

THE

VOLUME XV NUMBER 1—MARCH, 1955

# HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY





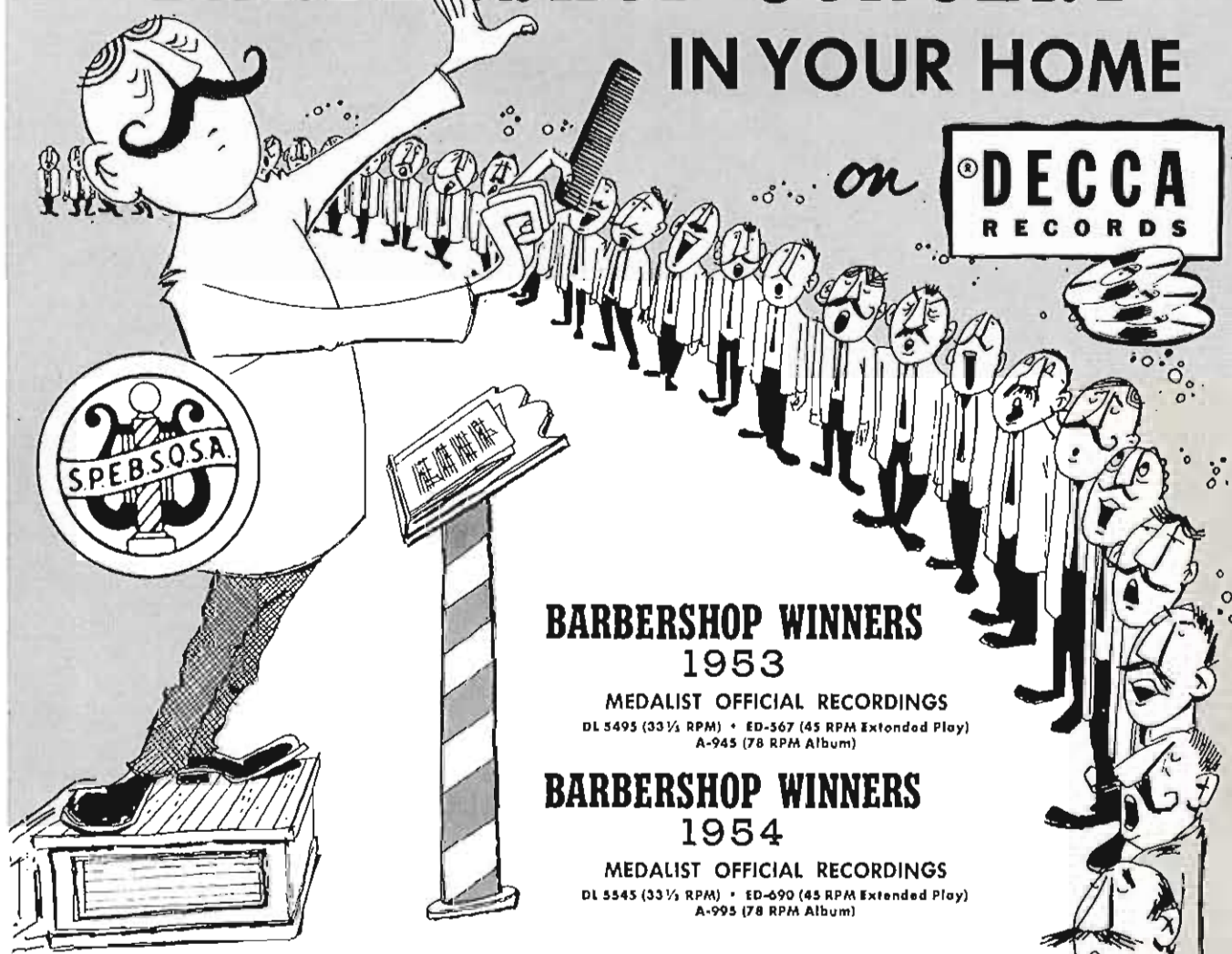
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Woodshed while you troll.  
The fishermen among us will  
want to try Miami's incom-  
parable fishing. Your hosts  
will be glad to help you ar-  
range a charter. See Miami  
Beach Preview, page 8.

## ABOUT THE COVER

Artist Downey has produced a  
scene which is probably dupli-  
cated many times each week.  
How many barbershoppers  
would let the youngsters stay  
up that late we have no way of  
knowing but it's safe to say that  
this is the way a lot of harmon-  
izers "baby-sit." Hope Pop gets  
the kids off to bed before Mom  
gets home!

VOLUME XV

March, 1955

NUMBER ONE

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

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

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## POPULARITY CONTESTS UNPOPULAR

According to Society By-Laws, chapter officers are elected in the month of April and assume office on May 1st.

The By-Laws further require that the chapter nominating committee be appointed on or before March 15 of each year. The selection of a chapter nominating committee is just as important as the decisions they will reach regarding future officers of the chapter and in turn the future leaders of the district and our Society.

The election of chapter and district officers should not be conducted as a popularity contest. Although we want to recognize our friends, we don't want to elect men to office who accept for prestige purposes only.

What a wonderful year the Society would have if each nominating committee selected men who, as Dean Snyder, Chairman of the Long-Range Planning Committee, recommended in his report at the Mid-Winter Convention should:

understand the Society—its history, traditions, and long-range purposes and aspirations.

understand at least the rudiments of barbershop craft and enjoy participation in the Society's musical activities.

understand the essentials of chapter, area, and district operation through either (1) experience or (2) familiarity with written materials.

understand the generally accepted principles of administration and adult leadership.

understand the importance of working with people (human relations) and in getting them to work with you.

understand how to plan for and preside over meetings and conferences for the conduct of the Society's business and for training and instructional purposes.

AND WHO are willing to work and not just accept the prestige of officership without commensurate personal effort, including further study and self-improvement and development. \*



# The Louisville Story

The town wasn't quite so crowded as it is on Derby Day when the influx exceeds 100,000 people but, Louisville had never heard so much harmony since Robert Cavalier, Marquis de LaSalle first viewed the city on the great rapids of the Ohio River in 1670.

Chords rang and friendships renewed and grew as several hundred visiting barbershoppers and their wives converged on the Horse Racing Capital of the World. The city thronged with people attracted by three conventions. In addition to our conclave the Amaranth Lodge was convening and the Junior Chamber of Commerce was honoring its Ten Outstanding Young Men of 1954. Their celebration was climaxed by a \$15 a plate dinner catered in the Louisville Armory by our headquarters hotel, the historic Seelbach, which is the home of the Louisville chapter.

Louisville's famed hospitality was keynoted by the welcoming committee of four (naturally) chapter members arrayed as Kentucky Colonels as pictured in this issue. As barbershoppers arrived in the lobby of the hotel this group took over to see that everyone got registered in and settled down to enjoy a terrific weekend of good harmony and good fellowship. Louisville member and Past International Board Member Ed Hackett and his wife, Rachel followed up to see that everyone's needs were taken care of.

## THE WEATHER MAN WAS "FER" US

The weather was a mite chillier than Louisville is accustomed to but still a far cry from the 25 below zero temperature members who had attended the Mid-winter in Minneapolis last year recalled. However, the Seelbach Hotel had enough steam up to heat for sub zero readings and there was much talk of WARM hospitality (though again not quite like Kansas City and Washington in June of '52 and '54).

## THE FOUR WALLS

The Woodshed opened early Thursday morning as the International Executive Committee began its business sessions in preparation for the Board Meetings the following day. They met all morning, afternoon and evening while the District Presidents closeted themselves for an informal session of discussion of mutual problems and plans for the future.

*Continued on next page*







The District Presidents (14 Districts) had their own meeting Thursday night. All of them were present when Chairman Pro Tom Tracy Evans banged his fist on the table (no gavel) but Geo. Williams of Central States who had to send an alternate and Loton Willson of Michigan who got bumped off his connecting flight in Chicago. L to R are: Cal Broey, L.O.L.; Jerry Stine, Seneca Land; Ed Stetson, N.E.; Jim Clarke, F.W.; Dwight Calkins, Evergreen; John Salin, M-A; Bill Hall, Dixie; Tracy Evans, J.A.; Herb Wall, Secretary, C.S.; Chas. Hecking, Ill.; Lou Laurel, S.W.; Glen Reid, I-K; (foreground) Stan Hutson, Ont.

The Board meetings began at 9 A.M. Friday and continued with an occasional break for a song or two and lunch and dinner (several International Committees held meetings with their meals) until nearly midnight. The District Presidents, International Committee Chairmen and Past Society Presidents were guests of the Board for their meetings and participated in various discussions to lend their thinking and the wishes of their Districts to the decisions which were made. Every man who attended the business sessions had been supplied with copies of all mimeographed reports prepared for the meetings and advance study made possible the processing of a tremendous amount of business. It is not possible to report on every item discussed because of the space it would consume in the HARMONIZER but you will find the major decisions outlined in this issue. Please study these developments evolved by those of your fellow members who are sacrificing their singing and listening time to work so that we might play (many of the men who sat in on the meetings didn't get out of the hotel until dinner time Saturday evening.)

#### CRAFT SESSION PLEASURES

Saturday morning Marty Mendro, lead of the Mid States Four and Chairman of the International Contest and Judging Committee, conducted a well attended and educational Barbershop Craft Session. Marty did a fine job of pinch hitting for Dick Svaneoe, Chairman of the B.S.C. Committee who, because of a sudden job



"It's a pleasure, Ma'am. Welcome to Looavul, suh!" These four smiling Kentucky Colonels greeted barbershoppers as they entered the lobby of the Seelbach Hotel. Lending a lot of atmosphere to the reception activities were: (l. to R) Past Presidents of Louisville Chapter, Fritz Drybrough, Ed Mall, Jack Byrne and Proprietor of the Woodshed Johnny Hobb.

promotion and transfer to a new territory, (he'll still live in Chicago though) had to miss the Convention. Highlights of the Craft Session were Marty's demonstration of the Audio-Visual presentation of the Balance and Blend judging category and demonstrations by the Michigan City, Ind. Chorus. Marty produced the filmstrip which features visual demonstration and singing by the Mid States. Rudy Hart, director of the International Second Place Medalist Chorus thrilled the Craft audience of both men and women with his explanation of techniques used by his excellent group. His chorus, while seeming to be enjoying themselves immensely, is beautifully disciplined. Every eye is riveted on the director throughout each song and each man is where he's supposed to be—ON TIME—and proceeds to his proper position with amazing quickness. This Chorus also boasts several fine quartets among which are the Gary Sandpipers and Presidential (all four are Past Chapter Presidents) Four who entertained several times during their stay.

#### IN THE GALLERY

Saturday afternoon, members and their families had another opportunity to see the Society's lawmaking body in action. This was at the semi-annual meeting of the House of Delegates. The group is comprised of the Officers and Members of the International Board, the Society's Past Presidents and the fourteen District Presidents.

At this session the reports of the District Presidents, the Laws and Regulations Committee and the District Advisory Committee were presented. Actions taken are listed elsewhere in this issue.

The meeting was topped with an inspiring Keynote Address by Past International President Ed Smith. Ed's speech is also published in this issue. Read it and if you are going to be in Miami Beach for the June Convention by all means plan to attend the open meeting of the House of Delegates where another P.I.P., Jerry Beeler, of Evansville, Ind. will be the Keynoter.

Continued on page 24



# STUB

## Pencil Notes

### FROM THE MID-WINTER MEETING

What could be worse for a barbershopper than to come to an International meeting hoarse and barely able to whisper? That was the plight of Harley Miller, International Board Member from Tampa, Florida. Harley labeled it "Yankee throat." By the second day of the Midwinter convention, Dixie Prexy Bill Hall and Board Member Reddie Wright of Pasadena, California, Harley's traditional "enemy," were in the same shape. (You'll recall that the Los Angeles convention bid was defeated by Miami Beach at the Minneapolis mid-winter.) In place of the old "feud" between Harley and Reddie, a new one developed between Reddie and Joe Lewis who submitted the Dallas, Texas bid for the 1957 convention which was awarded to Los Angeles at this meeting. ★ ★ ★

R. Tracy Evans, International Board Member, and Johnny Appleseed District President, got called everything but his right name during the board meetings. He was referred to on occasion as Dick Tracy and Spencer Tracy. ★ ★ ★

If an award were given to the barbershopper traveling the farthest distance to attend the Louisville meeting it would probably have been given to Jerry Rice, president of the Vancouver, British Columbia chapter. Jerry brought with him a "How to do it" to present at the Food for Thought Luncheon, too. ★ ★ ★

The **NORTHMEN**, Minneapolis chapter quartet, who rendered valiant service in the woodshed, at the chapter officers' seminar, the craft session and at the afterglow, drove straight through from the Twin Cities to Louisville and arrived at 4 a.m. Friday. ★ ★ ★

The staging of Louisville's chorus numbers was interesting and clever. It was a sudden and unexpected thrill to see a "Bicycle Built for Two" make its appearance immediately above the chorus while they were singing "Daisy." Likewise, an actual and authentic waltz by barbershopper Pete Dyer and Miss Arthur, as the chorus sang "Casey Would Waltz with the Strawberry Blonde." ★ ★ ★

The nooks and crannies of Leo's Hide-a-Way (Sea Food DeLuxe) echoed Friday night with harmony from the trained tonsils of Joe Wodicka, Dr. Norm Rathert, Herb Wall, Charlie Linker, George Cochran, Dave Weltner, Frank Rasor, Les Rausch, Ted Stevens and George Chamblin.

George Chamblin's son, attending a military academy in Kentucky, brought along the other members of his quartet, The **FOUR CADETS**, and rendered some fine harmony for all to hear. ★ ★ ★

Carroll Adams was unable to attend the Louisville meetings. It was the first time since 1941 that Carroll had missed a semi-annual meeting of the Society. ★ ★ ★

The new chorus director of the Broadripple (Indianapolis) chapter, Bill Moon, submitted during the Craft Session that the Balance and Blend film strip puts barbershop choruses one step ahead of the music educators who do not have such scientific help. Bill is head of the Music Department of a high school, holds a master's degree in music and ought to know what he's talking about. ★ ★ ★

The Balance and Blend sound filmstrip, produced by the International Contest and Judging Committee, is the project of Marty Mendro, lead of the 1949 International champs, the **MID-STATES FOUR**. In fact, the quartet is used throughout the film demonstrating the techniques of this particular category. Chapters may purchase the sound filmstrip with accompanying teaching guide from International Headquarters. *Continued on page 18*



Pictured above are, left to right, Dean Snyder, John Means, and Marty Mendro. Under Marty's supervision the Balance and Blend, sound filmstrip was produced to be used by chapters throughout the Society. The filmstrip features the singing of the Mid States Four, 1949 International Champs and is accompanied by a teaching guide prepared by Joe Jones, balance and blend judge and a member of the Detroit No. 1, Michigan chapter. Chapters may purchase the film, recording and teaching guide from International Headquarters office at \$25.00.



## DISTRICT WINNERS



1. DIXIE, 2nd, MEMORY FOUR—  
Miami  
Dan Whipple, Condra, Cokeroff,  
Dave Whipple
2. LOL, 2nd, LAKE AIRES—  
Minneapolis  
Hegdahl, Yanchar, Reed, Sporrang
3. F.W., 2nd, TIRED TRAVELERS—  
San Jose  
Boeman, Downey, Hokanson, Green
4. MICHIGAN, 2nd, ONCHORDS—  
Saginaw  
Peitsch, Keith, Ahrens, Lee
5. ILLINOIS, 1st, FOUR TISSIMOS—  
La Grange  
Bond, Johnson, Haeger, Tilton
6. ILLINOIS, 2nd, HEART OF ILLI-  
NOIS FOUR—Peoria  
Wullock, R. Perdue, G. Perdue,  
Swanson



7. SOUTHWESTERN, 2nd, TEX-A-  
CHORDS—Oak Cliff (Dallas)  
Dunagan, Dennis, Brown, Parish
8. MICHIGAN, 1st, PITCHBLEND-  
AIRES—Detroit  
Clixby, J. Golding, D. Golding,  
Pollard (front)
9. DIXIE, 1st, MIAMIANS—Miami  
Hall, Sylvester, Baker, Sudduth

10. EVERGREEN, 2nd, FOREGON-  
IANS—Portland, Ore.  
Harding, Burtness, Pearson, Straley
11. MID-ATLANTIC, 1st, PLAYTONICS  
Loeb, Trabulsi, Mittelstadt, Brandt
12. SOUTHWESTERN, 1st, FOUR  
HEARSEMEN—Amarillo  
Elliott, Heiny, Webb, Gifford
13. LOL, 1st, BLACKHAWKS—  
Janesville, Wis.  
Schultz, Madison, Merrifield,  
Doherty
14. EVERGREEN, 1st, SHARP FOUR  
—Eugene, Ore.  
Huffman, Lodge, Holloway, Barber

(OTHER 13 CHAMPS AND RUNNERS-UP WERE  
PICTURED IN DECEMBER '54 ISSUE.)



# The Boom is Lowered BACKWARD, O BACKWARD TURN, TIME IN YOUR FLIGHT: ABOLISH THE RADIO, JUST FOR TONIGHT!

BY PROF. F. STIRLING WILSON  
(INTERNATIONAL HISTORIAN)

SOME time back Mr. Jean Boardman, impresario and dictator plenipotentiary of the Washington, D.C. Chapter, indulged himself in a field day with a penetrating and devastating comparison of glee club and barbershop types of singing. I cannot quote Mr. Boardman verbatim, since the issue of *The Harmonizer* which contained his article is presently under some issues of the *Wall Street Journal*, an arrangement of *When the Suns of the Desert Grow Cold* by Mark Bowsher (Mark is a thin-blooded gent, and is always worrying about this place or the other growing cold), an old sweater and plans for an unbuildable house with built-in, bomb-proof shelter for barbershop quartets who don't want to be disturbed by atomic explosions in the middle of a key change.

HOWEVER, as I recall, Mr. Boardman complained that he had marched with the Men of Harlech until his corns ached, had sailed with Noah, that grand old sailorman, until he was seasick, had gamboled with the merry villagers who infest glee club songs until his tonsils backfired, and had worn out six dress suits singing with glee clubs of various professional and educational groups—and he still had to resort to barbershopping to experience the thrill of those minor chords and locked-in swipes. Mr. Boardman rather left the glee clubbers hanging on the ropes, and the only defense they made to Mr. B.'s accusations was the apologetic statement, "Don't shoot again, we're coming down."

The acclaim which greeted Mr. Boardman's piece, some of it no doubt partisan in nature, has inspired me to make some invidious, not to say accurate, comparisons between barbershop quartetting and what certain disc chauffeurs euphemistically refer to in their announcements as "your favorite stars and records." To which I reply: "whose favorite stars and records?"

IN pursuit of this thesis let us inquire judiciously into the manner by which crooners and barbershoppers are recruited.

Let us imagine you are sitting at your desk auditing the travel vouchers of Pingwit salesmen who travel

Professor Wilson stares off into space at right, seeking inspiration for another erudite article.



Arkansas for the Pingwit Interlocking Company. The guy at the next desk annoys and then attracts you by his desk-drumming. You note that he has a sense of rhythm, peg him as a possible barbershopper and ask him to drop over some evening.

Or you are in a department store and see a pitiful figure trying to return a bra and pantie set which his wife bought the day before and which he is returning because they don't match the wallpaper in her boudoir, while a crowd of spectators looks on. You instinctively like the guy, so you ask him if he knows the baritone to *When the Maple Leaves Were Falling*. He probably does and you have recruited a new barbershopper.

Both of these guys probably turned a chord or two in high school or college, and will turn out to be pretty good run-of-mine quartetters, no matter if they do vote the wrong political party.

BUT where do they find crooners? A policeman finds a young man sitting on the curbstone crying, tears flowing into the gutter. The cop takes him into a restaurant for coffee and he cries into his cup: "I'll never talk again, walk again, balk again, caulk again," the cop realizes he has a star in tow, turns in his star, hires a song plugger and gets Jupiter J. Throttleyerk to put up a million dollars to convince the public they want to hear this boy croon. Before you can say "Now is the time for all good men to come to the aid of the quick brown fox" you are hearing the young man introduced over the air as one of your favorite stars, and you will be hearing him singing "A stranger with a pair of dice" from now on until you are an old, old man.

Or possibly a young man selling cordwood goes through a neighborhood yelling "F-i-i-a-a-w-o-o-d" and almost before you can pick up a rock someone has signed him up and he is getting rave notices from Hollywood croonsobbers. Next you will see him in the rotogravure sections standing beside his yacht, his Cadillac and his new girl friend, and announcing that his publisher is begging him to start on his memoirs, and that he and his third wife are still good friends. He is in—that is, he is in the National City Bank, a Beverly Hills home and the good graces of a million bobbysoxers, who are neglecting their homework to play his records. *Continued on page 46*



# MIAMI BEACH PREVUE



Sold out way back on August 1st, the 1955 Convention in Miami Beach promises to be a great event under the direction of General Chairman Bill Hall and his Committee Chairmen pictured above in a most appropriate setting. Names are being added to our "waiting list" daily so that hopeful barbershoppers who *can* and *want* to be in Miami Beach June 15-19 may be put in touch with luckless members who purchased registrations early and then find it necessary to change their plans.

Convention registrations are transferable but not redeemable. Therefore, members who want to be put on the waiting list merely notify International Headquarters without sending the registration fee of \$10 per person. Instead, as their names reach the top of the list they are notified to send their checks to the members offering their registrations for transfer.

Registration materials, including all events tickets, hotel application forms, etc. are scheduled to be mailed from Detroit on March 15th. No hotel reservations may be made without the official application form. Registrants will be given the opportunity of listing several hotels in order of preference.

