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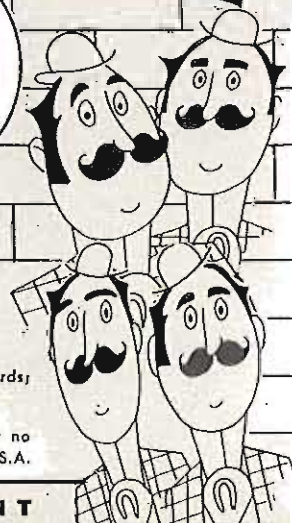
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THE COVER

The barbershop family gathers 'round the television set to view professional talent but the local boys get in the act, turn the audio off and have substituted their own brand of harmony. Cover by Don Wooton, of Mt. Vernon, Ohio.

VOLUME XIV

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NUMBER TWO

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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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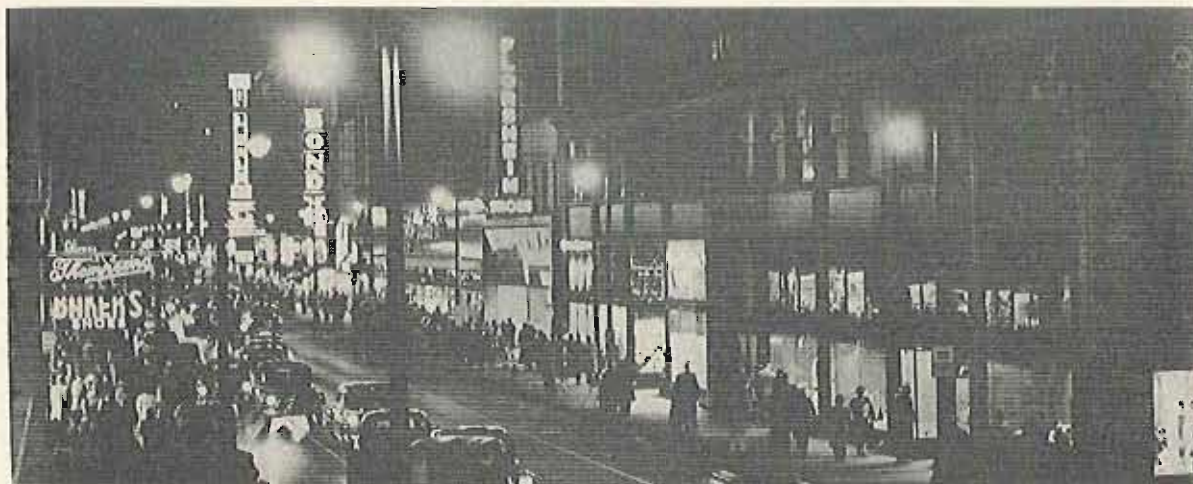
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Louisville Prepares For The Winter's Top Barbershop Show And Meeting

WORD from General Chairman Fred Lotz of Louisville, Kentucky indicates that advance reservations for the 1955 Mid-Winter Convention (January 21-23) will soon be completed. The reservation list is 900.

The Convention schedule will actually begin on Thursday, January 20th, when arriving barbershoppers and their ladies receive a warm welcome from the Louisville Welcoming Committee, headed by Fritz Drybrough.

The Woodshed will get under way Thursday afternoon. Johnny Hobbs is the "local proprietor" who guarantees:

"... continuous extemporaneous entertainment. No reasonable resemblance to harmony will be refused. Runners will be furnished to round-up a fourth for a quartet. Basses become tenors and vice-versa at the ground school of barbershopping, where every blessed chord is cherished for its own perfection. This is barbershopping at its best!" Johnny also promises for the Woodshed an early opening and a closing only after the last quartet has gone to bed.

For the barbershop widows there will be a Hospitality Room under the supervision of Mrs. Margaret Cutsinger and her committee members. "This room," says Mrs. Cutsinger, "will be located within the Headquarters Hotel (Seelbach). Refreshments and information services will be available for the convenience of the ladies of barbershoppers." Ladies are invited to drop in for a cup of coffee and a chat with friends.

Rachel and Ed Hackett (past International Board member) will act as the Convention's General Hostess and Host. And here's a genial message from the Hackett's:

"When we were selected by the Louisville Chapter to act as their official Host and Hostess for the 1955 Mid-Winter Convention we were both flattered and delighted.

"It will be a pleasure to demonstrate that the fine hospitality always associated with Kentucky is more than a tradition, that it is in fact a very real thing zealously guarded and gladly proffered at every opportunity.

"We feel that this will be an opportunity for us to reciprocate in part for the many kindnesses shown our members on their many trips to shows, contests and other barbershop functions all over the country.

"We want you to know how welcome you will be in Louisville and that the big, wide, red carpet will be rolled out all the way for you. Anything, anyhow, anyplace and anytime—just call and we'll be there."

Registration will be headed by Irvin Filmer (for barbershoppers) and Mary Lotz (for their ladies). Registration desks will open for business at 9 A.M. on Thursday and close at 6 P.M. on Saturday.

ADVANCE registration is being handled by Frank Marx, Chapter Secretary. Frank reports:

"Registrations have been received in such quantity in recent weeks that there is every indication that the 900 limit will soon be met. If you plan to make advance registration please remember that checks or money orders must accompany your request. Tickets covering the dinner, parade, and Afterglow will be mailed in the sequence reservations are received."

Included in the planned activities is a tour of Louisville's main industries. The tour, to be conducted by Hospitality, Inc., will begin at 12 Noon from the Headquarters hotel. Tickets are \$2.50 and may be secured from the registration desks. Included in the tour is an inspection of Churchill Downs, home of the Kentucky Derby.

OF special interest to every chapter officer will be the "Food for Thought" luncheon scheduled for Saturday Noon, January 22, in the main ballroom of the Hotel Seelbach.

The luncheon meeting is the idea of International First Vice President Dean Snyder of Alexandria, Virginia. Dean is also Chairman of the Long Range Planning Committee and a ceaseless worker in the cause of better administration and craft techniques.

The idea of the meeting is simple: everyone attending will require two admission tickets—a ticket for



THESE ARE THE GOOD PEOPLE who are working hard to make the 1955 Mid-winter Meeting in Louisville a happy experience for barbershoppers and their families.

Front row (left to right): Margaret Cutsinger, chairman of the Hospitality Committee; Rachel Hackett, Hostess; Fred Lotz, General Convention Chairman; Mary Lotz, Registration Committee; and Nellie Dunlevy, chairman of the Ladies Luncheon and Fashion Show.

Second row (left to right): Joseph Cutsinger, Chapter President; Harrold Roederer, chairman of the Program Committee; Pat Dunlevy, Parade Production Director; Bing Crosby, chairman of the Woodshed Committee; and Ray Marrilla, chairman of the After-glo Committee.

Third row (left to right): Frank Shephard, chairman of the Ticket Committee; Ed Hackett, Host; Wally Oberlander, representing the Louisville Chamber of Commerce; Henry Weber, chairman of the Pre-parade Dinner Committee; Frank Marx, in charge of advance registrations; and Ken Schneider, Director of the Louisville Chorus.

Absent when this photograph was taken were: Claude Hupp, chairman of the Finance Committee; Fritz Drybrough, chairman of the Reception Committee; John Hobb, chairman of the Woodshed Committee; Irvin Filmer, registration; and George Edwards, chairman of the Publicity Committee; and Ed Mall, of the General Committee.

the luncheon and an "idea ticket." The "idea ticket" will consist of a one-page how-to-do-it outline of an idea used successfully in chapter organization. For example, if a chapter used with success a "Gay Nineties Night" to attract new members, the chapter officer wishing to attend the luncheon would put on paper an outline of the program showing the various steps necessary to its successful execution.

The chapter officer must have enough copies of his outline so that every officer present receives a copy. In this manner, if 30 officers attend, each man will receive 29 how-to-do-it outlines besides his own. These outlines will form a basis for successful chapter administration and programing for the coming year. Every chapter represented will be immeasurably enriched.

The luncheon is open to every chapter officer from the Sergeant-at-Arms to the President. Further details will be forthcoming from the International Headquarters office. In the meantime indicate your willingness to attend by writing now to International Headquarters in Detroit.

CONVENTION SCHEDULE

(hour and place available at registration desk)

Thursday evening	Jan. 20	Meeting of the District Presidents
Friday morning, afternoon and evening	Jan. 21	Meetings of the International Board (other members of House of Delegates invited as guests)
Saturday morning	Jan. 22	Barbershop Craft sessions
Saturday Noon	Jan. 22	Food for Thought Luncheon for Chapter officers
Saturday afternoon	Jan. 22	Meeting of the House of Delegates (open to all barbershoppers)

STILL another event (which should interest our ladies only) is the Ladies' Luncheon and Fashion

Show also to begin at 12 Noon, Saturday, January 22. Handling this event will be Mrs. Nellie Dunlevy and her committee members. Tickets may be obtained from the ladies' registration desk.

At 6 P.M. that same day a Pre-Show Banquet is scheduled under the direction of Henry Weber and his committee. Saturday night will be the highlight of the meeting for many barbershoppers, when "The Parade of Champions" is scheduled to begin at 8:30 P.M. The parade will include the 1954 International Champions, **THE ORPHANS**; 1949 International Champions, **THE MID-STATES FOUR**; 1950 International Champions, **THE BUFFALO BILLS**; 1954 International Finalists, **THE BARBER-Q-FOUR**; 1954-55 Indiana-Kentucky District Champions, **THE DIXIELINERS**; 1953-54 Indiana-Kentucky District Champions, **THE CLEF CHEFS**; and the fine Louisville Chorus under the direction of Ken Schneider.

Winding up the Convention will be the After-glo which is being organized by Ray Marrilla and his committee. Ray extends an invitation to every quartet attending the Convention in uniform to perform at the After-glo. If your quartet plans to attend and wishes to perform at the After-glo, state your intention when you register in.

Members of the Louisville Chapter are all working intensively for a great barbershopping event. Joseph Cutsinger, Chapter President, expresses the attitude of every member. In an open letter he says:

"With a deep feeling of pride and gratitude, the Louisville Chapter looks forward to the honor of being host to the 1955 Mid-Winter Convention.

"Our most intense desire is to show you, our guests, a most enjoyable and entertaining time during your visit with us.

"Each and every one of our chapter members is at your service. Please feel free to call on any or all of us whenever needed."

Need we say more?*

Statistical Survey Proves That

Barbershoppers Have More Fun Than People

BY PROFESSOR F. STIRLING WILSON



THESE presentations which I have prepared for *The Harmonizer* have been, in turn, discursive, petulant, penetrating and, according to my wife who likes to flatter me, cantankerous, but my best friend (and I haven't got one) could not rightfully say that they have been scientific, not to say statistical.

I am remedying that here and now, because I have been conducting some surveys and interviews with barbershoppers of more or less renown, in cooperation with the Wilson Foundation for the Accumulation and Interpretation of Useless Facts, and through its subcommittee on "Did I Ask You?" After extensive bell-ringing, direct-mail questionnaires and personal interviews, we have come up with some interesting facts concerning the average of composite barber-shopper, which we consider of the most overwhelming insignificance. They are submitted here for your edification and informational annoyance.

AS we singing statisticians say, we are presenting the average barbershopper, not the median or mean barbershopper, because there is no such thing as a mean barbershopper. The average barbershopper, our survey concludes, does not like dentists' drills, mouldy salami, falling plaster or poison ivy. He cannot use scissors with his left hand, requires four swings with a fly-swatter for each fly-mortality, picks grapes with his right hand, bites his nails while watching wrestling matches, cannot resist spitting off the end of a wharf, tickles his dog behind its right ear, and has a violent dislike for pink shirts and artichokes.

He cannot find his way around sharp table corners in the dark, reads newspapers from back page to front, never learned to play the zither, thinks bus drivers and postoffice employees should know all the answers, stirs coffee clockwise, and had mild attacks of falling of the armpits before the age of 18.

He dislikes mayonnaise on sandwiches, licks envelopes instead of the stamps, will not step on snails or live wires, hates radio crooners, winds his watch before retiring, thinks he should lose some weight, has trouble with the subjunctive mood, would not attempt to lift an anvil, thinks other people should face abdominal operations calmly, doesn't care for crystallized ginger, thinks women's hats don't make sense, is an-

noyed by rattles under the car hood, and deplores the deterioration in the custard content of chocolate eclairs.

He intends to go to bed early some night and get a good rest, but always suggests one more song, disdains barbershoppers who put business ahead of quartet practice, will drive 50 miles to sing with his quartet, would rather write the Great American Song than the Great American Novel, resents the people in the apartment above pounding on the floor just because the quartet is polishing up a tag.

HE stays out in the rain playing golf, and gargles with Benedictine to avoid sore throat, gives lectures to school children on safe driving and breaks all speed records getting to chapter meetings. He's a Republican during Democratic administrations and a Democrat during Republican administrations, hates guys who tinker with the piano when a quartet is working out, prefers Means to Mozart, Berthoff to Beethoven, Dickema to DeBussy, Hill to Haydn, and has Georgia on his mind. He falls asleep listening to news commentators and political speeches, but can stay awake all night listening to quartets sing, and likes his harmony closer than the next second. He will give you the shirt off his back but is reluctant to give out his new arrangement of *Cast Iron Violets* unless you ask him for it. He has no enemies and twenty-five thousand friends.

ANOTHER phase of our survey entitled personal interviews, and to avoid inaccuracies which might lead to snits for slander, we recorded all interviews with a miniature tape recorder attached to the interviewer's forelock, with wires concealed in his eyebrows. All investigators were selected from a group of luxuriant eyebrow cultivators. Our first interview was with Mr. Rufus Vokelgritz, baritone of the Caroling Cadavers. "Q" indicates questions and "A" the replies:

Q. "What is your favorite quartet song?"

A. "Well, for many years I was partial to *When Uncle Mose Taps His Toes on That Clearwater Clay*, but more recently I have had a liking for *You'll Never Know the Good Fellow I've Been Until I've Gone Away and Then You'll Know Different*. And there is

much to be said for that crowd-pleaser *There's a New Gangrene on the Coroner.*"

Q. "What are your sensations when you hear your bass hit those low notes in *Asleep in the Deep*?"

A. "Well, I'm usually reminded of the fact that I have not paid the gas bill, and so my sensations are rather unpleasant."

Q. "Just what is the connection between bass notes and your gas bill, Rufus?"

A. "There is none, that is why the whole thing is so odd."

Q. "Did you ever fall off a stepladder or from any considerable height, Vokelgritz?"

A. "Not since I was very young. Did I show you my scar?"

Q. "Some other time, Vokelgritz, and thanks for the interview."

Our second interview was with George L. Rawkus, who for five years has won distinction as the ex-tenor of the Four Bawls, the only quartet to win a contest with a cement-mixer.

Q. "Mr. Rawkus, with respect to lyrics, do you like alliteration to lend a lilt to love lullabies or the Lone Ranger?"

A. "Well, frankly, my taste is not titillated by attempts to transform a totally trite tune into a tessellated tympanum, or even by vesting a very vacuous verse with a verisimilitude to violets merely to vent the violent vaporings of a vitiated ventricle—in a word—No!"

OUR Intruding Reporter had a most interesting interview also with Cletus Q. Flatfade, of Coiled Springs, Nevada, whom you will recognize as the leading candidate for Sergeant-at-Arms of the Convention Committee, should a convention ever be held at Coiled Springs. The questions and answers are as follows:

Q. "You attended the Washington Convention, of course?"

A. "No comment."

Q. "Did you find the Washington weather oppressive?"

A. "No comment."

Q. "Well, Mr. Flatfade, climate is where you climb it. Don't you agree?"

A. "No comment."

Q. "Thank you, Mr. Flatfade, and I hope your car-buncle is better soon."

A. "No comment."

Another interview was with an average barbershopper, Cholly Viceversa, who did such a splendid job as chairman of the Reception Committee for Barbershoppers Who Cancelled Their Reservations. He was asked how he happened to become interested in barbershop singing. His explanation:

"I was attending a convention of gimlet designers in Wetsmack, N. D., at the time. The speeches were rather dull, the cabarets were all closed, and moving pictures had not been discovered. Three of us went for a ride on water-buffaloes, animals which have been successfully domesticated in North Dakota. Returning to our hotel we took refuge in an aquarium from one of those July snowstorms which are not uncommon in the prairie states. Shortly afterwards the convention ended, and three years later I joined our local chapter of barbershoppers."

WHAT the average barbershopper looks for and realizes from his barbershopping connections was rather well delineated by Mr. Alfred Z. Keeslider, director of the championship chorus of the Seventeenth District, the Music Manglers. The Interview with Mr. Keeslider went as follows:

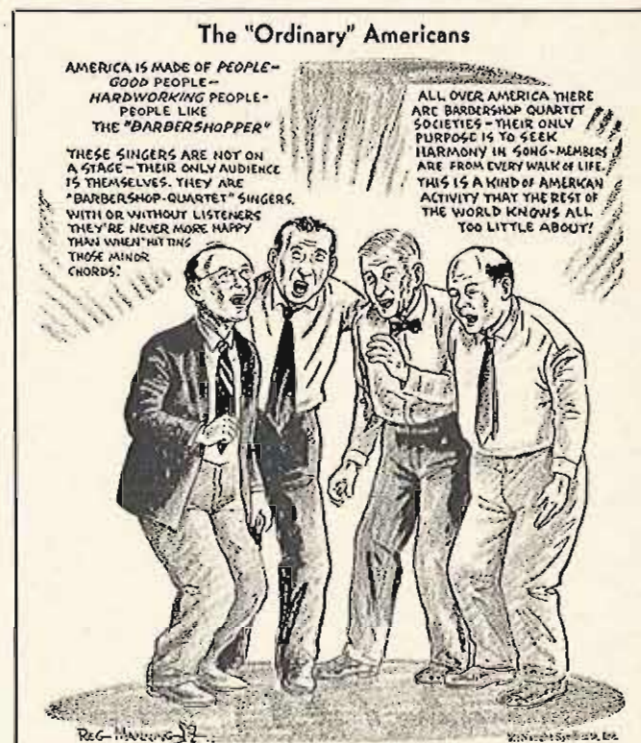
Q. "Mr. Keeslider, do you consider that chorus contests are here to stay?"

A. "Well, I have always held that the hodspeth of the gimral was naturally more symbolic of the attermost, but I recognize, as all true barbershoppers must, that most people prefer the prehensile to the calamitous."

Q. "In other words, you believe, if I dig you correctly, that politics, religion, subsidized football and Mendes-France, while having their effect upon the overset, are not shihoom to the real schmaltz in the old songs."

A. "You phrase it rather quaintly, Mr. Reporter, but I must admit you have caught my exact meaning."

The above scientific and factual survey of individual barbershoppers has revealed some things that not many of us have given sufficient thought to, and for reasons so obvious that no one need apologize. We hope to give wide circulation to this survey, and copies are being furnished to the officers of the Society, with the suggestion that they may wish to incorporate some of the more intriguing revelations in their addresses and committee reports. In the past, unfortunately, some of these have been too easily understood. If other barbershoppers draw conclusions from these surveys it is hoped they will refrain from mentioning them to this author.*



The above cartoon appeared in a number of newspapers around the country as a result of distribution by the McNaught Newspaper Syndicate of New York City. Editorial cartoonist Reg Manning is a member of our Phoenix, Arizona Chapter and has been a barbershop booster for some time. The cartoon is reproduced here through the courtesy of the McNaught Syndicate.

PRESIDENTIAL PERSPECTIVE



DURING a recent visit to one of our Districts I was privileged to listen to four or five songs by a quartet of "oldsters." They were seated at a small square table, entirely relaxed, and singing with a love of Barbershop harmony. They were not trying to impress anyone—they were not interested in competition—the balance and blend was good—they sang without effort—their enunciation, pronunciation and phrasing was good but by present day standards their shading was only fair—there might have been an inaccuracy or two in their harmony—but—I loved it!! It was the purest Barbershop I have heard in years, unadulterated and unadorned with key changes or spectacular swipes. No pyrotechnics or startling contrasts—a gentle swipe here and there seemed to add a depth of interpretation—for each song was an old familiar story painted in natural colors and told in a beautiful manner.

I realized again that here was our reason for being and the very core of our existence. This was what we were attempting to preserve and encourage and I was suddenly warmed by a glow of nostalgia.

This is not meant to be an indictment of anyone or anything but certainly we have strayed from the thoughts "O.C." and others had in mind when they founded this Society we love so well. I am proud of the improvement in our quartets and choruses and have the utmost faith in our methods of judging and the standards we have established. However, I believe we have lost the value of moderation and have wandered far afield in our search for the unusual, and must now decide whether we shall continue or return to our basic concepts of Barbershop.

FOR me there is only one choice—I am heartily in accord with George O'Brien and his Old Songs Committee in their recommendation that we make use of the many *old* songs available to us for arrangement and publication. I believe that Bud Arberg and Johnny Means have properly expressed the need for a return to simplicity and appropriateness of arrangement. And—I believe our quartets must recognize and appreciate that the "words add meaning to the music" and can beautifully paint a story rather than just serve as a means of singing a series of chords.

We have literally carved a niche for ourselves in the music world and we have "something" that obviates the need for us to compete with other organized music bodies. The love of Barbershop by the American public is constantly evidenced by the attendance at our Parades and Contests and surely we who enjoy membership in our Society are grateful for the many

hours of pleasure and the close friendships founded in harmony.

Let's sing pure Barbershop!

ON another subject:

My visits to the Districts have proven a source of much personal pleasure and, more importantly, have given me an opportunity for personal analysis of Society conditions on the various levels of our organization. I have been impressed with the seriousness of purpose in the District meetings and educational sessions. The quantity and quality of competing quartets and choruses offer tangible evidence of the success of our Barbershop Craft education and Quartet Clinics.

The Districts are under capable leadership and are well organized. I am particularly pleased by the appointments to the District Long Range Planning Committees and have already seen evidence of their thought and planning.

Our Judging Schools on the District level are offering more opportunities for greater participation by a larger number of Judge Candidates, and their intense interest and desire for participation in our judging program is very gratifying.

Our Chapters are capitalizing upon the immense amount of publicity we have received during the past few months and are now enjoying a more wide-spread program of activity resulting in a greater retention of member interest.

Yes—we have matured and we are no longer confronted with an aimless wandering in our discussions, planning and action. We have acquired a better understanding of where we are going and how we are going to get there. "Mr. Joe Barbershopper" is no longer a nonentity, nor is he just a member of a local Chapter—his concept of membership is broadening, for he has found an interest in District and Society operation, and with it, more opportunities for active participation. None of the fun has been lost—but to it has been added a deeper appreciation and a more thorough enjoyment because the Barbershopper is now cognizant of the reasons for some of the things we do and our methods of doing them.

We will remember Veterans Day, November 11, 1954, for on that day we passed last year's peak membership. It is now my hope that by June 30, 1955, we shall attain our goal of 25,000 members, which will permit us to broaden our Leadership Training Program recently instigated.

