years of age, who chauffeurs the quartet to various chapter shows. The chauffeur is not active in a quartet but he really loves to sing and listen to barbershop harmony. His name: Zukie Wynters.

★ ★ ★

A perennial Medalist quartet, **THE CLEF DWELLERS** are undecided as to their future status. Baritone Ed Easley, former lead of the 1949 Fourth Place Medalist, **THE VARSITY FOUR**, has received a call from Uncle Sam.

★ ★ ★

Dick Grapes, baritone of the **BUFFALO BILLS**, really came to the aid of the convention headquarters staff when he arrived in Washington early and began offering his services as a typist. It's an inspiration to work with members of some of our Society's leading quartets who don't limit their activity to singing alone. It's surprising the number of leading quartet members who find time to devote their talents of leadership and administration to Society affairs, and why not—after all we are what we are in quartets mainly because of our membership in SPEBSQSA. ★

Barbershop Craft

The Barbershop Craft Committee feels that it has the responsibility to teach you, Mr. Barbershopper, just a little bit more than you already know about the musical arts as they relate to Barbershop. We not only want you to understand the material on the printed page but also to sound the notes with your own "dulcet" tones and to hear the notes with your own ears. If you can already do this, we are going to forget about you temporarily (or maybe you can help us—we'd surely appreciate it). For the time being, we are going to tailor-make our approach to the neophyte.

There will be more about our plans in the next issue of The Harmonizer. In the meantime, you neophytes, buy yourselves a pitch pipe and get ready to sound your "A."

Many of you, chorus directors and others, are already engaged in teaching your members the fundamentals of music. Send your ideas and experiences along to the Chairman of the Barbershop Craft Committee, Dick Svano, at 6120 N. Overhill Avenue, Chicago 31, Illinois.

Barbershoppers Have It!

by Paul Vandervoort, of Heyworth, Illinois

An article appearing in a recent *Harmonizer*, titled "The Lost Chord Is Found Again," brought out the reason for the spine-tingling harmony achieved by good barbershop quartets. The author showed that with the present piano scale it is impossible to get four notes within an octave to vibrate with a ratio of 4, 5, 6 and 7; but a barbershop quartet, by changing one or two of the notes ever so slightly from the piano note, can hit such a chord. When they do it, you just don't want them to move on for a few seconds.

In the *Outline of Knowledge* encyclopedia under the heading of "Sound Physics" is quite an interesting story about music and how it developed. About 1700, the scale was very complicated, having twenty or more notes to the octave, there being as high as three notes between two full step notes. For instance, between F and G—F sharp, G double flat and G flat might be found.

This scale or arrangement of notes was called the perfect diatonic scale. By use of it, pieces could be played in any key in perfect harmony. Some of the notes in this scale were so close together that they had only 2 to 8 vibrations per

second of pitch difference, so as you can imagine, they sounded almost alike. The great difficulty in using this scale, however, was in the problems it presented to the makers of permanently tuned musical instruments such as the piano or organ. Since some of the consecutive notes were separated by only 2 to 6 vibrations per second, Bach formed what is known as the tempered scale by choosing the note that came the nearest to taking the place of two or three notes which were very close in vibration rate. This tempered scale has 12 notes, and Bach tells you all about it in his *Pas Wohltemperirte Klavier*. It was much less complicated for the instrument makers and much less difficult to play. It is said of the great Handel, however, that he could not stand to hear music played in the tempered scale and had an organ constructed for himself which had all the notes necessary for playing in the perfect scale.

It was a great work Bach did when he devised his tempered scale; and until some musical physicist is able to devise some way of playing the perfect scale in a simple twelve key octave, the tempered scale will be used. If, now, a piano is tuned so each string vi-

brates with the exact frequency given it by Bach in his tempered scale, it is in tune as far as his tempered scale is concerned. No piano can, however, be in perfect diatonic scale tune no matter how well it is tuned, and some of the notes can be off as much as two percent of their vibration rate.

How many people realized, between the time of Handel and about 1890, that perfect harmony could be sung if unaccompanied by a permanently tuned instrument, is probably unknown, but about 1890, men discovered they could harmonize more effectively in a barbershop where there was no piano. They found some chords they hit were beginning to take on a quality that just wasn't there when they used accompaniment. That is when the goose pimple building, spine shivering, a cappella chords began to receive recognition. These men who were musicians beyond the call of duty knew that accompaniment ruined this super quality they had discovered, what matter the reason. On they went, singing songs new and old, adding that new remarkable quality of perfect diatonic harmony until foresighted men organized and perpetuated this method of singing for ages to come.