Now read what Bill Hall's office has to say about what's in store for all 1955 Convention goers. (The same as last year, every effort is being made to arrange for radio coverage or televising of the Saturday night Medalist Quartet Contest so that every barbershopper may be a part of the Convention.)

## FABULOUS FACILITIES

Convention Headquarters this year will be the beautiful, new, completely air-conditioned Miami Beach Auditorium. All contest events will take place here; most committee sessions will be held in meeting rooms located off the auditorium itself, and general registration will be set up in the lobby.

The best accommodations in our Convention's history will be provided, at special rates, by the 18 ocean-front, air-conditioned hotels that have been selected. Designed for resort trade, you will find they provide every possible comfort and luxury to further your enjoyment of the leisurely Florida life. In addition to private beaches, most of the hotels have cabanas for their guests' convenience as well as swimming pools and sun decks. In the hotel dining rooms and coffee shops you will be served excellent meals, or, if you want to go farther afield, you will find some of the best restaurants in the country within a few blocks.

The majority of the Convention Hotels are within walking distance (2-6 blocks) of the Auditorium. However, convenient transportation will be arranged for those who desire it. Special parking facilities close to the hotels and the Auditorium are being set up to provide free, 24-hour parking for people driving their own, or rental cars.

## TEEN-AGERS

In Miami, the convention committees are carrying through with plans to make this event a highlight in the life of every member of the family. An innovation this year is the Teen-Age Committee under the co-sponsorship of Ricky Acker, the daughter of Fred Acker of the Miami Chapter, and Marilyn Lewis, daughter of Joe Lewis, International Board Member of Dallas, Texas. Teen-agers have been joining into Convention activities with increasing enthusiasm and now they will have their own program. Their plans include a Teen-Age Hospitality Room, swimming parties, a special sight-seeing tour, and lots of fun for all, so bring the younger members of your family on the trip.

## SIDE ATTRACTIONS

It is not without reason that Miami and Miami Beach are called "The Nation's Playground." When you're not lazing on the beach there are many activities and attractions available . . . diving, water skiing, golf and fishing for the more ambitious. If you want to sight-see, there are scores of interesting spots within a short drive of your hotel . . . beautiful parks, world-famous gardens and estates, Musa Isle, the Seminole Indian Village, the Moukey and Parrot Jungles to name just a few. Marine cruises or special tours can be arranged easily and at least two have been planned as part of the Ladies Hospitality and Teen-Age programs.

Miami is now noted as one of the fashion centers of the world, with special emphasis on resort fashions.

*Continued on page 36*



# HAVANA BOUND!



The S. S. FLORIDA steams into Havana Harbor past Morro Castle.

The S. S. Florida will steam through the cobalt blue Caribbean carrying the largest package of harmony ever to enter a foreign country. The entire ship is chartered and it is expected that nearly 500 barbershoppers, including wives and children, will be the lucky passengers.

The cruise ship sails at 6:00 PM Sunday, June 19th, giving you ample time for a refreshing swim and sun-bath at your hotel after the Breakfast. You will spend two full days and one night in Havana, arriving back in Miami on Wednesday morning. The ship will serve as your hotel during the stay in the "Paris of the Western World." Arrangements can be made to re-register in your hotel at convention rates if, upon your return, you desire to remain longer in Miami Beach.

A meeting of newly retired and newly elected District Presidents is planned aboard ship so that the Society may begin its new year with the benefit such a conference would afford. Perhaps Districts will want to budget the cost of the fare for their President.

Most barbershoppers have that let-down, lump-in-the-throat feeling when a convention ends. Can you think of a more enjoyable way of tapering off than spending three days with your friends on this leisurely cruise?

Planning for the post-Convention Cruise started several months ago and every detail has been carefully covered. All funds advanced for passage will be held in escrow by the Coral Gables First National Bank until date of departure. In the event less than 350 persons book passage, the charter will be cancelled and your funds will either be refunded to you upon request, or the steamship line will honor your cruise ticket at the same value. If charter conditions are met by April

10th, your booking will be considered firm and non-refundable, although transferable.

## HERE ARE THE DETAILS ALL OUTSIDE STATEROOMS

Staterooms (Double Occupancy),  
Fare, \$70.00 Per Person.

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Fare, \$100.00 Per Person.

Air Conditioned Staterooms, add  
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Suites with private bath, add \$10.00  
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Person.

There is a Cuban entry tax of  
\$2.50 per person. This entry card is  
good for two years.

All meals served aboard, free, in  
the air-conditioned dining saloon  
except Monday lunch and dinner,  
and Tuesday lunch. Ship's Orchestra  
for dancing.

Make checks payable to: Wm.  
H. Hall, Cruise Chairman.

You may post-date checks April  
10, 1955.

All checks must be received with  
reservation before April 10, 1955.

MAIL TO: Wm. H. Hall, Cruise  
Chairman, 469 S. W. 26th Road,  
Miami, Florida.

Reservations will be honored by  
postmark date.

Enclosed is my check in the  
amount of \$..... This covers  
the basic fare for ..... adults and  
..... children, plus the added  
charge for: Air-conditioned state-  
room .....; Suite with private  
bath .....; Suite with semi-  
private bath.....

This check also includes a pay-  
ment of \$2.50 per person for the  
Cuban entry tax.

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# DECISIONS AT LOUISVILLE

Here is a rundown of the legislative and administrative decisions of major importance made by the International Board of Directors and the House of Delegates at Louisville.

## 41 Quartets at Miami Beach

The International Quartet Contest normally includes 40 quartets. The apportionment among the 14 Districts is based on District membership figures as of December 31 preceding the Convention under the new January 1 fiscal year beginning.

Based on this division, the Ontario District lost one qualifying quartet in spite of a membership increase. Other Districts showed larger gains. The Presidents of the other 13 Districts recommended to the Board and the House of Delegates that a resolution be adopted to qualify a 41st quartet this year. This gesture of good sportsmanship and International goodwill received unanimous approval, as did a request that the Contest and Judging Committee consider revision of the Contest Rules to provide for a minimum of two quartets per District for all future International Contests.

## Chorus Contest Rules Revised

Four important changes were made in the Chorus Contest Rules.

1. The limit of one competing Chorus per District in the International Contest was written into the rules along with provision for the second place Chorus selected in District competition to be considered as alternate in event the Championship chorus can not appear at the International Contest.
2. Directors of competing choruses must be Society members (men only).
3. A ruling that no director may direct more than one chorus in the INTERNATIONAL FINALS CONTEST was added to the stipulation that no member may sing in more than one chorus in any official contest.

4. The minimum number of men in a competing chorus was reduced from twenty *plus* the director to: twenty *including* the director.

## 1956 Mid-Winter Convention in Denver

Denver, Colorado will be the site of the 1956 Mid-Winter. Dates are January 26, 27 and 28.

## 1957 Convention in Los Angeles

In a secret ballot by the Board of Directors the '57 convention was awarded to the Far Western District. Site and dates are: Los Angeles, Calif. June 19-23. Other chapters bidding for the event were Dallas, Texas and Buckeye Capital (Columbus, Ohio).

This will be the farthest West (you can't hardly get much farther West) the June Convention has ever been held. Previous Westernmost point was Oklahoma City in '48.

## 1956 Convention Dates Confirmed

The '56 Convention, awarded last June to Minneapolis will be held June 13-17.

## Youth Promotion

At the request of the International Executive Committee, President Sinner will soon appoint a Committee to plan a Society-wide program of stimulating interest in barbershop quartet and chorus singing on the part of young men of school age. To supplement the fine work which is being done by many chapters in working with music educators and in promoting High School and College Quartet Contests, the Headquarters office has been instructed to prepare and make available to chapters, a special brochure which will describe and explain the values and techniques of barbershopping.

The booklets will contain sample song arrangements and literature regarding the Society. They will be plastic bound, 8½" x 11" in size, and will be offered for sale to chapters at cost (50¢ each) for presentation to school music in-

structors. It is recommended that the brochures be presented personally to music teachers by the local Chapter President.

## Headquarters Building

Past International President King Cole, Chairman of the Building Committee, announced that his committee would meet sometime in February to decide on the specifications of the proposed building and to begin preparation of a descriptive brochure which will outline for the membership the type of building proposed, space and facilities which will be provided, cost estimates, etc.

## Quartet Registration Fee Increased

Effective July 1, 1950 a quartet registry was established at International Headquarters. The original fee was \$1.00 per quartet. Due to rising cost of maintaining the records due to high turnover of quartets and their personnel, mailing of re-registration notices, certifications of registration, and the furnishing of quartet mailing lists to Chapter Program and Talent Chairmen for Chapter shows and to Districts for their contests, the Board increased the fee to \$2.50 effective immediately. (Registration forms may be obtained from Chapter Secretaries or direct from Detroit). Quartets register on a twelve months basis and are automatically notified of expiration of their registration one month in advance so that they will not disqualify themselves from competition through not being registered and in good standing. In addition to making quartets eligible to appear on Society sponsored shows and in official competition, registration protects the quartet's name. No two quartets may have the same exact name.

Metal address plates have been prepared for each registered quartet and instead of receiving a large certificate of registration and one registration card, each man in the quartet will receive a card to carry in his wallet certifying his affiliation with a duly registered quartet.

*Continued on page 37*



# PRESIDENTIAL PERSPECTIVE



by Berney Simmer, St. Louis, Mo.

**P**LEASE permit an expression of gratitude from Dorothy and me for the hundreds of Season's Greetings from our many Barbershop friends. It was very gratifying to be remembered by so many of you, and we are happy you thought of us during the busy Holiday Season. ★ ★ ★

Each day brings another reason for me to more thoroughly appreciate the cooperative effort of our Districts, but I am certain nothing will ever again give me the satisfaction I found in the response of the Districts to my plea for additional effort on extension and retention of membership. The fact that we ended the six month period on December 31st, with 503 members over and above our figure of June 30, 1954, is tangible evidence of individual member participation in our membership effort. Realizing that we can never rest upon our laurels, we are establishing a new goal of an even 25,000 members by May 15th, and I am confident that with your continued participation our goal can be achieved. May I count on your help? ★ ★ ★

**T**HE institution of our Leadership Training Program at the District Presidents Conference in Detroit, the first week-end in December, was one of the most inspiring activities of my Barbershop career. All Districts were represented and the enthusiastic reception of the material we offered was evident proof of the desire of each District to be constantly progressive. Bob Hafer and his staff performed a most magnificent task in the preparation of the material. The District Presidents were wholly cooperative and their intense interest could not fail to inspire each of us to greater effort. ★ ★ ★



**O**UR Mid-Winter Meeting in Louisville, Kentucky, exceeded my fondest expectations! The attendance was excellent and there was every evidence that the Society is continuing to progress.

Your International Executive Committee spent fourteen long hours in continuous session in order to complete an overweighted agenda of business. Your International Board of Directors convened in three sessions to a total of eleven hours and many items of policy were decided to the best interests of the Society. The importance of legislative action of the House of Delegates is creating an interest in these meetings, but we have not yet convinced our members that all sessions of the House of Delegates are open to all members and their wives.

In order that our House of Delegates Meeting may be limited to a brief two and one half hours, it must be preceded by many hours of Committee effort and review by the International Executive Committee and the International Board of all items to be brought to the attention of the delegates. Here is your opportunity to see your International Society at work, and I am hoping that in Miami Beach many of you will avail yourselves of the privilege of attendance.

We are grateful to Louisville Chapter, the Committee Chairmen and many members who contributed so generously to add to the pleasure of our visit there. It was a wonderful week-end.

**E**LSEWHERE in this issue you will find the keynote speech of our Past International President Ed Smith, and I heartily recommend it for your consideration. Ed is one of the greatest thinkers in our Society, and I am confident his message will be of interest to you.

My personal greetings to each of you.

*During a recess of one of the International Board Meetings, the seven men shown at left mounted the steps in the lobby of the Seelbach to give the lie to the Louisville Chapter's sign. The One and Three-Quarters "quartet" is made up of: (L to R) Int'l 2nd V.P. Rowland Davis of New York City, Int'l Treasurer Ray Niblo of Des Moines, Ia., Int'l Secretary Bob Hafer, Detroit, 1st V.P. Dean Snyder of Alexandria, Va., President Berney Simmer, St. Louis, Mo., Immediate Past President John Means, Manitowoc, Wis., and Past President Jerry "Four Part" Beeler of Evansville, Ind.*





THIS IS NEW YEAR'S DAY, 1955. A brand new year finds a brand new editor for this column. At midnight last night . . . 1954 and Ye Olde cantankerous, irritable, argumentative Ed . . . both went out like a light.

We don't mean that literally for Olde Ed is strictly a one-drink man and, as Bert Williams used to say in one of his hit songs, "You cannot make your shimmy shake on tea."

What we are leading up to is the NEW Olde Ed and we hope you like him. Grandma Kilgallin used to say, "Ye'll be catchin' more flies with sugar than ye will with vinegar," and come to think of it she never failed, when she soaked a piece of that black poisoned fly paper in a saucer of water, to add a spoonful of the sweet stuff.

With the advent of the New Year, we have resolved to throw away our torch and soap box and from now on we're going to try to give you pills with such a generous coating of sugar that you'll never suspect the moral that's hiding beneath. We've raved and ranted, torn at our dwindling locks and waved our typewriter in the past in an effort to awaken a new interest in old barbershop songs. Maybe we'll stomp and shout again, but at the moment we're at peace with the world, in love with love, and in a mood that is distinctly reminiscent. Bein' that this is a remembering column we've decided to try a little remembering for a change just to



# : DO YOU REMEMBER?

by J. George O'Brien

117 West Genesee Ave.  
Saginaw, Michigan

see if possibly nostalgia might do the trick.

The New Olde Ed might well be likened to the Gillygaloo bird who flies backward because he happens to be more interested in where he's been than where he's going. Maybe it's because these misty old eyes, sans bi-focals, see much clearer looking back than they do looking ahead. And maybe it's because we're just getting tired of preaching So come with us back fifty years . . . to 1905 . . . and let's see if we can "bring back those fond recollections" in a way that might possibly get you interested in looking into the treasure chest of barbershop songs from those real barbershop days. If anything we dig up awakens your curiosity to the point where you start investigating for yourselves, we're positive that you'll find new thrills and new joys in barbershop harmony.

1905 . . . Teddy Roosevelt was just starting his second term as President and his big stick and toothy smile were a boon to cartoonists everywhere. 1905 . . . Orville Wright and his brother, Wilbur, were tinkering with a new mode of transportation and on September 26th at Dayton, Orville flew 11.12 miles in 8 minutes and 9 seconds, a world's record. At Chicago, Rotary, the granddaddy of the luncheon clubs, was founded. In Saginaw Mr. and Mrs. O'Brien brought their son George in from the country every Saturday night to take in the local vaudeville show where he saw and fell madly in love with a female lion tamer billed as Adgie and Her Den of Performing Lions.

1905 . . . in New York on the theatre marquees such names as Richard Mansfield, Fritzi Scheff and Mrs. Leslie Carter appeared in lights. A brand new Hippodrome costing \$1,750,000 opened with a musical extravaganza "A Yankee

Circus on Mars." At the Metropolitan, the stage bridge in Act One of CARMEN broke down and eight members of the chorus were injured. At Hammerstein's Roof Garden a new gum-chewing cowboy named Will Rogers was just beginning his stage career.

In the sports world, Tyrus Raymond Cobb, destined to hit a measly .240, was starting his first season with the Detroit Tigers, and Christy Mathewson, before the year was finished, would make history by pitching three shut-outs in the World Series against the Philadelphia Athletics. Undefeated heavyweight champion James J. Jeffries retired because there were no more worlds to conquer.

Theatre goers in New York were standing in line for tickets to see The Man On The Box, The Squaw Man, Peter Pan (with Maude Adams), The Girl Of The Golden West, and such musicals as Fantana, The Rollicking Girl, The Catch Of The Season, and The Earl and The Girl.

A fellow named Debussy had just written Claire de Lune. Arthur Pryor had just turned out The Whistler and His Dog. Harry Lauder was rocking 'em with two new tunes, Fou the Noo, and She Is My Daisy. A chap by the name of George M. Cohan was working on a show called Forty-Five Minutes From Broadway, which would always be remembered for such grand tunes as So Long Mary and Mary's A Grand Old Name.

The boys in the local barbershop were working out on two "newies" in 1905 that were both destined to become immortal. A number by Paul Dresser called My Gal Sal and one by Andrew Sterling and Harry Von Tilzer called Wait 'Til The Sun Shines Nellie.

*Continued on page 45*



# THE CHORDETTES

**are still singing good Barbershop**



OH BABY MINE (I GET SO LONELY)  
A GOOD MAN IS HARD TO FIND  
CARELESS HANDS  
IT LOOKS LIKE RAIN IN CHERRY BLOSSOM TIME  
MAKIN' LOVE UKULELE STYLE  
OH HOW I MISS YOU TONIGHT  
SAY  
SWEET AND LOW  
WATERMELON WEATHER  
WE THREE



THE CASH BOX\*, one of the music industry's leading magazines, has this to say about the Chordettes' latest record: "As musical tastes change, certain forms of singing die out and new ones turn up. However, thanks to the new found success of the Chordettes, with Mr. Sandman, *barbershop singing gets a shot in the arm.* The girls are masters of this form of close harmony so often associated with men. And they do a great job with a number of favorites on this LP. *A delightful half-hour of listening pleasure.*"

All the arrangements on this record were made by Walter O. Latzko and are available in a folio published by Edwin H. Morris & Co., Inc., 35 West 51st St., New York, N. Y. Folio Price \$1.00



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# THE WAY I SEE IT

BY FRANK H. THORNE, PAST INTERNATIONAL PRESIDENT

BASS OF THE "ELASTIC FOUR" OF CHICAGO, ILL. 1942 INTERNATIONAL QUARTET CHAMPIONS

Ring—Ring—. "Hello! Reagan? Where are you? Grand Rapids? Can I be over there tonight? What for? To judge a Michigan state quartet contest? But heck, I have never judged one. I know as much as anyone does? Are you sure? Well, okay. Yes, I will hurry."

There you are on Saturday, March 8, 1941, an example of "contest judge training" of 14 years ago. My wife and I arrived in Grand Rapids about 6:30, where I first met Phil Embury. Over the dinner table, Phil, Cy Perkins, Maury Reagan and I decided how we were going to judge, after a slight debate with the Contest Committee.

We had settled on a pattern of scoring, for Musical Arrangement 30%; Harmony Accuracy 30%; Voice Expression 30%; and Stage Presence 10%.

Note that costume was completely ignored, and for good reason, as only a very few quartets attempted to have any, some even singing without ties, no coats, sleeves rolled up, and suspenders. Remember though, that in those early days, the primary objective was the singing, and it was probably only a sop to the committee that we left in the Stage Presence category.

Now while this percentage arrangement was completely massacred at the St. Louis Convention the following July, it eventually was approved when 300 points was assigned to each of the first three general categories, and 100 to stage presence and costume.

There must have been 400 people at that first official District Contest, but never had I heard a more responsive and enthusiastic audience, and fortunately for the judges, they agreed with our selections. We even received a signed certificate from Mayor George W. Welsh, which also

contained a list of instructions, probably dreamed up by Roscoe Bennett, Chapter President, and Carroll Adams, "Michigan State Association President."

This certificate read in part as follows:

## KNOW ALL MEN BY THESE PRESENTS:

THAT the undersigned, for the time being in more or less complete possession of his faculties, such as they are, does hereby of his own free will, pledge and affirm:

THAT he will NOT in any other way take any action, overt or otherwise, which might in any way bemuse, bemist, befuddle or becloud his senses of judgment, and

THAT until such time as called upon to do otherwise in word, story or song, he will KEEP HIS OWN MOUTH SHUT.

And each judge had to sign it.

I asked Carroll Adams what the specific rules were and he said, "No quartet may sing longer than six minutes." Perhaps we could think those were the good old days, but it is frankly the observation of this old barbershopper that our contest rules have materially helped to develop the high caliber of today's quartets. Every rule change was made with the hope, (1) of helping to perfect a quartet's performance or; (2) of assisting the judges in their difficult task of elimination.

We have been criticized by outsiders for our imposing array of

judges, our seemingly complex rules, our stern method of elimination. Perhaps the system is not exactly artistic, but it has been a long time since I have heard of one complaint that it did not pick the champions and after all, that is the object of our contests. Over the years I, for one, have appreciated how wonderfully the quartets have responded to our contest rules. Actually they have not changed so much, mostly new words and split-up of assignments and more specialists.

For instance, Reagan on his way to the July, 1941 Convention stopped by and said, "Frank, what is the definition of Barbershop Harmony?" Boy! That was a poser. We worked on it for a long time and finally wrote that it was produced, "When the melody was consistently sung below the tenor and usually a harmony chord was supplied for each melody note."

Reagan charged off to St. Louis with this dynamite in his pocket and sadly saw it emasculated into a squib. St. Louis threw it in the ash can, but then Reagan and I enlisted the help of good old Deac Martin and eventually decided as Deac wrote, "to stick our collective necks out." Thus, surrounded by a good build-up by Deac and some rewording, he ran the definition in the *Harmonizer* which, as I recall, read:

"Barbershop harmony is produced by four voices unaccompanied—when the melody is consistently sung below the tenor—when rules of time, expression and word theme are sacrificed to obtain blending harmony satisfaction—usually with at least one harmonizing chord on each melody note."

*Continued on page 43*



# The Old Songsters

By Sigmund Spaeth

SINCE the editor of this department is often called a "Tune Detective" and has been known to consort with highbrows and "long hairs" (although not even figuratively one himself), it may be possible to start the New Year with some research in both of these directions, retaining the best features of each.