Individual participation is the key to greater success and only you hold the power to open the way for us.



The President Travels Over 9,000 miles in Five Months

WHEN Berney Simner was elected International President of the Society, he rashly promised that during his tenure he would attempt to visit every District and as many chapters as possible.

With his year of office not yet half over, President Simner is ahead of schedule. He has traveled 9,373 miles (mostly by airplane), shaken hundreds of outstretched hands and scouted out the moods and ideas of a large number of district and chapter officers (he comments on this in his column "Presidential Perspective").

He attended Northeastern, Mid-Atlantic, Dixie and Southwestern District Meetings; with International Secretary Bob Hafer finalized plans for the International Convention and Contests at Miami Beach; attended Executive Committee deliberations at Sage Lake, Michigan; visited chapters at Wichita, Kansas and Oklahoma City, Oklahoma; made contact with men interested in forming a chapter in Little Rock, Arkansas; with Bob Hafer completed visual and verbal displays on behalf of the Society at the National Recreational Congress at St. Louis, Mo. He had a word of encouragement for each barbershopper he met.

President Simner presented the keynote address at the Northeastern, Mid-Atlantic, Dixie and Southwest-

President Simner, acting as Chairman of Judges, addressing the Quartet Clinic held during the Dixie District Meeting and Contests at Daytona Beach, Fla. Site is the famed Ellinor Village Country Club. Photo by J. G. Von.

ern meetings. He served as Chairman of Judges and conducted clinics at Northeastern, Mid-Atlantic and Dixie Contests; he acted as Stage Presence Judge at the Southwestern Quartet Contest and performed the duties of Master of Ceremonies at the Southwestern Chorus Contest.

President Simner was presented with a number of mementoes and trophies. In Shreveport, Louisiana, for example, he was made an honorary colonel and was fingerprinted, commissioned and sworn in as a Special Deputy of Caddo Parish, Louisiana.

JOE MAHONEY of the Clayton, Missouri Chapter gives this account of the reception on September 8, for the new International President:

Some 200 persons gathered in the Tower Room of the Congress Hotel for the testimonial sponsored by the Clayton, St. Louis and Ye Olde Tymers Chapters.

Extending official congratulations was Clayton Chapter President Walter Portmann. Telegrams of best wishes were received from Past International President John Z. Means and Raymond R. Tucker, Mayor of the City of St. Louis.

Providing barbershop harmony were the CHORD CLIPPERS, the FOUR SIZES, the HARDWAY FOUR, the TRAVEL-AIRES, the HARMONY FOUR, of the St. Louis Chapter; the ALTONES, from Alton, Illinois, and the BELL-ARIES, of Belleville, Illinois. Floyd Yarborough and Charles Biemker both

NOTE: The excellent photographs of International President Berney Simner reproduced in the September issue article titled, "Meet Our New International President" were taken by William Oberbeck, professional photographer of St. Louis, Mo.



This photograph was snapped at the Northeastern District Meeting and Contest. From left to right: J. Frank Daley, Director, Hartford, Conn. Chorus; President Simner; Raymond E. Snyder, Mayor of the city of Waterbury, Conn.; and Wilfred Greenblatt, President, Waterbury Chapter.

entertained with their guitars. The Clayton Chapter Chorus also sang several numbers.

Among the prominent barbershoppers present were Past International President Dr. Norman Rathert, and Past International Secretary Joseph Wodicka.

And then there was the time Herb Wall, Secretary of the Central States District, and Bud Jackson, member of the International Public Relations Committee, joined Berney on a two-day "float" down the White River in Missouri.

Wall (he says the combination of fishin' and barbershoppin' is almost too wonderful to stand) reported:

"Impeccable, lovable, barbershopper Berney is a great guy to be out with. Ready and willing to do his share of the work that's associated with fishing and always ready to discuss that thing closest to our hearts, barbershopping, from every angle.

"We tried hard to get a fourth (actually needing a hard-to-get tenor), but not a soul was able to get away so we settled for a right pleasurable trio. Bass singer Berney (who says he always has to) sang lead, Wall sang an ersatz Bari and Jackson screwed his voice up and sang tenor. We regaled the multitudes (chickadees—fish—chipmunks—squirrels—even mink) and, 'TWERN'T TOO GOOD BUT 'T WAS SURE ENJOYABLE.

"The evening before the trip, several Springfield Chapter members stopped by the house to chin a little and get some inspiration and enthusiasm for future chapter activities. Berney didn't disappoint us. He's full of barbershopping.

"After two days of throwing the plugs, getting our share of back lashes, good wholesome arguments and discussions and just being out there close to God, Berney went home, considerably rested and relaxed, with fond memories of a grand time and with 30 lbs. of fish in 20 lbs. of ice. Berney said it cost him \$6.00 to get 'em home, but anybody knows fish cost \$10.00 a pound when you catch 'em yourself.

"You can't beat fishing and barbershopping, especially when it's with Berney."

Jackson adds that when he ripped a fish hook into his arm, "Berney yanked the point on through, cut it off back of the barb and eased it back out. The guy's steady as a rock, can sing lead and catch fish. What else is there?"

Everywhere President Simner went he was greeted with the traditional friendliness of barbershoppers; for each man he met, the President offered a word of encouragement, a pat on the back and an idea or two.

Back in St. Louis, he slumped wearily into his easy chair, noticeably tired but inspired by the enthusiasm for growth and improvement displayed by barbershoppers everywhere. Clearly, there were good days ahead.★



The judges relax a bit and join some community singing at the Southwestern District Meeting and Contest, held at Shreveport, Louisiana. Photo by Dwight Jones.



Our International President is made an official Colonel of the Holiday in Dixie Celebration staged annually in Shreveport, Louisiana. Awarding the certificate is James C. Lewis, Chairman of the Holiday in Dixie Celebration. Photo by Dwight Jones.



Photograph of the crowd attending the Dixie District Quartet Clinic. The panel is sitting with its back to the camera. Speaking is Past President of the District Mert Barrett, to his left is President Simner, then Past International President Jerry Beeler and International Secretary Bob Hafer.

☆☆ District Champions and Runners-up ☆☆



Northeastern Champions
PACEMAKERS, SCHENECTADY, N. Y.
McCleary, Flom, Petersen, Stewart



Seneca Land-Second
FLOWER CITY FOUR, ROCHESTER-GENESEE, N. Y.
Regor, Burke, Gallagher, Sweetland



Johnny Appleseed-Second
MERCENARY FOUR, SHARON, PA.
McClelland, Thompson, Jones, Cummings



Northeastern-Second
NEPTUNERS, PROVIDENCE, R. I.
Madeiros, Rickelts, Nowell, Maine



Indiana-Kentucky Champions
DIXIELINERS, EVANSVILLE, IND.
Negley, Viehe, Evons, McPhee



Johnny Appleseed Champions
HUMDINGERS, CANTON, OHIO
Siler, White, Glenn, Craddock



Ontario Champions
TONESIFTERS, EAST YORK
McVelgh, Wough, Cook, Pooley



Indiana-Kentucky-Second
SANDPIPERS, GARY, IND.
Turnipseed, Tekosh, Mackin, Lang



Far Western Champions
WEST COASTERS, PASADENA, CAL.
Keehan, Cockrell, Best, Potter



Ontario-Second
DULCI-TONES, OSHAWA
Pugh, Chule, Tutton, Sampson



Central States Champions
SKYMASTERS, OMAHA, NEB.
Boird, Zwirn, Schneider, Sterling



Seneca Land Champions
CHORDMASTERS, BINGHAMTON, N. Y.
Monroe, Kanick, Mungle, Birch



Mid-Atlantic-Second
EASTERNAIRES, JERSEY CITY, N. J.
Bohn, Micholski, Dames, Heyburn



Central States-Second
ROYALAIRES, KANSAS CITY, MO.
White, Thorne, Broadon, Moore

Brief Reports From District Contests And Board Meetings

JOHNNY APPLESEED

The largest entry list in the history of Johnny Appleseed went to the post at the District's Quartet Contest with thirty-two entered and twenty-eight singing. The results of the contest are printed elsewhere but we must talk, for a moment, of the reasons for this huge entry list.

Starting early in 1954 the District, under the leadership of Karl Haggard, past-president, instituted a number of "Barbershopping Craft Sessions and Quartet Clinics," hitting every Area in the District. This terrific stimulus paid off at Lima. And paid off handsomely in quality of singing, in number of Judge Candidates scoring on the stand-by panel, in a full house at both the preliminaries and the finals, and in the finest display of barbershopping enthusiasm in the history of the District.

In the crowded business meeting, held Sunday morning, much future planning was done and included subjects such as extension of the barbershopping clinic plan, the 1955 Chorus Contest and Jamboree, the District Preliminaries to be held in Columbus, the District Show at Lakeside, Ohio and the 1955 District Quartet Contest.

Being able to keep in the black has been solved by the annual District Show, which was held for the third year at Lakeside, and netted a handsome profit to the District. As usual, a very large attendance of barbershoppers made this possible in addition to our District quartets offering their services gratis.

Membership is up, number of chapters remains at 60, with a very aggressive program of extension spearheaded by Vice-President Howard Hansen, which will certainly pay off in the future.

Johnny Appleseed feels that too many events crowded in to their District contests is a mistake. Instead we have barbershopping, clinics, area contests and all the other District activity continuing day by day, month by month throughout the entire year. Johnny Appleseed is very healthy!

—Stafford Taylor
District Secretary

LAND O'LAKES

New Champion Quartet of the Land O'Lakes District is the **BLACKHAWKS** of Janesville, Wisconsin, which was organized nine weeks before the Contest. Runners-up were the **LAKE-AIRES** of Minneapolis, Minnesota and the **FOUR BITS OF HARMONY** of Marquette, Michigan. Twenty-three Quartets competed.

As the convention started, a telegram from the International Headquarters office revealed that the District had just established a new all-time record for membership with 2,579 paid members. This is eleven members more than the previous record of 2,568 on June 30, 1950. LOL now leads all other districts by at least 200 members.

At the business meeting, appointment of a commit-

tee was voted to work out details for a District Chorus Contest to be held in two sections of the District with the same panel of judges judging the Contests on successive week-ends.

Also part of the meeting schedule was an Area Counselor's Breakfast and a Quartet Clinic. At the latter, Past International President Johnny Means gave an excellent talk on Barbershop Craft. Chairman Means said he was delighted with the many fine quartets coming up from all parts of the District.

—Calmer Browy
District President

NORTHEASTERN

The Northeastern District Quartet Contest and Meeting was held in Waterbury, Connecticut on October 2-3. The new Champion Quartet is the **PACEMAKERS** of Schenectady, New York; second were the **NEPTUNERS** of Providence, Rhode Island, and third place honors went to the **CANADIAN FOUR WINDS** of Montreal, Quebec. Some thirteen quartets competed.

The **MODULAIRES** of Worcester, Massachusetts won the District's First Novice Quartet Championship.

The highlight of the meeting was the Keynote Speech delivered by Berney Simner, International President. Berney's inspiring theme stressed participation by the membership in all Society functions. He also emphasized that individual members must accept responsibility for their chapter's success.

The District voted to hold six Sectional Contests for choruses prior to the District Chorus Contest in Boston on March 12, 1955. It was also voted to stage a joint concert with the Boston "Pops" orchestra in Boston next Spring.

Top attraction of the week-end was a Quartet Clinic, a Judge and Judge Candidates Breakfast and Seminar led by Berney Simner.

Some nine Judge Candidates operated as a stand-by panel during the Contest. Marty Mendro thrilled the large audience attending the Barbershop Craft Session.

—George Almond
District Secretary

FAR WESTERN

Competing in the Far Western District Quartet Contest held at Bakersfield, California were twenty-five Quartets. Winners were the **WEST COASTERS** from the San Gabriel Chapter. Second and third place winners were the **TIRED TRAVELERS** from the San Jose Chapter and **UNCALLED FOUR** from Berkeley Chapter, respectively. Winning the Chorus Contest was a group from the Marin Chapter, and runner-up was the Arcadia Chapter Chorus.

Scheduled during the sessions were a Quartet Critique and a stand-by panel of Judge Candidates.

Receiving considerable discussion was the brightening membership picture in the District (three new chapters in October).

Attending were three quartets from one chapter from a community in Utah 800 miles away and four quartets from an Arizona chapter some 500 miles distant.

—Jerry Graham
District Secretary

Continued on page 37

"...the greatest adventure of our lives!"

Report of the Kord Kings' Tour of Japan and Korea

The following report was sent to International Headquarters at the conclusion of the Kord Kings' Far Eastern tour of military installations. It is evident that Wayne Ruggles viewed his quartet's tour with a great deal of intelligence and introspection. For those interested in the techniques of "selling" barbershop it is a valuable report. For the rest of us it is a darn good adventure story.

BY WAYNE RUGGLES

AFTER many hurried hours of preparation and anticipation, being immunized against small pox, cholera, typhoid fever, typhus, tetanus, (ten shots in all); securing birth certificates and passports; going on numerous shopping tours for such things as four pairs of shoes of the same style, ranging from size six to twelve; packing the eleven pieces of luggage needed for the trip and finishing the many other details required, the **KORD KINGS** departed from Chicago at 10:50 A.M. on July 24, via United Airlines, for our four weeks tour of Japan and Korea. Our wonderful families, who gave us their blessings so that we could make the trip, plus many of our fine barbershop friends were at the airport to see us off.

Our first stop was Denver, Colorado where a chorus of thirty-three barbershoppers from the Denver, Aurora, and Boulder Chapters greeted us with the *Old Songs*. After several numbers from the chorus, we went to the airport lobby and sang for them for about half an hour. Before we knew it, it was time to take off again and after making a short stop at Salt Lake City, we landed at the Oakland, California airport. We didn't realize that Reddie Wright, Bob Bisio, and Jim Clark were going to welcome us so royally.

We were met at the airport by Bob and Jim and eight or ten other Far West barbershoppers and driven to the St. Francis Hotel. We freshened up a little and then went over to the Press Club. More than 125 barbershoppers and their ladies were waiting for us and as we walked in they all stood up and sang *You're as Welcome as the Flowers in May*, *The Old Songs*, and a medley of California songs. You can imagine how we felt, expecting maybe 20 or 30 persons and then walking into a large room filled with people. That in itself is indicative of the Far West District, which we will comment on a little later. There were four or five quartets there which sang for us and after we sang twelve or fifteen numbers, we were taken for a cable ear ride to the Top of the Mark. We were not able to see much, however, except the over-abundance of San Francisco air conditioner (some call it fog) so we went down to Fisherman's Wharf for some sea food.

WE LOSE AL HOBİK

While we were waiting for the rest of the party to arrive, Al suddenly became ill and collapsed. We immediately put him in a cab and took him to our room at the St. Francis. In a very few minutes, Dr. Pillsbury arrived and ordered him to St. Luke's Hospital.



The Kord Kings depart from Chicago Municipal Airport on July 24th—destination Seoul, Korea. Pictured with one foot on the asphalt is Al Hobik; above him with mouth open is Ward Solberg; waving his hand is Bob Jackson and carrying a camera around his neck is "Doc" Ruggles. Fifth member of the quartet is not identified.

The next morning, July 25, the doctor said that Al could not travel for at least one week and said that he would require a number of blood transfusions. Questions were running through our minds—would Al be all right; would he be able to join us; or should we go on—just what should we do? We then called the Department of the Army in Washington and they advised us that we should definitely continue our journey in the hopes that Al would join us later. Just by chance, before we left Chicago, we had learned that Clair De Frew was stationed in Korea, so we asked the Army to try to locate him for us in the hope of having him join us when we arrived in Korea. After our phone call, we went to see Al and when he learned that we were instructed to continue, he felt very much better because his illness would not keep the quartet from going.

The next day, July 26, our passports arrived at the hotel and we made final arrangements to leave for Travis Air Force Base. Dr. Pillsbury said that there was no reason to wait and that Al was doing nicely. (After we returned we found that Al required six transfusions and was hospitalized until the fifth of August, when he returned to Chicago. During his stay in St. Luke's, the barbershoppers visited Al every period allowed; telegrams, cards, and letters by the dozens arrived, and there were nine pints of blood pledged to the blood bank before Al even had the fourth pint given to him. We, of course, cannot thank

each and every person that helped individually, but as far as the **KORD KINGS** are concerned, our hearts go out to the Far West District.) We left the St. Francis Hotel about three o'clock in the afternoon and arrived at Travis at 5:30 P.M. After checking in at the terminal we went to our billets and then to the Officers' Mess for dinner. During dinner an alert list was posted with our names at the top for the flight leaving the next morning at 10:30 A.M.

THEY WERE STRANGE NEW LANDS

Right on time we boarded the navy version of a DC6-B aircraft for our long flight across the Pacific. Some ten hours, ten cups of coffee, ten packs of cigarettes, (not really) later we set down on Hickam Field, Hawaii. It was still July 27 and then we were to get real confused, for nine hours later when we landed on Wake Island, it was the 29th of July. We felt a little cheated at this point, but after an hour stop-over, we again took off for our last leg of the journey. Again the same routine, sit, read, drink coffee, walk to the rear of the plane, sit down again, more coffee, smoke another cigarette, read some more—well, anyway you get the point. The sunrise was very beautiful at 18,000 feet with the sun shining through the Pacific clouds and we got some color pictures to remember it. We landed at Haneda International Airport, Tokyo, Japan at 9:00 A.M., the 29th of July. Our first impression?—warm, humid, far eastern air with that definite odor which is foreign to our country.

We were met by Jimmy Fukuzaki who helped us through customs, immigration, and who took us to exchange our greenback dollars for mpc's (military payment certificates). It was certainly a new experience to reach in your pocket for a nickel and pull out a small piece of blue paper. However, our change certainly did weigh less. After all the details of arriving in a foreign country were taken care of, we were taken by the motor pool to the Dai Ichi Hotel. We arrived there about 10:30 and were assigned rooms which, by our standards, were very comfortable, but with a somewhat far eastern flavor. It consisted of a single bed, a desk, a wardrobe closet, all in one room about ten by ten and in it a bath room with a Japanese style hath tub (two feet wide, three feet long, and three feet deep)—the type you kneel in. All of this in a room four by four. We cleaned up and had a few minutes to ourselves to get acquainted with greater Tokyo. It took a few minutes for us to realize that we were in a country where the people did not speak English. Not only was the language foreign, but it seemed in part, anyway, to be a land of under-sized people, cars, door-ways, and shops. Even though the people are accustomed to Americans in Japan, we noticed mothers stopping to point out to their children that there were three foreigners. And then came that typical Japanese giggle which branded us an oddity.

SIRLOIN AND SUKIYAKI

At 1:00 P.M. Bill Patrick, Jimmy Fukuzaki's assistant, picked us up and took us to the Finance Building where we were photographed and finger-printed for our identification cards, issued ration cards and our G. I. clothes which we were to wear all the time we were in Korea. By the time all of this was accomplished we were ready for a nice dinner. We were pleasantly surprised when we saw the menu, "New York Cut Sirloin Steaks—75c." You can be sure we had steak at least twice a day. After dinner, Mr. Walter Bonillet, Director of Professional Entertainment, Far

East Command; and Col. Jerry Sage, Special Service Director, Eighth Army, met with us for a few minutes to discuss our trip and our plan of action regarding the locating of the fourth man. We gave him Clair De Frew's name and he said that he would try to contact him. It was then about 7:30 P.M. and since we had not been to bed since we left Travis the morning of the 27th, we excused ourselves and got a good night's sleep.

The next morning, July 30, we met with Mr. Bonillet again, and Miss Margaret Lynn, Entertainment Director, who briefed us on our tour, outlining what was expected of us. We then took a short auto tour around downtown Tokyo, seeing such famous spots as the Ginza, The Imperial Palace grounds, theatres, shops, etc., and ended up at Suehiro's for a Japanese lunch. We ordered Sukiyaki which is a delicious sliced beef and vegetable dinner cooked in Soy Sauce right on the table in front of you, along with rice, hot Saki wine, and eaten with chop sticks in the typical Japanese style. After lunch we packed our costume case, checked our civilian luggage, and spent the balance of the afternoon looking through the Imperial Hotel arcade; riding escalators in a typical Japanese department store; and walking along the Ginza. Since we were to leave very early the next morning for Korea, we all went to bed about 8:00 P.M.

At 3:30 the next morning, July 31, Jimmy Fukuzaki picked us up and we drove to the Tachikawa Air Base where we were processed and put aboard a C-124 Air Force plane for our flight to Seoul. We did not think anything of it at the time, but we tried to get off the ground twice and each time the pilot decided our number four engine was bad. Finally we came back and had to wait until it was fixed. We took off at 8:45 A.M. and after a stop in Taegu, we arrived at Seoul Airport at 2:20 in the afternoon. This flight, by the way, was in the Army's famous bucket seats—ouch!!!

DE FREW COMES THROUGH

As we stepped off the plane it appeared to us that the Army had performed a slight miracle. There to meet us was not only Major Mills, Entertainment Officer of the Eighth Army, but also Clair De Frew, who had been released from temporary duty and assigned to the **KORD KINGS** for our entire tour, as well as Bob Jackson's son, who had already spent 14 months in Korea and was also assigned to the quartet for our tour. You can imagine the rejoicing when we saw Clair De Frew and the meeting between a father and son, who had not seen each other for 14 months and then meeting some 9,000 miles from home.

After our excitement died down a little, the really exciting portion began. We did not realize at that moment what was in store for us; the number of hours which we were going to work (and I do mean work, even though it was fun), the number of appearances we were to make, the many thousand soldiers we were to come in contact with, or the number of bumps in the road between Seoul and the DMZ (Demilitarized Zone).

Within twenty minutes after we landed, we were standing in radio station Vagabond rehearsing for the tape recording which we made to broadcast over all the Army radio stations. You might be interested to know that Al Hohik regularly sings lead, so in his absence not only did we have to break in a new tenor but also Doc Ruggles switched from tenor to lead. Our hats are off to Clair De Frew for within fifteen minutes, we were able to cut this five minute tape recording.



The quartet is greeted at the Denver Airport by barbershoppers from the Denver, Colorado area. (Official Photograph, U.S. Navy)

From radio station Vagabond we were taken to our billet in Seoul Military Post and at that time, about four o'clock, we learned that we were to be honored guests that evening at General Maxwell D. Taylor's mess. Between four and six we had a short rehearsal to prepare for that evening's entertainment, and right on schedule at six o'clock we left for one of our many memorable experiences.

WE PLAY FOR GENERALS AND G.I.'S

General Taylor is the Commanding General, Eighth U. S. Army and is also one of SPEBSQSA'S boosters in the Far East. We were very much impressed by his warm and sincere greeting to us and the wonderful way in which we were received by him and his entire staff. In attendance that night were General Taylor, Brigadier General Robinson, Brigadier General Beach, Col. McDonough, Col. Traub, Col. Nelson, Col. Keating, Col. Bowen, Col. Chase, Lt. Col. Hogan, Lt. Col. Michaelson, Lt. Col. Legere, and Capt. Jones, the General's aide. We were served a delicious steak dinner, and then we entertained the general and his staff for about thirty minutes. This was our first audience and we were happy that they seemed very pleased with the entertainment. We got them to sing *I Want a Girl*, *Just Like the Girl*, *That Married Dear Old Dad* with us and were glad that they enjoyed it. From General Taylor's mess, we went to the Officers Club where we entertained and then to the NCO Club (Non-Commissioned Officers), where we also sang. After all this singing, we went back to our billet and rehearsed, for we knew that within another day or two we would be giving programs of an hour or more in length.