Continued on next page

Enunciation—Sounds They Misplace

This is the second of a two article series written by Cy Thompson, director of the Reading, Massachusetts chorus. It was submitted by International President Berney Simner, former Chairman of the International Contests and Judging Committee.

Cy's views are his own and do not necessarily represent the opinions of other interested parties.

Sounds They Misplace—The second serious difficulty is that of linking over sounds where they do not belong. For instance, the words "just like" frequently sound like "juslike;" "comes in" sounds like "cunzin;" "up up" equals "a pup;"

Not only do barbershop singers take advantage of being able to use the perfect diatonic scale by eliminating permanently tuned instruments, but many orchestras and bands eliminate these instruments in much of their playing; and members are told to blow their horns in tune (the pitch of a tone produced by a horn can be slightly changed by lip movement) and finger the most harmonic tone on the finger board of their string instrument.

The piano, organ and other permanently tuned instruments are wonderful sources of music. Without the work of Bach they would be beyond the playing ability of all but a few people, but the singing chords one can get without their use is certainly showing up in the popularity of the barbershop style compared with the glee club style.

Selvedge Porter expressed it well when he said:

*I sometimes wish that music
Were something I could hold
And carry all around with me
In shining bands of gold
I'd like to hold it in my hand
And watch it throb and glow
Or fade, shimmering loveliness
In tempos soft and low.
But music is like summer winds
As birds' wings beating high
Or fragrance from a flower
Or a baby's happy sigh.
We cannot bring it close enough
To touch or even see
So I am glad my ears can bring
It's harmony to me. **

and in the beautiful hymn, "Adeste Fideles," which so many singing groups murder, "O come let us adore Him" sounds like "O kuh le tusa dore hi"; "trusts in" is difficult and sounds like "trusin;" "everlasting" equals "evuhla-sting."

Words ending in the letter "s" or "z" sound are very treacherous. The final sound should be completely finished before the next sound is begun, as the dragging over of the "s" sound is caused by lazy tongue action. The tip of the tongue being behind the upper front teeth in the formation of the "s" sound and dropping immediately to touch the lower front teeth on the formation of a vowel sound. If the tongue moves slightly, the prolongation of the "s" is the result. Some words are frequently mispronounced or pronounced badly, some of the most common ones being, "April" pronounced "Aprul," "love" as "luff," "righteous" as "richus" instead of "rightyus," "glory" sounds like "glawry," the same for "glorious,"

"victorious" sounds like "victawrious," "Mary" is like "Merry," rather than like "May re." "Spirit" is frequently "spirut."

From the list above a few simple deductions can be made: that the vowel "o" is frequently distorted to sound like "aw." Syllables containing the short "i" sound, as in "it," are frequently pronounced, you will find, as "ut." Long "a" sounds like short "e."

These are some of the most common faults in diction and can all be avoided if members of quartets and choruses will train themselves to use the tongue with greater freedom, rapidity, and flexibility. They also can help themselves by greater use of the lips, particularly the lower lip. The muscles need to be relaxed and the consonants sharply formed. Enunciation in singing is nothing but good speech habits which means clearly and definitely forming all necessary sounds and at the same time keeping the legato tone and the beauty of the vowels.

John Hill's New Idea

Copyright restrictions impose frustrating limitations upon the Society's music publishing efforts. The only type songs outside of these limitations are those in the public domain status (56 or more years old) and new songs written by our members and friends and released for Society use.

Very infrequently permission to print music protected by copyright laws has been secured from music publishers. One of these was "Lonesome, That's All," which was included in Songs For Men, Book VI; and "I'll Tell The World," which is scheduled to appear in Songs For Men, Book VIII.

The Barbershop Craft department is sending up a trial balloon with the presentation of some music designated as "WHATSIT NO. 1", located on the next page.

This arrangement consists of an original "phony" verse and tag built around a well-known song currently protected by copyright

laws. The melody line (lead part) and lyrics, which are protected, have been deleted.

See if you can identify this song. If you're game, "WHATSIT NO. 2" will be published in the Barbershop Craft department next issue.

Let us know whether you like this new feature by writing to "Barbershop Craft, International Headquarters, 20619 Fenkell Ave., Detroit 23, Michigan." Include any comments and suggestions you may care to make.

Attention Arrangers!

Here is a new style manuscript paper especially designed for quartet and chorus arranging.