Some stealthy visits to the Metropolitan Opera House and Carnegie Hall have brought rather fantastic reminders of musical relationships between the most serious music and the bright jewels of barbershop harmony (and I don't mean *The Barber of Seville* or *The Marriage of Figaro* or even *Fedora* Barberini or John Barbirolli). Listening to the exotic *Salome* of Richard Strauss, with Christel Goltz playing and singing the Oriental Princess all over the stage, I was struck once more by the reminiscent melodic phrase that rings out again and again as she gets that charming gift of the head of John the Baptist on a platter. (He badly needed a shave!) Note for note, it rings out, unmistakably, triumphantly, crying out for barbershop echoes: "Say Au Revoir, but not Goodbye!"

THAT old song, written by Harry Kennedy in 1893, is one of several following the pattern of the Westminster Chime, whose four notes have also produced *Sweet Adeline* and (quite properly from the bottom up) *How Dry I Am*, which was originally a hymn tune, *O Happy Day!*

This Tune Detective used the full hour chime of Big Ben in its most familiar form as a theme song for closing chapter meetings, with a text reading "S.P.E.B. (echo), S.Q.S.A. (echo) That's harmony (echo) For ev'ry day (echo)."

Harry Kennedy was an outstanding character among the songwriters of the past. Like many of his colleagues of the '70's, '80's and '90's, he was a combination of intemperance and sentimentality, with an

occasional and rather paradoxical fling at comedy. He became famous in 1878 with a real tear-jerker called *A Flower from Mother's Grave* (sometimes expanded to my angel mother's") dedicated to the minstrel managers, Mr. and Mrs. J. H. Haverly. (It was flatteringly imitated by Joseph Murphy in his *Handful of Earth from My Dear Mother's Grave* and Will H. Fox's *Violet from Mother's Grave*.)

BY profession Kennedy was a minstrel, specializing as a ventriloquist, supposedly the first to use two dummies simultaneously. In 1880 he wrote another sad song, *Cradle's Empty, Baby's Gone*, which received the compliment of several parodies, including one by William Delaney, editor of the historic series of song-books, who signed his own compositions "Willie Wildwave." There was another maudlin Kennedy kiddie song in 1883, *Little Empty Stockings*, preceded by *Mrs. Brady's Daughter* (in the Harrigan-Hart style) and *Don't Forget the Old Folks at Home*, with a not too graceful bow to Stephen Foster.

Kennedy's most serious song, dated 1884, had the one word, *Liberty* as its title. It was his contribution toward raising funds for the pedestal of the Statue of Liberty, which had been presented to the United States by France on July 4th of that year, but could not be erected on Bedloe's Island until Joseph Pulitzer had conducted a successful campaign in the New York World.

THIS was followed by two comedy hits, *I Had Fifteen Dollars in My Inside Pocket* (actually a slap at Tammany Hall) and *I Owe Ten Dollars to O'Grady*, ending with the practical suggestion that "unless he wants to wait, I'll rub it off the slate, And divvil a cent he'll ever get at all."

But the two songs by which Harry Kennedy is remembered today ap-



peared at the very end of his life. One was the lilting waltz, *Molly and I and the Baby* (1892), and the other his swan-song, *Say Au Revoir but not Goodbye*. It is not likely that Richard Strauss ever heard it, even though Helene Mora sang it over Kennedy's grave after he died suddenly of tuberculosis.

Three visits to Wagner's *Meistersinger* (one of which was on the air) brought an accumulation of Tune Detective material, for this opera is probably the most melodious ever written. A striking echo may be found in the short motif referring to St. John's Day, which was identically repeated at the start of the still popular song, *Around the Corner*. The latter was written by Gus Kahn and Art Kassel in 1930, and its chorus suggests not only the *Meistersinger* phrase (also imitated in *Mr. Dooley*) but *Smiles, Arrah Go On*, Wagner's *Wedding March* and *Solomon Levi*. (Try this on your piano!)

THE Hans Sachs theme in Wagner's tribute to the Mastersingers of Nuremberg seems to echo Mendelssohn's *Wedding March* (which takes the couple out of church after the one from *Lohengrin* has brought them in), and the composer deliberately introduces a phrase from his own *Tristan and Isolde*, after which he subconsciously suggests some of the music he wrote for Siegfried, both in the opera and in the orchestral *Idyl*. Brahms was accused

*Continued on page 43*



## Hock Says:

# SHARE THE WEALTH

By Robert Hockenbrough,  
Past International Board Member

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



AS I SIT HERE puttin' this column together, the record player's giving out with the 2nd place Michigan City Chorus "Sittin' On Top of the World" . . . and that's just the way I feel. This column writin' business is going great. Response to the last issue was terrific!

THE OLD MAIL BOX WAS LOADED . . . Many were requests for material mentioned in the column . . . many, many more were just nice letters of assurance that we were being helpful.

Among the mail was a Christmas letter from Russ Cole down in Enreka Springs, Arkansas. Russ says, "You can't keep a barbershop harmony man away from barbershop harmony—and if members or chapters drop out—it's a case of an appetite unsatisfied—"

To which I add a hearty aye, aye!

Well, this issue is loaded with plenty of good meaty ideas . . . and if you'll only use 'em they should go a long way toward satisfying those appetites.

HERE'S A VITAMIN-PACKED CAPSULE by Bufo Strange, president of our Glendale-Burbank Chapter. Bufo says . . .

. . . "Any man can enjoy barbershop. The manner in which he derives his enjoyment, and to what extent, depends entirely on the man. Some enjoy chorus singing, others prefer organized quartet singing, another group enjoys woodshedding, and still another group (fondly known as crows) are perfectly content to sit and listen. In order that all these groups may attend a meeting and enjoy it, re-

quires a basic policy and a planned program which is flexible enough to encompass all these phases of barbershopping.

"Before I hang up my journalist's hat for this month, I'd like to say a word about spirit. I don't think a man is more a barbershopper because he sings flawless baritone, or because he has been a member for umpteen years, or because he has sung in an organized quartet or because he has been a chapter officer, but because he has the best interests of the Society and his chapter at heart, because he loves it.

"Spirit, is what prompts Glen Gabhart to leave the meeting to go to the store for coffee when it's discovered we are fresh out, it gives Carl Koehler the energy to haul a truck load of furniture (plug) to the chapter for a stage setting, it makes Johnny La Roche glad to lend a hand setting up the chairs before the meeting, it gives Otto Plomann the urge to make a run for the broom to sweep the floor when the meeting is over. There are many more, and I believe everyone in the chapter knows who they are. These guys don't do this for recognition or a pat on the back, they do it because they love barbershopping. In my opinion these guys have spirit, these guys are *real barbershoppers*."

THIS JUICY MORSEL from Pat McPhillips, Past President of our Seneca Land District, is about the most effective and simplest recipe for Chapter success that's come my way in a long time. Says Pat . . .

"To assist you in providing better

chapter meetings—I suggest you give some serious consideration to several headquarters publications, namely—The Chapter Reference Manual—Mr. President—and Guide for Chapter Officers.

If they are in your chapter library (and they should be) dust them off—study them seriously an hour each evening for a week and you will acquire at least 100 ideas for the betterment of your chapter. You will be amazed and dumbfounded at the wealth of material therein. Pass them around until all officers have studied each publication. Then have a meeting and put the most potent ideas to work immediately. Plan how to eventually put every practical idea into operation. If the above procedure is followed there isn't a chapter in our entire district that will not improve 50% within 60 days."



HERE'S AN AUCTION stunt that Pat has tried several times with great success and recommends it any time a stunt is desired. Pat auctions off two or three copies of the Ten Year History . . . and here in Pat's own words is how it works . . .

THE HARMONIZER—MARCH, 1955



"An alarm clock is set, you have two or possibly three auctioneers, depending on the size of the chapter. One says 'What am I bid?', the first bid might be 25c, the next bid may be 35c. However the second party pays only the difference between the first bid and his bid, which is 10c. The auctioneer on recognizing the bid picks up the money. If the bid is subsequently raised the bidders pay only the amount of the raise. Whoever makes the bid when the alarm clock rings gets the book. At our meeting the book was auctioned at \$3.80.

"However, the last man to bid raised the bid from \$3.75 to \$3.80 and paid but a nickel . . . (for the book).

"It is always best to auction more than one book in the evening then the time can vary. For example, if three books are auctioned the first one might go in two minutes and the next in 30 seconds and the third one in five minutes. The last one should always be the longest. The auctioneers should be 'eager beavers' out among the fellows to pick up the nickels, dimes and quarters as the bid is raised."

Here's an untried idea that just might work. None of the details has been developed. I'll leave that up to you . . . and I'll bet we come up with half a dozen versions on this one. It's simply this . . . A BARBERSHOP QUIZ that gets everybody into the act, and at the same time is quite enlightening, might be something to work into your chapter program. Good fun and competition have made quiz shows highly successful on TV and Radio . . . why not for us.

There are several ways this could be developed . . . one would be the old "spelling bee" type of elimination with a 15-second time limit for answers . . . this would increase eliminations and enable more members to take part.

Start with a panel of 4 men. On the first miss (either by wrong answer or too much time) that member is out and his place taken by

another. Run it 'til every member who wishes has had a chance. The four men on the panel at the end of the quiz would be the winners, and the best prizes I can think of right now would be copies of that delightful book by Deac Martin, "Keep America Singing." No coaching from the audience please!



You might also work it on a team basis. Tenors, leads, baritones and basses. You could also work up a bonus point system. And you could possibly run it for three or four months along the same lines as a Marathon Quartet contest. Questions for the quiz could be based on material in the Chapter Officers Manual, the Mr. President Portfolio, the Harmonizer, the Ten Year History, etc.

Or make it easy on yourself and write for a copy of the list of questions in my file.

A CHARTER MEMBER NITE should be part of every chapter's yearly program. Here is a blow-by-blow account of how our Salt Lake City Chapter went about staging such an affair. Carl Haneuff, president of the chapter and his program chairman, George Young, got to work some 30 to 40 days in advance of the actual night.

"First of all the addresses of all 44 charter members had to be checked for accuracy which took a lot of phone calls and road work. Then 44 individually typed letters were sent out to all the charter members. About a week before the show these letters were followed up by personal phone calls. Publicity was given to the papers and the best publicity of all, 'WORD OF MOUTH,' was put into full swing by the present members. Then came the night of the program.

"First order of events was a 'gang-sing' followed by roll call of all the charter members who came up to the front of the room. Of 44

charter members, 29 were present.

"The first half of the meeting was put on by the charter members. In fact the same show was put on as the one put on at the charter night show. The chorus sang the same songs they did on the show and made the same mistakes. Quartets who hadn't been together for years were rounded up and asked to sing the same songs they did some 6 years ago. Naturally some parts had to be filled in by present members but it was very warmly received by a packed house.

"The second half of the meeting was presented by the present members of the chapter. All organized quartets presented numerous numbers and the Chorus put on a slam-bang finish."

PAST PRESIDENTS' PARTY — From Southwest's Roundup we find that out in Tulsa they make a big event out of honoring those who have endured the hardships of being "Chief-It" for the chapter.

Tulsa Chapter also has an "Every-Member-Attendance Meeting," which they combine with their Ladies Nite. Your program chairmen should be able to adapt this idea to your own chapters and come up with a really great night.

It's "LET GEORGE DO IT" night up in our Toronto, Canada Chapter, this next week and I'm bettin' that it'll be the same tremendous success this year that it was last year. And d'ya know why? Because Fred "George" Boddington and his brother barbershoppers up there really "work" at it. There's that word "work" again, but that's the secret to every successful meeting or show I've ever attended. Somebody had to "work" at it. And of course the more you get working at it, the easier it is on every one . . . and the greater the success.

In connection with "Let George Do It Night" I've received two pink bulletins December 1 and December 8. Bulletin No. 3 was a white 8 page announcement listing all the members in the chapter, their addresses,

*Continued on page 50*



## STUB PENCIL NOTES

Continued From Page 5

John Salin, president of the Mid-Atlantic District, and Burt Moyer, Editor of Illinois "Attacks and Releases," both doing well on crutches due to a broken leg and ankle respectively, were looking around for two others in similar straits with the intention of forming the "Broken Down Four." No one else seemed interested in breaking anything but ice.

★ ★ ★

The old caretaker at the famous Derby racetrack, Churchill Downs, nearly fainted when someone asked him if the track was used for greyhound racing.

★ ★ ★

A chorus director who makes friends everywhere he goes is Rudy Hart, director of the Michigan City, Indiana Chorus, second place winners in the 1954 International Chorus Contest. Rudy and his chorus gave a wonderful demonstration of singing at the "Food for Thought" Luncheon which gave new meaning to the overworked word, "thrill." Members of the current champion Singing Capital Chorus who were present, but who hadn't heard his chorus during the Washington competition, were loud in their praise.

★ ★ ★

The ORPHANS, crowned champions in Washington, brought their wives to Louisville for the convention. Bob Groom, lead, pulled a cutie from the stage on the Saturday night show when he told the story about coming home from one of their many long traveling week-ends only to find two new towels hanging in the usual place with the inscriptions, *Hers* and *Welcome Traveler*.

★ ★ ★

Twenty of the Louisville chapter members were on hand Wednesday at the airport to greet International

President and Mrs. Simner with "Keep America Singing."

★ ★ ★

Bob Haeger, bari of the BARBER-Q-FOUR, famed among other things for his dead-pan M.C.'ing, is quite proud of the brief case given to him by a chorus which he directs. On it they had embossed Bob's name and the sobriquet "The World's Greatest Baritone." After the return trip by plane from the Mid-winter convention, the quartet was in an Eastern Airlines waiting room when over the loud speaker system came the announcement: "Attention please! On the flight which just landed from Louisville, a brief case was left on the plane. It is marked 'Bob Haeger, World's Greatest Baritone.' Will Mr. Haeger please come to the ticket counter to claim his brief case?" A hush came over the milling crowd in the waiting room. Necks were stretched and heads were turned to the ticket counter to catch sight of the world's greatest baritone.

Bob, in describing the episode, said he thought he'd wait a few minutes till the curiosity subsided, and then kind of casually back up to the counter to claim his property, but tenor Jim O'Connor grabbed him, shouting, "Bob, that's *your* brief case," and propelled him to the counter. "Was I embarrassed!" said Bob, in relating the incident. One of his hearers asked, "Well, *aren't* you the world's greatest baritone?"; to which Bob modestly replied, "Yes, but after singing forty hours in the last forty-eight, I was in no condition to prove it!"

★ ★ ★

Guests in the Seelbach seemed to enjoy the harmony that pervaded the hotel. The ORPHANS and the BIG FOUR gave a beautiful rendition of "I Believe" on the steps leading to the mezzanine.

★ ★ ★

Bud Arberg, although unable to attend the convention, was very well represented by many of his fine arrangements being sung.

★ ★ ★ Continued on page 36



The International Board met all day Friday well up to eleven P.M. Obviously this picture was taken early in the meetings. Those smiles are too fresh. Or was it just that everyone was so glad to see First Vice Prexy Dean Snyder get the "8 Ball" for committing the customary "boo boo"? The District Presidents and International Committee Chairmen were guests at the Board meetings. Those present at the time the picture was taken were: (clockwise) John Hill, Song Arrangements Committee; Stirling Wilson, Historian; Marty Mendro, Chairman, Contest and Judging Committee; Charlie Hecking, Pres. Illinois District; Cal Browy, Pres. Land O' Lakes; Jim Clarke, Pres. Far Western; John Salin, Pres. Mid-Atlantic and Chairman, Finance Committee; Tracy Evans, Int'l Board Member & Pres. Johnny Appleseed; Jim Martin, Int'l Board; Glen Reid, Int'l Board & Pres. Indiana-Kentucky; Ed Stetson, Int'l Board & Pres. Northeastern; Joe Lewis, Int'l Board; Associate Int'l Secretary Don Dobson; Bob Hafer, Int'l Secretary; Snyder; Berney Simner, Int'l President; John Means, Imm. Past President; Rowland Davis, Second V.P.; Ray Niblo, Treasurer; Paul De Paolis, Int'l Board; (to Paul's left) Dr. Paul Hartig, Int'l Board; Howard Tubbs, Int'l Board; Harley Miller, Board Member; Reddie Wright, Board; Stan Hutson, Pres. Ontario; Loton Willson, Pres. Michigan; Dwight Calkins, Pres. Evergreen; Bill Hall, Pres. Dixie; Lou Laurel, Pres. Southwestern; Bob Irvine (Past Int'l Treas.) Chairman, Ethics Committee.







# How To "Talk" Better Barbershop

BY DEAN SNYDER, WASHINGTON, D.C. CHAPTER

INTERNATIONAL FIRST VICE PRESIDENT—CHAIRMAN, LONG RANGE PLANNING COMMITTEE

SOONER or later a great many of us become curious to know more about two things in connection with our Society: (1) Our history and (2) our music. This may lead us to begin building up a barbershop library of books along with a shelf of barbershop record albums, quartet arrangements, old sheet music, convention programs, back issues of *The Harmonizer*, and other materials and tools of the craft.

My purpose in writing this is to tell you of a few books that I have found invaluable in helping me to understand better the Society and our principal commodity — that is to say, the barbershop song and the barbershop style.

Naturally, in one short piece it's impossible to describe or even to list all the written material that I've collected and found useful as a barbershop craftsman. But here is a beginning and if this strikes a responsive chord in anyone else we can continue through correspondence or in future issues of *The Harmonizer*.

**1. THE FIRST BOOK** to obtain is *Keep America Singing*. This is the history of the first ten years of the Society compiled and written by that wise and witty elder statesman among us, Deac Martin. Get this book from the International office and you'll become the historical expert of your chapter. They may even let you build part of an evening's program — a quiz program perhaps — around the barbershop lore it contains.

**2. THE NEXT BOOK** is Sigmund Spaeth's *A History of Popular Music in America*, published by Random House. This book is again on the historical and biographical side, but it's exciting reading and a treasure-house of data on the "old songs" and the people and events associated with them.

**3. FOR MY THIRD BOOK** I will choose Aaron Copland's *What to Listen for in Music*. You can buy this at almost any news stand in pocket size for just thirty-five cents. Paul Hume, Music Editor of *The Washington Post and Times-Herald*, and one of the consultants to the Society at its convention last June, described this book recently in his critic's column as "one of the best books (on music) ever written for the general public . . . in a field where more empty-headed junk has been written than stick-shaking will take care of." Believe it or not, the chapter on Harmony in Copland's book mentions the "clock system." See if you can find the reference and drop me a post card to prove it.

**4. I OWN A NUMBER OF TEXTBOOKS ON HARMONY**, but the simplest, easiest to read and understand is by Preston Ware Orem, and published by the Clayton F. Summy Co. under the title, *Student's Harmony Book*. Professor Max Kaplan of the University of Illinois, another of our consultants of the Washington convention, recommends this one too.

I could go on to mention half a dozen more, but this list will do as a starter. One book that I hope some day to have on my shelves should bear the title *Barbershop Craft — the Collective Principles and Practices of the Barbershop Style*. (See Songs for Men, Book Seven.) Such a volume, in simple A-B-C language, with lots of illustration and examples, remains to be written. We need it to satisfy the thirst for knowledge of the average member who wants to learn a little more about this wonderful hobby of ours and to be able to talk intelligently about our hobby, as well as to have fun listening to and singing in quartets and choruses.



As always the Ladies Luncheon proved popular with the poor neglected wives. The photographer got this shot when one of the guest quartets (men of course) was singing a serious (?) song ("You Made Me What I Am Today?"). Site of the luncheon was the ornate Oak Room of the Seelbach Hotel.





### MOTOR CITY HARMONY AWARD

Mrs. Hazel Boyington, outstanding, but previously unsung, civic worker of Detroit, proudly displays the Detroit Chapter's first annual Harmony Award. The award, designed to stress the community interest of barbershoppers, was presented in a brief but impressive ceremony on the stage at the Chapter's Annual Parade in Masonic Temple Auditorium (scene of the 1953 International Contests) by George Matthews (center), the Junior Chamber of Commerce's Young Man of the Year. Also bestowed on behalf of the Chapter was their check for \$100 made out to Mrs. Boyington's favorite charity. Detroit Chapter President Henry Schubert smiles his approval of the award which reads as follows:

#### 1954 ANNUAL HARMONY AWARD

Presented by The Detroit Chapter of The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., to . . .

#### HAZEL BOYINGTON

for distinguished and outstanding service and achievement in Community Service, especially in the promotion of harmony and good will . . . through a great capacity for organization and leadership, through a zealous and selfless devotion to the enrichment of the lives of others, and through setting a diligent example to all in the development and perpetuation of many diverse and urgent public service projects which are of continuing benefit to the community-at-large.

/s/ Henry D. Schubert  
President, Detroit Chapter  
S.P.E.B.S.Q.S.A., Inc.



## "CORRALLED" from the "ROUNDUP"

No organization is stronger than its method of operation—and this is borne out most emphatically when it comes to projecting the future. Even an organization like ours cannot go ahead indefinitely on the momentum of the informal approach to our favorite hobby, attractive as it is.

Every meeting must provide variety and order. And the only way that can be accomplished is by planning—beforehand. And the time to start your planning is *right now*—not tomorrow or next week. And that approach should be applied to anything in which your chapter is interested. From meet-

ings to shows, from public appearances to quartet rehearsals, from parties to dues collections, from chapter bulletins to charity programs, from local publicity to appointment of committees—all need organization to achieve the best results.

It takes not only *thinking* but *cooperation*—at every level and for and from every individual. If your chapter isn't being run on that basis, it should be. Try it and find out how much more pleasant life, *and barbershopping*, can be.