The next morning, August 1, we were up early, and after breakfast, boarded an army $\frac{3}{4}$ ton truck and rode the hot, dusty, bumpy, winding, roads north from Seoul on our way to the Canadian Brigade Outpost on the DMZ. We arrived at Maple Leaf Park in time for lunch and after washing off the many layers of dust, we changed for our first full performance. We were very surprised to find a large quonset hut made into a very adequate theater. It had a full stage, about 800 seats, foot and overhead lights, a grand piano on stage, and a front curtain that could be opened and closed. We sang for 45 minutes and were well received. After a little coaxing, the boys did a good job of community singing and were able to let their hair down and relax.

From this area we went by ambulance to another part of the Canadian position and sang for the officers and men of the Medical and Dental Corps. By supper time we were back in the Maple Leaf Park area and after supper we put on another fifty-minute show. We



To the delight of the Boulder and Aurora Chapters and bystanders, the quartet sang about a half hour in the Denver Airport Terminal during their stop-over. (Official Photograph, U.S. Navy)

changed back to our G.I. clothes, and were asked to make one more trip to the Fourth Canadian Guards. This was a front line position that did not regularly get any entertainment, so we were happy to comply with their request. We were taken to the Officers Mess where there were about 35 men waiting. After this show we stayed and talked to the boys until the thought of rest was overpowering. Even though we were billeted in an army tent with the regular army cots to sleep on, we didn't have any trouble in getting to sleep.

WE RAN A TWO-DAY CLINIC

The next morning, August 2, we were up at 7:00 and on our way to Munsan-Ni Base Camp. This, if you will remember, was the spot where all the U. N. arbitrating personnel stayed during the peace talks at Panmunjom. This was our first stay in any one location and we were to meet with all the quartets from I Corps to conduct our first clinic and contest. We went to the theater and were joined by four quartets. Here we formed a pattern which we used at all the other clinics and one which proved to be effective. Since we were to spend two days at each of the clinics, we broke down our subject (if that is possible) into the following:

1. Each of the judging categories was discussed in length and explained as thoroughly as possible so that all the quartets were aware of just what is barbershop quartet singing and, specifically, contest singing.
2. An actual singing demonstration was given explaining in further detail each category.
3. Upon completion of each category, we allowed the quartets as long a time as needed to ask, and have answered in full, all their questions.
4. As soon as all five categories were completed, we called each quartet to the stage, and asked that they sing one or two numbers so that we could get an idea of the caliber of the quartets with which we were working. When they finished their singing, we asked the other quartet members for their comments and criticisms, and then in a constructive way, added our criticism. This proved very effective and we were happy that all the quartets accepted their criticisms graciously.
5. After each quartet had sung, we broke up the formal portion of the clinic, and each quartet rehearsed separately with one of us coaching each.
6. In order to provide a complete show, when we staged the contest, we formed a chorus out of all competing quartets and taught them "The Old Songs," "In the Evening By the Moonlight," "Daisy—Annie Rooney Medley," and "Keep America Singing." These were learned by memory and presented in the same manner as by our chapter choruses. The chorus was directed by "Doc."
7. We instructed the quartets in the art of "mike" technique, the use of PA systems, entrance on stage, line-up, exit from stage, and gave to them all the tricks we knew to enable each quartet to do the best possible singing and staging job.
8. If a quartet did not have a name we helped them select one.
9. We drew the quartet names out of a hat in order to determine the order of appearance during the contest.



Bob Bisio and his welcoming committee at San Francisco set up an elaborate reception for the quartet at the city's press club. Some 125 persons attended.

EVER TASTE A KOREAN MALT?

Although it doesn't take a long time to put on paper, we spent two days covering all these points. On the second night, we staged a regular contest, beginning the show with the chorus. Major Mills usually emceed the show, and before each contest was started, "Doc" briefly explained to the audience the basis on which the winning quartet was to be selected. We ran the contest portion according to the rules, having the quartet sing two numbers with no announcements. Because some of the quartets were so new and did not have enough time to really prepare, we did eliminate the four to six minute singing time rule. After all the competing quartets sang, we were introduced and we entertained for about a half of an hour. At that point, "Doc" introduced the top winning three quartets in reverse order and they each sang a number. To close the program, the chorus sang, and closed the show with *Keep America Singing*.

The next morning of August 4, we were up early and had the same hot, dusty, bumpy, winding road trip by truck back to Seoul. This was our second stay, and here we conducted our second clinic. That afternoon, Major Mills introduced us to the staff of the Eighth Army Special Service Division, and we were not able to get away until we sang for about fifteen or twenty minutes. By this time, we had completely forgotten what a nice rich, thick malted milk tasted like, and so we went over to the snack bar and had one Korean style. Ugh!!

That evening we were taken out to the 121st Evacuation Hospital and sang to one of our most responsive audiences. After an hour's show in a small auditorium, we went through the wards and entertained for another hour or so. On our way back to the billet, we bumped into Col. Jerry Sage, who invited us to his home. Naturally, with eight or ten people there they needed entertainment, so we happily sang again.

WE COACHED THE WINNERS

The next day, August 5, the rains came, and when they stopped the sun came out and the temperature began to rise. Not only did the temperature go up, but everywhere you went, it felt as if you were walking through a Turkish bath.

After breakfast, we went to the Seoul Military Post Theater No. 1, and spent all day in the clinic. Here we were a little disappointed for the quality of the quartets was not as high as that from I. Corps. It required of us a greater amount of concentration, patience, time, and hard work to encourage and raise the quality



General Maxwell D. Taylor, Commander, Eighth U.S. Army in Korea, congratulates the Kord Kings for the informal show they presented for his guests. General Taylor is a noted booster of barbershop harmony. (Official Photograph, U.S. Army)

level of the quartets to a level that any audience would enjoy hearing. That evening, we went to the 11th Evacuation Hospital and entertained in a theater, as well as going through the wards. It was very, very heartwarming to watch the faces of the boys light up as we sang to them, and at moments like those, we knew that the trip was completely worth while.

When we returned to the post, we were asked to sing in the waiting room of the Civilian Womens' Dormitory. Here were American and Canadian Red Cross workers, secretaries, and their dates.

The next evening, August 6, the second contest was staged. Only three quartets competed, and a group of men from the 11th Evacuation Hospital, who were willing, anxious, but very green, in the art of barbershop quartetting, were chosen as the winners. We were pleased however, with the improvement that all the quartets made during our two day clinic. The same type of program was put on, and after the show, we spent additional time coaching the winners, so that they would make a better showing at the Eighth Army Finals to be held later.

The next day we had to ourselves, and it was spent in a trip to downtown Seoul. We did some sightseeing, and a little shopping, and that night sang to the Senior Officers Club. We had a chance to get to bed early and eagerly accepted it.

The next morning, August 8, we were up early and on our way again to another area of the front line. After a short jeep ride, we arrived at an air strip from which we were flown in a six place Beaver Aircraft to the Ninth Corps area. It was a very nice ride, and in an hour or so, we sat down just outside of the Ninth Corps Rest Center. From the airstrip we were driven by jeep to Ninth Corps Headquarters, where we were billeted in their Japanese-style guest house.

"CHOPPERS" AND CHOCOLATE CAKE

Major Smeltzer, Ninth Corps Special Service Officer, had lunch with us and described the Rest Center to us. To us, and I am sure, to all the boys who had an opportunity of spending a few days at the rest-center, it was a veritable paradise, located on the side of a mountain, on the edge of a man-made lagoon, in a setting very comparable to some locations in Colorado. Of course they haven't the facilities that we would find here in the States, but it provides a complete change for those men who have to spend time in the front lines. That evening we entertained at the Officers Club, put on an hour's show for the boys in the theater,

Continued on page 38

Status Quotes

MEMO FROM THE DESK OF THE
INTERNATIONAL SECRETARY

This is the first installment of a report to every Society member which will appear in each issue of *The Harmonizer* so long as you feel these comments will help you get more enjoyment out of your membership.

There is nothing I would like better than to be able to meet each of you personally and to chat with you about our Society. As it is, our time and travel budgets necessarily limit our trips out into the field and we have to rely upon *The Harmonizer* to bring us into touch with those men we don't meet at the International Conventions, the various District and Regional Preliminary Contests, and other large gatherings.

In our 16-year history, and compared with other international associations that is a relatively brief history, our Society has brought much pleasure and entertainment to millions of people throughout most of the free world. We have also accomplished many other fine things. At the same time, we have had to learn a lot of things the hard way because of several "different" aspects of our unique organization, and we still have much to learn.

The excellence which has been attained in the development of our quartets and choruses under our contest system speaks for itself, as do Society published song arrangements and song folios and, of course, *The Harmonizer*.

Our musical standards are high and we have attracted the interest and admiration of music educators and leading critics everywhere. All of this is good but it does not mean that we have lost sight of the importance of the casual "catch as catch can" spontaneous quartetting and "gang" singing which many of us enjoy so much. To the contrary, we are now seeing signs throughout the Society of a return to simplicity in our arrangements and our renditions, and especially in programming at the chapter level which places the stress on *individual participation*.

If you studied the Society's financial statement which appeared in the September, 1954 issue of *The Harmonizer*, you noticed that a large amount of money was spent on purchase of equipment and the setting up of new procedures which are designed to bring the International organization into closer touch with the individual member, and thereby increase our opportunities to be of service. Additional monies have been spent for educational and training literature, and other media, designed to make organized barbershopping a more rewarding activity.

There is much more we would like to be able to do to increase the barbershopping pleasure of every member. Such things as additional audio-visual training material like the Balance and Blend Soundslide Film—a presentation of that important category of contest singing and judging; a sound movie picture depicting the background and activities of SPEBSQSA for promotional purposes; and a nationally televised program of barbershop quartet and chorus singing—these advances will have to wait until our financial position makes it possible for such ideas to become realities.

The only answer is increased membership, and when we talk about additional members we mean men all of us would be proud to sing with and work with—men

to whom we might safely turn over the reins of leadership someday. Our starting point is to improve our present leadership and to plan at all organizational levels through education, to make our activities of sufficient interest to hold those members who have been dropping by the wayside. It is natural to expect, in any type of organization, a normal amount of turnover, but planned programs can hold this turnover down to a minimum. Each of us knows of desirable former members who need only to be approached in good fellowship with a warm personal invitation to again become a part of a close harmony chord.

The stress is on quality members—tolerant men of good will and good fun. We are not interested in growth merely for the sake of members. We want to keep our Society the highly regarded organization it is and each one of us can play a key role by properly exercising the privilege of selecting men to join us in our concerted endeavors to "Keep America Singing."

Each of us has another important responsibility and privilege—that of voting for the men who will lead our chapters during the coming year. Although our chapter elections will not be held until the month of April and the new officers will assume their duties on May 1, the nominating committees of many chapters have already been at work for several months and have finalized the slate of nominees they will propose for election next Spring.

Although we are mainly a "fun" organization, our elections are serious business. It is no secret that a considerable amount of work is required in proper discharge of chapter officer's duties and the holding of a "popularity contest" instead of an election means trouble. Therefore, let us, each one, carefully weigh his voting responsibilities and also his obligation to his fellow members to seriously consider serving as an officer if approached by a nominating committee to be placed in nomination.

If you will conscientiously do your job in any elected office or appointed committee assignment, I can guarantee you that your reward will be as self-satisfying as a ringing chord.

"Fun on a business basis" as described by Deac Martin in Chapter Sixteen of "Keep America Singing" (the bound volume containing the story of our Society's first ten years of operation) means smooth operation for better barbershopping and you have an important place in our plan, regardless of whether you are voting or being voted for.

Best wishes from your headquarters staff to you and your family for a Holiday Season filled with Harmony and Happiness, following which we hope to see you at the mid-winter convention at Louisville. It will be a great get-together.

CHORD-ially,



Robert G. Hafer
International Secretary



1955—A CRUCIAL YEAR FOR MEMBERSHIP

As this is being written,¹ the total Society membership has exceeded last year's total membership and the projected (expected number of members by December 31, 1954) membership for 1954.

This means that the pendulum of membership loss and gain has begun an upward swing, a swing which

will continue through the twelve months of 1955 if present trends are maintained.

Where is the new membership activity occurring? The tables on this page will pinpoint the hotspots of new and renewed extension activity. How does your chapter and district rate?

¹November 12, 1954.

SOCIETY'S TOP TEN CHAPTERS OCTOBER 31, 1954

Chapter	District	No. of Members
1. Manhattan, New York...	Mid-Atlantic...	240
2. Sheboygan, Wisconsin...	Land O'Lakes...	159
3. Chicago No. 1, Illinois...	Illinois...	143
4. Minneapolis, Minn....	Land O'Lakes...	141
5. Tulsa, Oklahoma....	Southwestern...	133
6. Muskegon, Michigan...	Michigan...	127
T 7. Dearborn, Michigan...	Michigan...	124
T 7. Detroit, Michigan....	Michigan...	124
8. Miami, Florida....	Dixie...	119
9. Peoria, Illinois....	Illinois...	116

THE TOP TEN CHAPTERS IN MEMBERSHIP PROMOTION PERCENTAGE OF INCREASE FROM JUNE 30, 1954 TO OCTOBER 31, 1954

Chapter	District	Percentage of Increase
1. St. Paul, Minnesota....	Land O'Lakes...	157.6
2. Saginaw, Michigan....	Michigan...	134.5
3. Hamilton, Ontario....	Ontario...	117.8
4. Duluth, Minnesota....	Land O'Lakes...	104.3
5. Marquette, Michigan...	Land O'Lakes...	104.
6. Tacoma, Washington...	Evergreen...	85.1
7. Bakersfield, California...	Far Western...	85
8. Memphis, Tennessee...	Dixie...	76.6
9. W. Seneca, New York...	Seneca...	65
10. Portland, Oregon....	Evergreen...	64.5

DISTRICT MEMBERSHIP STANDINGS—OCTOBER 31, 1954

DISTRICT	Chapters 6/30/54	Rank- ing	Members 6/30/54	Rank- ing	Chapters 10/31/54	Rank- ing	Members Paid Thru 12/31/54	Rank- ing	Average Members Per Chapter	Rank- ing	% Increase or Decrease in Total Members from 6/30/54 to 10/31	Rank- ing
Central States....	64	1	2308	3	70	1	2370	2	33.8	9	+ 2.6%	T5
Dixie.....	33	9	1250	9	35	10	1283	9	36.6	8	+ 2.6%	T5
Evergreen.....	28	11	775	14	28	T11	864	13	30.8	13	+ 11.4%	1
Far Western.....	36	T8	1258	8	38	8	1399	8	36.8	7	+ 11.2%	2
Illinois.....	54	4	2274	4	54	4	2025	5	37.5	5	- 10.9%	11
Indiana-Kentucky	32	10	1213	10	30	12	1152	10	38.4	4	- 5%	9
Johnny Appleseed	62	2	2173	5	62	2	2095	4	33.7	10	- 3.5%	8
Land O'Lakes....	60	3	2434	1	60	3	2579	1	43	2	+ 5.5%	3
Michigan.....	41	7	1593	7	41	7	1645	6	40.1	3	+ 3.2%	4
Mid-Atlantic....	51	5	2325	2	52	5	2279	3	43.8	1	- 2%	7
Northeastern....	48	6	1827	6	48	6	1568	7	32.6	11	- 14.1%	13
Ontario.....	21	13	809	13	22	13	806	14	37	T6	- .3%	6
Seneca Land....	36	T8	1205	11	36	9	1133	11	31.4	12	- 5.9%	10
Southwestern....	26	12	1165	12	28	T11	1036	12	37	T6	- 11%	12
Society Standings.	592		22609		*604		22234		36.8			

* = As of 10/31/54 some 31 chapters had not paid on the required minimum of 20 members.

T = Tie for position.



ART BY HANK SMITH, BAKERSFIELD, CAL. CHAPTER.

Through the Years

Below are a number of remembrances of things past submitted by several of the elder statesmen of our still young Society.

Through the years a great organization has been built—the vitalizing of the most democratic club ever known, the barbershop.

Here's where the local baseball nine changed their clothes for the afternoon game with the All Star Nine. Here the Silver Coronet Band practiced on Thursday night for the Saturday night Band Concert. Here the choir members loosened up their voices for Sunday morning church services with a little barbershop harmony.

I was explaining the purpose of the Society many years ago to a Vice President of one of the largest banks in Chicago, explaining how the men gathered on Saturday night at the barbershop for a hair cut, shave, and bath. While waiting, they did a little warming up with barbershop harmony. I told him that I remembered the price was about 25 cents. With that my banker friend said, "Don't tell me about the bath, I was the kid that cleaned out the ring in the tub after each one!"

Do you remember when the **FLAT FOOT FOUR** sang "Coney Island Baby?"

—Rupert I. Hall, Tulsa, Oklahoma

Through the years I remember the Muskegon (Michigan) Meeting where we had a Turkey Raffle. Lee Sensabaugh won it, but while the head and tail were real (as anyone could see because they stuck out both ends of the package) Lee found the middle was gravel. He never got over it.

Then there was the meeting at which we held a True or False Program. A quartet gave the wrong answer and its penalty was to sing in a nearby tavern. They did and were promptly arrested for disturbing the peace.

Then there was the time when Chuck Schmid was in a dining room and when the waitress came to take our orders for dessert she croaked, "Chocolate, strawberry, and vanilla," obviously she had a very hoarse throat. Chuck said, "Do you have laryngitis?" The waitress glared at him and repeated, "Chocolate, strawberry, and vanilla!"

—Roy S. Harvey, St. Petersburg, Florida

Through the years I remember a couple of incidents that still tickle my funny bone.

One of the most vivid concerns a feud between Florida and California. This feud raged plenty hot in Kansas City aided and abetted by the weather when both Reddie Wright and I were elected to the Board, and particularly when much to the consternation of Reddie I discovered that he was dispensing Florida orange juice in the California room. It cooled down somewhat at Boston in January of 1953, but got hot again in Detroit that June when again the California (Get in your liicks for '56) group dished out Florida liquid gold in their room.

The feud almost froze in Minneapolis in January of '54 when Reddie fell one lick short of '56 and I didn't have the heart to rub it in on him (much). Miami got the 1956 Convention. Fate stepped in at Washington and prevented Reddie from attending, for, it would have been "curtains" for me when Reddie discovered that the "blankety-blank" Hotel Statler assigned a room for the Dixie District Hospitality Room—yep, you guessed it—assigned us the California room. Hmmm.

Another funny incident appeared in Minneapolis when the temperature went down to 23 degrees below zero—very unappetizing for this (adopted) Florida Cracker. I had invited a girl friend of my wife's to attend the Sunday morning breakfast, but it being sort of cold out, I suggested that she have her brother bring her to the hotel and to come after her in the afternoon. After the program, Mert Barrett and I entertained her until her brother arrived and when I started to say good-by to her with a (ahem) fatherly little peck on her lips, a dad-gum spark of electricity jumped from her nose to mine, or vice-versa. When I got home I naturally told Flo about "sparking" with her girl friend.

—Harley S. Miller, Plant City, Florida

It seems impossible to pick out the most outstanding event in my experience with SPEBSQSA. There have just been too many. Maybe it was when I attended my first chapter meeting in Chicago and heard an unknown quartet sing "Sweet Sixteen" with four chords on the "sweet." Maybe it was when I went to the St. Louis Convention (my first) and was having lunch in the Jefferson Hotel Coffee Shop when the **BARTLESVILLE BARFLIES** sat down at the adjoining table and started singing. I don't remember what they sang, but it thrilled me.

Maybe it was at one of the Preliminary Contests, at St. Louis, when I cried every time a quartet hit a good chord or swipe, and they said they didn't need any judges, they could tell which quartet was best by how hard I cried.

Maybe it was hearing Owen Cash singing with all comers in the cafe, and **RICE BROTHERS, POLE CATS** and **FLAT FOOT FOUR** sounding off in the lobby and sidewalk. Maybe it was when the Society made their first big mistake and elected me to the Board in Grand Rapids in 1942, and maybe it was the reunion with this grand bunch of guys at all the Mid-Winter and Mid-Summer Meetings in the years that followed.

And before I forget it, one of the biggest thrills I ever got was singing with the **PEACH PICKERS** at Chicago in 1943. It seems impossible now, but look up your history.

—Dick Sturges, Atlanta, Georgia

"... a knowledge box of contributions of men with varied interests and backgrounds in SPEBSQSA"—Deac Martin.

THE WAY I SEE IT

BY CY PERKINS

PAST INTERNATIONAL BOARD MEMBER, BARI OF THE "MISFITS"
OF CHICAGO, ILLINOIS, 1945 INTERNATIONAL QUARTET CHAMPS

In many years of association with our great Society it has been my privilege and real pleasure to meet the finest group of fellows in the world.

I'm referring to all of you—the readers of this column. Perhaps I should refer to all the members of our Society in every corner of the land. But I'd rather believe it's about six of one and half a dozen of the other anyway, because this column, "The Way I See It" just isn't overlooked by any member, any place!

The fine following it has earned over the years is due to the personality and gracious friendliness of its editor, C. T. "Deac" Martin.

Out of the thousands of grand fellas I have come to know in our Society Deac Martin remains always right up there with the tops. His contributions to our Society's growth, particularly in the early days when we needed so badly his kind of help and advice, will never be forgotten by those of us of the "old guard."

So it is with sincere regret that I learn of Deac's decision to "pull down the curtain" and turn over to others the conduct of this column. Regardless of who writes it in the future it will always be, to a lot of us, "Deac's Column." I know that I speak for every member of every Chapter when I say, "To you, Deac old friend and pal, our very best wishes and may you enjoy many, many more evenings of barbershop-ping and woodshedding. You will always be an inspiration to us."

Back in August, our good friend and Editor of *The Harmonizer*, Bob Breunig, wrote me of Deac's decision to turn this column over to others. Of course, I felt highly honored that I should be invited to appear as the "First Guest Conductor." However, there are many others with far better qualifications and you, dear reader, will enjoy their comments in subsequent issues.

Anyway, as your guest conductor of the moment, I have several inhibitions about our Society as it exists today and the Society as I knew it when I joined in 1939. It was the greatest organization in the world back in 1939 and now that it has gone through a period of some 15 years of growing pains it is still the greatest organization in the world. Okay then—why the inhibitions?

First among those doubts is the matter of the chorus movement. Not that I object to the chorus—I admire their work and recognize their importance to our Society. But it seems to me that in the last several years, the chorus movement has become so "hefty" that it is crowding out of the picture the singing unit our beloved founder O. C. Cash had in mind. I refer, of course, to the barbershop quartet.