Wider spacing between odd staves permits nenter wording. Four 10-staff pages on double 9 1/2"x12 1/2" sheets, heavy paper. Twenty sheets for \$1.25 postpaid. Quantity prices on request.

Dixie Music Specialties
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WHATSIT N21

BY JOHN HILL

SAD AND BRO-KEN HEART-ED I'M ALL A-LONE AND BLUE I

NEED A SWEET SOME-BO-DY TO TELL MY TROUB-LES TO; I WANT SOME-ONE TO

CHO.

CALL MY OWN, I'M ALL A-LONE AND BLUE SO BLUE OH I

I ME FOR

BO-DY

ME THAT'S WHY

ME WITH ME OH!

MINE ALL MINE OH I-I OH!

SWEET TAG

I'VE GOT NO ONE TO

CALL MY OWN, I'M ALL A-LONE AND, SAD AND BRO-KEN HEART-ED AND

BLUE

I BELIEVE

From Page 23

8. There has been a vast improvement in the method of selection and development of Judge Candidates, and the requisites for certification have been definitely clarified during the past two years, and we must now publish this information in sufficient detail to eliminate every vestige of mystery from the mind of our lay member.

9. In the need for centralized control of carefully edited releases of publicity designed to arouse the curiosity and educate the public to the purposes and objectives of our Society and to create an awareness of the pleasure to be found in participation.

I would never depreciate the value of the spontaneous publicity given our Chapters, Districts and Society in the past—but, too often it has been facetious in form and has instilled only a passing interest. Walt Stephens and his Public Relations Committee of last year gave us the basis of such a program, but we must act upon it if we are to anticipate results.

10. In the need for properly planned and directed expansion—and I am of the opinion that our greatest progress can only be made by placing the responsibility upon the Districts to instigate the desire to expand within their allotted areas—and it must be their prerogative to establish and maintain the channels through which such expansion can be accomplished. The aid of our International Office will always be available in supplying necessary materials and counsel, but this is a District problem and it will never be successfully solved until the Districts are willing and able to deal with it effectively.

11. That by taking the initiative, we have created the opportunity to expose ourselves and our concepts to the music educators and that we can achieve the recognition we deserve and thus enter the field of educational music. Certainly the greatest potential of future membership lies in the schools and colleges and we cannot hope to invade this field of music education until we have effectively and thoroughly sold an understanding of our type of music and its possibilities for self-participation and enjoyment.

12. That we must bring our Society and its concepts to the attention of those engaged in the field of adult education and recreation. At present none of the national organizations and few communities are aware of the important part we can play in civic and industrial recreation, and it is essential that we forge ahead to obtain warranted recognition.

13. That we have been dilly-dallying long enough on the idea of an International Headquarters Building! I am convinced we must take positive action to bring this matter to its culmination. We must decide what we need—where it shall be located—how it can and will be accomplished and then take aggressive action to raise the necessary funds. Personally, I want a living building, but certainly there is no objection to memorial funds

as such, or to a memorial room or wing, wherein can be contained the bronze plaques, furniture, etc., dedicated to the memory of those we revere and desire to honor.

14. *These then, Gentlemen, are my beliefs and to the discharge of them I dedicate myself and my efforts. **

CHORUS CHAMPIONS

From Page 37

7. **PACING.** We worked on two extra numbers, to be used on Saturday night's show if we should win, and we paced ourselves in our work on the four numbers with the result that we were at our peak on contest night rather than three weeks before or two weeks after. Like a boxer, a chorus has to hit its peak of condition at the right time. Last winter I was concerned that we'd arrive too soon, but by rehearsing the two extra songs, by interspersing other songs and also entertainment by our several local quartets (two of them were in the quartet contest), and by judicious use of extra, non-compulsory rehearsals for the men who felt they needed them, we paced ourselves just right.

To sum up, I think we knew our songs unusually well; we had confidence in one another; we had much to build on; we were on home ground; we had much leadership (administrative and musical—what with four directors); we discovered and used valuable techniques; and we had wonderful spirit, both preceding and during the contest.

The results of all this training and contesting are preserved by our making, at 3 o'clock in the morning, three records: "Down By the Old Mill Stream," "Mississippi Moon," and "Asleep in the Deep." They'll be on sale soon, along with the recordings of the other top choruses.

I believe the chorus contest will help to preserve and encourage barbershopping. It allows more singers to sing in competition—and more judges to judge the singers. Also, through the use of the contest songs, an unorganized quartet will find that it can sing precisely without having to go through the learning process as a quartet; thus, quartet formation and encouragement is promoted. I believe that the annual chorus contest, now successfully launched, is a real addition to our great Society. *

1954 DISTRICT CONTESTS:

PLACE, DATE, AND CHAIRMAN

CENTRAL STATES—Kearney, Nebraska, October 2nd, Gil Carver, 3115 Avenue "B," Kearney, Nebr.