Reprinted from January 1955 issue, Southwestern District Roundup.



ATLANTA PEACHTREE barbershoppers as they tune up for their first singing session. Left to right, Founder Bob Gamble, and the Peachtree Pipers: Putnam Head, Alan Harrington, Bob Mell, Ben Thompson.

For nearly two years there was only one group of barbershoppers in Georgia who were enjoying the pleasures of Society membership. This group was the Albany, Georgia chapter whose organization was spearheaded by Colonel A. E. Dubber, member of the Washington, D. C. chapter serving with the U. S. Marine Corps in Albany.

In late July a past president of the Charlotte, N. C. chapter, Bob Gamble, now an Area Counselor in the state of Georgia, wrote to Detroit telling of his plans to call a meeting of a dozen interested men to discuss the project in further detail. This group of men included the PEACHTREE PIPERS who were then members of the Ashe-

ville, N. C. chapter.

Organization of the chapter moved along with remarkable swiftness following the initial meeting and within the short period of nine weeks, the Atlanta chapter had eighty charter members and plans for a charter night show were completed. Past International President, Jerry Beeler, presented the charter. MacIntosh ("Mac") Burns, chorus director, did a super-human job of whipping a chorus into shape for the parade which featured the Miamians, Flying Daytones and the Carolinians. (Mac holds degrees from Emory University, Columbia and the famous Juilliard School of Music and thinks barbershop is really something.)



# Status Quotes

MEMO FROM THE DESK OF THE  
INTERNATIONAL SECRETARY

What a business the greeting card publishers and the printers did last Christmas! Your International Headquarters was loaded with more clever and attractive cards than we had ever seen before. The "Aire Tonies" of Muskegon, Mich. even bottled some hair oil with their own Christmas greeting labels on the bottle! I wish we had some way of showing our collection to all our members. Anyhow, all of us of the central office staff sincerely thank all the members, quartets and chapters who so thoughtfully remembered us at the holiday season.

December was a terrifically busy month here what with getting the December issue of the HARMONIZER into the mail and sending out the dues reminders to help your chapters collect dues for the '55 fiscal year. We were also getting ready for the Mid-Winter Convention and trying to fill all orders for supplies in time for pre-Christmas delivery. I hope there weren't too many shipments delayed in the record breaking holiday mail rush. We did find time though to get out on a couple of good caroling expeditions with local chapters (there are twelve chapters in Metropolitan Detroit).

The year ended on a good note. The final membership tally for '54 showed a 503 member increase over the previous fiscal period and barbershopping enthusiasm appeared to be generally on the upward trend throughout our 586 chapters.

Host chapters have been approaching us earlier than ever before for information regarding the whats, hows, and whys of planning the Spring Regional Preliminary Contests. We even received one quartet entry before the end of January and a flock of other quartets have already asked when the entry blanks will be available. So it looks like interest is running high in the competitions to select quartets to represent our fourteen Districts in the International Quartet Contest at Miami Beach in June.

Most of the choruses which will compete for the International Chorus Championship were selected last Fall and are well into serious rehearsals. The remaining choruses are scheduled to be selected in Contests which will be held in conjunction with the Regional Prelims in the Spring.

Dixie District President Bill Hall of Miami, who is also General Chairman of the Miami Beach Convention, has his committee organization geared to make the '55 "Gathering of the Clan" something the barbershoppers who attend will never forget. I saw the convention facilities which have been arranged for us, back in October, and believe me, they have to be seen to be believed. It's a shame the auditorium won't

hold all the members who want to take part in this year's convention but the larger auditoriums within reasonable traveling distance of the hotels aren't suitable for our type of music. The seating capacity for concerts at the Miami Beach Auditorium is 3606.

Because our conventions for the past few years have been selling out so early, ('55 was sold out August 1, '54) the decision was made at Louisville that beginning with the '56 convention the registration sale shall not begin until the first day of December preceding the convention. In addition each District will be allotted a portion of the registrations available, based on the District membership figures. This will give each member and each chapter equal opportunity to make reservations and stand a better chance of getting their orders in in time to obtain choice auditorium seats.

On January 1st all unclaimed registration numbers will then be pooled and any member, whether or not his District has reserved its quota, may have his reservations filled.

The past few years, because of early sale, several hundred registrations had to be transferred due to necessary changes in plans on the part of hopeful barbershoppers who could not foresee so far in advance that job and family complications would arise. Such transfers involved a lot of costly correspondence and detail work along with much unnecessary disappointment. Under the old system a member who didn't make a reservation until the "eleventh hour" could end up sitting in the front row. Good for him, but rough on the poor guy who dug into his pocket months before.

As you will notice elsewhere in this issue our Mid-Winter and June conventions are being moved around the Society to give more barbershoppers the opportunity of enjoying a convention and receiving the stimulation and knowledge that can be found in such abundance only at these great events. As so many members have said, our conventions are beyond description. They have to be "lived" to be properly appreciated. It is our hope that every barbershopper will have the privilege of participating, either as a singer or spectator and listener at a "World Series of Barbershop" at least once during his membership.

Something else it would be wonderful to see would be to have every member know the thrill of singing in an *organized* quartet. Unless you are an out and out "crow" (and don't call yourself one until you have *proved* it) you are doing yourself a real injustice if you don't try quartetting.

*Continued on page 41*





## The Membership Picture

Fifty-four ended with 23,112 members on the books. An increase of 503 over June 30, 1954. Prospects look great for increased growth in '55 as membership renewals are being reported in large numbers daily. The December issue of the HARMONIZER contained a set of tables showing membership trends (page 17).

Although it is too early in the new fiscal year to present a conclusive picture of membership promotion progress, the first two summaries published last issue

are repeated and the District standings are reproduced in part to keep officers and members posted. To give a better comparison, city population figures have been added. It is interesting to note that six of the top ten chapters in number of members are repeaters while the top ten in percentage gains are a completely different set of chapters from the first list compiled last issue. How is *your* chapter doing?

### SOCIETY'S TOP TEN CHAPTERS JANUARY 31, 1955

| Chapter               | District         | Members | Population<br>1950<br>Census |
|-----------------------|------------------|---------|------------------------------|
| 1. Manhattan, N. Y.   | Mid Atlantic     | 218     | 1,960,101                    |
| 2. Sheboygan, Wis.    | Land O'Lakes     | 128     | 42,365                       |
| 3. Muskegon, Mich.    | Michigan         | 126     | 48,429                       |
| 4. Tulsa, Okla.       | Southwestern     | 123     | 182,740                      |
| 5. Minneapolis, Minn. | Land O'Lakes     | 118     | 521,718                      |
| 6. Dearborn, Mich.    | Michigan         | 114     | 94,994                       |
| T7. Skokie, Ill.      | Illinois         | 85      | 14,832                       |
| T7. Tell City, Ind.   | Indiana-Kentucky | 85      | 5,735                        |
| 8. Louisville, Ky.    | Indiana-Kentucky | 80      | 369,129                      |
| 9. Washington, D. C.  | Mid Atlantic     | 79      | 802,178                      |

### THE TOP TEN CHAPTERS IN MEMBERSHIP PROMOTION

#### PERCENTAGE OF INCREASE FROM DECEMBER 31 1954 TO JANUARY 31, 1955

| Chapter                         | District         | % of<br>Increase | Population |
|---------------------------------|------------------|------------------|------------|
| 1. Warsaw, N. Y.                | Seneca Land      | 50%              | 3,713      |
| 2. Owensboro, Ky.               | Indiana-Kentucky | 30.7             | 33,651     |
| 3. Cambridge, Ohio              | Johnny Appleseed | 30               | 14,739     |
| 4. Fargo-Moorhead,<br>N. D.     | Land O'Lakes     | 24.3             | 38,256     |
| 5. Linden, N. J.                | Mid Atlantic     | 22.5             | 30,644     |
| 6. Niles, Ohio                  | Johnny Appleseed | 19.4             | 16,733     |
| 7. Topeka, Kan.                 | Central States   | 19               | 78,791     |
| T8. Portage La Prairie,<br>Man. | Land O' Lakes    | 15               | 7,620      |
| T8. Teaneck, N. J.              | Mid Atlantic     | 15               | 9,651      |
| 9. Osborne County,<br>Kan.      | Central States   | 14.8             | 8,558      |

### DISTRICT STANDINGS—JANUARY 31, 1955

| *District           | Chapters<br>1-31-55 | 12-31-54 | *District           | Members<br>1-31-55 | 12-31-54 | *District           | Percentage<br>of Recovery |
|---------------------|---------------------|----------|---------------------|--------------------|----------|---------------------|---------------------------|
| 1. Central States   | 69                  | 69       | 1. Land O'Lakes     | 1524               | 2669     | 1. Ind.-Ky.         | 62.7%                     |
| 2. Johnny Appleseed | 62                  | 61       | 2. Mid-Atlantic     | 1468               | 2378     | 2. Mid-Atlantic     | 61.7%                     |
| 3. Land O'Lakes     | 62                  | 61       | 3. Johnny Appleseed | 1199               | 2146     | 3. Northeastern     | 60.4%                     |
| 4. Mid-Atlantic     | 54                  | 52       | 4. Central States   | 1118               | 2434     | 4. Land O'Lakes     | 57%                       |
| 5. Illinois         | 49                  | 50       | 5. Northeastern     | 982                | 1625     | 5. Johnny Appleseed | 55.8%                     |
| 6. Northeastern     | 47                  | 45       | 6. Illinois         | 968                | 2111     | 6. Michigan         | 55.4%                     |
| 7. Far Western      | 39                  | 39       | 7. Michigan         | 923                | 1664     | 7. Evergreen        | 55%                       |
| 8. Michigan         | 39                  | 39       | 8. Far Western      | 788                | 1446     | 8. Far Western      | 54.4%                     |
| 9. Seneca Land      | 32                  | 32       | 9. Ind.-Ky.         | 753                | 1201     | 9. Seneca Land      | 49.5%                     |
| 10. Dixie           | 31                  | 31       | 10. Dixie           | 598                | 1359     | 10. Southwestern    | 47.3%                     |
| 11. Ind.-Ky.        | 30                  | 30       | 11. Seneca Land     | 579                | 1168     | 11. Central States  | 45.9%                     |
| 12. Southwestern    | 28                  | 27       | 12. Southwestern    | 536                | 1131     | 12. Illinois        | 45.8%                     |
| 13. Evergreen       | 26                  | 26       | 13. Evergreen       | 498                | 905      | 13. Dixie           | 44%                       |
| 14. Ontario         | 26                  | 26       | 14. Ontario         | 356                | 875      | 14. Ontario         | 40.6%                     |
| Society             | 590                 | 586      |                     | 12290              | 23112    |                     | 53.17%                    |

\*Listed according to ranking.





The House of Delegates posed for a picture with Past International President Ed Smith immediately following the H of D meeting Saturday afternoon which was climaxed by Ed's Keynote Address. That's Ed at the lectern. Only new faces in addition to those pictured in the Board Meeting belong to (second from left) Herb Wall, Secretary of Central States District, alternate for District Pres. Geo. Williams, and (just to Ed's right) Past Int'l President Phil Embury.

## LOUISVILLE STORY (Continued from page 4) FUN TAKES OVER

With the closing of the House of Delegates Meeting the business sessions (except for additional Committee and District Officer gatherings to take advantage of being together) were completed. Now the accent was on good listening and woodshedding at every opportunity for all.

The Pre-Show Dinner in the Grand Ballroom of the Henry Clay Hotel started the Saturday night fun in royal manner with good food, gang singing and several guest quartets. Diners were loaded on buses where chords blossomed in profusion en route to the Memorial Auditorium for the Parade of Champions.

With talent galore and clever stage effects, the show in the beautifully remodeled auditorium seating 1700 persons was one of the best ever. Harmony and showmanship reigned supreme and with an M.C. who recognizes the necessity of keeping the show moving rather than being a show in himself (International President Berney) the curtain rang down just two minutes ahead of schedule in spite of an already full show which was rearranged to accommodate two late additions. They were the Four Teens, making their first Society appearance in more than a year and the Michigan City Chorus, for whom all the booked quartets (Orphans, Bills, Mid-States, Barber Q Four, Clef Chords and Dixie Liners) were glad to relinquish some of their scheduled stage time.

More than a thousand people jammed the After Glo in the Henry Clay (the hotel again, not the steamboat) and quartets and choruses mixed with community singing, made beautiful music together. The distaff side was well represented by the '53 Sweet Adelines Champions, the Big Four of Chillicothe, Ill. and the Decker Sisters, daughters of Louisville member Ira Decker, who reunited especially for the occasion.

With every quartet present, in uniform, invited to sing, the After Glo lasted nearly three hours. From there the Ever Glo took over and the last chord didn't die out until the last four "goodbyes" were said Sunday afternoon.

## 1955 REGIONAL PRELIMS

With the dates of the International Regional Preliminary Contests fast approaching, all Society Quartets are reminded that entries must be received at International Headquarters not later than five days prior to the Regional Preliminary Contest date for your District. Entry Blanks have been mailed to all registered Society Quartets. Additional copies are available from the District Secretary and should be accompanied by a Quartet Registration Form in the case of quartets which are not officially registered at Detroit.

The number of quartets eligible to represent each District at the Miami Beach Convention in June, is determined by the December 31 District membership. The figure 40 (total number of qualifying quartets) is divided into the Society membership to determine the number of members required to qualify one quartet. This figure is then divided into the District membership totals to determine the number of quartets each District will qualify. On this basis, the following distribution of quartets was made for the 1955 Contests:

| Districts                  | Members | 12/31/54 |
|----------------------------|---------|----------|
| Central States . . . . .   | 2,434   | 4        |
| Dixie . . . . .            | 1,359   | 2        |
| Evergreen . . . . .        | 905     | 2        |
| Far Western . . . . .      | 1,445   | 2        |
| Illinois . . . . .         | 2,105   | 4        |
| Indiana-Kentucky . . . . . | 1,201   | 2        |
| Johnny Appleseed . . . . . | 2,146   | 4        |
| Land O'Lakes . . . . .     | 2,684   | 5        |
| Michigan . . . . .         | 1,664   | 3        |
| Mid-Atlantic . . . . .     | 2,368   | 4        |
| Northeastern . . . . .     | 1,617   | 3        |
| Ontario . . . . .          | 875*    | 1        |
| Seneca Land . . . . .      | 1,165   | 2        |
| Southwestern . . . . .     | 1,118   | 2        |
| Totals . . . . .           | 23,086  | 40       |

\*By action of the House of Delegates at the Mid-winter Convention an additional quartet was awarded to the Ontario District, making the total 41.



## NATIONAL MUSIC WEEK

Once again the Society has been honored by having its International President appointed to the National and Inter-American Music Week Committee for 1955. National Music Week this year is May 1-8. It will be officially observed in more than 3500 communities. The keynote is **MUSIC MAKING ENRICHES LIFE**.

Following this theme, Music Week has two main objectives (1) to stimulate year 'round interest in music and music education; (2) to advance specific local music projects of permanent social and cultural value. Stress is placed on such worthwhile activities as: aiding young talent; improving music equipment for schools, churches and recreation centers; and providing musical opportunities for servicemen.

A letter of suggestions regarding observance of Music Week may be obtained by sending a three cent stamp to:

T. E. Rivers, Secretary  
National Music Week Committee  
315 Fourth Ave.  
N. Y. 10, N. Y.

## NOW HEAR THIS!

**NATIONAL HEARING WEEK** very appropriately coincides with Music Week according to Mrs. Margaret Rostel, Editor of Hearing News.

Mrs. Rostel thoughtfully sent International Headquarters a copy of her publication in which there recently appeared a picture of the **FOUR INCISORS**, of our Boston, Mass. Chapter. This group of dentists includes Dr. Fred Buttner who just five years ago feared he would never hear another quartet let alone sing in one.

Here is part of his story as he told it in Hearing News and it should bring encouragement to a lot of men. "Finally, after extensive medical treatment for my draining ears, I went to the Boston Guild for the Hard of Hearing (a chapter of the American Hearing Society) where I had my hearing tested. Shortly after that I obtained a hearing aid, and to my amazement I was able to hear very well with it. The purchase of a new transistor aid has brought even greater improvement. Yes, I am definitely "on the air!"

"I belong to the Society for the

Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. and I sing baritone with a quartet made up of dentists, the **FOUR INCISORS**. In May 1953 it was my pleasure to help publicize the work of the Boston Guild when my friends and I appeared on a National Hearing Week television program. The other three dentist harmonizers have normal hearing but my hearing aid must have given the audience the impression that all four of us are hard of hearing. At any rate the other fellows received a number of notes "commiserating them on their affliction."

Quartets, choruses and chapters having the opportunity to give performances to further the work of local chapters of the American Hearing Society should find this a most rewarding activity. Those wishing to make it a point to assist this deserving agency (like ours, a nonprofit organization) by making quartet and chorus appearances may obtain information regarding A.H.S. by writing to:

American Hearing Society  
817 Fourteenth St., N.W.  
Washington 5, D.C.

## 1955 DISTRICT REGIONAL PRELIMINARY CONTESTS

| District         | Date    | Location            | General Chairman  |
|------------------|---------|---------------------|---|
| Central States   | 5- 7-55 | Davenport, Iowa     | A. J. "Steve" Andre, 22 Edgehill Terrace, Davenport, Ia.  |
| Dixie            | 4-30-55 | Memphis, Tenn.      | Elford A. Lumpkin, 1601 Foster Ave., Memphis, Tenn.   |
| Evergreen        | 5- 7-55 | Yakima, Wash.       | Bill Gable, 219 S. Grandview Ave., Yakima, Wash.  |
| Far Western      | 4-30-55 | Los Angeles, Calif. | Reedie Wright, 3787 Mountain View Ave., Pasadena, Calif.  |
| Illinois         | 4-30-55 | Decatur, Ill.       | Jerry C. Schneipp, 204 S. Edward St., Decatur, Ill.   |
| Indiana-Kentucky | 4-24-55 | Wabash, Indiana     | Jack Miller, 658 W. Main St., Wabash, Ind.  |
| Johnny Appleseed | 4-30-55 | Columbus, Ohio      | Co-Chairmen—Lester Rausch, 209 S. Third St., Columbus, O. Tom Igel, 2668 Berwyn Rd., Columbus, O.                         |
| Land O'Lakes     | 5- 7-55 | Janesville, Wisc.   | Co-Chairmen—Robt. Gregg, 225 S. Second St., Delavan, Wisc., Richard Gilbertson, 333 Home Park Ave., Janesville, Wisconsin |
| Michigan         | 4-30-55 | Detroit, Michigan   | Louis R. Harrington, 2361 Nat'l Bank Bldg., Detroit 26, Mich.   |
| Mid-Atlantic     | 4-30-55 | Richmond, Va.       | Louis Metcalf, 901 Ingraham St., N. W., Washington, D. C.   |
| Northeastern     | 4-30-55 | Springfield, Mass.  | Edward Baker, 126 Marengo Park, Springfield, Mass.  |
| Ontario          | 4-23-55 | Oshawa, Ontario     | Co-Chairmen—Art Morrison, 353 Colborne St. East, Oshawa, Ont., Jim Howard, 930 Somerville Ave., Oshawa, Ont.              |
| Seneca Land      | 5- 7-55 | Bath, New York      | Ken King, 10 Pine Street, Bath, N. Y.   |
| Southwestern     | 5-14-55 | San Antonio, Texas  | Howard Bumbaugh, 316 Frost, San Antonio, Texas  |





# KEYNOTE SPEECH

Delivered at Louisville by

Past International President Edwin S. Smith

of

Wayne, Michigan

President of Edwin S. Smith, Inc.

Real Estate and Insurance

I have learned, since becoming a barbershopper, that the keynote is the note on which the key is founded—Mr. Webster says—"that in politics it is the introductory declaration of party principles." The redeeming grace of the designation, as far as I am concerned, is that, as barbershoppers we are privileged to change keys as often as we wish.

Inasmuch, however, as the keynote address is supposed, by popular conception, to set the pattern for the discussions which are to follow and in this case the discussions have already been concluded, I am going to suggest that we find another musical term to designate the final talks at our conventions.

It would seem to me that what this group needs after several days of intensive work, wrestling with the problems of the Society—even more than Tom Marshall's five cent cigar, is a good old fashioned tonic. You musicians all know that the *TONIC* is based on the keynote. I know because I looked it up in the dictionary. Webster says, also, that a tonic is anything bracing or stimulating.

I realize that we must be very careful of the terms we use in our Society and that is why I am concerned lest we become irretrievably attached to the wrong ones.

Many of you will remember how the lovable gentleman from Indiana, "Silver Throated Beeler," tried to foist that "critique" business on us. That thing almost became a national issue before we finally got it resolved.

I merely suggest the term—the tonic address—but I propose that we delegate Dean Snyder, "The Great Designator," to provide the answer.

You are not here in Louisville today to consider the efficacy of such terms but you are here for a purpose, and I would like to try to pin that purpose down—to examine it with you—to find out, if we can, whether

it is worth all the effort and the attendant tribulation, or whether we are just a bunch of good fellows pursuing a will-o-the-wisp.

Whatever it turns out to be, you are here because you are the backbone of it. How great it is, and how great are its potentialities, I think that few of us realize. As I gaze across the panorama of our evolution from a purely fun-loving group of fellows to the splendid organization that is forming before our eyes today, I am immensely heartened with the progress that is being made, and I am humbly grateful for the incidence of my association with it.

I appreciate that it is difficult for us sometimes to realize the extent of our progress. It's a natural thing for us to wonder whether our efforts are producing the results to which we aspire.