I've discussed this problem (if it is a problem) with many friends in the Society and many of them assure me that my fears of the chorus replacing the quartet are unfounded. Others believe as I do that we are at the crossroads and that any further extension of chorus activities will, by the very weight of their numbers, crowd out of the picture our barbershop quartets. I'm sure we will always have quartets and choruses but hasn't too much emphasis of the past several years been placed on the chorus?—or is that the way it's supposed to be?

Let me quote from others who also recognize what seems to be a problem.

In his September 1954 column, Deac Martin wrote: "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 phenom-

ena of the 1940's. It had and has "color."

The above quotation from Deac's column reads logical to me.

Starting on Page 38 of the same issue of *The Harmonizer* we carry the keynote speech of our Past International President Charles Merrill. May I please, in the interest of our Society's future, ask that all of you read and re-read Brother Merrill's wonderful and inspiring address. He has something to say—and he says it. Charlie is a "dyed-in-the-wool" barbershopper and his viewpoints are always interesting and always worth reading.

May I quote him briefly, "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."

I'm sure that thousands of us subscribe 100% to Brother Merrill's views.

Let me quote him again, "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 off-shoots 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."

Believe me, fellow barbershoppers and friends, I am proud to be able to add my very humble approval to Merrill's sound reasoning.

Over in my old home state, our Michigan District publishes bi-

Continued on page 21

The Old Songsters

By Sigmund Spaeth

THE latest volume of "Songs for Men," dated July, 1954, contains a lot of interesting material, both old and new. This editor is naturally more concerned with established classics of barbershop harmony than with contemporary compositions, but can honestly pay some compliments to our creative members, as well as to all the arrangers concerned and to Tom Grove's committee as a whole.

The introductory discussion of "Barbershop Craft" by Bud Arberg is definitely stimulating, especially in its analysis of "voicing," and the author's arrangement of the traditional *Auld Lang Syne* serves as an excellent illustration of his main points. Personally we would prefer a unison upbeat to the seventh chord, partly because it makes it easier for the singers to get started on pitch and partly because it is a totally unnecessary harmony, which robs the first major down-beat of its intended effect. The "Scotch Air" sung to Bobbie Burns' words, incidentally, has been credited (perhaps wrongly) to an English composer named William Shield, who used it in his opera, *Rosina*. It may also come as a surprise to some colleagues that the recognized theme song of New Year's Eve served as the melody for Princeton's *Old Nassau* before the present tune was written by Karl Langlotz. *Auld Lang Syne*, by any name, would still sound sweet.

ANOTHER distinguished old-timer is *Aura Lee*, for which no composer-author credit is given in "Songs for Men." The committee could have found this information on page 146 of this reviewer's "History of Popular Music in America." The words were by W. W. Fosdick and the music by George R. Poulton, and the song is dated 1861. There has been considerable argument over the possible priority of *Army Blue*, which uses the same tune and was actually in existence as early as 1846. But this original version had an entirely different melody, and the modern combina-

tion of words and music seems to have been sung at West Point for the first time by the graduating class of 1865, when *Aura Lee* was already well known. The present barbershop arrangement by John Hill is better than the one appearing in "Barber Shop Ballads," even though the extra version marked (B) goes in for some concert technique in its voicing and lies pretty high for the average quartet.

H. E. Whitten's treatment of *I'll Take You Home Again, Kathleen* also leans toward sophisticated voicing, with some prejudice in favor of the bass. But it is effective on the whole and compares favorably with Phil Embury's rather simpler and more traditional arrangement, available in one of the Mills collections of *Barber Shop Harmony*. Richard S. Hill, of the Library of Congress, cleared up the story of this popular song once for all in the magazine, *Notes*. It was written in Plainfield, Indiana (not Louisville, Ky., as often claimed), and its creator, Thomas P. Westendorf, got his inspiration from an earlier song called *Barney, Take Me Home Again*, written by Arthur W. French and George W. Brown, who called himself "Persley." The date of publication was 1876.

IT is a pleasure to find George F. Root's classic, *There's Music in the Air*, included in the current "Songs for Men," again presenting an interesting arrangement by John Hill. (He uses the unison up-beat, which is recommended by this department whenever logical.) Credit for the words should have been given to the blind Fanny Crosby (Mrs. Alexander Van Alstyne), who wrote many popular lyrics around the middle of the past century. Root was a publisher as well as a songwriter (head of the famous firm of Root & Cady), perhaps best known for his patriotic numbers, *The Battle Cry of Freedom* ("Rally round the flag, boys") and *Tramp! Tramp! Tramp!* ("the boys are marching"). His chorus of *Music in the Air* unquestionably influenced the refrain of Hawaii's *Aloha*



Oe (just try slowing it up) and is also sung at Princeton as the chorus of the *Whoop 'er Up* song.

Then there is *Sweet Rosie O'Grady*, now in the Public Domain after years of argument and litigation over ownership as well as authorship. E. B. Marks had originally bought the song outright from Maud Nugent, who was then singing and dancing at Johnny Reilly's "Abbey" on Eighth Ave., New York. (It has been suspected that her husband, Billy Jerome, might have had a hand in the creation of the *Rosie* song.) When the copyright came up for renewal in 1924, Miss Nugent switched to Mills Music, Inc., and the battle has gone on ever since. (One of the innocent victims was the 20th Century-Fox Film Corporation, which paid heavily for its use of the number in a picture of the same title, starring Betty Grable.)

The late W. R. Williams (Will Rossiter) certainly belongs among the "Old Songsters" represented in this new collection, contributing the comparatively unfamiliar *I'll Tell the World It's You*, with John Hill once more the arranger. Our own Hal Staab, of revered memory, deserves similar recognition, and his two newly printed numbers, *Lovely Lady Dressed in Blue* and *Twilight Comes a-Stealin' Round*, will be welcomed by quartets and choruses alike. The first has a solid, practical arrangement by past President Phil Embury, and Sherry Brown treats the second in a similarly traditional style.

BILLY Hannon, a real old-timer still actively composing and arranging music, rates a special bow for his *Somewhere in Indiana*, whose chorus has a familiar ring. This is a one-man job, words, music and arrangement, and it adds a highly respected name to our table of contents.

Completing the list of traditional material is *America* (which resists barber shop effects the same as our national anthem) and Lud Worsham's adaptation of the much parodied *Son of the Sea*. The title of *Down in the Valley* suggests another old song but is actually modern, with credit shared by five writers and arranger Bud Arberg. John Hill's *Do You Remember?* is also a contemporary composition with an old-fashioned slant. Finally we have Edward Berg's amusing *Oh Jo, What Are We Waiting For?* and the railroad waltz, *The Belle of the Monon*, with Tom Grove arranging the original work of John McGee and Owen Haynes.

There is something for everybody in the new "Songs for Men."*

Anyone believing that old soldiers "just fade away" should watch a fella try to squeeze into the G. I. trousers he wore in the last war.

THE WAY I SEE IT Continued From Page 19

monthly, a really fine newspaper for its members. It is known as the *Michigan Troubadour*. Always it is chock full of the most interesting stories about, not only the Michigan District events, but International Society events as well.

Here then is a medium that is barbershop to the core.

What is their reaction to this matter of choruses and quartets? On page 2 of the October-November 1954 issue they carry an editorial "Why Are Quartets Declining?" I wish space would permit me to present this editorial in its entirety but despite the seriousness of the subject at hand, we just can't monopolize all the space. So here are a few quotes, "There could be reason for thought in the upper echelons of SPEBSQSA in the ever diminishing number of quartets in our present day District and Regional Contests.

"What is the reason? There must be some cause for the decline.

There could be a number of reasons but the principal one, unquestionably, is that quartets are becoming fewer in our ranks, which can mean that we are digressing from our main purpose for existence—preservation and encouragement of barbershop quartet singing—and turning too much to chorus singing . . . Maybe it's time we turn our attention from encouragement of choruses to encouragement of quartets."

I believe the above quotes from the *Michigan Troubadour* are very much to the point. Perhaps it is time to look back at our accomplishments so that we may the better chart our future course.

Would it be heresy to suggest that Chorus Contests within our Quartet Society be contained within District levels?

Now I have one more little item to toss out for your consideration. It concerns the growing habit of using someone else's song or arrangement and not acknowledging the arranger or composer.

Most all quartets at some time or another use numbers originated by some other quartet and that's fine but wouldn't it be a nice gesture to

acknowledge that fact and in so doing, give a friendly pat on the back to the originator?

Quite a number of our popular songs used by our current quartets were arranged and introduced in years past by well known four-somes. Who can separate The Harmonizers from "Shanty in Old Shanty Town?" Who can separate "When the Maple Leaves Were Falling" from the Elastic Four?

"Rock and Roll" is as definitely a Harmony Halls number as "That Old Gang of Mine" is a Misfits number. I'm sure that all of the quartets mentioned are pleased and complimented when other groups use the numbers they introduced. But it would be a nice gesture to acknowledge the fact, wouldn't it?

And so I've spoken my piece and like Deac Martin, I'll "ring down the curtain."

Let's encourage our choruses and support them but please don't let the encouragement build to the point where the quartets are lost in the shuffle.

After all we were organized as a quartet Society and we are still a quartet Society—anyway that's the way I see it.*

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.



THERE'S TROUBLE IN PARADISE and poor Olde Ed has been doing a lot of thinking. When that happens, chillun', it ain't good! It usually ends up with Olde Ed gittin' ulcers on his ulcers and this time is no exception.

It all started when the Medalists in this year's Contest did a radio broadcast and the National Champs appeared on the Ed Sullivan Show. When any good foursome gets a chance like that, and they know they're only going to get one shot at it, they naturally pick the number that experience tells them the majority of their listeners like best. All too often the songs that get the most applause are not exactly what you might call Simon pure barbershop and they are generally "souped up" with all the tricks that that particular foursome knows. The numbers this year were no exceptions.

Flushed with success and barbershoppically effervescent with joy at being named the top five quartets in the world, the boys cut loose with their best Sunday "stuff" and in their brief moment of fame they gave it both barrels. Chord changes, key changes, bell chords and swipes filled the ozone as they tried in one fell swoop to do every trick in the book.

Comes the revolution!!! Hardly had the air waves regained their normal complacency when Olde Ed's mail was filled with complaints from his old time cronies. "What are they doing to us?" "We've been sabotaged." "It just ain't barbershop." And Olde Ed, stinker that he is, sensing a story for *the Harmonizer*, promptly sick-



: DO YOU REMEMBER?

by J. George O'Brien

117 West Genesee Ave.
Saginaw, Michigan

ed them on some of the more liberal greats in the Society and sat back to enjoy the donneybrook.

Russ Cole, Rudy Heinan, Percy Franks, Harry McCullough, and Sam Woods, (who filed his gripe with *TIME* magazine) registered complaints in no uncertain terms to the effect that old time barbershop harmony was deteriorating into a modern style of hokum.

Fully as logical were the arguments of Frank Thorne, Berney Simmer, Johnny Means, Deac Martin, Al Shea and many others that true barbershop harmony had neither deteriorated nor disintegrated but, on the contrary, was improving by leaps and bounds. And right in the middle Olde Ed was getting more and more confused by the minute. That's when he started to think.

"Let's see now," he said to himself as his old warped brain began to function, "What is it that the boys are objecting to?" Key changes, chord changes, blasts and whispers, as Sam Wood referred to shading, and even a tendency to revert to modern lead on top parallel type of instrumental harmony so popular today with the foursomes who sing with bands.

Well sir, we changed keys in the middle of a song or medley back around 1918 and we sure thought we were doing something real slick. Of course we only had one key change but we worked it wherever we could. Pete, our baritone, doped it out and taught it to us and no one in our outfit was smart enough to work out another. But by crackee we changed keys and never missed a lick and we sure thought we were some pumpkins.

There is nothing new or modern about key changes, only the present day quartets have ten to our one as they have the benefit of arrangers who can figure them out with a slide rule, put them on paper so the boys can read 'em and sing 'em as easy as we sang Honey.

Chord changes? We had them too, three of them to be exact in "when you were swe . . . eee . . . et sixteen" and later on when we added two more to the same "swe . . . eee . . . eee . . . eee . . . et" we had really arrived.

In the same manner chord changes have progressed until the fabulous five of 1918 finally reached the zenith when Olde Ed's favorite of favorites than which there is no whicher, those ever-loving Chordettes ended up with some sixteen, and ho's not sure but what the Antlers topped that by one or two.

Blasts and whispers . . . every quartet had 'em and the ones that were the bestest with the mostest, as Frank Thorne points out, got the most money for it. True the quartets in the old days had no microphones or amplifiers and they had to make their own power, but don't let anyone tell you that they didn't simmer down to a faint whisper before they knocked you out of the ten cent seats with a finale that could almost be heard 'round the world. Shading? Yes, we had that too back in 1918.

The old quartets were usually built around a booming bass and their blasts were louder and their whispers softer but they blasted and whispered all over the place so there's nothing new or novel about that.

As for modern instrumental-type harmony, the rules of the Society very adequately cover that and the judges are well trained and capable. No quartet, Olde Ed reasoned with himself, ever won a contest or even got by the first round if they didn't sing barbershop harmony. Maybe at an Afterglow or during a Parade some of the foursomes would slip in a modern arrangement of *Sentimental Journey* or the like just for the novelty of it, but it wasn't because they couldn't sing barbershop.

You see, chillun', it's rather a

complicated subject once you get your foot in it, and the farther you go the more confusing it gets. You're quite apt to get off on some very wrong tangents and yours truly was no exception.

He had about made up his mind that the old timers were for the old school and the younger generation for the new, and never the twain shall meet, when Bill Mueller kicked that one into a cocked hat.

Back in 1907 to 1917, Bill and Brother Frank played every big time vaudeville circuit in the country as Mueller and Mueller, a straight two man singing team doing such numbers as *Palms, You and I Dear* and *The Rosary*. Later, Bill sang tenor in a foursome with Olde Ed. Often when we are together we talk shop . . . barber that is.

After hearing the Orphans on the Sullivan show, Bill said, "These modern quartets can sing rings around the old timers. I know; I heard 'em all. We played on the same bill with the best of them, That Quartet, Empire City Four, Quaker City Four, Newsboys Quartet and many others. Frankly, they couldn't hold a candle to the quartets today."

It was then and there that Olde Ed decided that it was all a matter of opinion . . . and he promptly quit worrying.

As Al Shea of the Buffalo Bills so ably expressed it in a letter to Russ Cole, a portion of which we quote, "The way I see it, there's room for all types of quartets just as there is room for all types of songs. It would be a far cry from entertaining an audience if each quartet sang the same type of song with the same volume and the same approach. It's perhaps only through contrasts that we are able to keep all our different quartets busy, inspired to work hard learning new songs, variations of chords and perpetuating the movement. And then the audience . . . bless their hearts . . . have to have their contrasts so that they too may form their preferences."

To which Deac Martin sagely adds, "Change and evolution are inevitable if the Society is to hang together solvently. It was started by a group that will be entirely out of the picture in another decade. Its original ranks are getting pretty thin now. All we can do is to TRY to keep alive the traditions, and stress them so importantly that at least one more generation won't throw them out the window."

As a result of all this stewing and fretting Olde Ed arrived at two pretty definite conclusions. One . . . barbershopping is NOT going to the dogs and they are singing prettier today than they ever have before. Two . . . never judge a barbershop quartet by hearing them sing one song. So there.

THOSE OF YOU WHO HAVE RELATIVES OR FRIENDS in the Armed Services should urge them to try to get the barbershop arrangements that Bud Arberg is making for the Armed Forces Song Folio, which we understand Bud prepares each month as chief of the music unit of the Adjutant General's office. Already numbers like *Row, Row, Row, Wait 'Til The Sun Shines Nellie, Cruising Down The River, Oh By Jingo, Carolina Moon* and many others have come through and these arrangements are getting better all the time.

IF ANYONE AFTER READING THE LAST HARMONIZER has an idea that Jim Moore and Olde Ed are feudin' they've got another guess coming. Jim, who's director of the Queen City Chorus in Philadelphia is a grand guy and a fine barbershopper, and Olde Ed just naturally likes barbershoppers, especially when they have the courage of their convictions.

GOOD OLD ART SWEENEY has come through with still another bundle of songs for the Library. And he sends us an old letterhead from the *Globe Messenger Boys Quartet* of Baltimore and tells us about attending a rehearsal. Art says they are the oldest organized quartet in the world which still retains the original personnel and since their letterhead carries the date 1904 we are inclined to agree. Their names, L. O'Connor, Jno. Drane, Jos. Drane and D. Riordan.

DID YOU KNOW THAT there are only nine copies on record of the first edition of the *Star Spangled Banner* (1814). That this is the most desirable collector's item of all American sheet music and that the last sale recorded was for \$1,250.00 Did you know that one collection of old songs now offered for sale is priced at \$18,500.00. It's all in Harry Dichter's new catalog *Handbook of American Sheet Music* (second series). In it too is a list of seven or eight hundred old favorites prior to 1915 at one dollar each that will furnish you a whole evening of reminiscing. They run the

gamut from *Absence Makes The Heart Grow Fonder to You Got Me Going Kid* and back. Harry will be glad to mail a free copy to any Society member and it's well worth having. Write Harry Dichter, 5458 Montgomery Ave., Philadelphia 31, Pa.

THE YNEWDEU DEPARTMENT is happy to report success on Don Stratton's inquiry. The title is *I Wanna Say Hello*, written by Jack Hoffman and Jimmy MacDonald circa 1919. This one must be pretty well known as several of the brothers sent the words. Billy Hannon sent the words to *My Flivver Is A Wreck* and Paul Sommers asked about *When Lightin' Struck The Coon Creek Party Line* (The Kord Kings of Oak Park, Ill., sing it) and *My Old Fraternity Pin* (one of The Viking's best crowd pleasers) but to date we have drawn a blank on both, maybe the two quartets can help us. We did tell Rawlyc Hallman where to find a barbershop arrangement of *I Wonder What's Become Of Sally* and gave Roy Hopkins the dope on who wrote and published *There's A Hole In The Old Oaken Bucket*.

THE BLUE PLATE SPECIAL THIS TIME offers a tasty morsel dished up by Phil Embury who should know a good barbershop number when he hears one and when he recommends *Down Where The Cotton Blossoms Grow*, 1901, written by Andrew B. Sterling and Harry VonTilzer and published by Shapiro, Remick and Co., and *When The Harbor Lights Are Burning*, 1907, written by Alfred Bryan and Alfred Solman and published by Jos. W. Stern and Co., he picked a couple of dandies.

YOUR GRANDPAPPY YODELED *Just After The Battle* written in 1864 by George F. Root and published by Root and Cady and it was dug up for us by one of our most helpful committee members, Ken Grant. Contrary to what you may be thinking it had nothing to do with what happened when Grandpap came home under the influence of hard cider at 3:00 A.M. in the morning but rather with a real shootin' war in which, according to the verse, "a thousand brave men fell" and the chorus goes: "Mother Dear your boy is wounded, And the night is drear with pain, But still I feel that I shall see you, And that dear old home again." Do you remember? *

SHARE THE WEALTH

By Robert Hockenbrough,
past International Board member

Mail ideas to:
R. Hockenbrough
4150 Deyo Avenue
Brookfield, Ill.

HOORAY! SOMEBODY USES 'EM . . . from where I sit it's pretty hard to tell if anyone even reads, let alone uses, any of the ideas presented in this column. So it was especially gratifying to hear from Stoney Johnson, secretary of our Santa Monica Chapter, that they had quite a bit of fun with the "All Lathered Up" . . . and the "Gold Cup" stunts mentioned in this column some issues back.

Stoney says, "We tried it (All Lathered Up) and it worked out very well except that one of the guys was left handed and that interfered with the action some. Also it is difficult for the parties to concentrate on the singing, so we had to help them a little on that, however, as we had two attendants for the stunt it worked out OK, in fact made a quartet of the deal.

"The Gold Cup stunt was really good as we had talked it up a lot but had surrounded the stunt with a lot of mystery, in fact only a very few of the members knew what it was all about, we had it very elaborately wrapped etc. and when it was presented to view it sure brought out a roar of laughter and applause."

MEMBERSHIP PROBLEMS?
... You're not alone! How to hold old members and win new ones is a big problem with every chapter. I believe some of the ideas offered here might be real helpful.

Like anything else, if membership in your chapter comes too easy it won't be appreciated. So don't overlook the importance of proper procedure for handling the new man—from the moment he first visits your chapter 'til he joins up.

If he is the guest of one of the members or if he comes alone, his bid for membership should be sponsored by a member in good standing. After he fills out his ap-

plication he should be required to attend three consecutive meetings at which time his name is read to the membership. And finally, after the third reading the chapter votes on accepting or rejecting his application.

With a build-up like this what man could fail to be impressed by the value of a membership in our Society. But that's just the start!

Frank Vechiola, secretary of Pioneer Chapter (Illinois) has developed an excellent follow-up program that really ties the new member solidly to the chapter.

"Ya gotta let 'em know you really want 'em," says Frank and he does. When a new member pays his dues he receives from Frank a receipt which tells the member that his membership card will be sent from Detroit with a confirmation of payment. (This makes a nice impression. We're big!) Frank keeps a copy of the receipt for his own records.

About a week later the new member receives a nice full-page letter from Frank again acknowledging receipt of application and dues plus an excellent description of the Society and the Chapter . . . and a bit about initiation of new members. (Another nice impression. They remembered!)

At the same time Frank sends a letter of remittance to the International Office with copies to the Chapter Treasurer, the Chapter Mailing service and one for his own files. (This new member really belongs!)

Then about a week before Initiation Night the new man gets a letter notifying him of the time and place of the event and requesting his presence. (Now, he's one of the boys!)

For old and new members alike who miss too many meetings Frank has a very wonderful letter that gets most of 'em back in the fold. Here's a program that works at

Pioneer (75% of their present membership are new—and no membership drive) and it should work for you.

I have copies of the complete campaign . . . they're yours for the asking!

YOU SIGN A CONTRACT to bring at least one guest during the month (if you're a member of the Downey, California Chapter) . . . and if you fail to live up to your contract you serve on the refreshment or clean up committee. But, says chapter secretary Bob Hatch, if every member fulfills his contract the chapter officers must serve on these committees.

MEMBERSHIP DRIVE NIGHT
... I have in my files a copy of a very successful membership promotion plan developed by Carl Hanenff, President of the Salt Lake City, Utah Chapter. This is the most complete, comprehensive and workable membership plan I've ever seen. It's far too long to reprint here but copies of the entire plan are available to you on request. Carl says the idea was used only once but they picked up 13 better-than-average new members. It'll work for you, too!

MEMBERSHIP CHAIRMAN
Charles Driver of our Bloomington, Illinois Chapter has developed a very effective post card mailing to reactivate old members. It says in part:

"You have been appointed to the Membership Committee. Our present plan is to have each member of this committee concentrate on a single person. Will you make it a point to confer with the person assigned to you, explaining the importance of regular attendance at meetings, etc. Please get your man out for the next meeting."