DIXIE—Daytona Beach, Fla., October 8th and 9th, Fred Northern, Jr., 528 Hillsdale Avenue, Daytona Beach, Fla., and Ira W. Ramsey, 108 North Ridge-wood Avenue, Ormond, Fla.

EVERGREEN—Everett, Washington, November 6th, James G. Ramsey, 917 Colby St., Everett, Wash.

FAR WESTERN—Bakersfield, Calif., October 16th, Tom Beebe, 2528 Bay Street, Bakersfield, Calif.

Continued on next page

DISTRICT CONTESTS

ILLINOIS—Area No. 8, Chicago, Ill., October 2nd and 3rd, William Kramer, 1416 East 74th St., Chicago 19.

INDIANA-KENTUCKY—Indianapolis, Ind., October 9th, John Madden, 5353 Guilford, Indianapolis, Ind.; William Smith, 6132 Broadway, Indianapolis, Ind.

JOHNNY APPLESEED—Lima, Ohio, October 9th, George Nice, 658 South West St., Lima, Ohio.

LAND O'LAKES—Appleton, Wisc., October 30th, Wilbur Reick, 1202 W. Harris St., Appleton, Wis.

MICHIGAN—Muskegon, Mich., October 8th, Tom Damm, 3707 Lake Harbor Road, Muskegon, Mich.

MID-ATLANTIC—Baltimore, Maryland, November 6th, Louis Metcalf, 901 Ingraham Avenue, N. W., Washington, D. C.

NORTHEASTERN—Waterbury, Conn., October 2nd, Wilfred Greenblatt, 37 Gail Drive, Waterbury, Conn.

ONTARIO—Toronto, Ontario (East York), November 6th, George Shields, 83 Marjory Avenue, Toronto, Ontario

SENECA LAND—Canandaigua, New York, October 30th, Robert W. Purple, 57 Perry Place, Canandaigua, N. Y., and Albert F. Hanley, Jr. c/o J. B. Patterson, 45 Perry Street, Canandaigua, N. Y.

SOUTHWESTERN—Shreveport, La., November 13th, W. A. Braundrick, Rte. No. 2, Box 176, Shreveport, La.

OLD SONGSTERS

From Page 47

the technique approved by experts.) It is a pleasure to know that Decca records are being made available, adding the current champions to those of the past, while other recording companies are listing similar discs. Barbershop harmony at its best will continue to find a steadily growing audience, to the credit and satisfaction of all concerned. *



ETHICS COMMITTEE URGES USE OF ONLY BEST SHOW MATERIAL

In an effort to further improve our good relations with the general public, the International Committee on Ethics has, for the past several months, been sending to chapter show chairmen and masters of ceremonies a letter setting forth Society ethics policy. It reads:

From your show your audience will form its opinion of your Chapter and of our Society. We therefore hope with you that it will be the best show you've ever put on. It probably will be.

We ask, however, that you do not overlook a most important principle of SPEBSQSA shows, namely **KEEP IT CLEAN.**

Please bear in mind that the standards of the stage, vaudeville, night clubs, radio, and TV are not ours. We cannot be guided by what "goes" in those media of entertainment, nor by the applause which a questionable reference, joke, or act may receive.

Remember that one purpose of your show is to attract new members. Looking at it from an entirely selfish standpoint, therefore, you should not have anything in your show which would offend a prospective member—or the wife of a prospective member.

Many times a show director or master of ceremonies may be in doubt as to what is "off color." One answer (and perhaps the best) to that is "If there's any doubt, don't use it."

Some M.C.'s have the impression that reference by innuendo will "clean up" what would otherwise savor of vulgarity. It probably won't, so let's not try it.

This message does not imply that there is any trend toward lowering the quality of our SPEBSQSA entertainments. That is not the case. Generally speaking, our shows have been, and are, "tops" from every standard. We just want to keep them that way—and we know you do, too.

Incidentally, if you would like to have a copy of an excellent treatise on M.C.'ing (particularly "Barbershop" shows) just write to: SPEBSQSA International Headquarters, 20619 Fenkell Avenue, Detroit 23, Michigan. You will receive it by return mail, no charge.