A few years ago I drove to Colorado with a gentleman from Michigan who had had both of his legs amputated when he was nineteen years old. He told me that he had lain in a hospital bed for five years and that the only way he could tell whether he was getting any better was to look back a year. The improvement of a day, or week, or month was not noticeable. I am sure that if we look back across the years of our Society with that sort of perspective, we will see that we have progressed. We will find that we have been building ourselves quite a "house."

We didn't start to build it as you and I would do today. We didn't go to an architect and have him draw elaborate plans and blueprint every niche and corner in it. We didn't type up a set of specifications that anticipated every requirement of our family for gracious living. We didn't give any thought to the selection of a site, nor did we study the trends of the community. We just made a hit and miss grab for a piece of ground, got out the team and scraper, dug a foundation and poured the footings.



We were a bunch of boys who were searching for a good time. We wanted to have some fun and we started to build a playhouse where we could romp and make merry. We didn't even take a count to see how many of us there were. We didn't realize that ours was a prolific family and that we might need a good many rooms to accommodate everybody.

But Dame Fortune smiled on us. She blessed us in two particular ways. She saw to it that the piece of ground we chose was big enough for our future needs, and that our footings extended down to a solid foundation. She gave us America for our home site, and rested our footings on the foundation of *Harmony*.

As time went on our house began to take on form. Some of the members became so fascinated with the project that they began to study architecture and land planning and art in all of its varied forms. Others took up business administration and engineering. Still others studied medicine and religion. *These courses were motivated by a growing appreciation of the excellence of its tenets, an expanding zeal for its welfare, and by a burning desire to aid in the accomplishment of its destiny.*

You see — what started out to be a playhouse — a place to have some fun — was beginning to take on stature. We found that we had truly started to build a house "by the side of the road" where men could find surcease from their daily cares; where they could give expression to their talents; and where they could join forces to aid in the advancement of society.

And we learned that if we were going to enjoy our house to the fullest we would have to assume responsibilities for its welfare. We learned that it had to have a purpose, a mission, if you please, that was worthy of its structure, so we placed an inscription over the front door that all who passed our way would see that our fundamental aim was to "Keep America Singing."

And we ourselves, members of the family, began to take pride in our family relationships. We began to espouse ideals. We commenced to hold regular family councils where we could consider the varied aspects of our family life. Our architects and engineers started to draw plans for the continuance of the building along lines that would assure its lasting quality. The others, the doctors, the lawyers, the teachers, the preachers and the rest all began to minister to the family needs, both the physical and spiritual, in accordance with their own skills.

The doctors gave considerable thought to birth control, because family pride dictated that our family should be one of substance and character. They wanted loyalty and affection and other worthy characteristics to become inbred in the strain so that one day our pedigree would match the finest in the land.

Well, the building of our house has progressed, and as it has, our aims and our objectives have become more clear, and those of us who are meeting here today,

sharing the responsibilities of its direction, are here because we have faith in its ultimate destiny. We are committed to its healthy survival and are confident that it has a glorious future.

The cornerstone has been laid. What started out to be a plaything has begun to take on the shape and appearance of a mighty edifice. It is still in the building stage, but the course has been set.

Somewhere years ago I read a poem that expresses clearly this thought we strive to capture.

"One ship sails East, another West  
With the self same winds that blow  
It's the set of the sails and not the gales  
That decide the way they go.

As the winds of the sea  
Are the winds of fate  
As we voyage along through life.  
It's the will of the soul that decides the goal  
And not the calm or the strife."

Our ship has not always sailed in easy waters, but I hope with Eddie Guest that "we've passed across the veil of doubt and learned the truths we fought about."

I hope we've learned that—

"Not what I get but what I give  
As days go fleeting past.  
Not how I feel, but how I live  
Must tell the tale at last.  
Not what I have but what I do  
The loads I bear, the paths I hew  
Through forests no men ever knew  
The highways that I cast.

Not the advantage that I take,  
But give amid the strife  
The service for another's sake  
Where selfishness is rife.

The effort that I make to bless  
My time and fellows with success  
And brotherhood and happiness  
Measures this little life."

And these truths are eternal! Someone has said, "I don't know what your destiny will be, but one thing I know—the only ones among you who will be really happy are those who will have sought and found 'how to serve'."

And that gentlemen, is the kind of course I like to think we are charting for ourselves. I am sure we have come to the realization, and the firm conviction, that if we are to accomplish our destiny, and are to flourish as a society, we must have a cause that transcends our own personal pleasure and enjoyment — that we must be buoyed by the inspiration that comes not only from serving ourselves, but from serving all of humanity.

Turn to "Keynote"—page 40



# Barbershop Craft

## YOUR VOICE and YOU

J. HOWARD ROOP

*This time we are giving you both barrels in our effort to improve your knowledge of music fundamentals and your enjoyment of the execution of (I don't mean kill it) good barbershop in your own quartet or chorus.*

*Mr. J. Howard Roop, who has generously permitted us to publish his copyrighted article, "Your Voice and You" is a fabulous old gentleman. He is seventy-one, the oldest member of our Philadelphia, Pa. Chapter, and still going strong. We believe that his article on vocal techniques is fundamentally sound and excellently written. Each of us can improve our tone quality, ability to blend and shade, and carry longer phrases (like the Schmitts) if we will devote some bathroom time to these techniques. In addition, quartets would profit by using these ideas as warm up exercises on simple chord patterns. And how about chorus directors as an early evening exercise? — Excellent!*

*The other article, by yours truly, is an effort to teach sight singing in its simplest form. But let me caution you—reading through it once won't make you a sight singer. Blow your pipe, visualize some other note in the scale, then sound it. If you're not sure you made it, check it on your pipe. Everyone else on your commuter train will think you're crazy, but you'll know better, I hope. Good luck.*

*Dick Swanoe, Chairman, Barbershop Craft Committee*

Your voice is you; it distinguishes you from everyone else. Your voice may be pleasant to hear and its sound be attractive, or again it may be dull, monotonous, unmusical and harsh sounding; it determines your personality.

Every voice can be beautified, whether for speaking or singing. The rules, methods, and principles for producing a pleasant sounding speaking voice are the same as those required for a beautiful singing voice.

The secret for acquiring a beautiful voice for both speaking or singing is resonance. Resonance is the result of proper nasal sound placement. A tone to have resonance will have a vibrant quality and will be a pleasing tone whether soft or loud. Pleasing tones can be produced by the application of time-tested exercises.

The exercises and methods which follow have been handed down by the pupils of Campanini, one of the great singers and voice teachers of all time. Capable pupils, in turn, have taught these principles to other successful singers and teachers.

A beautiful tone produced by the violin or other instrument depends for its tonal quality upon the vibration and resonance of its sounding board. The resonant quality of the human voice is produced by the vibration of the nasal bones—these are its sounding board. One hears the expression, he sings through his nose, meaning nasal quality. This is not true, for a nasal tone is produced by closing the nasal passages, it does not vibrate. In order to have the nasal bones vibrate one must sing *through* the nose to secure the proper resonance of tone.

Another tone that lacks resonance is the throaty one. This kind of tone is produced by pinching and tightening the throat and jaw muscles, and forcing the tone through the vocal chords; especially noticed in the so-called "throaty tenors."

A tone to be beautiful must be properly placed. When a tone is properly placed it will have a beautiful brilliant vibrant resonant quality. To attain this vibrant quality certain exercises and sounds which cause the nasal bones to vibrate have application here.

*Continued on page 44*



# I CAN'T READ THE STUFF, BUT

BY DICK SVANOE

Yes, you can. It's not the easiest thing in the world, but I'll wager any member of SPEBSQSA, who can sing the traditional Bum-Bum-Bum-Bum after the B-flat is blown on the pipe, can learn to read music.

Before we discuss what note is where, we ought to cover the time values of the notes. The basic unit of time in barbershop can be assumed to be the quarter note (♩). The time signatures most commonly used are 2/4, 3/4 and 4/4, meaning that there are respectively 2, 3, or 4 of these quarter notes (or their equivalent) in each measure. The distance between two vertical lines which bisect the staff is called a measure.



Simple fractions will, of course, tell us that four sixteenth notes (♩) are equivalent to one (♩), that two eighth notes (♩) equal one (♩), that one half note (♩) equals two (♩'s) and that one whole note (♩) equals four (♩'s). Placing a dot after a note increases its value by one half its normal time interval. The two most common in our idiom are dotted quarters (♩.) which then become equal to 3/16ths and dotted halves (♩.) which equals 3/4ths, i.e., (♩. = ♩ ♩).

Next subject—who sings what? As if you didn't know, tenors and leads sing on the treble clef (♩) and baritones and basses sing on the bass clef (♩). Tenors and baritones sing the notes whose tails are up (♩, ♩, ♩, ♩) while leads and basses sing the notes whose tails are down (♩, ♩, ♩, ♩). Occasionally, the bass part goes above the baritone or the tenor part goes below the lead, so *watch your own tails*.

Let's blow that B-flat on the pitch pipe. Now sing it on the syllable "lah." If you are singing it in its correct octave it should be a shade high for a low bass but quite comfortable for everyone else. Next, drop it one octave by singing backwards, "Say, can you see" from the "Star Spangled Banner." Try it—"see you can say." Hold that last note—that's where I want you to be. You are now one octave below the B-flat on your pipe—let's call it low B-flat. Now, can you sing up to middle B-flat on the syllable "lah" in small, easy, natural steps? Don't think about it, just sing it—"lah, lah, lah, lah, lah, lah, lah, lah." Including both the lower and the upper B-flats, you should have sung "lah" eight times. If you didn't, you're in trouble—see a doctor. Oh no, try it again—this time to make sure it comes out to eight, sing one, two, three, four, five, six, seven (for seven), eight. There you made it! You have just sung the diatonic scale in the key of B-flat.

This is what you sang



You all sang all the same notes, whether you're a tenor or a bass. The tenor-lead note looks an octave higher and in piano music it is, but when men sing from the treble clef, they sing an octave lower than written.

Sing it again, watching each black note as you sing it. Try the same thing coming down—easy, isn't it? Tenors, if it gets too low for you, go on up another octave, that's where you belong anyway. It looks like this—



Leads, why don't you follow them up about half way (as indicated) and come back down.

Basses, you may not make it down all the way but go as far as you can and come back up to B-flat (baritones, too). It looks like this —



You will rarely need those last three notes, but if you can reach them, move to Chicago, I can use you.

One of the most important things about all this is that you remember where B-flat is. B-flat is your home base *when your key signature has two flats in it* as in the above examples. We'll develop some other keys in the next issue. You should not find it difficult to locate home base—it's that very comfortable place of rest—don't you feel it when you get there? Approach it several times from both above and below and get accustomed to that feeling—it's important.

Now look, if you're just reading this and not doing it, get on the ball. You can read this stuff 'til you're blue in the face and never learn how to sight read—get with the pipe and the "lah, lah, lah." The Detroit Office will be glad to sell you a pipe (commercial).

(Keep practicing—see next issue for Second Installment.)



# NEWS ABOUT QUARTETS

*—what they are doing and how they are doing*



Save your Confederate money boys, the South will rise again . . . The Tuscaloosa, Alabama chapter tells of a recent visit they enjoyed from the CONFEDERATES quartet, 1954 International Semi-Finalists from the Memphis, Tennessee chapter. Tuscaloosa had a problem of keeping their attendance up to par and called on the CONFEDERATES to rally to their aid by attending a membership promotion meeting. The quartet was helpful in signing up twelve new members during their visit. To show their appreciation, the Tuscaloosa men presented the quartet with a ten dollar bill—Confederate, of course.

The Memphis chapter gave birth to THE CONFEDERATES after the break up of the Rebelaires and Dixielanders quartets which left Dave, Wally and Buz in bad need of more harmony.

In August of 1953 the three located a tenor (new to barbershop) and formed the CONFEDERATES. After a short while, the tenor found that he could not devote enough time to the quartet and decided to give it up. The gloom of the trio was enlightened when they found that George Evans, then with the Trebleshooters, would soon be available. The CONFEDERATES regrouped and

charged again in October of 1953. Things began to click.

With a few shows under their belts, the boys felt brave enough to jump into an automobile and drive 800 miles to enter their first competition at the Dixie Regional Preliminary Contest at St. Petersburg, Fla. With throats parched from "road practice" the CONFEDERATES half ran and half staggered onto the stage and sang their hearts out to the tune of "Co-Winners" of the Regionals. Afterwards, the charge on Washington proved a little too much. But they *DID* go down fighting.

Since that time the southerners have increased their courage by dressing in Confederate Officer's uniforms and carrying swords long enough to "run through" any Dam-yankee."

Barbershoppers were pleased to hear the EASTERNAIRES, runners-up in the 1954 Mid-Atlantic District Contest, when they appeared recently on the Arthur Godfrey Talent Scout Show. Their rendition of "Trees" was a refreshing example of the versatility of barbershop quartets. The quartet walked off with top honors and appeared on Godfrey's morning show for three days.

To dispel any thought that the top brass of our society are not quartet men a check of the registered quartets reveals that many of them are currently finding time to really enjoy their singing hobby. Southwestern District President Louie Laurel is baritone of the DESERTAIREs of the El Paso, Texas chapter. This quartet has been International Semi-Finalists on two occasions and are also past champs of their district.

Bill Hall, tenor of the MIAMIANS, current Dixie District champs and 1954 International Semi-Finalists from the Miami chapter, holds down the top spot in his district. Bill is also chairman of the 1955 International Convention to be held in Miami Beach, June 15 through 19.

International Board Member Tracy Evans finds time to sing lead with his quartet, the TOWNSMEN, even though he is current Johnny Appleseed District President. The TOWNSMEN represent the Parkersburg-Marietta chapter.

Although the JOLLY WHALERS of the New Bedford, Massachusetts chapter are presently inactive, Ed Stetson, Northeastern District President and current International Board member, has been singing with them since 1946 when the quartet placed as Semi-Finalists at the International Convention in Milwaukee. They sang again in International competition in Kansas City.

Singing for dimes, the KORD-ALL-AIRES totalled \$80.46 on a Saturday afternoon in downtown Champaign, Illinois. These fellows sang on the streets and in stores while shoppers filled in the letters on the big sign with dimes.



Left to right, Lorny Siler, lead; Ray Bassett, tenor; Jim McDonald, Bass, and Willis Wood, baritone.



The 1951 International Champion SCHMITT BROTHERS were forced to take a month's rest from their singing activities during December due to a severe case of laryngitis which hit Joe, the tenor. Jim and Paul switched to tenor and lead respectively with Joe singing the bari. The audiences were satisfied but the quartet decided to cancel all their shows for a few weeks. January saw the SCHMITT BROTHERS back in harness, just as good as ever.

The lead of the 1954 International Medalist quartet, the TORONTO RHYTHMAIRES, Norm Sawyer, expressed his deep appreciation to the many barbershoppers who helped the quartet to overcome their difficulties during the Washington Convention and contests in a letter to International Headquarters. Norm, you may recall, suffered several severe attacks of gallstones while in Washington and was cared for by Doc Harmon, director of the Singing Capital Chorus, and also Dr. Conrad Barnes, tenor of the SENEKANS quartet from Seneca, Kansas chapter.

Another warm expression of gratitude reached International Headquarters recently, this one from Al Hobik, lead of the KORD KINGS, whose story about their trip to Korea and Japan appeared in the December issue of the Harmonizer. Al will testify to the fact that barbershoppers are the greatest people on earth. He asked that his thanks be expressed particularly to the members of the Far Western District—Jim Clarke, Bob Bisio, Phil Palos and all the other men who were so generous with their time and help. Many of these men, Al says, donated hood, sent flowers, cards, telegrams and other get well wishes which filled the need better than anything else. "Your letters of good cheer and the handling of the many details for me, gave me peace of mind and the strength to fight on." This is a wonderful fraternity to which we belong.

A very cleverly prepared "propaganda" booklet is currently being distributed by the 1954 Finalists of LaGrange, Illinois, the BARBER-

Q-FOUR. The booklet contains "quotes" about the quartet from many of the newspapers across the country and tells of the quartet's "rare accomplishments." "Available for most any civilized type gathering and having sung for gift certificates, kind words and money, certainly this quartet must have been the inspiration for that popular radio show, 'STOP THE MUSIC.'" Thus reads one of the quotes.

It's a small world when barbershoppers get together. Learning of the pleasures of life in California as a result of International Board Member Reddie Wright's 1957 Convention campaign, three fellows from different sections of America converged on the San Gabriel chapter and formed a quartet called the WEST COASTERS. Tenor, Baric Best, was a former member of the Winnipeg, Manitoba chapter, while the bari, Jim Potter, hails from the Morrison, Illinois chapter. Tom Keehan, lead of the quartet, is a Past President of the Rockford, Illinois chapter and a past member of Madison, Wisconsin chapter. The only member of the quartet who lived in San Gabriel is bass, Bill Cockrell, who formerly sang with the MISSIONAIRES.



The MADCAPS, left to right, Guy McShan, tenor; Jack Culpepper, lead; Jim Massey, bari, and Wiekie McAfee, bass.

Anxious moments are experienced by all quartets as they wait back stage during competition. The MADCAPS, members of the Dallas-Oak Cliff, Texas chapter, are no exception. Their gloom was turned to joy when they were announced as finalists in the Southwestern District Contest held in Shreveport, Louisiana last Fall.

As reported in the December Harmonizer, the ORPHANS, current International champions, attended Adams State Teachers College for the purpose of demonstrating barbershop harmony to the students and faculty members. Dr. John M. Anderson, Dean of Music, spent an entire evening with the quartet in an informal discussion pertaining to the principles and techniques of barbershop harmony. He was favorably impressed with the various literature published by the Society and particularly with the annual folio of Songs for Men. Bud Biggam, tenor of the ORPHANS, relates, "He seemed very interested in the idea of woodshedding so there was only one thing for us to do." You guessed it . . . he sings a pretty mean bass.

Following the 1954 International Convention, the LANCERS, Semi-Finalist representatives of the Pioneer (Chicago) chapter, enlisted in the United States Air Force whereupon they changed their name to the AIR CHORDS. Before leaving for basic training they were "sworn in" on the Don McNeil radio and television program. The quartet is now stationed at Sampson Air Force Base and have affiliated with the Geneva, New York chapter.

Harold Sterling, bass of the current Central States District champs and 1954 International Semi-Finalists, the SKYMASTERS of Omaha chapter has been transferred by Uncle Sam to the shores of Tripoli. The SKYMASTERS appeared as guests on the Arthur Godfrey show during the week of the Washington Convention.

The several times finalists BUZZ SAWS, past champs of the Johnny Appleseed District, have lost their baritone, Don Vorce, who finds business demanding more of his time. Staff Taylor, District Secretary, reports that they are "breaking in" Johnny Glass. Johnny sang with the BEEHIVE STATESMEN when he was stationed in Salt Lake City, Utah.

Joe Harris, father of the famous singing HARRIS TRIPLETS, is now singing baritone with the TEMPLAIRES of Muncie, Indiana, several times International Semi-Finalists. *Continued on page 43*



# "RETURN TO SIMPLICITY"

EXCERPTS FROM A BULLETIN DATED SEPTEMBER 23, 1954 ISSUED TO SONG ARRANGEMENT JUDGES AND JUDGE CANDIDATES

By **BUD ARBERG**,  
Specialist—Arrangement Category—  
Contest and Judging Committee

Greetings!

International President Berney Simmer has asked me to prepare this bulletin to you, incorporating some ideas contained in my August 16th memo to Chairman Marty Mendro concerning the purposes of our C&J Committee. Here are some excerpts:

"As I see it, C&J has two main purposes. The first concerns the mechanics involved in the smooth operation of contests, scoring, quartet clinics, judging schools, and certification of judges after recommendation and follow-up of Judge Candidates. The second concerns the *quality* of our judging including the *standards* we use, and by which quartets and choruses will be guided in preparing for contests. . . .

"Since 'Voicing' has a specific meaning as a part of harmony (if 'harmonization' is the *choice* of chords, 'voicing' can be considered the *way* the chord tones are distributed) it has been put under 'harmonization' together with 'range' and 'register.'

" . . . discussion about phrasing and interpretation leads me from the mechanics of scoring on the printed form to the second part of the C&J two-fold responsibility—our *standards* or *criteria* in judging.

"There are two trends which can be clearly seen in the past two or three years which are not good for the barbershop style of singing and, therefore, not good for the Society. The C&J Committee should clarify its position with regard to them. The first of these trends really falls in Floyd Connett's category, Voice Expression. It can be called the 'whatever - it - is - it's - got - to - be - loud' craze. In this mad scramble for knocking 'em off their seats, every swipe is belted unmercifully; every phrase ending becomes a big

deal. The danger here seems obvious. The places in a song that should sound big will be pale instead. And I like loud chords (real 'gassers') as much or more than most. But I like them rationed and saved for the really big moments in a song.

"Another aspect of this loud business is the increasing use by quartets of loud swelling chords on *words* which don't call for it. No matter how ringing the chord, if it completely destroys the meaning of the word, or the spirit of the song, it's wrong. The tag on 'Good Fellow' *should* be loud. Too-Ra-Loo-Ra-Loo-Ral, in 'Irish Lullaby,' should not. It seems to me that most choruses, and many quartets, should develop a *wider* shading scale from *softest* to *loudest*. Then they should use this wide range of volume to give the song the delivery it requires and the audience the thrill it seeks. Indiscriminate use of loudness, or contrast just for the sake of contrast, will do neither.