*The man assigned to you
is (recipient's name.)*

TOMORROW'S MEMBERS . . .

Don Scholtz, editor of the Membership Bulletin of the Far Western District, says . . . "The sooner you get in touch with your local educators and set up a full scale High School Contest, the sooner your Chapter will enjoy this new generation of barbershoppers. These boys are tomorrow's members if you will plant the SPEB bug in them now."

HIGH SCHOOL BARBERSHOPPING is a pet project of our Connersville, Indiana Chapter according to secretary Gene Wright. Chapter President Sylvan Hiers and Director Carl Brock contacted the High School Principal and although not thoroughly sold, he at least was willing to talk. Carl Brock then contacted the music teacher to see if she would be interested enough to help us out. After she agreed, the job was then to sell the pupils themselves.

It was then decided that the best way would be to let them hear our type of songs. With the principal's permission, and the co-operation of all our members, many of whom had to leave their jobs and places of business, we put on a half-hour general assembly program, much to the pleasure of all the kids.

When the principal saw the reception our Chorus was given, he gave the go-ahead sign. He gave permission for one forty-minute period a week, not as much as we hoped, but a beginning. At the first session, forty boys attended and Carl helped the music teacher to place the boys in the right sections and started them off. We, of course, lent them some of our music and arrangements and continued to give them all the help we could during the remainder of the year.

When the term was over, we invited all the boys to one of our meetings, where we entertained them and fed them and had them join the different sections and sing with us. We also presented the four graduating Senior boys with a paid-up membership to the end of the year.

During the summer we have encouraged the boys to attend our meetings and Carl has worked with them as a group giving them all the basic ideas of barbershop harmony.

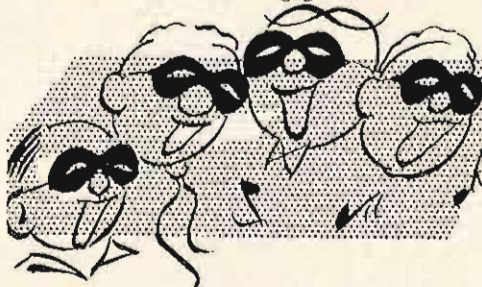
We feel then that we should be even more successful in the coming year, since we now have a group of

boys who know a few of our songs and have an idea of what barbershop singing is and what it means.

WITH FULL APPROVAL of the school authorities our Grand Rapids, Michigan No. 4 Chapter has set up a High School Barbershop Quartet Contest involving about 30 public, parochial and private schools in Kent County, according to an article in the *Michigan Troubadour*.

THE BLIND-FOLD FOUR is a little stunt which will add a bit of fun to one of your meeting night programs. From the Far Western District Bulletin, *Westunes*, we find that the Arcadia Chapter came up with this idea as part of a recent surprise party.

It's a simple idea. Each member of the quartet is blindfolded and unaware of the identity of the other three. They are brought before the audience, given a song to sing . . . the pitch is blown and they're off. After the song, the four participants will make some very sincere, humorous and wrong guesses as to



who they are singing with. Sounds like fun. Try it!

A NEW TWIST for reporting and stimulating membership attendance at Chapter meetings has been developed by Max Lloyd, Membership Chairman of our Salt Lake City Chapter. Instead of using ordinary percentage figures, Max gives each member a "batting average" and ranks him in one of five baseball leagues denoting attendance standings. In this connection I'd like to quote from their Chapter bulletin "Spotlight" . . . "if all chapters kept attendance records . . . the society could learn a lot about itself in no time."

FAST AND EASY . . . from our Pasadena Chapter's Bulletin, Crown and Scepter we learn that their chorus is using a new method to speed up the teaching of new songs. They have a top-notch quartet record the number to be learned. Four recordings are made. Each time a

different part predominates with the other three parts sung softly in the background. This makes it simple for each section of the chorus to learn its part.

ENTERTAINMENT MEETINGS . . . from an article entitled "How to Run Your Meetings" written by Bud Jackson of our International Public Relations Committee we quote: TO BE SUCCESSFUL OVER a long period of time, entertainment meetings must offer variety and a swift pace. Repetition and dragginess are inexcusable and their effect will be a swiftly diminishing attendance. If you have devoted most of a meeting to choral work, break the routine with quartets. If you used quartets as entertainment at your last meeting, at least select different ones for the next or, better still, devise ways of getting every man into the act as a participant. Round-robins, quartet clinics and critiques, informal quartet contests, even games are excellent. In the latter connection, one chapter of our acquaintance had a hang-up meeting by concealing a tape-recorder in the hall, organizing informal quartets, then playing the tapes back for the boys to hear. Another staged a good meeting by playing, on a playback concealed from view, 10 different recordings by outstanding Society medalists. Each man present was given a ballot and asked to identify the quartets, winners received small prizes—a pitch pipe, a lapel button, etc.

BIRTHDAY MEETINGS . . . again from Don Scholtz's FWD Membership bulletin . . . "Have you tried dedicating each meeting to those members who are having birthdays during the week? Introduce each one with a biographical sketch about his family, home, job, singing experience, other hobbies, etc. Give him a cup cake with a candle on it. Do it up brown with fun and flair. Your members will greatly appreciate it."

AUDIENCE PARTICIPATION takes a new twist when our North Olmsted, Ohio Chapter puts on a performance. Quoting from their quarterly report:

"In our jobs where the chorus and quartet sing, we endeavor to get men from the audience to sing in our pickup quartets. Try it for kicks sometime."

Carl Hancuff, President of our

Salt Lake City Chapter says, "We have stressed many times the importance of making a visitor feel welcome. It makes no difference if he's a total stranger or the President of the District. Show that man how really glad you are to have him there."

THE HY-POWERS QUARTET of our Kansas City, Mo., Chapter have an Honorary Membership Certificate which is awarded to Barbershoppers who have the good fortune to stand in and sing with the outfit. Appropriately designed and signed by the four regular members, this makes a fine addition to any barbershoppers collection.

HEY! . . . WANNA BE IN A QUARTET? . . . Jack Baird of our Southtown (Chicago) Chapter has developed an excellent questionnaire for isolating quartet talent in your chapter, your area or your district.

Also in my files is a copy of a Talent Questionnaire used by our Mobile, Alabama Chapter which enabled them to discover a harmonica player, softshoe specialist, uke player and pianist. Copies of both questionnaires available on request.

OUR CHAPTER IN CHARLOTTE, N. C. (the second largest church-going center in the world) decided to learn some of the hymns available in the Society song books with the idea of taking over a Sunday evening service for one of the Charlotte Churches.

Bob Keeter, Chapter Secretary says, "There were about 400 people at our first church service and they were bowled over at how a Barbershop Chorus could sing the songs they knew and make them so beautiful. We already have requests from several other churches to do the same."

FILLING THE HOUSE. They turned 'em away in droves from the last Seattle Chapter Parade, after filling the 2200 seats and the aisles at Meany Hall. Price—\$2.40 per. A repeat of this is expected next time. To work up to that happy state, here's what they did to entice the populace, according to Jack Briggs.

About six weeks before the Parade date, colorful postcards were mailed by chapter members to people, such as *club members*, *church* and *school friends*, people in their *offices* and *shops*, those to whom they owed social obliga-

tions, to any persons who might buy tickets if they knew about the show. A follow-up sheet was kept on these people, so that they could all be reached by phone. When tickets were put on sale down-town the demand became greater than the supply . . . from Timbre, the Evergreen District Bulletin edited by L. H. Hub Stone.

FINDING CHORUS DIRECTORS is a problem in many localities. Charlie Hecking, Illinois District President has this to offer:

"With reference to the encouragement and education of new Chorus Directors, I have suggested to many Chapters that they encourage their present Chorus Director (if they have one) to let a different member of the chorus direct one or two numbers after the regular rehearsal. If a chapter has a quartet, allow each



member of the quartet to direct the chorus at different times. It is surprising to see what hidden talent can be brought out. The chapters that have adopted this plan, and I might say one of them is my own—Pioneer—have uncovered three possibilities for Chorus Director material. One is an outstanding director. The other two need a little more polishing. Get everyone in the act and I am sure you will find some 'diamonds in the rough.'"

And our District of Columbia Chapter (the 1954 Chorus Champs) uses this method of training song leaders. The chorus director selects a song leader for each meeting. The candidate is given several weeks notice "to practice arm-waving" and

then on the big night has a chance to lead the chorus in a song of his own choosing. This could pay big dividends.

AND AT CHICAGO PIONEER CHAPTER their new director Bob Wilkie (formerly of the District of Columbia Chapter) puts a slight twist to the above. Each chapter member has his name on a card and two directors are selected by lottery for each meeting night. Surprising too, most of the men like the idea.

BOOSTING TICKET SALES is always a big problem. In this connection you might like to try the *Exchange Ticket Plan* used by our Kansas City, Missouri Chapter. Austin Thames, Secretary tells it this way.

"These Exchange tickets are issued to chapter members some three or four months prior to our Parade and they immediately go to work selling same. They can be turned in on a reserved seat at the box office, or, mailed in to our Treas.

"This past year we attempted a new approach in the selling of these tickets. Our quartets, upon accepting engagements which would ordinarily be for free, offered to appear if the church, club, committee or what have you, engaging them would purchase from ten to fifty 'Exchange Tickets.' They in turn could sell the tickets to their members thereby recovering any expenditure of their organization. The quartets even carried this plan to some of their 'paid' engagements, sacrificing much needed expense money and costume maintenance.

The plan was also carried out by the chorus to the effect of asking for the purchase of fifty to one hundred tickets for its appearance. I wish I had the figures to show the success of this idea. Suffice to say we will repeat next year."

WHAT DO YOU DO WITH YOUR OLD, DISREGARDED PAST PRESIDENTS. Ed Hackett, Past International Board Member of our Louisville Chapter comes up with a great idea to keep 'em in harness.

"The inactivity of Past Chapter Presidents has been called to mind many times in the past several years. Unless the man who has been Chapter President has become interested at the District

or International level he serves his year as Immediate Past President then retires to rest on his laurels. It is seldom that he is called upon for advice or guidance. He may serve for a time on the Board of Directors but usually his retirement from active participation is certain.

"It appears to me that each chapter which fails to utilize the talents of the men they have successively elected to their highest office, has discarded the experiences that are accumulative and nearly all-embracing in their scope. I would think that this would represent a tremendous waste of manpower and of more importance the discarding of this wealth of experience and knowledge gained by doing which could be irreplaceable.

"I realize that after serving his year as Immediate Past President, unless he is retained as a Board Member, he could very readily assume that it made little difference WHAT he thought. This is particularly true should the new regime comprise men of a different group or faction. And this is all understandable.

"I have been thinking of getting the Past Presidents of the Louisville Chapter together in an informal manner, with the thought of offering our services to the present President in an advisory capacity. This in an effort to perfect a manner by which these men would be always available, if needed, without any awkward approach. I cannot visualize any Louisville President who would not take advantage of the help of Fritz Drybrough, Ed Mall, Bob Griffin, Jack Byrne, Pat Dunlevy, and other men who would automatically become members of this committee as they leave office. This in spite of the fact that the Louisville Panel would include Hackett.

"The group would have a substantial standing within the chapter. Together they would represent the executive life of the chapter. And what is most important they probably would have met problems that would again arise and the present group could benefit by their experiences. The President of the chapter would in no wise be out of place at any time in calling on this group if he in his judgement felt they might be helpful to him. The addition at the end of each term

would be automatic, and it MIGHT revive and maintain interest where it is now lost."

HERE'S A NEW TWIST ON CHAPTER BULLETINS. Our Reading, Mass., Chapter has a volunteer corps of thirteen members who take turns getting out the bulletin. The bulletin is issued every two weeks. The thirteen men each write in turn, then at the end of six months they start down the list again. This plan reduces the work per man and brings new ideas into the picture. It's a good way for a chapter to have a bulletin when no one individual has the time to issue one regularly.

IT'S IN THE BAG . . . a real clever attention getter developed by Ed Flemming of our Enid, Oklahoma Chapter. I used this idea myself with great success . . . and if your members don't read bulletins give this a try.

Your message is printed on a long narrow strip of paper about two or three inches wide. This is then rolled tightly to about the size of a cigarette and held with scotch tape. This is then placed in a paper bag (the kind you get at grocery and candy stores) which is then stapled shut. The name and address and the stamp is placed on the bag and then mailed. Try it! You'll get results!

THE CHAPTER PROGRAM ideas presented here are loaded with opportunities for getting everybody into the act. Take for example the idea developed by Tom Helzer, editor of our Southwestern District Bulletin, *The Roundup*. Tom comes up with a take-off on the Groucho Marx show built around the SECRET WORD CONTEST. The way Tom worked it, he first selected four woodshed quartets and asked each to sing a different song . . . any song they wished but not to duplicate one another. Then four Secret Words that appear in barbershop songs were selected . . . words like Dixie, Moon, Love, Baby, You, etc.

As the quartet blows the pitch the M.C. flashes a card for the audience to see, on which the secret word is printed. The quartet does not know the secret word and the audience is instructed (unknown to the quartet) to listen for the word and if it comes up in the song "everybody gets into the act" . . . the entire chorus jumps up and



sings just the secret word (good 'n' loud) with the quartet. The shock rendered here to the quartet is termed "chord shock."

Each quartet that sings a song in which there is a secret word gets a prize. When Tom ran it, the prize was free cigars (Groucho Marx take-off) . . . Tom says they needed something to cure them of "chord-shock." To really do-it-up Tom, as M.C., was dressed to caricature Groucho . . . dark rimmed glasses, mustache, cigar and all. And it went over with a bang! . . . the idea that is . . . not the cigar.

Thanks to all you editors for sending me copies of your bulletins. To those of you who haven't as yet included *Share the Wealth* on your mailing list please do! *




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to


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You!




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KEY CHANGES FROM THE CHAPTERS

A ROUND-UP OF "SAYINGS AND DOINGS"

● A quartet needs a "fifth wheel" about as much as a moose needs a hatrack.

● "All work and no plagiarism makes for a mighty dull chapter bulletin." (Plagiarized directly from the Sea Chords, which was plagiarized directly from the Washington, D.C. Chapter Bulletin.)

● Here's another example of the power for good which is available to all of us. The Derry, New Hampshire Chapter (37 members) started the ball rolling for a young woman crippled by arthritis for the past half dozen years. The chapter decided to turn over funds from their annual show to help this woman regain her former strength. The chapter donated about \$600.00 and other organizations have since pledged and donated in excess of \$1,200.00. The initiative of the local barbershoppers was publicized in the Manchester, New Hampshire Union Leader. Randy Blandford, local Area Counselor, says simply "we hope she will soon be able to walk."

● As part of their community service program, members of the West Bend-Barton, Wisconsin Chapter recently presented a tachistoscope to the school system for use in the special education classes remedial reading courses.

The tachistoscope is a flexible device for developing more effective seeing, quicker and more accurate perception, wider visual span, faster recognition, and increased speed and comprehension in reading.

At their show, The Calvacade of Harmony, which was staged in October, the chapter presented to the School Board another community service award—a complete kit containing basic slides and forms, etc., comprehensive enough for use in high school. Total cost involved —\$465.00.

An excellent community service project. Well done, men!

● Mr. and Mrs. Eugene A. Oathout (Betty Ann is the daughter of O. C. Cash) recently announced the birth of a son, David Eugene. Date of birth was September 24 and

weight of the new arrival was 8 lbs. 5 oz. Betty Ann is a really ardent barbershopper and helped O. C. with his column when he was ill. The Oathout's address is 1009 Iowa Street, Cedar Falls, Iowa.

● The Johnny Appleseed District recently staged an unusual contest in connection with their annual quartet competition. The new contest was called "All-District Quartet Contest" and it worked like this:

Each person in the audience got a ballot to use in voting for the best tenor, lead, bari, and bass. Four quartets sang and the audience "elected" their favorite singers. The newly formed quartet sang on the Saturday night show. Certainly a fine idea which will be of interest to all barbershoppers.

● Here's some real grist from the mill of the Yakima, Washington Chapter bulletin:

"Every so often we have to pause long enough and sort of review the past and what it takes to make an organization a good one. All of us at one time or another belonged to a club that lacked that certain something that makes it all worth while.

"SPEBSQSA has first, music, —Vocalizing in a style which is simple for those who understand and feel it; difficult enough to make the best musician want to accomplish it, beautiful enough so that anyone will listen and applaud those who ring the chords. It is this desire to sing that is the heart-throb of the Society.

"The 'heart-throb' can become a 'dead-beat' too, if a Staff doesn't have the notes on the right lines.

"In our chapter, we have had excellent leadership in the past years which has laid the ground work for an outstanding and healthy organization. SPEBSQSA has the knack of putting its government second to singing, but it is every bit as solid as the chords in



Left to right — Roger Bardwell, principal of the McLean School, Peter Nannetti, Special Educational Instructor, Henry Renard, Community Service Chairman, Lou Bast, West Bend-Barton Chapter President, and Russ Colwell, Area Counselor. (Story Above)

"KEEP AMERICA SING-ING."

● Bob Hawthorne, of the Owensboro, Kentucky Chapter, reports that Bert Messtin, who is playing the role of the ferry boat pilot in the picture "The Kentuckian," turned up at a chapter meeting recently. The motion picture company is shooting "The Kentuckian" at Owensboro. Bert, it turns out, directs the San Fernando, California Chapter Chorus at Van Nuys, California and is a member of the **PROMISSORY NOTES** quartet. Bert took over as director for the evening and really turned it on. Everyone had a wonderful time.

● On Labor Day the Janesville, Wisconsin Chapter entered an old Model "T" in the Parade. Four men rode in the car: Al Draper, who was dressed as an Indian Chief; Fran Gilbertson, dressed as a woman with a redheaded wig; bringing up the rear were Russ Bahr and Jack Gray, dressed as hill billies with shotgun and old brown jug. Jack reports that "from the cheers we got, I think that people around here know who we are by now. Signs on the car said "We ain't mad at nobody" and "On to Miami in June 1955."

● The Decatur, Illinois Barbershoppers recently serenaded a man on top of a flagpole who was campaigning for emergency polio funds. The singers report passers-by were paying \$5.00 a song while their concert lasted.

● San Raphael, California Chapter reports a successful outing on Mt. Tam for barbershoppers and their families. A 25c assessment was made for ice cream and coffee. Games were planned for the kids and the promise that "there won't be anything but woodpeckers and hoot owls to keep us from singing our lungs out" was kept. The purpose of the meeting was to give barbershopping wives an outing.

● International Secretary Bob Hafer says "how's this for democracy?"

The Stockton, California Chapter, sponsored by Sacramento and chartered in October of this year with 34 members, lists the following occupations among its membership:

Railroad switchman, locomotive fireman, locomotive engineer, farm machinery inspector, railroad con-

ductor, salesman, insurance agent, printer, letter carrier, welder, fire chief, two physicians, rancher, golf pro, automobile dealer, lineman, schoolman, merchant, student, civil engineer, teacher, psychiatric technician, safety engineer, cabinet maker, two business owners, truck driver, laboratory technician, engineering draftsman, carpenter, and utilities representative.

There are a great many things to say for an organization that does not represent only business or labor or farmers or the rich or the poor. We are proud to be one of the most democratic of all fraternal organizations in North America.

● Are our faces red! The women love us. In the September 25th issue of the New Yorker Magazine, there is a full page advertisement for "Gay Nighties . . . sentimental shirt tails." The picture shows two girls peering into the distance (for Barbershopper husbands probably) and the caption reads "Munsingwear's new light-hearted pastels on white . . . the lauded shirt tail now yours for dreaming. All the rollicking fun, the warm and sentimental spirit of the Gay 90's are knit into cozy cotton—guaranteed not to shrink out of fit. A tandem built for you!" Woo-woo!

● Paul Kane, of the Lancaster, Ohio Chapter, who addresses his fellow-members as "my children," relates this oldie: "I've read so much about the ill effects of drinking that I decided to give up reading."

● The Winston-Salem Chapter recently went all out to promote its "Boots, Saddles and Barbershop" show. Among the materials they used were two post cards sent to prospective ticket buyers. Both were printed in color. Also included in the promotion was an advertisement, three good newspaper stories, large yellow poster printed in brown, and a number of hand bills. The hand bills were especially attention-getters and should attract copying. Across the top was the word WANTED; in the middle was the picture of Jesse James or some other equally fierce-some desperado and the copy read "Wanted:—An Enthusiastic Audience at Reynolds Auditorium, Saturday, September 18 at 8:15 P.M. Horse lovers and Music Lovers will find pleasure in SPEBS revival of the OLD WEST . . ."

We understood they sold 1,500 tickets.

● The San Gabriel, California Chapter published a fine multi-colored program for their 9th Annual Parade of Quartets, October 8 and 9.

● The Santa Monica, California Chapter recently honored Marv Brower for his service to the Far Western District and to Barbershopping in general. Over 150 guests attended the party. Marv was presented with a pen desk set on behalf of the chapter by his son, Roland. Marv has another son, Jack, in the Pomona Valley Chapter.

● Arnie Jonas, of the Lakewood, Ohio Chapter, reports that Irv Duisik's youngster was learning the ABC's at school. When teacher asked him what comes after "S," he promptly replied "PEBSQSA."

● Jiggs Fern reports that the Salt Lake City, Utah Chapter signed up its 56th member—an all-time high for that organization. Fifty per cent of the chapter membership now belong to active organized and registered quartets. There are seven registered quartets; three of these quartets were entered in the Far Western District Contest held at Bakersfield, California. Jiggs adds "perhaps this will show other chapters just what can be done in the way of quartet promotion. Incidentally, with so many members learning to sing with each other, our chorus sounds better than ever."

● The Boston, Massachusetts Chapter comes up with a "Harmony Banquet," to be held December 11, in Symphony Hall, Boston. The "menu" includes appetizers (Boston Chorus, Beantowners Quartet); entrees (Pacemakers, Helmsmen, Rhythmaires, Pittsburghers, Orphans); dessert (Afterglow at University Club). Seven items in an "Information for Gourmets" describe the flavor qualities of each course. Included among these are "FOUR ORPHANS—Specialité de la maison—Prime, International blue ribbon harmony flown directly from the plains of Kansas to your banquet table. 1954 International Barbershop Champions offered for the first time in Boston." Should be a good show.

● The Oshawa, Ontario Times-

Continued on page 41

Record Review

The music store called me last week to say that the annual recordings of the Barbershop Champs had arrived. They were worth waiting for. My first impulse was to send a congratulatory message using all the superlatives. But a simple listener has to be careful about making remarks in this city of acoustical experts where framed diplomas and licenses from General Electric, Magnavox, Capehart and Farnsworth technicians all frown down upon a layman to awe him beyond words. So I went over to my friend "Butch's" house where they play records in a padded cell fitted up with more dials than the dash-board of a jet airplane.