INTERNATIONAL ETHICS COMMITTEE

Robert M. Irvine, Chairman

Paul DePaolis

O. B. Falls *

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OWATONNA, MINNESOTA

The chapter chorus of the Northampton, Mass. Chapter rolls grandly down the town's main street on a float as part a Tercentary Celebration.

—Harvey Taylor.



OUR NEW CHAPTERS

Chartered since April 29, 1954

PORT WASHINGTON, WISCONSIN . . . Chartered May 4th, 1954 . . . sponsored by West Bend-Bar-ton, Wisconsin . . . 22 members . . . Hilbert Bode, 605 S. Spring St., Port Washington, Wisconsin, Secretary.

ASBURY PARK, NEW JERSEY . . . Chartered June 2nd, 1954 . . . sponsored by Westfield, New Jersey . . . 24 members . . . Robert Long, 2303 Sunset Ave., Wana-massa, New Jersey, Secretary.

MADISONVILLE, KENTUCKY . . . Chartered June 3rd, 1954 . . . sponsored by Owensboro, Ken-tucky . . . 26 members . . . Star-ling Holloway, 60 S. Main St., Madisonville, Kentucky, Secre-tary.

MONETT, MISSOURI . . . Char-tered June 4th, 1954 . . . sponsored by Springfield, Missouri . . . 27 members . . . Dr. Noel E. Harris, Purdy, Missouri, Secretary.

CRESCENT CITY (NEW OR-LEANS), LOUISIANA . . . Char-tered July 19th, 1954 . . . spon-sored by Mobile, Alabama and Shreveport, Louisiana . . . 23 members . . . V. R. McDonald, 17 San Carlos Ave., New Orleans 21, Louisiana.

ALLIANCE, NEBRASKA . . . Char-tered July 20th, 1954 . . . spon-sored by North Platte, Nebraska . . . 26 members . . . William Buechsenstein, 1243 Cheyenne, Alliance, Nebraska, Secretary.

PALMETTO STATE (CHARLES-TON), SOUTH CAROLINA . . . Chartered July 26th, 1954 . . . sponsored by Asheville, North Carolina . . . 47 members . . . R. M. Hitt, Jr., 38 Gibbs Street, Char-leston, South Carolina, Secretary.



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

(All events are parades unless otherwise specified. Persons plan-ning to attend these events should reconfirm dates with the sponsor-ing chapter or district.)

September 5—Christiana Lake (near Adamsville, Mich.) Michiana Barber-shop Bar-B-Q.

11—Gowanda, N. Y.; Wisconsin Rapids, Wis.

15—North Olmsted, Ohio, Area No. 6 Stag.

18—Menomonee, Wis.; South Haven, Mich.; Madison, Wis.; Orillia, Ont.

"Annual" Fern Cottage Weekend Barber-shop "DO"; Winston-Salem, N. C. Granville, Ohio (Newark Chapter), Area No. 5 Barbershop Craft & Clinic (Tentative).

19—Clarksburg, W. Va., Area No. 12, Bar-ber-shop Craft & Clinic.

24—Westchester County, N. Y.

25—Housatonic (Derby) Conn.; Gratiot County, Mich.; Eau Claire, Wis.; Fayette County, Pa.; Oshawa, Ont.; Bloomsburg, Pa.; Astoria, Ore.; Santa Monica, Calif.

25-26—Mammoth Cave, Ky. I-K District Outing.

26—Oklahoma City, Okla.; Lake Murray Jamboree.

October 2—Rochester-Genesec, N. Y.; Beaver Dam, Wis.; Kiel, Wis.; Lan-sing, Mich.; Waterbury, Conn. Dis-trict Quartet Contest; Zanesville, Ohio; Madisonville, Ky.; Traverse City, Mich.; Eden, Calif. Chorus Contest Northern Division; Fairfax, Va. Southern Section Chorus Contest; Kearney, Nebraska. Central States District Contest.

AURORA, COLORADO . . . Chart-ered August 3, 1954 . . . sponsored by Denver, Colorado . . . 23 mem-bers . . . Walter W. Rothkopf, 1026 Wheeling St., Hoffman Heights, Denver 8, Colorado, Secretary.

ARKADELPHIA, ARKANSAS . . . Chartered August 6, 1954 . . . sponsored by Stuttgart, Arkansas . . . 23 members . . . Phil Mc-Corkle, Jr., Arkadelphia, Arkan-sas, Secretary.

2-3—Chicago, Ill. District Quartet and Chorus Contests.

8-9—San Gabriel, Calif.; Daytona Beach, Fla. Dixie District Contest.