"The second trend which seems clearer each year, and which C&J should cry out against (and penalize in contests) can be called the 'let's - throw - in - some - more - chords' approach. A perfectly simple song can be lost in the onslaught of chords designed to knock the Arrangements judge on his assaulted ear. As with loudness, a series of chords, unabating in their complexity, soon begin to sound the same. Gone is the chance for a real surprise chord or breeches-rattler. Sure some tunes *do* call for a great many chords to set them off well! O.K. But most barbershop songs will sound best with straightforward, solid harmonies, with spare use of the chords that 'embroider the edges.' If it's all embroidery, it's not very satisfying. I realize that, as an arranger, I've

probably been as guilty as anyone of 'overdressing' at times.

"To sum up, I'm suggesting a 'return to simplicity' and emphasis on basic musical values in our singing and in our judging. Voice Expression and Arrangement are the principal categories involved; the other three categories to a lesser degree. C&J, through a revised supplement to the judging rules, through the *Harmonizer*, and through District and Chapter papers, should make its position clear. By so doing, all quartets and choruses will be better guided, and more beginning quartets and choruses will be encouraged to enter contests, realizing that simple songs, sung with controlled enthusiasm, taste, and a touch or two of originality, will earn as many or more points than an ill-considered effort to wow the judges and audience and, in so doing, lose the song!"

Well, there they are. May I suggest that if you agree with these ideas, you do your utmost to put them across to quartets and choruses at all clinics in which you participate. If you disagree, let me hear your views! Your ideas concerning any phase of the Arrangement category will be welcome at this time since the Arrangement section of the Supplement to the Judging Rules is to be revised.

"SING-SIMPLY" yours,

Bud

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## FACTS ABOUT TRAVEL TO MIAMI BEACH

Chuck Schmid of Bellevue, Ohio has again supplied us with travel information for the International Convention. Mr. Paul Dahlquist of the New York Central R.R. furnished the rail data and procured bus and plane information from the Cleveland Greyhound Lines Terminal and Municipal Airport. The auto mileages were obtained from the Toledo Auto Club. Rates are shown as they prevailed at the time the data were compiled. There may be changes by the time delegates order their transportation.

| To Miami, Fla.<br>and return<br>From | Time<br>(Hrs.) | Via Railroad    |                                       | Coach<br>Class<br>Rail<br>Fare | Via Plane      |                       | Via Bus        |                       | Auto<br>One<br>Way<br>Mile-<br>age |
|--------------------------------------|----------------|-----------------|---------------------------------------|--------------------------------|----------------|-----------------------|----------------|-----------------------|------------------------------------|
|                                      |                | Pullman<br>Fare | Class<br>One<br>Way<br>Lower<br>Berth |                                | Time<br>(Hrs.) | Fare<br>Round<br>Trip | Time<br>(Hrs.) | Fare<br>Round<br>Trip |                                    |
| Atlanta, Ga.                         | 16             | \$49.80         | \$ 8.30                               | \$35.55                        | 2 3/4          | \$72.18               | 12 3/4         | \$22.95               | 675                                |
| Birmingham, Ala.                     | 25             | 55.10           | 8.90                                  | 39.40                          | 4              | 76.95                 | 14 3/4         | 25.95                 | 789                                |
| Boston, Mass.                        | 31             | 122.80          | 16.35                                 | 88.16                          | 5 1/2          | 158.13                | 29             | 52.10                 | 1576                               |
| Chicago, Ill.                        | 36             | 96.45           | 14.50                                 | 71.15                          | 5              | 144.36                | 27             | 47.70                 | 1391                               |
| Cleveland, Ohio                      | 36             | 105.85          | 14.80                                 | 76.50                          | 4 1/2          | 142.50                | 27 3/4         | 49.35                 | 1346                               |
| Dallas, Texas                        | 35             | 100.45          | 15.70                                 | 74.20                          | 9 1/2          | 137.70                | 27 1/2         | 49.15                 | 1384                               |
| Denver, Colo.                        | 47             | 133.00          | 19.85                                 | 99.85                          | 10             | 254.76                | 39 1/2         | 70.65                 | 2153                               |
| Detroit, Mich.                       | 36             | 105.85          | 14.80                                 | 76.40                          | 5 1/2          | 141.48                | 28             | 50.40                 | 1408                               |
| Fort Worth, Texas                    | 35             | 102.50          | 15.70                                 | 75.80                          | 9 1/2          | 137.70                | 28 1/4         | 50.70                 | 1417                               |
| Indianapolis, Ind.                   | 31             | 91.31           | 12.80                                 | 65.85                          | 5              | 126.36                | 23 3/4         | 41.70                 | 1198                               |
| Kansas City, Mo.                     | 35             | 100.70          | 15.40                                 | 75.20                          | 6 1/2          | 191.43                | 29             | 51.15                 | 1516                               |
| Los Angeles, Cal.                    | 60             | 182.85          | 27.95                                 | 135.45                         | 11             | 290.07                | 53 1/4         | 95.80                 | 2860                               |
| Louisville, Ky.                      | 26             | 80.65           | 12.25                                 | 57.60                          | 4 1/2          | 113.94                | 22             | 38.80                 | 1094                               |
| Minneapolis, Minn.                   | 40             | 120.20          | 19.50                                 | 89.50                          | 9              | 181.36                | 34 1/4         | 60.85                 | 1769                               |
| New York, N. Y.                      | 24             | 100.30          | 13.80                                 | 70.86                          | 4              | 138.06                | 25             | 45.20                 | 1358                               |
| Okla. City, Okla.                    | 40             | 98.60           | 17.80                                 | 73.05                          | 7              | 226.80                | 30             | 54.10                 | 1532                               |
| Omaha, Neb.                          | 38             | 108.90          | 19.10                                 | 81.50                          | 8              | 197.41                | 32 1/2         | 58.25                 | 1724                               |
| Phoenix, Ariz.                       | 53             | 152.95          | 26.70                                 | 115.10                         | 8              | 251.65                | 46             | 82.10                 | 2462                               |
| Pittsburgh, Pa.                      | 29             | 106.60          | 14.80                                 | 75.05                          | 4              | 121.49                | 26 1/2         | 47.25                 | 1281                               |
| Portland, Ore.                       | 72             | 191.90          | 33.90                                 | 138.10                         | 15             | 322.36                | 61 1/2         | 110.25                | 3685                               |
| San Diego, Cal.                      | 62             | 182.85          | 27.95                                 | 135.45                         | 11             | 290.07                | 53 1/4         | 95.80                 | 2738                               |
| San Francisco, Cal.                  | 70             | 182.85          | 27.95                                 | 135.45                         | 13             | 329.46                | 53 1/4         | 95.80                 | 3254                               |
| Seattle, Wash.                       | 74             | 191.90          | 33.90                                 | 138.10                         | 15             | 322.36                | 61 1/2         | 110.25                | 3762                               |
| St. Louis, Mo.                       | 32             | 84.40           | 13.50                                 | 62.00                          | 7              | 139.30                | 23 3/4         | 42.50                 | 1226                               |
| Tacoma, Wash.                        | 73             | 191.90          | 33.90                                 | 138.10                         | 15             | 322.36                | 61 1/2         | 110.25                | 3750                               |
| Toronto, Ont.                        | 35             | 126.05          | 20.70                                 | 89.05                          | 5              | 173.20                | 35             | 62.10                 | 1599                               |
| Washington, D. C.                    | 21             | 80.20           | 11.95                                 | 55.90                          | 3 1/2          | 113.94                | 21 3/4         | 38.55                 | 1133                               |

Fares shown are round trip but do not include Federal Tax which is 10%.

AIR COACH service is available from most major cities. Check with your local airlines ticket office or travel bureau for coach rates and Family Plan fares.

Rail and Bus Lines also have Family and Group rates. Call local agents.

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



Tired of the same old stage setting? Turn one of your chapter members loose with hammer, nails, saw and paint brushes like London, Ontario, did with Charlie Ellerby, V.P. of Ontario District. With slits cut in the ocean front amusement park backdrop and a couple of members shining flashlights around the ferris wheel and the roller coaster, Charlie had an "action" setting whenever he wanted it. Quartets standing in front of the London Chorus are (l to r) NOTECRACKERS, TORONTO RHYTHMAIRES, GAY TONES (Chorus director Jim Turner second from left), PRESIDENT'S FOUR (that's Charlie on the left), LONDON RIP CHORDS, FOUR CHORDERS AND BUFFALO BILLS.

## ATTENTION OLD TIMERS

*Of interest, especially to those who can remember when the wonder drugs were mustard plasters and castor oil.*

Do you feel you are being pushed aside by the young whipper-snapper quartets? Do you feel that your singing talents are not properly recognized?

Then come to the Woodshed in the Cotillion Room of the Di Lido Hotel during the Miami Beach International, June 15-19. One hour of each Woodshed session will be devoted exclusively to quartets comprised of members 50 years of age and upwards. Not only that but at the final Saturday night (or Sunday morning? Woodshed session) any of these quartets may enter an Old Timers Finalist Contest, the prize being a hand-painted, furlined Certificate of Distinction. Judges will be the Emcees of the Woodshed, who will pay less attention to technicalities, and more to exuberance, showmanship and audience appeal.

So come on, you rounders, let's make this a whopping success, and show these young squirts what real old fashioned gay nineties barber-shop quartet singing really is!

G. Marvin Brower

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# KEY CHANGES FROM THE CHAPTERS

● Chapters in large metropolitan areas sometimes find it difficult to get newspaper coverage for their annual shows. Buckeye chapter in Columbus, Ohio, although they enjoy adequate publicity from the three newspapers, were anxious to have a review of their show appear in the Ohio State Journal. They were successful in their efforts to get the managing editor to attend the concert and he loved it. Unfortunately, he couldn't write the story himself and he didn't have a reviewer with him. The upshot was that Staff Taylor, Johnny Appleseed District Secretary and a member of Buckeye Chapter submitted a review. The newspaper put a headline on it, put some fake initials at the end and it appeared in a paper with 110,000 circulation.

● Chappy Chapman, Past International Board Member and Past President of the Ontario District related one of his greatest barber-shopping experiences in a letter to International President Berney Simmer. The Orillia, Ontario chapter was host for the second year for the "Fern Cottage" Outing, two glorious days of fun, fellowship and harmony. Hugh Palmer who is sightless, President of the chapter, was responsible for the many arrangements in planning this affair and his right hand man was Area Counselor Harry Williams. Chappy tells about the wonderful spirit that prevailed during the many meal functions, the parade through the streets of Orillia with a police motorcycle escort, a Bagpipe band attired in kilts and the procession of twelve open top cars with a quartet in each, fully costumed for the occasion. The Toronto Towns-  
men are shown here as they prepare to enter the parade. ➡

● The Crippled Children's Camp Fund of Buffalo, New York was swelled to nearly \$35,000.00 when the Kenmore, New York chapter presented a large check (measuring nearly five feet in width) to the Buffalo Evening News. The check which totalled \$1125.72 represented the earnings from the chapter's annual show. The presentation was made by Sylvester Bell, chairman of the show, and chapter president Montrose Taylor.

● On December 6th the singers of the Greater Washington, D. C. area joined together for a party to show how much fun it is to Keep America Singing. The two hour program included a variety of songs and techniques used by the various singing groups. Included as guests of the Chevy Chase Chanters, were the Fairfax Chapter chorus, the Telephone Company Glee Club, Alexandria Chapter Harmonizers, the Old Dominion Bank Glee Club and the Singing Capital Chorus of the D. C. Chapter. With a variety of singing styles represented, the songs ranged from Glory Road and Copenhagen to Coney Island Baby and After Dark. This is a good project for some of our chapters to consider. Why not invite the other singing clubs in your community to be your guests at a community Sing-spiration. Ten to one, you'll gain some chapter members or at least some barbershop harmony enthusiasts.



● The Washington, D. C. Chapter has solved a problem which may confront many chapters in the society. The auditorium where they present their Annual Harvest of Harmony has some balcony seats from which the sound of the quartets is excellent but the view is poor. Dee Paris, Secretary of the D. C. chapter states that while they want a full house, they don't want a dissatisfied customer. Their solution to the problem has been to invite as guests of the chapter the patients of the Columbia Lighthouse for the Blind, Detroit #1, Michigan chapter also invite the blind to their annual show.

● Nassau County, Long Island, New York chapter has undertaken a 13 week series of recorded radio programs over station WGSN (Huntington, L. I., N. Y.). The program is unsponsored, sustaining, and is entitled "Keep America Singing." The series started on Sunday, January 23rd and can be heard weekly from 2:15 to 2:30 P.M.

● "Cast your bread upon the water and it shall return." Clarence Marlowe, Past International Board member, like so many other barber-shoppers has always enjoyed singing in the corridors of hospitals to brighten the day of patients. Not until just recently was Clarence occasioned to be on the receiving end of one of these hospital visits. Although his recent hospitalization was the first of his life, he says it was a very rewarding experience—singing *with* the carolers who came to sing *for* him, receiving cards, fruit (from the Salvation Army), flowers and gifts. (Clarence is from Clayton, Mo.)



● As thousands of barbershoppers went out during the holiday season to sow harmony and goodwill, one remained reluctantly behind. He is Charlie DeLong, a resident of Detroit and a member of the Oakland County chapter and 75 years "young."

Charlie is notable for two things; before his recent operation he had not once missed a chapter meeting in ten consecutive years; (Can any member beat this perfect attendance record? Please let us know, Ed.) and every Christmas-time he assumed the role of Santa Claus for thousands of Detroit area youngsters.

➔ Tears of frustration blurred Charlie's eyes this Winter as he spoke of his failure to play Santa for the kids in 1954. Charlie played the role of Santa with all the artistry of a John Barrymore. He followed a three-page script, and "made up" according to instructions from Hollywood's Max Factor. He jingled sixty-five rare antique Swiss sleigh bells.

Charlie didn't go out this year, but hundreds of fellow barbershoppers tramped through cold air to sing for the Salvation Army; to produce programs of fun and singing at homes for orphans, the homeless, the sick, the old; to sing hymns of praise in churches and distribute gifts of food and clothing for the less fortunate in their communities.

Every year, in the month of January, a flood of reports comes to the International Headquarters' office describing a multitude of good works performed by barbershoppers during the Holiday Season.

● Arkadelphia, Arkansas chapter had a big Christmas party to which the wife of each member was invited. One of the highlights of the evening was the reading of an appropriate poem, *The Night Before Christmas* or *What Every Barbershopper's Wife Should Know*. With proper background music on the melodeon the original poem was read by the barbershopper's daughter who composed it.



● Florida chapters have licked the problem of securing top Society quartets to headline their shows. This year, as they have for several years, these chapters have banded together to form what they call the "Grapefruit Circuit." Twelve chapters schedule their annual show within a two week period in February, the height of the winter season, and pro-rate the cost of the feature quartets. This Winter the Grapefruit Circuit featured the Mid-States Four and the Buffalo Bills. Some deal!

● The chorus of the Osborne County, Kansas chapter was recently asked to occupy the seats in the First Methodist Church choir loft for a Christmas Hymn sing service. Other chapters throughout the society have also been called upon to furnish the music for local church services. Chapter activities such as this are certain to dispel the erroneous beliefs of any who are not familiar with the high ideals and objectives of barbershopping.

● The Wichita, Kansas chapter, known locally for its many charitable contributions and good close harmony, had occasion to promote close harmony of a different nature among the citizens of Wichita.

Four-year-old, Donnie Morris had contracted a malignant cancer in his right eye. The parents of the otherwise healthy youngster were determined to do everything in their power to bring about a cure

of this vicious malady. In less than a year the parents, being of only moderate circumstances, had used up their savings and were deeply in debt. Surgery, the newest cancer treatments available, and the care of Wichita's best doctors had still not halted the dread disease. Hope for the little boy lay in a trip to the University of Medicine in Kansas City, Missouri. Although the trip wasn't far, it would have to be by air and the family as well as the area office of the American Cancer Society were out of funds.

The case was brought to the attention of television station KTVH. A public spirited, charitable organization was needed to get behind the project. KTVH contacted the Wichita chapter of barbershoppers who called upon competing TV station KEDD and radio station KFH. With the support of the Wichita EAGLE newspaper, the folks of Wichita were urged to take a firm grip on the caduceus handled sword of the American Cancer Society so that Donnie Morris might have a chance to live.



*Left to right are Clyde Cox, Wichita chapter president, the parents Mr. and Mrs. Gene O. Morris; Donnie, and the pilot Hap Saunders, who donated the use of his plane for the flight.*

The kick-off was highlighted by a twenty minute live telecast featuring the ELK'S MELLO-TONES, the DELINQUENTS and a very fine appeal made by chapter president Clyde Cox.

"Pat" Patterson, chapter member contacted two non-barbershoppers who provided the air transportation to Kansas City for the initial examination and subsequent operation. Donnie's eye was removed and he now has a good chance to grow up to be a strong supporter of SPEBSQSA. *Continued on page 52*



## STUB (Continued from page 18)

The Seelbach Hotel is Kentucky Derby headquarters each year. The Derby Room has the names of bygone winners over the booths which are built to look like stalls. To use the pay phone in the room you must put your head into a horse collar!

★ ★ ★

Cy Perkins, bari of the MISFITS, 1945 International champs, was very much in evidence with his square visored conductor's cap. Cy is a real quartet man and was a part of many woodshed sessions.

★ ★ ★

The President's Suite on the ninth floor was occupied by International President Berney and his charming wife, Dorothy, who were gracious hosts throughout the convention. The Presidential Suite is so named because United States presidents in visits to Louisville have lived there, the latest, Franklin D. Roosevelt.

★ ★ ★

First rendition of "Kentucky Babe" was at 4:57 p.m. the opening day of the meeting in the hotel lobby with Joe Lewis singing lead, Ed Stetson, tenor; Don Dobson, bari, and Howard Tubbs, bass. At that, the "Babe" didn't get the working over one might expect at Louisville.

★ ★ ★

Ken Wheeler, president of the Racine, Wisconsin chapter and bass of the CHORDIAL FOUR, which finished a close second to the SCHMITT BROTHERS in the Land O' Lakes District contest at Marquette, Michigan in 1950 just happened to be in Louisville on business. He changed his plans and made arrangements to remain in town until the convention was over.

★ ★ ★

Sport shirts, pajamas and other men's wear with colorful designs of red and white barber poles and quartet figures were very much in evidence during the convention. Mrs. Joe Cutsinger, head of the pajama department of ENRO Shirt Company, manufacturers of these products, conceived the idea which has caught the fancy of both barbershoppers and the "unreached" across the country. The ENRO line is being introduced as a specialty item on Valentine's Day. (See ad in this issue, Ed.)

★ ★ ★

The BIG FOUR, 1953 Sweet Adeline champs, had hardly entered the lobby of the Seelbach before they were asked to sing a song. But they begged off, remembering a resolution of their organization which prohibits an organized girls' quartet from singing at an SPEBSQSA function until an official invitation is extended. Fred Lotz, General Chairman of the Mid-winter meeting, and International President Berney Simmer promptly obliged and the girls sang—and how!

★ ★ ★

Minneapolis chapter had its president, Percy Hopkins, and vice president, Cec Brantner, at the Mid-winter convention as observers in preparation for the

1956 convention scheduled to be held in Minneapolis. (Minneapolis hosted the '54 Mid-winter.)

★ ★ ★

Tracy Evans, International Board Member and President of Johnny Appleseed District, was very much in evidence distributing copies of the District publication, "Quarter Note," which was hot off the press and sent specially to Louisville by the Editor, Nate Berthoff, who wrote "Great Smoky Mountains in Dixie."

★ ★ ★

Louisville, on Friday, looked like Pasadena on Rose Bowl Day. The MIST, however, didn't seem to dampen anyone's spirits.

★ ★ ★

Gene Eppley, owner of the Eppley chain of hotels, two of which have housed International meetings of our Society, the Fontanelle in Omaha in 1950 and the Seelbach, was unavoidably called to a board of directors' meeting and had to miss the convention. Seelbach manager, Rube Yocum, was ever present in a dual capacity. He is also a member of the Louisville chapter.

★ ★ ★

It was sad news that the CLEF CHEFS will disband with Joe Chamberlain being called into service. The genial Lee Kidder and the three Chamberlain brothers remind Stub of a battleship convoyed by three destroyers. And how they can sing.

*Continued on page 38*

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## MIAMI BEACH PREVUE

*Continued from page 8*

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The ladies will undoubtedly want to investigate the exclusive shops along Collins Avenue and along Lincoln Road, the Fifth Avenue of the South, which is located only one block from the Auditorium.

### DRESS FOR COMFORT

You can expect ideal vacation weather at Miami Beach in June. The average temperature is 80° and whether you're relaxing in the shade of a palm or dozing in the sun, you'll find the ocean breeze refreshing. Clothes should be cool, casual and comfortable with beachwear, sunback or light cotton dresses and sports shirts taking the lead during the day. Don't forget that in the air-conditioned auditorium and hotels, a sweater or jacket may be welcome. In the evening, most hotels and nightclubs require tie and jacket for the men but you can be as dressy or casual as you desire.

### HOSTS WILL KNOW

You will find it easy to get around by car, taxi, or bus in Miami and Miami Beach. There are ample parking facilities and public transportation is efficient, giving frequent and fast service. Your hosts will be ready with information on "how to get there," and suggestions on what to see. Meanwhile, the June issue of the Harmonizer will bring you more of the Miami Beach Convention story.