Already they had been at work with the new Decca discs. Approaching the subject very meekly, I ventured to remark that I guessed the records were pretty good. There was quite a long silence—also the usual contemptuous side glances. But after a while one of the dial dopers exploded by saying, "pretty good! why they're damn near perfect." (Entirely beside the point it just illustrates that, right or wrong, a layman can't win against the conventional orthodoxies of no matter what—and including musical forms. Thus, no matter how pure and true the harmony rings, poor old Barbershop must for a time continue to accept an humble, self-effacing place.)

But returning to the subject—the 1954 Barbershop Medalists and Chorus Winners—(Decca Nos. DL-5543 and DL-5545)—with a lot more confidence after being backed up by the experts it seems that Decca has done a great service for those who appreciate good quartets and a cappella choruses and all of us patrons must show our appreciation. The records "listen good" to Barbershoppers. They reach a practical standard which makes one say to himself, "Now I can preserve those top notchers" best songs and enjoy them whenever I choose. Wish I could recreate some of the beautiful pieces sung by some of the old quartets of only a few years ago on such a disc as this; and so on.

It would take too much space to

adequately compliment or highlight all of these great quartets and choruses of 1954 even if I had the musical authority to do so. But, I was thinking that there is something between the timing of a musician and that of some great artist which, although plainly perceptible to sense, I find no words to define. And likewise there are certain, enchanting, almost ethereal, overtone combinations which to any good barbershopper's ear are not only palpably distinguishable, but also eagerly awaited in the orderly progression of the infinite modulations of this most exacting fine art.

Then on the other hand there is nothing more distressing or more disappointing than the absence of those bewitching harmonic overtones when they have been dissolved or spirited away by the dull-eared, conventional, tempered-scale harmony mechanically imposed upon the chord sequence of the original arrangement by the artificial limitations of some detestable, piano keyboard.

It seems to me that there are

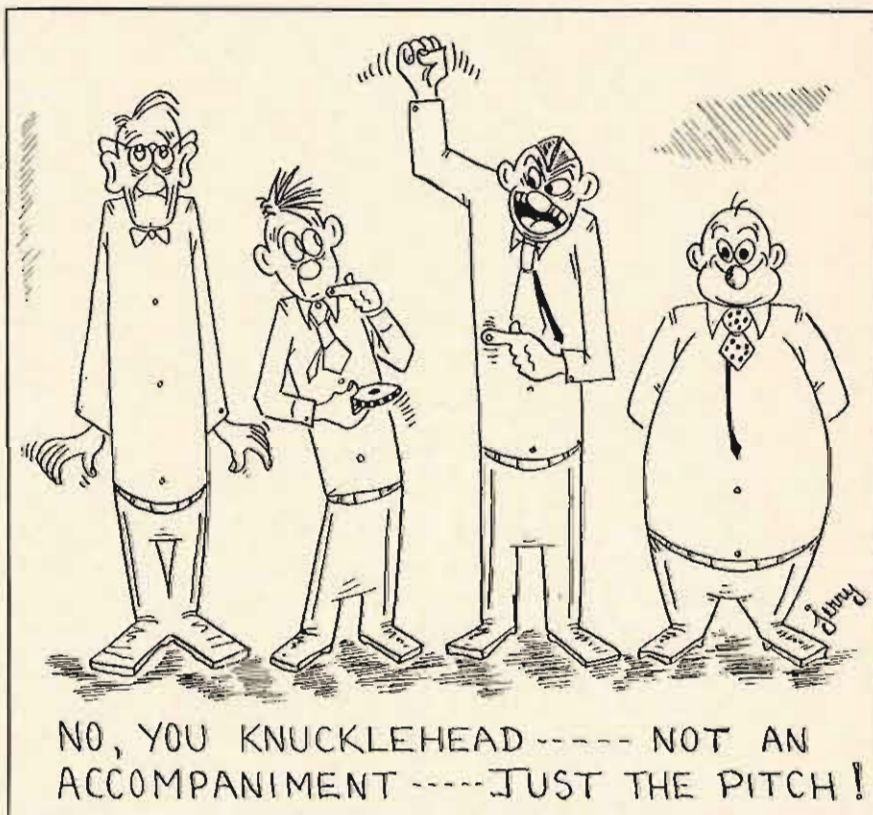
times these days when the struggle for technical control and measurement causes the perfectionists to lean too heavily upon the piano keyboard with its off-pitch, tempered scale. Let us allow, for the keyboard, its expediency as a mechanical coordinator for a quartet as it plots its way on paper, chord by chord, to the completion of some difficult and complicated arrangement—recognition as a practical tool for working out the arrangement. But let the off-pitch, piano keyboard end there. Don't let it become the dictator of the harmonic sequences.

It seems to me that in the strife for competitive places in recitals and recordings we observe more

A
Merry Christmas
and the
Happiest of New Years
to
Barbershoppers
Everywhere

From the Hi-Lo's (we're singing together again) of the Milwaukee, Wisconsin Chapter.

—Web, Bill, Paul and Bill



—Used by permission of Jerry Meyer, of Olean, N. Y. Chapter

THE HARMONIZER—DECEMBER, 1954

and more often the unmistakable evidence of piano dictatorship. The true-scale chord we awaited expectantly to hear was forsaken because when it was attempted on the piano the tempered-scale dissonance was so offensive that some other conventional chord that could be played with less dissonance was substituted.

It seems to me that the Society must needs warn its members time and time again that to retrogress into the narrow limits of tempered-scale, piano-keyboard harmony is to lose the limitless freedom for the delicate modulations possible to key changes in the diatonic scale. It would be as harmonically disastrous as the employment of pianos in the instrumental assortment of a symphony orchestra to dictate the harmony. It would make Barbershop a mere vocal companion of Tin-pan alley.

It seems to me that the Society must continually remind itself that it is the institution which opens and safeguards the opportunity for that talented few who have ears keen enough to organize and sing in the diatonic scale—the only scale which opens up the full breadth and absolute purity of complex, harmonic consonance. There cannot be any other definition for "Barbershop" in the field of music than that simple one:—Four part vocal harmony in the true or diatonic scale. Anything less specific leaves it with no musical significance whatever, and with no more musical integrity than its quizzical name might imply.

And please excuse me for adding that this customer entertains the notion that for the next stage of the Society's growth its first responsibility is to make its own members as well as the public more conscious that four part, vocal harmony in the true or diatonic scale rests perfectly and irrefutably upon the physical laws which govern harmonic consonance in its entirety—that the musical form thus founded enjoys all of the scope for harmonic purity and complexity available to the human voice—and that that musical form possesses the full integrity of a fine art and one of more intrinsic beauty than any other musical form not likewise founded.

It seems that the simple whys and wherefores of ordinary high school physics are needed to lend lowly Barbershop the dignity it deserves — to explode the stuffy

conventionality of a good many false, and dull tempered-scale artifices — and to open the way for the Society's larger contribution to the cultural breadth of our alert and receptive American life.

*With grateful appreciation,
Earle W. Moss*

The firm which accepted orders for the 1954 Medalist Quartet and Chorus Winners Albums at the Convention in Washington, D. C., was:

Super Enterprises
1245 Ninth St. NW
Washington, D. C.

Inquiries regarding non-delivery or breakage of orders should be addressed to the above firm.

The 1954 Medalist Quartet and Chorus Champions Albums are available from International Headquarters. See the advertisement on page 42 for prices and ordering instructions.

Attention Arrangers!

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

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Here's What ONE Satisfied SPEBSQSA Group Says:
We quote in part a recent letter from James C. Webb, Secretary of the Baltimore Chapter of SPEBSQSA:

"First off, I wish to express on behalf of Baltimore's Harmony Chorus, the satisfaction and pleasure we have derived from the coats you so handsomely tailored for us last October.

"We found the coats, which we wear with tux pants, audience appealing and membership wise also.

"Our chorus is rapidly expanding and as a result, now find it necessary to order additional coats."

The letter continues with the new order, and with this important notation concerning that first order: "In case you have often wondered, the coats arrived in time for our show." (The italics are ours.)

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Where Did They Get *That* Name?

THE ELASTIC FOUR



Doyle, Thorne, Frisby and Struble (seated)

IN early 1941, I was sitting in a Chicago, Illinois No. 1 Chapter meeting listening to what seemed to me was the best Tenor voice I have ever heard. I asked an old-time barbershopper sitting next to me, "Who is that fellow singing Tenor?" He answered, "Herman Struble." "Nice voice," I said. "Yeah, but he can't sing barbershop," was the answer. "That's too bad," I replied but I made a mental note, "I want that Tenor in my quartet." You see, the quartet was just a gleam in my eye at that time. While Herman was cool to my suggestions, after a couple of weeks, we got to be quite friendly and he decided that he would like to sing in a quartet if we could get one together.

I had been singing with a fellow named Roy Frisby in my living room, back porch or over at the golf club locker room but I had never been able to get him interested in the Society until one night he came down to a meeting. With Herman absent, I drafted Jim Doyle to sing Tenor with good old Hank Hedges singing Baritone. This session lasted until 3:00 A.M. and by that time, Roy was a rabid barbershop quartet fan. Much to his sorrow, Hank said that this particular quartet was the only reason that he did not want to leave the next day for Tahiti.

Jim had been chosen after Herman and I lost several friends who did not come up to the standard of a Baritone which we desired.

However, on the night of October 6, 1941, the four of us got together in my living room and recorded *Brightly the Night*. I know that is not the correct name of the song but those are the words that we thought were correct.

We entered a marathon contest that year that I had started and while we had chosen no name for the quartet, one of our friends overheard a comment, "Boy, do these fellows have a range." Our friend said, "Their voices are elastic." So, we called ourselves The ELASTIC FOUR. While I generally handled the arrangements and took advantage of our wide range

(Herman with over three octaves, Jim and Roy with two and a half and me with two) sometimes we got in trouble when a cold seemed to shrink our range. As a matter of fact, it almost cost us the championship.

However, we decided we were going after the gold medals at the Grand Rapids Convention of June, 1942, even though it was only six months after our formation. Hardly anyone wore a costume in the prelims in those days but Herman was so fearful that we might not get in the finals and get to wear our beautiful two-toned blue sports outfits that we decided to at least get one wear out of them in the prelims.

We went after a high one in one of our numbers that we did not quite reach but in our second number, I introduced what, I think, was the first so-called bell-type chord used in barbershop quartet singing. I remember Norman Rathert of St. Louis fell off of his folding chair which collapsed and almost disrupted us but we finally made it.

An interesting side light in this contest was that the Society was so short of judges in those days that I, and any of the other judges presumed to qualify as such, judged all the contests in which we were not singing.

However, we were rather happy to have drawn the No. 15 spot in the finals. We had sung *Peggy O'Neil* and *When the Maple Leaves Were Falling* in the prelims. I now think we established another first, much against the advice of some of my best friends, because we sang two different numbers in the finals, *Down By the Old Mill Stream* and *Down South*. In the latter number, we were so brave as to use four measures of bell chords and, believe you me, when they called all of the 15 Finalists out on the stage and started to toll off the fifth, the fourth, and then down to the last two quartets, Bob Durand handed me a nickel and said, "Frank, you are in." What a thrill, what a surge of emotion that went through all of us as we heard our name announced as "Champions." Then, as was the custom in those days, we had to sing and, frankly, I never did know what I was singing and, I am afraid, neither did the quartet nor the audience.

Thus, started one of the nine busiest years of my life. We sang for money, marbles or chalk and I remember we sang eleven days in a row and our gross income was \$10. We ended up our first year with great financial success, having netted \$4.05 over our expenses. However, the real return to the Champion quartet, and I am sure that it applies to all of the medalists today, lies in the wonderful opportunity to personally meet the vast numbers of wonderful people that compose our Society—members, their wives and friends. My memories in that regard are something which cannot be bought.

The only regret of our quartet is that without our Champion Baritone, we can no longer function, but I would not like to close this little story without expressing the deep appreciation that we have always felt to our wonderful Society for the friendships and the fond memories they made possible.

—F. H. Thorne

CIRCUS CITY FOUR



THE CIRCUS CITY FOUR was organized from the remnants of two quartets. Hank Vomaeka, lead, came from the **FOUR BITS** and Earl Eaden, bass, came from the **MILLIONAIRES**. Fred Angers, tenor was new to barbershopping but we took him in anyway. And then there was a beat-up bari named Leon Jones, who completed the quartet.

How did we get our name? In a city which is the winter home of the Ringling Brothers and Barnum and Bailey Circus, what else could we do? Besides, practically everything in town is called "Circus City . . . something or other." There is even a Circus City Chapter of Sweet Adelines.

As you can see in the above photograph we use old clothes as costumes and employ clown makeup. We have a lot of fun.

—Henry J. Vomaeka, M.D.

THREE AND A HALF FOUR



From top: Ulicny, Waback, DiMarzio, Burson

ABOUT three years ago, a member of American Legion Post No. 15, Youngstown, Ohio (original sponsors of our chapter) told Joseph Ulicny, a blind resident of Youngstown, that he thought the Society offered much to a sightless person with musical leanings. Joe turned up at our next meeting, a complete stranger. He introduced himself as a tenor and asked if he could join. Needless to say, with the tenor situation being what it is, we welcomed him with open arms.

For two years Joe sat in the chorus, took part in post-meeting woodshedding and attended parades and competitions. Then, last January, Joe walked in with Peter Waback, lead; Al Burson, bari; and Al DiMarzio, bass. Pete and Al DiMarzio are completely sightless and Al Burson is nearly so although he retains some vision.

The four had met at a meeting of the Mahoning County Society for the Blind. There they discovered that three of them (Ulicny, Burson and DiMarzio) had attended a school for the blind in Columbus, Ohio and had done some singing together there.

Casting about for a lead they received a quick offer from Pete Waback, president of the Society. In August of this year all four become members of our chapter and registered as a quartet called **THE THREE AND A HALF FOUR**.

The reason they selected **THE THREE AND A HALF FOUR** was that, compared with the average height of 5' 4", bari Al Burson stands only 4' 3".

Since their affiliation with our chapter, we have all been inspired by their never-failing good nature, their sense of humor and their willingness to do anything for the chapter which they are capable of doing.

—Don Bell, Secretary, Youngstown Chapter

★ ★ ★

Shortly after he took office as President of the Southwestern District, Joe Kemendo, suffered a sudden and unexpected heart seizure on September 5th and passed away.

Many words of praise have been written about Joe since then. Perhaps the most meaningful were published in the Southwestern Roundup:

"Joe was asked not too long ago what his hobbies were. His answer was completely in character. 'Well, let me see. I don't play golf; cards don't mean much to me; photography is just one of those things; and I never was much good with my hands. Well gosh, come to think of it, I guess you can say Barbershop-pin's it.'

"Though he has been taken from our midst, his name, his fine integrity, his infectious laugh, his conscientiousness, his genial personality — in short, the Man Kemendo — will long live in our memories and in our hearts.

"For Joe Kemendo, lover of harmony and friend to all, strong family man and solid businessman, we can suggest no more fitting epitaph (and we think he would like it, too) than

Joe F. Kemendo, True Barbershopper
First, Last and Always
May his soul rest in peace"

Sing well, Joe.

NEWS ABOUT QUARTETS

—what they are doing and how they are doing

Bad weather prevented the **VIKINGS** from participating in the 1954 Harvest of Harmony Show sponsored by the Traverse City, Michigan Chapter.

The **VIKINGS** arrived over Traverse City in a private plane at approximately 5:00 P.M. but due to a severe electrical storm and low cloud ceiling they were prevented from landing.

They flew over the city until 5:45 P.M. and then they returned to Grand Rapids, hired a private car and then drove back to Traverse City arriving at 11:15 P.M. They were in time for the Afterglow and performed in their usual wonderful manner.

The **ONCHORDS** of Saginaw filled in as the feature Quartet on the Show and scored a hit with the audience.

★ ★ ★

The **KORD KUTTERS** and the **JORDANAIREs** have been most helpful in the organization of a chapter in Fairfield, Illinois, says Illinois District President Charley Hecking.

★ ★ ★

Jack Gilstrap of the **STATESMEN** of Sacramento, California, Fifth Place 1954 Medalists, reported for Army duty and is now stationed in Yokosuka, Japan as a Communications Officer. Harry DuVall, the baritone, is scheduled to be called to active duty in the Naval Reserve sometime this Winter. Don Machado and Al Schulz will probably do some singing but have no definite plans as yet.

Jack says that he hopes to reorganize the quartet after he and Harry return from Service. He says:

"I suppose the disbandment of a Society quartet always calls for a statement of some sort about the way we feel about our organization. All we can say is that we're going to miss it like mad; the singing, the friendships made and renewed, the traveling, the contests, the great times and the thrill of entertaining. What other Society can match ours in even one of these categories?"

"Thanks again, Don (Dobson) and please say hello to any of our friends you see and by the way ring a few chords for me the next time you're at it—will ya?"

★ ★ ★

John Hammond of the Wichita, Kansas Chapter reports this incident concerning the **ORPHANS**:

When the quartet flew to San Gabriel, California to appear there on a Parade they landed at the Albuquerque Airport. Bob Groom stepped out to face a wildly cheering crowd. This threw him for a ten-yard loss until Adlai Stevenson stepped around him from behind to receive the ovation.

As proof of their character, the San Gabriel Chapter directed a letter to International President Berney Simmer praising the Champions as one of the most outstanding quartets ever to appear out there. The chapter arranged for the **ORPHANS** to tour the MGM Studios. While they were inspecting a barbershop setting on an unbusy Saturday A.M. they gave out with a song befitting the setting. When they concluded they were met with loud applause from up high on the sur-

rounding catwalks. The crews had congregated there for the impromptu concert and liked what they heard. This led to a recording of some of their numbers at the studios with a bit of barbershop history included.

All in all that trip was one of the most pleasant the boys had made to date.

★ ★ ★

The **FOUR TEENS**, 1952 International Champs, are scheduled to return to civilian life from Air Force duty next January. Bari Don Lamont, however, has already decided to enroll in college. Since announcement of Don's decision, Rex Reeve, bari of the former **VILLAGE-AIRES** of the Palos Heights, Illinois Chapter (who won a fourth place medal singing with the San Diego **SERENADERS** at Kansas City in '52 while serving in the Marine Corps and more recently with the **FOUR TISSIMOS** of the La Grange, Illinois Chapter) has been working out with the quartet. Plans are to change the quartet name, now that all the boys are out of their teens and sing professionally. Word has it that a contract is already set with a recording company.

★ ★ ★

Quite naturally there are quite a few father-and-son or family singing combinations in the Society. A father-and-son team is represented in the **FOUR LARKS**, of the East Liverpool Chapter. Bobby Brooks, the tenor, is the son of the lead, Bill Brooks. Another son, Chuck, is baritone of the **JOLLY BOYS**, named alternates in the Regional Prelims in the Johnny Applesced District last May. (The International By-Laws limit membership to "adult males." Webster's Dictionary says that under the civil law the male is considered adult after he has reached 14 years of age. Under a Society ruling, interpretation of the word "adult" is left up to the chapter to decide in the light of local meeting conditions and the wishes of the majority of the chapter members.)

You never know what's going to happen to quartet personnel. For example: the **PACEMAKERS**, of the Schenectady, New York Chapter, were named Northeastern District Champions October 2 and a few days later learned that bass Jim Stewart was being transferred by his employer to another city. Jack Heidenreich, bass of the 1950-51 Champion **MOHICANS**, also of Schenectady, is taking over Jim's spot.

The **DIXIE LINERS**, of Evansville, Indiana, long a favorite "show" quartet in the Indiana-Kentucky District and Semi-Finalists at the 1952 International Contest at Kansas City, entered this year's District Contest mainly to show their interest in district affairs. They came out on top. But business threatens to take tenor Arnold McPhee and lead George Viehe away from the quartet. Arnold was transferred to Indianapolis several weeks ago but still sang with the quartet at every opportunity.

This also means the end or at least the temporary breaking up of the famous **FOUR CHIPS**, in which

Top Ten At Buckeye

BY STAFFORD TAYLOR

SECRETARY, JOHNNY APPLESEED DISTRICT;
MEMBER, BUCKEYE CHAPTER

A review of the top ten activities of an outstanding chapter during a twelve month period. The Buckeye (Columbus) Ohio Chapter rates as one of the best of the Johnny Appleseed District.

1. The fourth annual Buckeye Show. The chapter used the show to three advantages:
to raise funds to stage the chapter's "High School Contest" and to award scholarships;
to promote barbershopping in the Columbus area;
and to give every man in the chapter an opportunity to express himself in song and to perform a service on behalf of the chapter and the Society.
2. The third annual "High School Barbershop Quartet Contest," an event which grows bigger and better each year. At this last contest there were sixteen quartet entrants from Franklin County and Columbus high schools. The local Lions Club co-operated in this event. Attendance was estimated at 1,000 persons. Some \$750.00 was contributed to the Lions Club Sight-saving Program. The contest used the Society's international judging rules and District officials served as judges. Scholarship awards to the top three quartets totaled \$500.00. All competing quartets received awards.
3. The chapter chorus placed second in the District chorus competition held in June, 1953 and earned the right to represent the District (along with the Middletown Chorus) at the 1954 International Barbershop Chorus Contest at Washington.
Thorough a series of "Pocket Revues" the chapter raised some \$2,500.00 for chorus uniforms and travel expenses to Washington. The "Pocket Revues" were staged in the Columbus area, except one show held in Cleveland, some 150 miles distant. Each performance earned about \$250.00.
4. Several "Pocket Revues" were staged through the year at Springfield, Delaware and other small communities near Columbus for the purpose of "extending" the influence of the Society. These were performances staged without admission fees, purely for the purpose of bringing the fun and the ideals of barbershopping to the general public.
5. The fourth annual Area Five Jamboree. This was held as a "Sing-'n-sail" party at Buckeye Lake Club Yacht Club. Woodshedding was carried on in boats sailing across this vacation lake near Columbus. Close to one hundred barbershoppers from six chapters gathered together for this one. The get-together resulted in the encouragement of better inter-chapter relations. Included in the activities

Continued on page 40

How We Train For Chorus Competitions

THE MICHIGAN CITY CHORUS

(Second Place, 1954 International Chorus Contest)

Since the organization of the Chapter Chorus in May of 1946, it has been our policy to work hard at this business of barbershopping. The men have accepted chorus organization as a challenge. In our eagerness to be perfect in everything we attempt, we have derived much pleasure from barbershop harmony.

The loyalty of our members in their attendance has been an important factor in our training for competition or for general public programs, and we are constantly active to gain experience.

With considerable patience we tear apart our songs—overcoming vocal faults in difficult passages, always striving for good balance and blend, and constantly alerting ourselves to poor diction, plus completing all the other phases necessary to produce a good selection. Through the years this procedure has become a set pattern for every new selection we attempt. It is automatically accepted by every chorus member and forms the basis of our weekly rehearsal.

We have no tricks up our sleeve; there is nothing remarkable about us. Through sheer perseverance and a systematic approach to rehearsals, we have pleasantly surprised ourselves by becoming a good team.