9—Plainfield, N. J. Mirthquake of Har-mony; Olean, N. Y.; Fond Du Lac, Wis.; Derry, N. H.; Saegertown, Pa.; Harrisburg, Pa.; Fairmont, Minn.; Portage, Wis.; Indianapolis, Ind. Dis-trict Quartet and Chorus Contests; Sacramento, Calif. Benefit Show; Port Angeles, Wash.; Rockville, Conn.; Berkeley, Calif. Benefit Show.

9-10—Lima, Ohio. Johnny Applesced Dis-trict Quartet Contest.

8-9-10—Muskegon, Mich. Michigan District Contest.

15—Reading, Mass.

15-16—Lombard, Ill.; Maywood, Ill. Oak Park Chapter Minstrel Concert.

16—Rome, N. Y.; Sheboygan, Wis.; Esca-naba, Mich.; Norwich, Conn.; Long-mont, Colo.; Parkersburg-Marietta, Ohio; Waseca, Minn.; Big Spring, Texas; Memphis, Tenn.; Clinton, Iowa; Bakersfield, Calif. Far Western District Contest.

17—Hicksville, Ohio.

22—Mt. Horeb, Wis.; North Shore, Ill.

23—Albuquerque, N. M. 3rd Annual Har-mony Rodeo; Scituate, Mass.; Ash-land, Wis.; West Bend, Wis.; San Gabriel, Calif.; London, Ont.; Mor-ton Grove, Ill. Skokie Night of Har-mony; Tomah, Wis.; North Cincin-nati, Ohio; Belleville, Ont.; Spring-field, Ore.; Janesville, Wis.; Salem, Mass.; Auburn, N. Y.; Walton-Downs-ville, N. Y.; Dayton, Ohio; Lancaster, Pa.; Bowling Green, Ohio.

23-24—Emmetsburg, Iowa.

24—Decatur, Ill.

29—Washington, D. C.; Appleton, Wis. L.O.L. District Meeting; San Jose & Peninsula Chapters, Calif.

29-30—Amarillo, Texas.

30—Appleton, Wis. L.O.L. District Con-test; Windsor, Vt.; Freeport, Ill.; Willimantic, Conn.; Medford, Ore.; Canandaigua, N. Y. Seneca Land Dis-trict Contest.

November 5—Elkader, Iowa; Gardner, Mass.; Newport, Vt.

5-6—Anchorage, Alaska.

6—Nauvau, Conn.; Brockton, Mass.; Portland, Me.; Denver, Colo.; Sey-mour, Wis.; Detroit, Mich.; Kanka-kee, Ill.; Horseheads, N. Y.; Pampa, Texas; North Olmsted, Ohio; Indian Wells Valley, Calif.; Massillon, Ohio.

6-7—Baltimore, Md. Mid-Atlantic District Contest and Convention; Everett, Wash.; Evergreen District Contest. Toronto (East York), Ont., Ontario District Quartet Contest.

7—Princeton, Ill.

12—Schenectady, N. Y.

13—Chicago, Ill.; Worcester, Mass.; Ke-nosha, Wis.; Cedar Rapids, Iowa; Hazelton, Pa.; Springfield, Mass.; Beaver Valley, Pa.; Sturgeon Bay, Wis.; Linden, N. J.; Binghamton-Johnson City, N. Y.; Tri-City, Wash.; Sacramento, Calif.; Jackson, Miss.; Colonial Heights, Va.; Newark, Ohio; Shreveport, La. S. W. District Contest.

18—Kenmore, N. Y.

20—Salt Lake City, Utah; La Grange, Ill.; San Carlos, Calif.; Kaukauna, Wis.; Portland, Ore.; Geneva, Ill.; Youngs-town, Ohio; Needham, Mass.; Hart-ford, Conn.; Ventura County, Calif.

27—Buckeye (Columbus) Ohio; San Francisco, Calif.; Paterson, N. J.; Tacoma, Wash.

December 3-4—Westfield, N. J. ★ ★

LOUISVILLE

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THE 1955 INTERNATIONAL MID-WINTER
MEETING—JANUARY 21, 22 AND 23, 1955

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1950 INTERNATIONAL BARBERSHOP QUARTET CHAMPIONS

THE BARBER-Q FOUR, OF LA GRANGE, ILLINOIS
1954 INTERNATIONAL BARBERSHOP QUARTET FINALISTS

THE CLEF CHEFS, OF ELKHART, INDIANA
PRESENT BARBERSHOP QUARTET CHAMPIONS OF THE INDIANA-
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