**DECISIONS**  
*Continued From Page 10*

**By Laws Amended**

Last year, because of the change from a July 1 to a January 1 fiscal year starting date, effective with '55, a special six months fiscal period was necessary. Therefore, chapters were given the option of collecting either six months or eighteen months dues. Under this set-up per capita dues payments to International Headquarters amounted to \$2.50 or \$7.50 with one fifth of those amounts being rebated to the Districts, one fifth representing Harmonizer subscription fee and one tenth to apply against the cost of the Annual folios of Songs for Men. Under the By Laws as revised by the House of Delegates at Louisville, full per capita dues will be collected on members reported between January 1 and August 31. On those members reported between September 1 and December 31 Chapters will be required to remit \$7.50 covering membership through December 31 of the following year. Regardless of when a man joins he will receive all the issues of the Harmonizer and Songs for Men to which he is entitled.

Due to an embarrassing law suit in one of our Districts because of refusal of a chapter to accept the dues of an undesirable former member and the lack of protective wording in the Chapter's By Laws, the following sections were added to Article V of the International By Laws:

**5.02 Admittance to Chapter Membership**

Subject to the provisions of Sections 3.02 and 5.01, above, the chapter in which application for membership is submitted shall have full and absolute discretion in approving or rejecting for membership the person making such application.

**5.03 Suspension and Expulsion of Chapter Members**

(a) Except when initiated by

the Chapter Executive Committee or Chapter Board of Directors, a demand to suspend or expel a chapter member shall be in writing, shall state clearly the charge against such member and shall be signed by the complainant.

(b) Except for non-payment of dues, a chapter member may be suspended or expelled only for such acts or omissions as shall constitute conduct unbecoming a member or conduct detrimental to the best interests of the Society in the fulfillment of its objects and purposes, or for wilful and repeated violations of the Code of Ethics of the Society. A member charged with wrongdoing, and facing expulsion or suspension therefor, shall be informed of the charge in writing; shall be accorded a hearing upon demand therefor, and shall be suspended or expelled only following notice to chapter members of the pending proceedings and upon a two (2/3) thirds affirmative vote of the members present and voting at a regular chapter meeting at which a quorum is present.

**5.04 Appeal to International Board of Directors**

Any person aggrieved by suspension or expulsion may appeal the same to the International Board of Directors whose decision in the matter shall be final.

**5.05 Incorporation in Chapter Constitution**

This Article shall be incorporated in the standard Chapter Constitution, Code of Regulations or By-Laws and shall be a mandatory provision in all chapter Constitutions, Code of Regulations or By-Laws. ★



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## STUB

Continued From Page 36

The champion woodshedder of the Madison, Wisconsin chapter, Charles "Chuck" Grelle, now stationed with the Army at Camp Gordon near Augusta, Georgia made the trip to Louisville to pick up some pointers on how to organize a chapter of SPEBSQSA. He hopes to form a new chapter in Augusta soon.

★ ★ ★

The International Board and the House of Delegates always sing their votes as chords after the sounding of the pitch.

★ ★ ★

A large eight-ball, mounted on a stand, is passed around during all the official meetings and remains in front of the member who makes a boo-boo until he can pass it on to the next one to make a mistake. Whoever has the eight-ball when the House of Delegates meeting is adjourned must keep it until the next semi-annual meeting. Appropriately, Bill Hall, Dixie president and Miami Beach General Convention chairman, was the last to get it at Louisville. The superstitious elevator girls were very uneasy when Bill carried the ball into the elevator.

★ ★ ★

Minneapolis chapter submitted two "How to do it's" at the Food for Thought Luncheon. One of these was George Hegdahl's chapter quartet coaching and judge training plan. The chapter has fifteen quartets so the school must help.

★ ★ ★

The announced mid-winter meeting in Denver, Colorado for 1956 suggests that someone should start re-arranging an old song into "Cruising Along in My Old Model Ski."

★ ★ ★

Berney Simner threw a panic into the audience at the Saturday night show by pronouncing Louisville with the "s" showing. He gave it the proper Kentucky twist, however, the next time it occurred in his script.

★ ★ ★

Dick Browy, son of the LO'L prexy, counted thirty-eight organized quartets at Louisville, twenty-six of them on Saturday afternoon.

★ ★ ★

Joe Cutsinger, president of the Louisville chapter, International President Berney and Bob Hafer, International Secretary, were called to the stage at the big Saturday night show by Marty Mendro of the MID-STATES FOUR, for the ostensible purpose of constituting a pick-up quartet of Society celebrities. Instead, however, to the great surprise and pleasure of both Bob and Berney, Joe presented them with official commissions as Kentucky Colonels.

★ ★ ★

One of the ladies at the Convention registration desk who was accepting money for tickets to the Saturday night show was approached by a gentleman who gave her a five dollar bill. When asked how many tickets he wanted, the man said the money was merely his "donation." She said she wasn't taking donations but would be glad to give him tickets in return for his money. He insisted that she accept the five dollars as his contribution to the Democratic Party. (State headquarters for the party are located on the mezzanine floor of the Seelbach.)

★ ★ ★

Loehle Gast, Land O' Lakes District Area Counselor, felt right at home at the Seelbach. He is the former manager of the hotel and now owns the Hotel Bison at Fargo, North Dakota. Loehle is also president of the Fargo-Moorhead chapter.

★ ★ ★

Probably the youngest barbershopper registered at the convention was Atlee, son of Dean and Leba Snyder. Dean is International First Vice President.

★ ★ ★

Fancy vests are becoming increasingly popular with barbershoppers and sartorially elegant Berney Simner leads the vest parade.

★ ★ ★

Web Luebtow, six foot four inch lead of the HI-LOS from Milwaukee, wears a ten-gallon hat almost everywhere he goes so he is not hard to find for a woodshedding session (and he has never been known to refuse). He loves to lead community singing and had the audience in the woodshed performing like a chorus.



Brother, did the chords ever ring in the Rathskeller where the "Food for Thought" Luncheon for Chapter Officers was held! Especially when the Clef Chefs (pictured above) sang. This shot shows just a portion of the nearly 150 men who gathered to sing, eat, sing, exchange ideas and sing.



# THE WAY THEY SEE IT

● Reaction to *The Way I See It*, written by Cy Perkins, bari of the 1945 International Champs, The MISFITS of Chicago, which appeared in the December issue of the *Harmonizer* (Page 19) seems to have been widespread throughout the Society.

"I hasten to join hands with Cy and all others who aim to restore the quartet to its rightful place in our society," writes one barber-shopper.

● Still another member writes, "I speak from bitter experience, for, as a chorus director, I know what it feels like to be caught between the desire to devote most of the meeting to quartet singing and the necessity of preparing the chorus for a show or contest appearance. The usual result is that ninety percent of the meeting period is spent on chorus rehearsal, and quartets are left to their own devices. This is no way to encourage the formation of new quartets, but it's easy to get into such a habit and hard to get out of."

● The director of another chapter chorus says, "To begin with, I would like to make one point clear: Barbershopping is QUARTET work—four men singing together in harmony that is pleasing to the ear. A chapter should be made up of a number of these quartets, who in turn would conduct the business of the chapter. The chapter chorus would then be made up with these quartets. WHAT A DREAM!! This is not the case in many chapters, including ours."

He goes on to say, "I don't think I am too far wrong in saying that until we can produce more quartets, the chorus is keeping the chapter alive. This certainly happens in many other chapters. Since there are so many of us who haven't the time, voice or nerve to sing in a quartet, our chapter will always have a chorus, so that fellas can

get together for the sheer enjoyment of barbershop harmony."

● From another letter, "Have just read the article, *The Way I See It*, in the December *Harmonizer* Cy Perkins has expressed my exact sentiments. I have felt this way for over a year as we don't seem to be having the fun in chapter meetings that we had in previous years . . . we used to pay fifty cents, have a bottle of beer or a soft drink, stand around in little quartet groups, have a chapter meeting and have a swell time. This is all gone now. We still pay fifty cents but have nothing but chorus rehearsal and by the time that is through, it's almost too late for some good quartet singing.

We no longer have five organized quartets in our chapter and I fear the reason is because our chorus fails to recognize that the chorus should be the incubator which gives life to the organization of quartets."

● The editor of a chapter bulletin expressing his views, states, "Just one word of caution in regard to our chorus. While it is true that our chorus has contributed greatly to the success of our chapter the last few years, and has given our newer members an excellent place to learn barbershopping, it is important that we not let ourselves become primarily a chorus organization. The chorus has a definite function and that is to provide a training ground for new men, a chance to sing barbershop harmony for the men who don't feel they have enough talent, time, or drive to become quartet men. It also gives the chapter a greater opportunity to perform community service. Our chorus is vital to our chapter but only as a means to an end. Our primary function is still what the name of our Society implies and that is to *Preserve and Encourage Barbershop Quartet Singing* . . .

I doubt very much whether our chorus could exist very long without a parent organization such as SPEBSQSA. Let's not tempt fate."

● From another bulletin editor we get this contribution, "Many of us—including your disillusioned editor—used to say, 'If you have a good chorus, the quartets will come naturally.' I can no longer accept that position. Quartets come from hard work directed toward quartet style singing, just like chorus perfection comes from long hours spent in chorus rehearsal. It's not as easy to sing in a quartet as it is in a chorus; you can't get away with a thing when you're up there with nobody else singing the same part. But that's one thing that makes quartet singing so gratifying. There are all kinds of choruses, but there's only one Barbershop Quartet Society. We're cheating ourselves if we don't realize the quality that makes this Society unique."

● A portion of still another member's reaction begins, "After reading the stimulating article by Cy Perkins, appearing in the December issue of the *Harmonizer*, an article which no doubt will give the lovers of barbershop real cause for optimism concerning the future of quartets in our society, I am impelled to add a few pertinent comments of my own.

"First let me say that for the past several years many ardent barbershoppers have found it necessary, in an institution designed to promote and perpetuate quartet singing, to engage in a sort of cold war against creeping choralism in many of our chapters.

"Unfortunately, many of these barbershoppers, overwhelmed and disillusioned by the rising power of the baton, have perhaps withdrawn from active participation in our affairs; preferring separation to acceptance of a situation wherein you

*Continued on page 51*



## KEYNOTE SPEECH

*Continued From Page 27*

We are building for the future, and when we build I like to think that we are building forever and not only for our present delight. We are building for the future because we know that greater things are yet to come and that we are helping to bring them about.

We are engaged in a labor of love — and we might as well face it — we are in love with this family of ours and we have a supreme desire to exalt its pedigree. We want our name to mean something. We want to be known and respected for the things we do.

In the current report of the Long Range Planning Committee is this statement. I quote "Our mission is not to outdo the service clubs, the glee clubs, the fraternal groups or the charity organizations." — That is right — we are in no sense, competitors of theirs. Our mission is to serve humanity, only within the bounds of our own prescription.

But our own prescription does not set us apart completely, because there exists in the fabric of every one of them a common ideal, the ideal of service. And try as we will, we cannot escape the naked truth that we, too, are a service organization. A service organization in the fullest sense of the term. Let us recognize this inescapable fact, let us be proud of it, and let us realize that as an institution, we will grow and prosper in direct ratio to the service we are able to render.

We are a service organization alright, but a distinctive one. We are a service organization with a "*motif*" — a dominant idea, a distinctive design for the development of our theme.

And in that design is found the very first premise that brought us together when we started to build our house. The *attribute* of fun.

Where in the world has there been anything like it? Here we have the loftiest of cultural aspirations, combined with the finest ideals of service, and in the pursuit of them is the indelible stamp of fun.

Our motto is "Keep America Singing" but if we were to adopt a slogan it would almost have to be "Service with a Smile". So there you have it. Culture, service and fun. *That's us!* Those are the attributes inherent in this movement. Those are the pillars of this house we are erecting. Those are objectives that are worthy of our talents and our efforts. They are purposes that dignify our household and give it character.

It is axiomatic in business and in life that "You seldom get what you go after unless you know what you want." But now we know what we want. Dr. Harry Wilson in his article in the last September issue of *The Harmonizer*, suggests that there is truth in the idea that close harmony in music stimulates close harmony in living, and that close association with it creates better individuals in terms of character,

personality and social fitness. And he goes on to say that "By demonstrating what is barbershop singing, providing methods for its instruction and encouraging the writing and arranging of appropriate materials, the Society will offer a great service to the cause of education, and will also insure the preservation of our style of singing for generations to come.

These are the things we want — To strive to lift the cultural level of society. To serve the cause of education, and humanity generally, through the exploitation of our own peculiar talents. And to enjoy each other and the things we do.

To make of our house a place "where the cares that infest the day will fold their tents like the Arabs and as silently steal away."

Over in Battle Creek, Michigan above the entrance to the Music Room in the Post Tavern is this inscription — "Here let art be used to soften commerce and music rest the soul from the tire of the day."

In our "house by the side of the road" I would like to use that same inscription — over the entrance in huge letters — "Keep America Singing" — and inside, over the door to the parlor — "Here let art be used to soften commerce and music rest the soul from the tire of the day."

I'd like to have our architects prescribe a big picture window to face the street so that the passersby could see in and observe the spirit of this household. I'd like to have him get a glimpse of something that it's hard for us to tell — the pearl of great price — those great and enduring friendships that have enriched the lives of everyone of us.

I'd like to have him see the men that I have sung with — the men it has been my inordinate privilege to work with.

Then I'd like to have him ask *me* if I think this project that has commanded so much of our time and energies has been worth while.

Then I'd like to say to him — Brother, through that picture window in that living room that you see, I came to know Jerry Beeler, Norm Rathert, Joe Wodicka, Frank Thorne, John Salin, Loton Willson, Dean Snyder, Phil Embury, King Cole, Cy Perkins, Johnny Means, Howard Tubbs, Lon Harrington, John Hill, Berney Simmer, and a thousand others. You ask *me* if it's worth while? Then I'd like to say to him in the words of Samuel Walter Foss—

"There are hermit souls that live withdrawn  
In the place of their self-content;  
There are souls like stars, that dwell apart,  
In a fellowless firmament;  
There are pioneer souls that blaze their paths  
Where highways never ran—  
But let me live by the side of the road  
And be a friend to man.

*Continued on next page*



Let me live in a house by the side of the road,  
Where the race of men go by—  
The men who are good and the men who are bad,  
As good and as bad as I.  
I would not sit in the scorner's seat,  
Or hurl the cynic's ban—  
Let me live in a house by the side of the road  
And be a friend to man.

I see from my house by the side of the road,  
By the side of the highway of life,  
The men who press on with the ardor of hope,  
The men who are faint with the strife.  
But I turn not away from their smiles nor their tears,  
Both parts of an infinite plan—  
Let me live in a house by the side of the road  
And be a friend to man.

I know there are brook-gladdened meadows ahead  
And mountains of wearisome height;  
That the road passes on through the long afternoon  
And stretches away to the night.  
But still I rejoice when the travelers rejoice,  
And weep with the strangers that moan,  
Nor live in my house by the side of the road  
Like a man who dwells alone.

Let me live in my house by the side of the road—  
It's here the race of men go by.  
They are good, they are bad, they are weak, they are  
strong.  
Wise, foolish — so am I;  
Then why should I sit in the scorner's seat,  
Or hurl the cynic's ban?  
Let me live in my house by the side of the road  
And be a friend to man." ★

★ ★ ★



The Annual Harvest of Harmony presented by the Cherokee, Oklahoma chapter, termed by many to be "the best of all," was just that for Georgeann Hughey. Miss Hughey has braved two serious spinal operations recently following which she requested permission to see the local barbershop show. She is shown here being serenaded by the ORPHANS, left to right, Joe Thurlow, chorus director; Jay Bond, Bob Groom, Bud Bigham, Bond McClure, Cherokee chapter president; Pete Tyree and Don Groeming, master of ceremonies.

## STATUS QUOTES

Continued From Page 22

I don't mean that you have to go all out and try to win championships. Just try singing together with three other good Joes and decide for yourselves just how far you want to go. If you end up with four fellows in the same position regarding vocal ability, limitations of time available for rehearsals and performances, then just sing for the fun of it. That's what O. C. Cash had in mind when he started our wonderful movement.

The quartet man in our Society is the "favorite son." He draws more attention than any officer and if his quartet, regardless of its caliber, is the *only* guest quartet at a meeting or a party they are KINGS!

And here's something to paste in your hat — I'm speaking from personal experience here. *Every* quartet on a show is the *best* one in the eyes of someone or some group in the audience. And I don't mean your girl friend or your wife and family, either. No matter how many of our Champs or "show stealing" fours are on the bill, your outfit is going to mean more than the rest of them to someone out front. Maybe you'll be the friendliest looking group of them all, or look like you're enjoying yourselves the most, or sing the most favorite songs. Count me in with "O.C." who never heard a really bad quartet.

So far on this subject I've talked only about what you might *get* out of singing in a quartet. Maybe you're interested in the statistical picture. It's significant when you reflect on our Society's name.

At the end of December we had approximately 24,000 members. Yet we had only 845 registered quartets. That means that officially, less than 4% of the members of the Society for the Preservation and Encouragement of Quartet Singing are singing in quartets. Our International President feels that it is entirely reasonable to expect one quartet for every fifteen members, which would double our present number of quartets. *You* can help reach or exceed that goal.

Think what we'd have if every barbershopper who is either openly or secretly hoping that he'll be invited to sing in a quartet would himself invite three other men to see how their voices and personalities jell. If your chapter has a chorus you have a happy hunting ground for the other three parts. And if there's a shortage of tenors, you can do the entire movement of barbershopping a great service by introducing those tenors of your acquaintance to real four part harmony.

That's it for now. If I don't break a leg getting down off the soapbox I'm going to do a little quartetting myself tonight!

*Bob*



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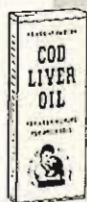
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## NEWS ABOUT QUARTETS

Continued From Page 31

The **LYTLE BROTHERS** will ring down the curtain on a wonderful quartet career on May 30, 1955. The quartet has decided to spend more time at home and to work with several promising quartets in their area of the Johnny Appleseed District.

Dean Watson who sang lead with the **FOUR HEARSEMEN** when they placed second in the 1954 International contest has rejoined the quartet following his decision to retire from active quartet participation as reported in the December issue of the *Harmonizer*. ★

## THE OLD SONGSTERS

Continued From Page 15

of copying the "Prize Song" itself in one of his violin sonatas. (His answer was "Any fool could see that!")

Hearing Robert Lawrence conduct the comparatively unfamiliar Berlioz *Damnation of Faust* (of which the general public knows only the *Rakoczy March*, which Berlioz did not write, and perhaps the *Dance of the Will-o-the-Wisps*), it was a surprise to hear one of the common bugle calls of the U. S. Army leaping from the orchestra. Even more surprising was the sudden realization that the solemn organ music in the St. Sulpice scene of Massenet's *Manon* needs only a speeding up of the tempo to turn into the modern *Ricochet Romance*!

**T**ELEVISION and the motion picture screen have also provided a few thrills of recognition for the Tune Detective. *The Silver Chalice* makes good screen use of the classic "Dresden Amen," which appears in Wagner's *Parsifal* and also Mendelssohn's "Reformation" Symphony. In the new Martin-Lewis film, "Three Ring Circus," the elephants dance to the music of Beethoven's *Turkish March*. And if you listen to the Pall Mall television shows, you can hear a commercial sung by a male quartet to the American folk-tune of *Sweet Betsy from Pike*. It all comes under head of music! ★

## THE WAY I SEE IT

Continued From Page 14

To our amazement, not one word of criticism was raised and that definition is still essentially the wording used today.

Let us look at "blending harmony satisfaction." Those are pleasant words, but I wonder how well we abide by them. It seems to me of late, we have at times been figuratively blasted out of our seats from the beginning to the end of a song. Does that fit the definition, or is it now time to change the definition? Bud Arberg recently criticized this trend in a letter to Chairman Mendro of Contest & Judging. (Arberg's article appears on page 6.) Marty sent Bud's letter to all judges and I am glad he did because the trend is most annoying to me and to others. Volume is fine but as Deac Martin once said, "I am very fond of strawberry shortcake, but I don't want it for every meal." I think our contest judges will take care of this problem, however.

Another point raised by Bud in this same letter was a recent growing tendency to "over-arrange," as I call it. Bud stated we should "return to simplicity."

That does not mean we have to cut out good, solid swipes or introductions and tags. It just means we should not over-use these mediums. They have been misused of late to the almost complete destruction of the melody and with swipes and tags of such great length and such intricate pattern as to almost be obnoxious. Maybe I am too tough about this, but I think many fine quartets have knocked themselves out in their attempts to knock the judges off their chairs.

I lean for support of this idea on all of our champs. Think back to those who sang real loud. Yes, they also sang real soft. They used swipes sparingly and with good taste and did not prolong their openings nor their tags. They have been good solid barbershop quartet singers providing for me, at least, "blending harmony satisfaction." Long may their glory wave.

So . . . there you are Deac, you old champ. That is "the way I see it." ★

## NEXT?



Abe Lincoln or Ulysses Grant may have slept here! This is a Civil War period super cushioned deluxe folding barber chair which the Duluth, Minn. Chapter obtained from a local antique dealer. Lee Wagnild, President of the Duluth Chapter, who is posing as barber challenges any Chapter in the Society to produce an older "hair"loom.



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## BARBERSHOP CRAFT (YOUR Voice and You)

*Continued From Page 28*

The "M" sound is used as the foundation of these exercises, and is based on the use of the hum. The hum starts the vibration of the nasal bones and assures the proper placement of the tone at all times. Perfect relaxation of facial, throat and jaw muscles is essential; always aim to be calm and natural when practicing these exercises.

Words are the tools one uses in singing and speaking; they are composed of both the vowels and consonants. Now if to the hum or "M" sound we add the vowels—

a, e, i, o, u, we can construct a working pattern for the exercises which follow.