Before the International Barbershop Chorus Contest, we tried to correct every small inaccuracy that we felt would mar the over-all effect. But we must have overlooked a few as the final tally proved. We were however, well satisfied that we had produced to the best of our ability. About the only thing we didn't do in our preparation was to learn the songs backward and steal the judge's pencils prior to the appearance of the Michigan City Chorus.

We rehearsed our selections until we began to believe that both songs were on "The Hit Parade." This familiarity with both arrangements (thank you, Bud Arberg) produced the good pitch and confidence so essential in competition.

Our success was not entirely the result of the music we sang, but in a large sense was due to our very understanding and considerate wives. All of them patiently voiced their encouragements during our many hours in rehearsal (especially during those "extra" evening meetings). During this period they must have felt that their families were runners-up to barbershopping.

We are just like every other group in the Society: we lose members, gain better ones, pray constantly for tenors and will sing at the drop of a hat. We are happy to be part of such a wonderful organization which allows us the opportunity to test our training in competition.

Finally, we feel highly honored to have been chosen second best, but in our humble estimation, all the choruses that competed that hot and unforgettable night are "first" in our hearts as we all move forward to "Keep America Singing."

—RUDY HART, DIRECTOR
MICHIGAN CITY (IND.) CHORUS

NEXT ISSUE: EAST YORK BARBERSHOPPERS

DISTRICT BRIEFS

Continued From Page 11

INDIANA-KENTUCKY

"Jerry Beeler Day" was graced by the appearance of thirteen quartets and four choruses in the Indiana-Kentucky District Contests held in Indianapolis, Indiana, October 9.

The DIXIELINERS are the new District Quartet Champs, and the Michigan City, Indiana Chorus is again Champion in that division.

The Contests were held in the afternoon, but the placement and announcement of the winners were not made until the evening show which was non-competitive. The five quartets and three choruses found out how they placed by the position in which they sang on the program. This show was presented in the spirit of a parade without the tenseness of a contest—no need for expensive "outside" entertainment.

The District Board Meeting and Quartet Clinic, or critique, were held on Sunday morning to conclude the week-end activities.

—Ad Howard
District Secretary

SENECA LAND

Some nineteen Quartets competed in the 1954 Seneca Land District Quartet Contest. Seven choruses vied for the 1954-55 District Championship. Winning the Quartet Championship was the CHORD MAS-TERS quartet from Binghamton, New York, followed by the FLOWER CITY FOUR of Rochester's Genesee Chapter, and the CLARK ANGLES of Olean, New York. Winning the Chorus Championship was the Gowanda, New York Chorus with the Olean and Canandaigua, New York Choruses following in that order.

The Judging Panel was under the chairmanship of Joe Jones of Detroit who judged Balance and Blend, backed up by Hank Whitten, Arrangement; Ralph Lougee, Voice Expression; Art Patterson, Harmony Accuracy; and Pat McPhillips, Stage Presence. The panel conducted a five and a half hour Quartet Clinic on Sunday morning with nearly all the nineteen quartets participating.

Every past District President was in attendance at the District Board Meeting. The most important business conducted was the setting up of machinery for selecting the District's representative to the International Chorus Contest. At the Regional Preliminaries each year the three District Medalist Choruses, plus the past District Champs compete for this honor.

—Harold E. Whitten
District Secretary

MICHIGAN

Winners in the Michigan District Quartet Contest held in Muskegon, Michigan were the PITCH BLENDAIRES of Detroit, Michigan. Runners-up were the ONCHORDS of Saginaw, Michigan, and the AIRE-TONICS of Muskegon. Also crowned were a Junior and Novice Champion Quartet. There was one stand-by judge and the Quartet Clinic was held Sunday morning.

Highlights of the District Meeting were:

1. Adoption of a committee for the composition of a District Song;
2. Formation of six areas to produce barbershop functions;
3. A plan to recognize by photographs and news stories in the *Michigan Troubadour* the spark plugs of many small chapters.

One of the small chapters in the District—Gratiot County—entered four quartets and a chorus.

—Loton Willson
District President

EVERGREEN

Competing with twelve other quartets, Cascade's entry, the SHARP FOUR, won top honors in the Evergreen District Quartet Contest. The SHARP FOUR members are high school seniors. Second place winners were the FOREGONIANS. The C-FARERS took third spot.

A Quartet Critique was staged following the Contest and drew a wide audience. A Stand-by Judges' Panel attracted sixteen judge candidates, indicating a substantial development in that activity. A Barber-shop Craft Session was under the direction of J. H. Leabo.

At the District Board Meeting, unanimous approval was given a plan to help finance the expenses of quartets competing in the 1955 International Barbershop Quartet Championship at Miami Beach. Under this plan, the District will underwrite expenses with the understanding that financial responsibility is shared by the quartet itself and the quartet's chapter. It was agreed that the District would provide approximately \$1,152.00 for this expense with chapters contributing to the fund on a basis of \$1.44 per capita.

Considerable attention was given to the matter of chorus contests and to the advisability of financing a chorus' expenses to compete in the 1955 International Barbershop Chorus Championship at Miami Beach. It was decided that this Miami Beach project should not be undertaken but that a chorus will be entered in the Contest at Minneapolis in 1956. It was estimated that approximately \$10,000.00 would be needed to finance a chorus' participation in the 1955 competition.

—L. H. Stone
District Secretary

ONTARIO

We just completed one of the most successful if not the most successful District Contest and Board meeting ever held in Ontario.

The TONE SIFTERS of East York (Toronto) were winners of the District Quartet Contest. Runners-up were the DULCI-TONES of Oshawa and the FOUR CANARIES of Orillia. The East York Barbershoppers won the Chorus Championship and will represent Ontario at Miami Beach.

Highlight of the contests was the presentation of a trophy by the TORONTO RYTHMAIRES to the Ontario District. The Trophy will be presented yearly to the Ontario District Quartet Champions. Smaller trophies will be awarded each member of the top quartet.

A Quartet Clinic was staged the morning following the show. Members of the panel were Mark Roberts, Loton Willson, Pete DePaolis, Ralph Lougee and O. B.

Continued on page 45

KORD KINGS

Continued From Page 15

and then were the invited guests of General Williams, Ninth Corps Commander and his staff, for a roast beef dinner. Next was to come one of our greatest thrills.

At 7:50 A.M. the next morning, August 9, we took off in four "choppers" (Helicopters) for an hour and half tour of the DMZ. General Williams sent his own personal "chopper" pilot to lead the caravan, and instructed the four pilots to show us everything and anything we wished to see, and answer any and all questions we might have regarding our operations and front line positions. We were very honored, for never before had any one, other than army personnel, been given a tour by "chopper" such as this.

The "choppers" put us down at the Rest Center where we began our third clinic. We were thrilled to see thirty-five men waiting for us when we came in, and we again conducted the clinic in the same manner as before. After lunch, the "choppers" came back and picked us up, and took us to their base of operations. There in the hangar were assembled the officers and men of the Headquarters Air Command. It was somewhat like a party, for after we were through singing, they served fruit juice and chocolate cake. We were brought back again to the Rest Center, where we finished up the day's activities by coaching the quartets, and taking a short swim in the lagoon.

GRAND RAPIDS BOY MAKES GOOD

The next day we completed our clinic and held the Ninth Corps contest. There were seven quartets that competed and it was very difficult to select the top three. We would have liked to have had all seven compete in the Eighth Army Finals, but as you will note later, the **HARMONAIRES**, the winning quartet in this contest, was also the winning quartet in the Eighth Army Finals. It is of interest to note that the tenor in this quartet was Don Lucas, former lead of the **EXTENSION CHORDS** Quartet of Grand Rapids, Michigan District Champions, of 1952. This quartet came closer to sounding like our Society quartets than any other quartet we heard while in Korea. As a matter of fact, we found ourselves quite conscious of our performance that evening, and perhaps by sheer will-power sounded somewhat better than they did.

After the contest we invited the **HARMONAIRES** over to our tent and gave them further pointers. We also told them they had better start rehearsing right now, for in our minds, we felt that they would be the Eighth Army's best representatives at the Far East Contest.

The next day, August 10, we were to take off at 10:00 A.M. for the Twenty-fourth Infantry Division, but due to a very dreary and rainy day, we didn't even leave our tents, except for eating. That evening we went to the **HARMONAIRES** base and taught them *My Indiana Home*. We put it on tape for them, and then went back to our tent.

August 12 was a bright and sunshiny day, and our flight to Twenty-fourth Infantry Division was made in short order. After checking in and getting situated, we were fortunate in being able to see the "Kids From Home," an all college show. After the show, we went to the Regimental Officers Club, and entertained both the service men there, and the college kids.

WE SAW THE COMMIES PLAYING SOCCER

The next morning we began our clinic and ran up against a problem. Because only four quartets showed up, one of which was a spiritual group, one modern, one barbershop, and one so new that it was impossible to categorize it, we selected the quartet which would best represent the Twenty-fourth Infantry Division in the Eighth Army Finals. This was done by the other quartets and ourselves so that all were in agreement as to the quartet selected. We then planned a variety type of program instead of an actual contest asking each quartet to select three of their best numbers for use on the show.

That afternoon we left for Camp Britton—the NCO Training Camp of the Twenty-fourth Infantry Division, where we sang to an audience seated on a hillside in the hot sun. They were warm, we were warm, and the longer we sang, the warmer the music became. From there we went to the Twenty-fourth Division Hospital, and sang in the wards for the fellows there. After a quick shower, shave, and dinner, we left for the Nineteenth Infantry Regimental Theater. This was another show with the fellows sitting outside on the ground, and all the quartets which sang were well received, in spite of the tough conditions under which we sang.

After the show, Bob Jackson's son took us to his NCO Club, and there we met his Commanding Officer, and the men of his Division. We sang for them and they in turn brought out their little jazz combo, and we had a lot of fun entertaining each other.

The next morning, August 14, we left via ambulance for the Eleventh Field Artillery Battalion up on the front lines. It took us all morning to get there, but we did arrive in time for a nice lunch. At 1:00 P.M. we entertained all the men in their outside tent theater. After the show we left to visit the Observation Post on top of Heartbreak Ridge. This was another one of those experiences which we will never forget, for looking through the telescope, we actually saw the front line Communist positions, and even saw the Commies playing what appeared to be a game of soccer.

From there we went to the Sixty-third Field Artillery Battalion for another hour's show before dinner, and finally arrived back at our billet around midnight.

EIGHTH ARMY QUARTETS PERFORMED WELL

August 15 was another rainy day, but by three in the afternoon we were able to get off the ground in four L-19's (the army version of a Cessna 170). We arrived back at the Ninth Corps Rest Center where the Eighth Army Finals was held. The next morning we met with the winning quartets of all four areas, and the next two days were spent in intensive rehearsals for the contest which was held on August 17. Nine quartets competed and we were amazed to see the improvement in all of them. There was considerable polish in their presentation, definite enthusiasm in their singing, original costumes, and again we were pressed to do our very best. The **HARMONAIRES** were named Eighth Army Champions, the **I. CORPS FOUR** were second, and the **FIRE TEAM FOUR** were third. After the show all the quartets relaxed and enjoyed a full evening of "woodshedding."

August 18 saw us up early and saying goodbye to the many friends we had made, and at 10:30 A.M., we took off in a Beaver for Seoul. We checked in for the

flight back to Tokyo and sang our last song with Clair. Here we would like to stop and pay tribute to a wonderful barbershopper, who so ably filled in for us in Al's absence. We are happy to say that because of his splendid cooperation, excellent ability, and just being "good old Clair," he was transferred from his Ack Ack Battalion to the Ninth Corps Special Service Section and is now singing tenor with the **HARMONAIRES**. Don Lucas, former tenor, was rotated, which left the tenor spot for Clair to fill in.

We flew from Seoul in a C-54 Air Force Plane, through the fringes of typhoon "Grace," and after a trip that was as much up and down, as forward, we arrived back at Tachikawa Air Force Base. Jimmy Fukuzaki met us and drove us back to the Dai-Ichi Hotel, where after a shower and shave we had our dinner. This was at 11:00 P.M., so after we finished eating we all went to bed.

BACK INTO CIVVIES AND OFF TO WAIKIKI

The next day we went shopping, returned our G.I. clothes, and put on civilian clothes for the first time in 19 days. When we returned to the hotel we were advised that we were to leave for the airport at 2:00 A.M., so we finished packing and went to bed.

At 5:00 A.M., August 20, we left Haneda International Airport in a Navy Super Constellation for home! Now we were happy again for we picked up that day we lost on the way over and at 4:45 A.M., on August 20, we landed at Hickam Field, Hawaii. After passing through customs, immigration and our briefing session we were told that our flight had been terminated there and that we probably would not leave until sometime that night. This, of course, made us very sad for there we were in the garden spot of Hawaii, stranded for a whole day. Needless to say, we took advantage of it. We went by cab to Ft. De Russy, the Officers Billet on the beach of Waikiki. After checking in, we spent the morning on the beach and walked down through the Royal Hawaiian Hotel, and saw the many famous spots so many people talk about. That evening we had dinner at the Queen's Surf,—a very nice restaurant on the beach, with a typical Hawaiian atmosphere. Having had no sleep in two days, we went right back to our room and turned in early.

The next morning we were notified that we were on a flight leaving at 5:00 P.M., so after another swim, we left for Hickam Field. We finally left Hawaii at 7:30 P.M. and at 7:40 A.M. August 22, we landed at Travis Air Force Base. From there we were taken in a staff car to the San Francisco Airport and arrived in Chicago at 5:30 A.M. August 23. We were met by our wonderful families who were no more happy to see us than we were to see them. One only has to make a trip such as this to point out so vividly how much your family means to you and that their patience and understanding are unsurpassed.

After counting all the appearances, we found that we sang 47 actual shows for over 10,000 service men, coached 27 quartets, formed five choruses, judged five contests, all in a total of 19 days.

We are happy to report that Al has had a successful operation and is again singing with the quartet on a full time basis. Our only regret is that he was not able to make the trip with us.

We want to pay tribute to Major Mills and his staff for their part in making our tour a success and we want to thank the Army for the medals which were

given to us in appreciation of the work we did. We feel that we were highly honored because there have been less than 300 such medals given to entertainers who have gone to Korea. Our thanks also to the Society and especially Bob Hafer for handling all those details which made our trip possible. We feel that this experience has added greatly to the stature of the **KORD KINGS**, and should the occasion arise we would again like to be considered to aid in our Armed Forces Collaboration Program.

We can only hope that our servicemen received as much enjoyment as we did during our tour, and we sincerely appreciate the opportunity given us to experience *the greatest adventure of our lives!* *

NEWS ABOUT QUARTETS

Continued From Page 35

Bill Malloy, lead of the **BELL BOYS**, a novice quartet from Dallas, Texas, entering their first contest, asked International Board Member Joe Lewis this question on Stage Presence. "Will we lose points if we use two pitch pipes?"

"Two," exclaimed Joe, slightly puzzled, "Why two?"

"Well," explained excited, worry-wart Malloy, "our first song is in one key and the second one in another. I'm going to blow the pitch on the first song and Phil the second—we taped all the other holes shut so we can't possibly get started on the wrong key."

★ ★ ★

From Mike Egan (via the *Southwestern Roundup*) comes word that Rex Reeves of Chicago has replaced Don Lamont, Bari in the **FOUR TEENS**. Don got out last week and is now attending college at Eau Claire at Wisconsin State College. He is shooting for a teaching degree. Rex is no newcomer to Barbershop; not by a fireman's hat!!! He sang with the **SAN DIEGO SERENADERS** in '52 at Kansas City, while he was still in the Marines. Since his discharge he's been very active in the Chicago area; singing in the **FOUR-TISSIMOS** quartet with Buzz Haeger & Co., also conducting two choruses in Chi. Rex is making the move to Belleville, Ill., just six miles from Scott Field, on the first of November. He'll take a job there then the rehearsals for the new foursome will start in earnest. The boys have managed to get to Chicago several times. Altho they've had very little rehearsal, they do sound great. Dates of discharge for the three remaining quartet members are: Steinmetz and Chimnoek on Jan. 8; Cahall on Feb. 5. There is a good possibility of the first two getting out prior to Christmas.

Plans for the **FOUR TEENS** future are rather indefinite now, but they are staying together, there is no doubt about that.

Mike says he hopes to make the Mid-Winter in Louisville, but he won't be staying with the boys too long, of course; too many obligations and mouths to feed.

The **FOUR HEARSEMEN** "carry on" with a new lead. Due to the press of his law practice Deane Watson has had to drop out of the quartet. Deane said he would make time to sing all the Parade dates through May, 1955, but the rest of the quartet wanted to try and contest again and knew that if they could find another lead he would need all the experience he could get.

Naturally, the quartet regretted losing Deane. "He was such a swell fellow to work with," says bari Dwight Elliott for the quartet, "and he did a wonderful job of singing, but we feel we have 'dug up' a new man who will not only fill the lead spot well but through his enthusiasm will urge the rest of us on to better things."

The new lead is Cloys Webb, a young, personable, hard-working fellow who is associated with G.M.A.C. in Amarillo. Cloys has been singing with Wendell, Dwight and Dick since July 25. Working with Deane, he has learned all the Hearsemen's extensive repertoire plus four new songs in less than two short months.

The first big test came at the Mountain-Glo, an interchapter affair held for the western half of the Southwestern District at Ruidoso, New Mexico. Everyone was wondering how Cloys was going to compare with Deane. Naturally, he was under quite a strain before such a critical audience, trying to fill the shoes of an excellent lead like Deane. From the comments of the many barbershoppers there he got the verdict: The **FOUR HEARSEMEN'S** new lead was "good" and some predicted he may develop into an even better lead than Deane . . . if that's possible. Everyone, including the quartet, was proud of the fine first performance Cloys gave.

As this is written the second place 1954 International Medalists from Amarillo, Texas (whose slogan, incidentally, is "We'll Be The Last To Let You Down") are practicing between parades with their collective eye on winning the Southwestern District Contest—their big hope after placing 2nd in two district and the past international contests is to finally "win" . . . just any contest.

★ ★ ★

Depressing news, especially for the championship aspirations of the Johnny Applesced District, comes in the form of a notice from the **LYTLE BROTHERS**, of Sharon, Pa., 1954 International Fourth Place Medalists. Every barbershopper however, has reason to rejoice for the attitude and manner in which the quartet is disbanding. This letter from Bob Lytle tells all:

"We have decided to disband as an active quartet as soon as we have completed our currently contracted shows. Our reason is personal and realistic. In addition to the increased pressure of our various occupations and other extra-curricular activities, we feel that we can be of more value to the Johnny Applesced District if we disband and work individually in organizing and working with quartets by giving them the benefit of our experience in the hope that we may be able to develop several groups of Medalist calibre who could ultimately bring back the championship to Johnny Applesced.

"The decision was difficult for us as you can well imagine but one that conditions and common sense dictated.

"I believe we all plan to send in our applications to Marty Mendro in the hope that some of us may be accepted as Judge-candidates and, falling short of that, will work in clinics, etc., to do our bit to help propagate the Society Creed."

The **LYTLE BROTHERS** have always been the best example of good sportsmanship. Their disbandment is being handled with their usual grace. We have a feeling that their part in Society history is only beginning.

The **HI-LO's** are back singing again. Since their reorganization they have sung at the Janesville, Wisconsin Chapter Show and the LOL District Contest at Appleton, Wisconsin. Tenor Web Luebtow (ten-gallon hat) says, "It's really great to be back singing again. We're starting to relive those wonderful times we had years ago. We're looking forward to a good year and meeting barbershoppers everywhere." The **HI-LO's** were 1947 International Medalists and since then have not competed.★

TOP TEN AT BUCKEYE

Continued from page 36

was a non-organized quartet contest and mass chorus singing good enough to send chills down your spine.

6. A number of performances for various state and Federal institutions such as the Columbus State Hospital, Chillicothe Federal Hospital, Franklin County Tuberculosis Hospital, Home for the Aged, County Detention Home for Children and several others. These are repeat performances and have become annual affairs.
7. A number of performances for the benefit of civic campaigns and promotions such as the Community Chest, the United Appeal, the Park of Roses and several others. The chapter feels that these activities bring the membership into the heart of civic affairs.
8. Continuation of a "hand-picked" membership drive—now just below the seventy member mark. The chapter is working toward a cross-section membership which would include a number of professional men, business men of all fields, newspaper, radio and advertising men and average working men. Buckeye membership has perhaps the highest percentage of college-educated men of any chapter in the Society.
9. A program to increase the chapter's six quartets to ten and more. The chapter goal is "every chorus member a quartet member."
10. The formation of a Past-President's Club which operates much as the Decrepits. Active presidents look forward to the day when they can join this select inner circle.★

The second article in this series will be titled, "The Top Ten of Long Beach, California" to be published in the March issue.

IMPORTANT: if you plan to move residence, you must immediately notify your chapter secretary. Your secretary informs International Headquarters of your new address so that you can receive your quarterly copy of *The Harmonizer* without delay. Failure of the secretary to notify International Headquarters of your move is a violation of the trust which the members of your chapters have placed in him.

KEYCHANGES

Continued From Page 29

Gazette reporting the Oshawa Chapter's Fifth Annual Barbershop Festival, stated:

THE FOUR CHORDERS drew a particularly loud burst of applause for their musical presentation of Robert Service's poem, *The Shooting of Dan McGrew*. The **RHYTHMAIRES** came up with what was the smoothest rendition of the show as they sang *At The End of a Perfect Day*.

● **THE FOUR HILL TOPPERS** of the Patterson, New Jersey Chapter recently entertained patients at Hope Dell.

● The News Record of Zelienople, Pa. reported that the comedy foursome called the **PUMPERNICKEL FOUR** of Warren, Ohio, had the Zelienople Annual Harvest of Harmony "roaring at their antics."

● With apologies to the Ogden, Utah Chapter Bulletin, the following joke is offered:

A barbershopper who was out singing half the night was jailed by his wife on charges of gross neglect. After a month in a cell, the jailer came to him and said, "If I give you your freedom, will you leave 7th Chords and Woodshedding alone? Barbershopper: "I sure will." Warden: "You'd better stay in here then, you're still crazy."

● The Canton, Ohio Chapter presented a singing program recently for patients at Mollie Stark Hospital.

● The Monette, Missouri Chapter started rehearsing their Christmas carols in late September.

● They say there is a man in Toledo, Ohio that has a humor slightly suggestive of O. C. Cash. An example:

"Just recently I heard a dyed in the wool barbershopper say: There are two types of people in the world. Those who are barbershoppers and those who are underprivileged. While this is somewhat a prejudiced opinion on the gentlemen's part, I feel very strongly that he not only said what he meant, but also meant what he said. There is little doubt in my mind that he will go places in this world."

The man in question is Secretary Pete Glann.★

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MIAMI BEACH IS S.R.O.

Just a reminder that the 1955 International Convention and Contest scheduled for June 15-19 at Miami Beach is already a sell-out. Headquarters Hotel will be the DiLido. Registration materials including hotel reservation applications for the eight "auditorium group" hotels will be mailed March 15, 1955.

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.

WET TONSILS

Jerry Beeler, Past International President, sends along an editorial from the Wall Street Journal titled, "The Bathtub Tenors." The editorial comments on a recent scientific observation that humidity causes a loosening of the vocal chords which in turn stimulates the inclination to sing. This, comments the Journal, is probably the reason why the practice of shower stall singing is so widespread.

Mister Whydontwedothat, our perennial correspondent, when told about this phenomenon, immediately sat down to outline a change in contest rules. "Replacing the aconistical shell," states Mister W with some emphasis, "will be a giant shower, the dimensions of which I will submit at a later date. Instead of the traditional entrance, quartets will be allowed to rub up a lather behind a closed plastic curtain before commencing with their first song. When the vocal chords of each member are properly loosened up for their best twang-ability, the quartet will rinse quickly, open the curtain and begin.

"It must be understood, of course, that only hot or warm water must be used, washcloths are optional, and that a new phase of judging (I would call it 'wash-ability' should be accepted, but I leave that up to the Contest and Judging Committee).

"I must warn you that I am real hot on this subject and failing to gain an audience with the International Board or the Contest and Judging Committee, I will personally carry this fight to the Editor of *The Harmonizer*, purchasing advertising space if that is possible."

Mister W said he would write again soon on the mechanical dimensions for a shower stall big enough to accommodate a 75-member chorus. Right now, he said, it was time for his eighty-eighth shower that day.*



Christmas Gifts For Barbershoppers

IDENTIFICATION BADGES—celluloid, permanent.....	\$.85 ea.
BARBER POLES—wood, 18" high, three colors.....	6.00 ea.
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"KEEP AMERICA SINGING"—authoritative history of Society.....	2.50 ea.
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PARKER PEN AND PENCIL SETS—with emblem on clip	
'21 Pen and Pencil Set.....	8.75 set
'51 Pen and Pencil Set.....	17.50 set
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Barbershop Craft

This is the first in a series of articles on what barbershopping really is, written in language we can all understand. Admittedly it is a tough subject, but Pete De Paolis has done a masterful job of laying the first article out on paper.

Knowing why it is, doesn't always mean that you'll be able to do it, but at least when you do it you'll surely know what you're doing.

Right now, why don't you get a pencil and paper, multiply 256 (middle C) by 7 and divide it by 4 to get 448 (Bb above middle C) to prove to yourself that these pitch ratios have to be just right in order to ring the chord.

Let me plead with all of you not to say, "That's too tough for me!" After all, if I were to ask you, "What's more important in barbershop than ringing a barbershop seventh chord?" every last one of you would answer—"NOTHING."

—Dick Swanoe, Chairman of the Barbershop Craft Committee.

WHAT MAKES THE BARBERSHOP 7th RING?

By Paul F. DePaolis, Member, International Board

Harmony Accuracy is concerned with the fidelity with which a quartet can conform to the exact relationships of pitch required between tones of a chord. A Barbershop quartet, unaccompanied by fixed-toned musical instruments, is an ideal vehicle for true harmony. The flexibility of the human voice coupled with a critical ear enables each member of a quartet to position his note of a given chord to the exact pitch that will "mesh" or "fit" with the other three notes to produce the perfect harmony required by a full "ringing" chord. A top-flight quartet will achieve this perfection in about 90-percent of the chords it sings.

Harmony is produced when two or more musical tones of different pitch are sounded simultaneously. The effect on the ear may be pleasant or unpleasant depending on the pitch relationship between the two (or more) tones that are being sounded together. Certain intervals between tones are conchordant (pleasant); others are dischordant (unpleasant). Naturally the ear prefers the intervals that are pleasant.

Without getting ourselves involved in physics and the mathematical formulas required to prove the figures and relationships used, let us look at the family of harmonies (called the Harmonic series) of a fundamental musical tone.

Suppose we choose a real-low bass note of C as a fundamental tone. Let us assume its pitch to be 64 (vibrations or cycles per second). With this note as a starting point, the pitch of the 2nd, 3rd, 4th, 5th . . . etc. harmonic of the fundamental tone can be found by MULTIPLYING by 2, 3, 4, 5, . . . etc. This can be shown on the musical staff in Appendix I.

Now if we take a close look at the notes on the staff, reading left to right, we begin to get a feeling of

familiar relationships between various notes in the series. The first two notes are an OCTAVE apart; the second and third notes are a FIFTH, that is, an interval of a fifth, apart. The third and fourth notes of the series are related to each other in terms of an interval of the FOURTH; and so on up the harmonic series. Notice that the ratio of pitch between ANY two tones is now in terms of the small integral numbers used to designate the position of the harmonics in the series. The ratios will always be in terms of small numbers regardless of which fundamental tone or note we start with. A few of the more common intervals and their pitch ratios can be picked off from this harmonic series, as follows:

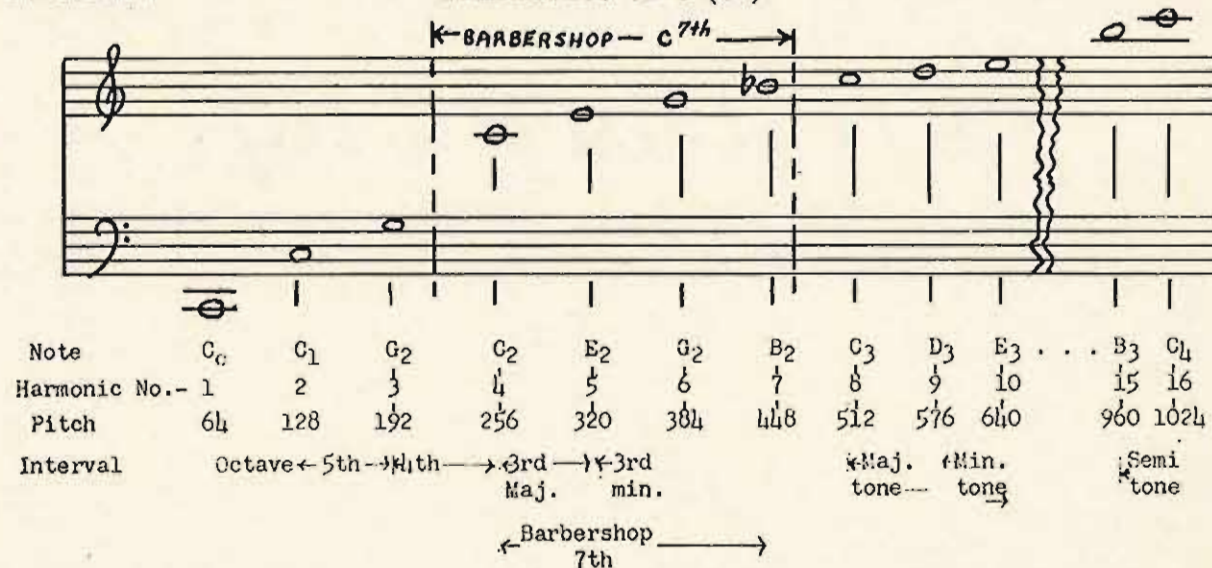
INTERVAL	RATIO	BETWEEN NOTES:	RELATIVE PITCH
Octave	1:2	C ₀ & C ₁	64:128
Fifth	2:3	C ₁ & G ₁	128:192
Fourth	3:4	G ₁ & C ₂	192:256
Major Third	4:5	C ₂ & E ₂	256:320
Minor Third	5:6	E ₂ & G ₂	320:384
Major Sixth	3:5	G ₁ & E ₂	192:320
Minor Seventh	4:7	C ₂ & B ₂ flat	256:448
Major Ninth	4:9	C ₂ & D ₃	256:576
Major Tone	8:9	C ₃ & D ₃	512:576
Minor Tone	9:10	D ₃ & E ₃	576:640
Semi-Tone	15:16	B ₃ & C ₄	960:1024

THE BARBERSHOP SEVENTH

The Barbershop Seventh is one of the most important chords used in barbershop singing; in fact it dominates about 75% of the harmonization used in our arrangements. For this reason it might be worth while to examine its harmonic structure. By referring to the first figure—"The Harmonic Series," it will be seen that

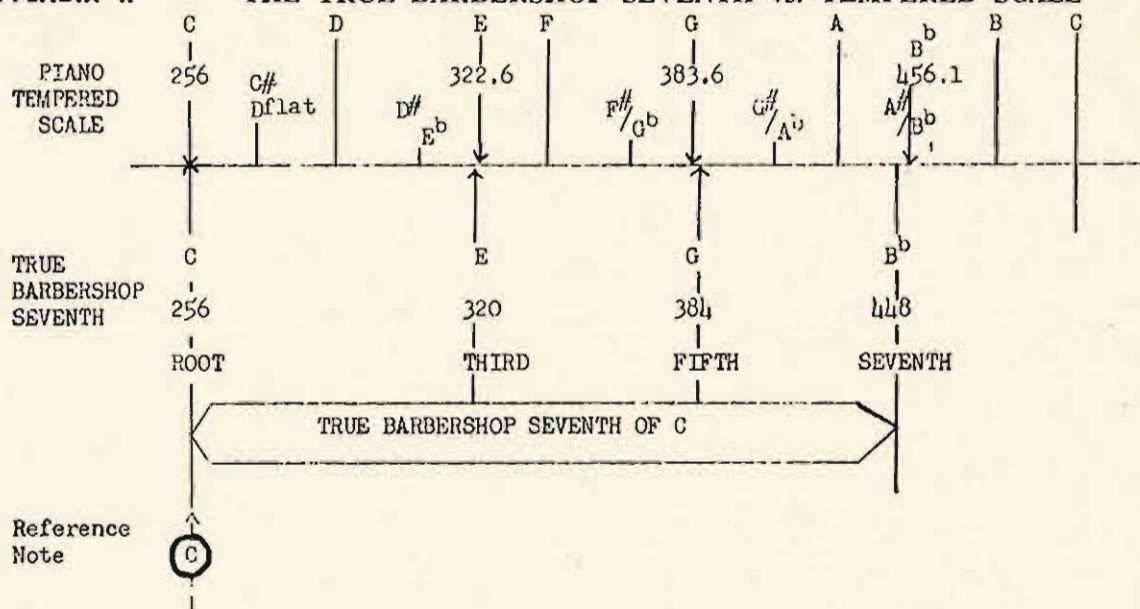
APPENDIX I

HARMONICS OF C (64)

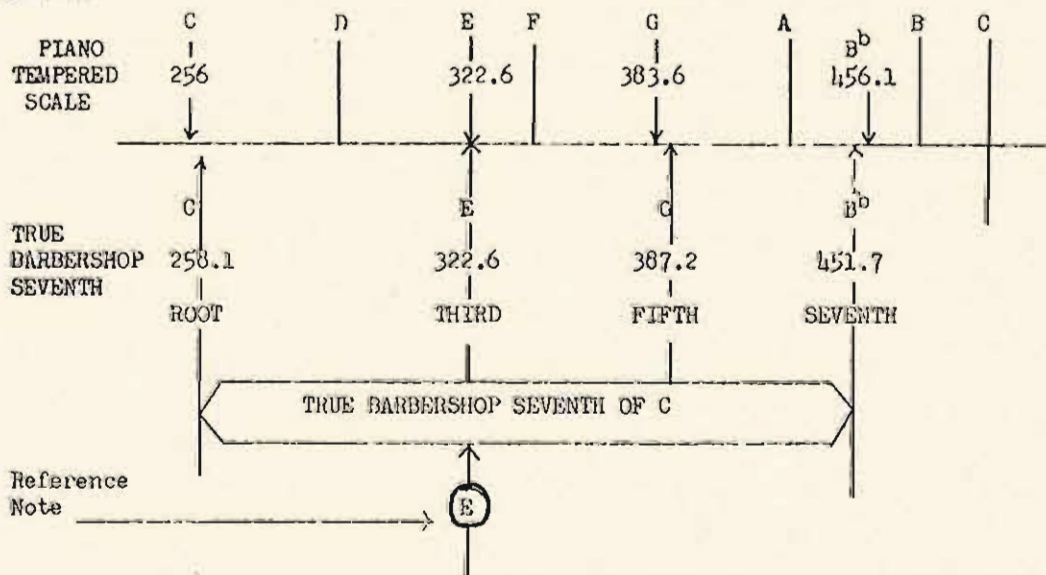


APPENDIX II

THE TRUE BARBERSHOP SEVENTH vs. TEMPERED SCALE



APPENDIX III



the familiar Barbershop Seventh chord of C (C-7th, or 12 o'clock Seventh in the key of C, if you will), is represented by the combination of 4th, 5th, 6th and 7th harmonics of the tonic C, namely C, E, G, B-flat. The ratio of pitch between these four notes are—4:5:6:7. All Barbershop Seventh chords listed in Reagan's clock system will have the same pitch relationships:—4:5:6:7.

The Barbershop Seventh chord is the best example that can be used to show an appreciable difference between the True and Tempered scales. Take for example the C-7th chord mentioned above. Assume the root C to be the reference point in both scales. Compared to the Tempered (piano) scale, the THIRD (E), and the SEVENTH (B-Flat) will be quite flat; the FIFTH (G) will be slightly sharp. This can be shown in Appendix II.

Suppose that the reference tone is now changed to the THIRD (E). Notice the new set of adjustments that must be made by the other three voices in order to maintain the correct pitch ratios required by the chord. This can be shown in Appendix III.

The analysis could be carried out to include the cases where the reference note is shifted to the FIFTH (G); or to the SEVENTH (B-Flat). It would be evident that the tone adjustments would be quite different again. Try it.

It is obvious that a good barbershop quartet must be constantly adjusting its tones to get the "fit" necessary to "ring" each chord. As mentioned above some voices are required to adjust as much as $\frac{1}{8}$ to almost $\frac{1}{4}$ tone, in order to properly "lock" their tones into a solid chord. Singers who are accustomed to piano support, or those whose experience has been entirely with the Tempered piano scale, may not respond to the compelling influence that guides the true barbershopper to "ring" a chord. Until these people feel the thrill of ringing chords, they have not experienced the ultimate in harmony.*

★ ★ ★

DISTRICT BRIEFS

Continued from page 37

Falls. The quartets were given a wealth of advice and criticism. Eleven of the fourteen competing quartets were present.

—R. M. "Bob" Wilson
District Secretary

CENTRAL STATES

In spite of the far flung reaches of the Central States District and the more or less difficult accessibility of the convention site, an excellent Central States District Contest and Convention was held October 1 and 2 in the Fort Kearney Hotel at Kearney, Nebraska.

Sixteen quartets presented their renditions of barbershop songs in the preliminary contest. The finals, held in the afternoon of Saturday, October 2, produced the first, (SKYMASTERS), second (ROYALAIRES) and third place (CROW BARS) winners along with two runners up so as to provide five quartets to sing on the evening shows.

Due to the fact that there were no auditoriums large enough to seat a suitable barbershop crowd for the Saturday night show, it was necessary to hold two

identical shows in two auditoriums in the town. One show was started at 7:45 and the other at 8:15. The quartets and choruses were rushed from one auditorium to the other so as to keep both shows moving in an efficient manner.

The ORPHANS, District Champs in 1953 and International Champs in 1954, graced the meeting with their attendance and their inimitable performance. The B.M.A. GAMBOLERS, 1953 District Champs, were also in attendance and added their excellent performance to the festivities of the two days.

The District officers had expected to give that section of the District a shot in the arm so to speak, but we found that barbershop enthusiasm and ability were high in the Nebraska section. The Kearney Chapter was the perfect host and the pleasant efficient handling of all events proved that much hard work and planning had been going on for several weeks. Everyone agreed that it was an excellent meeting from every standpoint and all of the members present appreciated the efforts of the Kearney Chapter.

—Herb Wall
District Secretary

★ ★ ★

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) OF THE HARMONIZER published Quarterly in March, June, September and December at Detroit, Michigan for October 1, 1954.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 20619 Fenkell Avenue, Detroit 23, Michigan. Editor Robert H. Breunig, Jr., 20619 Fenkell Avenue, Detroit 23, Michigan. Managing editor None. Business manager None.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

Robert H. Breunig, Jr., Editor

Sworn to and subscribed before me this 28th day of September, 1954.

Elva R. Yorke
(My commission expires Aug. 5, 1955)

★ ★ ★

If you're too busy to sing—you're too busy.

HOLIDAY BONUS

CHRISTMAS MEDLEY

Arranged for Men's Voices by
BUD ARBERG

Deck The Hall - Old Welsh Air

Tenor Lead

Bass Baritone

1. Fa la la la, 2. Fa la la la, 3. Deck The Halls with

4. boughs of hol-ly Fa la la la la la la la la 'Tis the sea-son to be jol-ly

5. 6. 7. 8. (MELODY)

9. Fa la la la la la la la Don we now our gay ap-par-rel, Fa la la la la la

10. 11. 12. 13. 14. la la la — Troll the an-cient yule-tide car - ol Fa la la la la la la la.

15. 16. 17. 18. 19. 20. 21. 22. 1. See the blaz - ing yule be - fore us Fa la la la la la la la la. 2. Strike the harp and join the cho - rus Fa la la la la la la la la.

23. 24. 25. 26. Fol - low me in mer - ry meas-ure, Fa la la la la la la la la —

Deck the Halls

Old Welsh Air

27. 28. 29. 30.

While I tell of yule-tide treas-ure, Fa la la la la la la la.

I Heard The Bells On Christmas Day

Longfellow-Calkin

31. 32. 33. 34.

I Heard The Bells On Christ-mas Day their old fa-mil-iar car-ols play, And

35. 36. 37. 38.

wild and sweet the words re-peat of peace on earth, good will to men.

Deck The Halls

(Bright) 39. 40. 41. 42. 43. (Evenly)

Now · fast a-way the old year pass-es, Fa la la la la la la la la. Hail the new ye

44. 45. 46. 47. 48. 49. (MELODY)

lads and lass-es Fa la la la la la la la. Sing we joy-ous all to-geth-er, Fa la la la la la

50. 51. 52. 53. (Broadly) 54.

la la la — Heed-less of the wind and weath-er Fa la la la la la la la la.

NOTE: When playing this arrangement on piano for rehearsal purposes, the tenor and lead parts must be played an octave lower. This is the range in which they actually sound when sung.



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4—South Cook, Ill.; Bath, N. Y.; Pontiac, Mich.; Enid, Okla.; Dayton, Ohio; Louisville, Ky.; Butler, Pa.; Yakima, Wash.; Lethbridge, Alberta; Whittier, Calif.; Scituate, Mass.
11—Boston, Mass.; Chicago No. 1, Ill.; Madison, Wisc.

January 3—Milwaukee, Wisc.
15—Fort Worth, Tex.; Jackson, Mich.
21-22-23—Louisville, Ky. International Mid-Winter Convention.
22—York, Pa.; New Castle, Pa.; Indian Wells Valley, Calif.
24-25-26-27—Pittsburgh, Pa. Shriners' Show.
29—Montclair, N. J.; Houston, Tex.; Green Bay, Wisc.; Bridgeport, Conn.
31—Chillicothe, Ohio.

February 4-5—Phoenix, Ariz.
5—Long Beach, Calif.; Clarksburg, W. Va.; Akron, Ohio; Jersey City, N. J.; Tulsa, Okla.; Ottawa, Ill.
10—Palm Beach, Fla.
11-12—Miami, Fla.
12—Pomona Valley, Calif.; Scranton, Pa.; Kalamazoo, Mich.; Minneapolis, Minn.; Toledo, Ohio; Virginia, Minn.; Cambridge, Ohio; Sparta, Wisc.
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26—Wauwatosa, Wisc.; Oakland County, Mich. Area No. 3 Novice Quartet Contest; Greenville, Pa.; Huntington, Park, Calif.; Bloomington, Ill.; Gloversville, N. Y.; Columbia, Mo.
27—Fort Madison, Iowa.

March 4—Penns Grove, N. J.
5—Elyria, Ohio; Lima, Ohio; Columbus, Ohio; Oklahoma City, Okla.; Toronto, Ont.; Topeka, Kan.; Las Cruces, N. M.
11-12—Whittier, Calif.
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CONVENTION—JANUARY 21, 22 AND 23, 1955

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THE WORLD'S BEST BARBERSHOP SHOW

"THE PARADE OF CHAMPIONS"

★ STARRING

THE ORPHANS, OF WICHITA, KANSAS

PRESENT INTERNATIONAL BARBERSHOP QUARTET CHAMPIONS

THE MID-STATES FOUR, OF CHICAGO, ILLINOIS

1949 INTERNATIONAL BARBERSHOP QUARTET CHAMPIONS

THE BUFFALO BILLS, OF BUFFALO, NEW YORK

1950 INTERNATIONAL BARBERSHOP QUARTET CHAMPIONS

THE BARBER-Q FOUR, OF LA GRANGE, ILLINOIS

1954 INTERNATIONAL BARBERSHOP QUARTET FINALISTS

DIXIE LINERS, OF EVANSVILLE, INDIANA

PRESENT BARBERSHOP QUARTET CHAMPIONS OF THE INDIANA-KENTUCKY DISTRICT

THE CLEF CHEFS, OF ELKHART, INDIANA

1953-54 BARBERSHOP QUARTET CHAMPIONS OF THE INDIANA-KENTUCKY DISTRICT AND 1954 INTERNATIONAL SEMI-FINALISTS

THE LOUISVILLE CHORUS, OF THE LOUISVILLE, KENTUCKY CHAPTER
KEN SCHNEIDER, DIRECTOR.

HOTEL RESERVATIONS

LOUISVILLE'S HOTEL SEELBACH WILL
BE HEADQUARTERS FOR THE MID-
WINTER CONVENTION.

FOR HOTEL RESERVATIONS WRITE TO:

HOTEL RESERVATIONS
SPEBSQSA, INC.
20619 FENKELL AVE.
DETROIT 23, MICHIGAN

INCLUDED IN THE SCHEDULE OF
EVENTS ARE TRAINING SESSIONS AND
PROMISES OF UNLIMITED WOODSHED-
DING.

REGISTRATION

ADVANCE RESERVATIONS FOR ALL
EVENTS WILL BE LIMITED TO 900 PER-
SONS. PLEASE ACT PROMPTLY. RESER-
VATION FEE IS \$8.00 PER PERSON AND
INCLUDES THE PRESHOW DINNER, THE
PARADE OF CHAMPIONS AND THE
AFTER GLO. SEND CHECK OR MONEY
ORDER TO:

FRANK MARX, SECRETARY
LOUISVILLE, KY. CHAPTER
SPEBSQSA
APARTMENT 19
1910 S. THIRD STREET
LOUISVILLE, KENTUCKY

DON'T MISS THIS GREATEST SHOW OF THE WINTER SEASON.
START YOUR BARBERSHOPPING YEAR OFF WITH A BANG!
MAKE PLANS TODAY FOR A WONDERFUL TIME IN JANUARY.

Merry Christmas And A Happy New Year!