Before each vowel we will place the letter "M" so that we now have a syllable, thus—

Mā Mā Mē, Mī, Mō, Mū

Now relax, breathe naturally. Let us start with a low-pitched hum. Place the tip of a finger on the bridge of the nose; if you can feel the hum vibrate it is properly placed; also will be the tone that we are about to make. Now without changing its position, or focus, we launch the hum by opening the mouth, and with sufficient breath enunciate our first syllable, Mā. Let the tone float on the breath. Listen to your tone. You have now produced your first perfect tone, a tone that is perfectly placed, has vibrant resonance, is of beautiful quality, color, timbre, and carrying power. Could any method of tone production be more simple?

The pitch on which one starts these exercises should start in the lower register of the voice, as it is very important to carry thru the proceeding exercise on each note of the scale, from lower "C" to middle "C."

Start each hum and syllable softly, increasing the volume of the tone gradually to a crescendo by also increasing the motive power of the breath on the tone.

The hum should start each succeeding syllable rapidly in turn. Do this with only one breath to the end of the vowels. At first it is better to try each syllable separately, with one breath, and then work up to, and include, all the syllables in one breath as if it were a sentence. Enunciate each vowel clearly and distinctly. This applies to both your speaking and singing voice. No singer can ever get more out of one's voice than one puts into it.

These exercises can be followed anywhere during the day when one is alone for a few minutes. A soft hum can be practiced while pursuing any task without annoying those about you. This habit will limber up the nasal bones. Get those nasal bones vibrating. The more you train your vibrator, the sooner you will learn to properly resonate each word you speak or sing. After awhile you will be delighted with the quality your speaking and singing voice has assumed, and your

audience will take great pleasure in hearing and listening to you, altho they do not know why your voice is so pleasing. Yours is the melodious speaking voice speaking; it is you; it will add to your charm and your personality if you will but apply it properly.

Let us now review what we have learned:

Your voice and personality are one.

Every voice can be beautified.

To be pleasing both the speaking and the singing voice must have resonance.

By use of proper exercises beautiful tones can be produced.

To secure resonance of voice the nasal bones must be taught to vibrate.

The hum will produce nasal vibration and properly place the tone.

The hum, the "M" sound, and the vowels, together form the basis for the exercises that will improve your voice.

Enunciate each vowel clearly and distinctly.

Relaxing of face, throat and jaw muscles, and natural breathing are required.

Practice of the exercises can be done anytime, anywhere.

Keep humming and tuning up your vibrator, the nose. Make it a habit.

No speaker or singer can ever get more out of his voice than he or she puts into it.

If you have conscientiously followed these instructions, you will have acquired the making of a beautiful voice, pleasing personality and charm. Time and experience have proven this method of securing beautiful tonal quality to be the simplest and most effective ever devised by any teacher.

J. HOWARD ROOP, *Author*

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Milwaukee, Wisconsin Chapter starts far in advance to build interest in its annual show held early in January. Always the cream of talent—always a sellout. But it's not by happenstance, it's planned that way. Pictured above is a float the Chapter entered in Milwaukee's Spectacle of Music Parade and Festival. One hundred and fifty thousand persons saw the float, heard a small section of the Chapter chorus sing under the direction of Hank Kresnicka of the Milwaukee Police Quartet and learned about the Chapter and its upcoming show. Additional advertising included well planned window displays and an abundance of the all-important word of mouth selling by Chapter members.



## DO YOU REMEMBER

*Continued From Page 12*

And if you think that those were exceptions and that 1905 was an outstanding year for barbershop harmony just because it spawned not one but two great gems listen to a few others that bear the '05 copyright.

In The Shade Of The Old Apple Tree, Dearie, Down Where The Silvery Mohawk Flows, If A Girl Like You Loved A Boy Like Me, In My Merry Oldsmobile, Just A Little Rocking Chair And You, The Moon Has His Eyes On You, My Irish Molly O, Rufus Rastus Johnson Brown, When The Bell In The Lighthouse Rings Ding Dong, When The Mocking Birds Are Singing In The Wildwood, Where The River Shannon Flows, Where The Morning Glories Twine Around The Door, Would You Care and Will You Love Me In December As You Did In May.

This is 1955 . . . the year of the new O'Brien, and if we haven't got your curiosity aroused by now, maybe we'd better go back to the soap box and start wavin' our arms once more.

**BARBERSHOP BLUE PLATE SPECIALS** this time were suggested by Sig Spaeth who not only knows barbershop when he hears it but has made many fine arrangements including Play That Barbershop Chord which he lists and which we endorse wholeheartedly. Here's a number that is full of wonderful minor chords and to do it justice is a challenge to any four-some willing to work. There's barbershop possibilities in this old favorite from the first word of the verse to the last word of the chorus and why more of the quartets don't use it has always been a mystery . . . maybe it's too tough. Sig's other suggestions are Mammy Jimmy's Jubilee or Waiting For The Robert E. Lee. Either is tops.

**BUSINESS FOR 1954 . . . FINISHED AND UNFINISHED . . .** finds letters still coming about I Want To Say Hello which evidently was familiar to a lot of the brothers. Many, many complimentary com-

ments on our December sermon concerning what's happening to barbershop, which almost makes us want to keep on preaching. Christmas greetings from members, deucedly clever originals from dozens of the quartets, all of which add to the glow of Christmas at the O'Briens and are most sincerely appreciated.

Under "finished" we list such items as Rock A Bye Baby Blues for Frank Finnegan of Van Nuys, When I See All The Loving They Waste On Babies I Long For My Cradle Again for Jack Moore of Lewiston, N. Y., and Mandy 'n' Me for Doctor Sather of Coos Bay, Oregon. We got the dope on The Prune Song for George Dohn of Riverside, Cal., but nary a word from the Kord Kings or the Vikings on the numbers we asked about in December. Maybe they don't read the *Harmonizer* or worse still . . . this column.

Our most intriguing problem came from one of the best known "old songers" in the Society, Deac Martin, who had just returned from a homecoming in Ames, Iowa where one of the old grads sang three numbers which, in Deac's own words, "are among the better things in life. Heres what he remembers about them. The first was something like Betsy's The Belle Of The Beach, or Betsy's The Best Of The Beach. The second about a a coochee dancer had approximately these lines, "Oh how she dances, oh how she prances, she's got my heart a jumping up and down, (then eight bars are missing and then the end of the chorus) I've known her from a baby, she's from my home town." Olde Ed used to sing this one and he supplied part of these words, but for the life of him he can't remember how the chorus starts. The third was about a Spanish dancer from Madrid with words sketchily remembered as "When I saw that Spanish dancer from Madrid, the things she did, etc. . . . She had shakey ways, she had takey ways, when I saw that Spanish dancer from Madrid." If you know any of these, for heavens sake tell us.

Louis Boyt of Milford, Mich. is looking for one with a chorus that

goes, "Come, come when the sun is setting, sliding down the west, all sorts of work forgetting, that's the time to rest," and the chorus ends, "Care just turns to gladness, when the banjos start to play." Says it's real good barbershop and it could very well be. Sounds like maybe vintage of the 1890's . . . who knows?

And then there's the one that's been bothering John Stannis of Olean, N. Y., 'What's the use of knocking when a man is down, What's the use of being rough, If he's down ain't that enough, Say all about him if you will, If you can't say something good you ought to keep still, etc., etc."

If you have any information on any of these please tell Olde Ed all about it so he can start sleeping nights again. You have no idea.

**YOUR GRANDPAPPY YODELED.** Yes, perhaps your Pappy too yodeled a tune that was written by Harry Sinclair and J. Fred Helf in 1904 called Mama's Boy, a drippy thing with a good singable tune (barbershop that is) about a mamma's darling which went, "Don't you mind what they call you, darling, and don't let your heart grow sad, Someday you may be a soldier, a hero like your dear old Dad, And perhaps 'mid the campfires gleaming, there 'mid the battle's noise, Those that there sneer will be the first to cheer, And be proud of mama's boy." But did you know that a year earlier, 1903, Edward Madden and Theo. F. Morse had written one called When We Were Two Little Boys which went, "Did you think I could see you crying, when there's room on my horse for you, Climb up here, Joe, don't be sighing, He can go just as fast with two, When we grow up we'll both be soldiers, And our horses will not be toys, Then I wonder if you'll remember, When we were two little boys." Either or both can be sung to the same tune and the beat and lilt of number two sounds so suspiciously like number one that we can't help but wonder if . . . but surely they wouldn't . . . or would they? Thanks again to Ken Grant. Do you remember? \*



TRAINING methods for barbershoppers and crooners are very different, also. The barbershopper practices deep breathing while waiting for the stamp window to open, and does his vocal exercises in the shower. He learns to hold his tones out by exercising the Doberman-Pinscher in the park, and reads music by leaning over the shoulder of the lead, who took five piano lessons in high school, and picking out a note here and there on the keyboard with his forefinger. He likes his rhymes to rhyme and his lines to come out even.

The crooner, or groaner, as many of our music critics call him, is sent by his sponsor to Professor Skruluz, who trains him in that vibrato singing that sounds as if he were driving a Model T over a corduroy road, and who also trains him to sing loud. There is always the danger that old Mrs. Grundlatch, who lives in the attic, or the janitor, who is slightly deaf from the noise of the oil-burner, won't go for pianissimo singing, and the records must be sold.



THE most deadly comparison of all is between the songs sung by both the characters I am featuring in this ill-natured article. The old songs, from Stephen Foster to our own barbershop songwriters, seem to have some ring of sincerity about them. I will bet that if the *Beautiful Dreamer* does not awake to the pleas aimed at her by the Singing Capital Chorus, it is a 12-to-1 shot she is good and dead and nothing can be done about it. And when a barbershopper sings *Drink To Me Only With Thine Eyes*, it is a more sincere invitation than you will ever get at Dinty Moore's Brass Rail. And when a bald and greying barbershopper emits the five chord changes on *Sweet Sixteen* you can almost believe he was that young once. But does a crooner singing *My Papa* do anything for you, except to cause a draft in your living room? Barbershop songs also deal convincingly with situations as illustrated by *Cruising Along*, etc. *When Day is Done*, and humor, as in *Auntie Skinner's Chicken Dinner* and many others.

Crooners always sing of "hiv" always, and the situations are always tragic ones. Next to the characters in soap operas who are always being murdered, poisoned, defrauded or chaperoned, there is no one who suffers like the characters in croon-songs. The girl has just lost her boy friend, or vice versa. Or someone has gone away, and just ain't coming back. They feel terrible about it and suffer excruciatingly in the key of G. There is no hope for the boy (or girl), according to the song, he or she is going to jump off the dock,

or sit in his or her room and cry, pine, brood. But the love of one or the other will go on forever, just the same, or at least until the next song.

You just sense that neither of them cares so much about losing a pal as he or she does about the song and maybe losing a royalty, and next week he will be singing about another lost girl, cause or job with equal fervor, vibrato and volume.

WRITING a song for barbershoppers is far different from writing them for crooners. Barbershoppers demand their harmony good and close, with correct rhymes, genuine sentiment, and hair-raising swipes. Croon-songs, on the other hand, are considered to rhyme if two end words have one letter in common. Thus, translucent rhymes easily with differential, lane, with flame, sweetheart with Stuttgart, etc. And there are certain phrases that a crooner wouldn't be caught without and which a barbershopper wouldn't be caught with in a discord. Examples are "you said that we were through," a phrase which always brings to mind a trip through a tunnel or a customs inspection. Another is "from the start," which although it is in "The curse of an aching heart," was never meant to be a phrase in perpetuity. In that old song the phrase plays the part of the curse, and it hasn't changed its role as far as I am concerned. But crooners grasp at any word rhyming with "heart" because it saves them from thinking or using a thesaurus.

A GOOD barbershopper can often dash off an acceptable set of lyrics on his desk pad while trying not to hear the sales talk of an insurance agent, or while trying to remember an exemption for his income tax return, and it will probably make more sense than most of the songs turned out by the professional songwriters on a production line. A Tin Pan Alley writer



is sitting at his piano in the studio over a luggage repair shop, let us say, and the smell of leather seeping through the floor inspires something like this:

"I'm waiting at the station with my suitcase,  
Porter, what time does the train leave for Cincinnati?"

I know he won't be here to show me how to read  
the timetable,

Because he found somebody new and he told me  
we were through.

He broke my heart, he said we'd part, upset my  
appletart,

So I'm standing at the station with my suitcase, on  
Track Nine,

But, darling, though I've lost you now, I know  
someday you'll be mine."



Sung by a handsome crooner with a good tremolo in his voice, and plenty of power to hold those final notes till long after the orchestra has gone home to dinner, such a song can panic a portion of our populace and fill the air channels no matter how frantically you twist the tuning dials.

It is customary not to let the singer alone while he is crooning one of these productions. The orchestra is in the background, or a bevy of choristers, who come in with weird noises which have nothing to do at all with the song. For instance a song about moonlight in Hawaii, a pretty well standardized theme, may have a group in the background doing "Ka-wump, ke-wump, ka-wump" all through the song. Or they may do those wailing sounds, like a disgruntled banshee. The nature of the noise doesn't make much difference, just so it has no relation to the song and just takes your mind off the sufferings of the groaner. Another favorite gimmick is the accompaniment, which also has no relation to the song, but which must be loud and blaring, regardless of the delicacy of the song or its sentiment. These brass noises and strange accompaniments that break in between phrases and at the beginning and ending of croonsongs must be written in just to please the musician's unions and to let the families of the players know they are at work instead of in Mike's Poolroom. But they are tough on listeners who get tired of the Chinese situation and political commentators.

**L**ISTENING to radio, which I sometimes do, in spite of my New Year's resolutions, I often wonder whatever became of music. Instead we have the morning disc jockey, the forenoon disc jockey, the afternoon disc jockey, the dinner time disc jockey, the evening disc jockey and the midnight disc jockey, all with the same songs and the same crooners. They call them "platters," but they are not my dish.

By the way, have you noticed how much better the commercials are getting? I can hardly wait to hear them between songs. ★

### "FOOD FOR THOUGHT" LUNCHEON

The "idea" luncheon planned originally exclusively for chapter officers created a terrific amount of interest and enthusiasm at Louisville. The first such luncheon session in the Society's history attracted approximately 150 officers and members. Fifty men or chapters submitted copies of "How To Do It" outlines for distribution to all the others who contributed ideas. Their subjects covered almost all the aspects of quartet and chorus activity, and chapter operations. The session was presided over by Past International Board Member Bob Hockenbrough who is Chairman of the Chapter Advisory Committee and Editor of *SHARE THE WEALTH* Department of *The Harmonizer*. Hock was almost speechless when President Simmer read to the assembly a laudatory resolution adopted by the International Board.

# How We Train For Chorus Competitions

## THE EAST YORK BARBERSHOPPERS

(Fifth Place, 1954 International Chorus Contest)

There is certainly no substitute for sincere effort (to me, barbershop singing should never be referred to as "work") when it comes to getting a chorus into shape for competition. However, it is important to avoid getting to the point where it becomes a grind. After all, we are in this organization because we love to sing barbershop harmony, and excessive discipline and "cracking the whip" would surely take a great deal of the enjoyment out of this wonderful hobby of ours.

At this point we could commence discussing in detail the "do's and don'ts" of chorus singing, based upon what East York has experienced and developed over the past three years, but this would accomplish very little. However, two things are of vital importance to our chorus.

The first is harmony accuracy, without which you are "licked" from the start. Time and effort spent on this category can pay big dividends, and you should then discover that voice expression and balance and blend will fall into place without too much difficulty. In this connection, I cannot stress too much the fact that all eyes must be on the leader—prepared for anything! Truly it is one of the great thrills of conducting, to know (and feel) that the boys are backing you up in such a manner.

The second point covers the ability to sell ourselves to the audience and the Judges. A smile goes a long way toward "winning over" the panel.

Once this has been accomplished, hit those special chords hard and long. After all, Society Judges are there to be "moved," so make that tingling sensation run up and down their spines and you will find their pencils being used to your advantage. If we can generate the reaction that might well be expressed as follows: "Gosh, listen to them sing—and everyone seems to be enjoying it . . . I'd like to be up there singing with them!", then we've "won," regardless of where we place in the Contest.

In closing, let me say: "Keep that care-free and happy spirit in your chorus, and it will lead you on to greater accomplishments."

—AL SHIELDS, DIRECTOR  
EAST YORK (TORONTO), ONTARIO CHORUS

**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.**



# Where Did They Get *That* Name?

## "D. C. KEYS"



Beall, Gingerich, Nussear, Sen. A. Willis Robertson (Vt.), Place.

THE D. C. Keys were organized after several hectic telephone calls because a United States Senator invited me to get my quartet onto a Norfolk plane on the week end to sing at an Izaak Walton League Convention, and I didn't have the nerve to tell the Senator that I was on the loose and had no quartet.

The Treble Shooters had just completed a season as the country's busiest bond-selling quartet for the U. S. Treasury. We had sung for President Truman at the Mayflower, and finished fifth in the 1949 Spring Regionals. Our bari, Charlie Hay, had been invited to join the Columbians, and nobody wanted to stand in his way. So I was temporarily quartet-less.

Such was my predicament when Senator A. Willis Robertson phoned me. He had been asked by the Convention Committee to invite a Washington barber-shop quartet to sing at the banquet at which he was the main speaker. "We'll be there," I assured the Senator, and then got busy on the telephone.

I had heard Mickey Beall sing tenor with the Dartmouth Alumni Quartet, and was impressed. A junket to Virginia Beach sounded O.K. to him. Then I called Vincent Gingerich, whose lead voice appealed to me when he had done some woodshedding with the Treble Shooters at a Manor Club party. Vince was interested. I had my baritone tabbed. He was Jesse Nussear, with whom I had sung occasionally in the Diplomats and Harmony Hill Four. Jesse said we could hold a rehearsal at his house. We worked up several numbers, and sang on the plane all the way to Norfolk. We were met at the airport and whisked to the Cavalier Hotel, where Senator Robertson was waiting to present us to the National Convention of the Tobacco Manufacturers.

The Senator chimed in with a fine bass on "Home on the Range" and "Carry Me Back to Old Virginny."

We had to have a name, and I thought one up quickly. The name was D. C. Keys to identify us with the District of Columbia. The quartet accepted it because there wasn't much time to argue about it. We were presented at the Izaak Walton League banquet at the Nansemond Hotel as a championship outfit, and apparently lived up to the billing because we were besieged throughout the early morning hours to sing, and were told to report at the convention breakfast to sing some more.

As of this writing, the Keys are commencing their sixth year with the original personnel, and no other local quartet can claim such longevity. I'll say one thing. If the judges scored for good dispositions and consideration for others, three-fourths of the quartet can't be beat, in my humble opinion.

Edward R. Place, Bass, D. C. Keys,  
Chairman International Armed  
Forces Collaboration Committee

## "ETHAN ALLEN FOUR"



Towne, Wilcox, Taggart, Huse.

HOW did the ETHAN ALLEN FOUR, would be quarteters, arrive at a name? It's a good question.

Back in 1947 when the Burlington, Vt. Chapter of SPEBSQSA was organized, a guy with a resonant bass voice, a love of music, a long history of solo work in choirs, and a sunny disposition came to me with the proposition that he had an idea for forming a quartet, what did I think of it? He named Mase Huse, a banker to sing bass, Raymie Towne, a physician living seventeen miles from Burlington as tenor, myself, a dentist as bari, (I had been singing bass in the chorus and in the church choir with him, and himself, an insurance man, as lead.

*Continued on next page*



Carl Nelson was his name. He was directing the chorus at the time and doing a wonderful job of it. He was sold on barbershopping and a moving light in every activity of the embryonic chapter.

My answer was "Gee! Carl, we sure would be a congenial gang but how are you going to make a quartet out of three basses and a tenor? His answer was "Let's try it."

We did, and had about two years of rehearsing, singing in concerts, for entertainments, and for no obvious reason when we could get together.

Oh yes! about the name. In these parts Ethan Allen is a well-remembered historical figure, a rugged Revolutionary character, leader of the "Green Mountain Boys" whose best remembered feat was forcing the surrender of Ft. Ticonderoga a British stronghold just across Lake Champlain in New York State. He further distinguished himself by falling off a hayrack and breaking his neck. And so we have in Burlington the Ethan Allen Farms, Ethan Allen Park, Ethan Allen Pavilion and the Ethan Allen Club, a social club for men with about 375 members and a waiting list.

We were all members of the Club and Carl suggested

our name, "The Ethan Allen Four" which has stuck ever since.

In 1950, Carl died suddenly of a heart attack and the shock nearly caused the chapter to fold and the remaining members of the Ethan Allen Four were sunk. Carl was president of the chapter as well as chorus director at the time of his death and I was serving as vice-president.

The Ethan Allen "Three" were inactive for several months and after trying out a few leads finally hit upon a young man named Harlan Wilcox, an accountant who was also treasurer of the Ethan Allen Club. And so the three became four once again and by dint of concentrated effort on the part of our new lead we soon had a new repertoire and have been functioning ever since as "The Ethan Allen Four."

We have no ambitions for recognition as a contest quartet but hope to continue to give pleasure to shut-ins and unfortunates and to help out other chapters at their parades or concerts. In so doing we will always get the big bang out of barbershopping that so many others have enjoyed.

*Charles I "Bus" Taggart, D.M.D.*

## TOP TEN AT LONG BEACH

BY BOB MCLEAN, SECRETARY.  
LONG BEACH, CALIFORNIA

1. The visit to the Long Beach Naval Hospital on Christmas Eve in 1948. The chorus and three quartets made the rounds. Those in the hospital did not want us to leave and doing what we enjoy most made Christmas Eve a most enjoyable time.
2. The Regional Preliminary Contest on April 22, 1950—we took 7th place and it showed us that in the next contest we would have to work hard to beat the singing we heard that night.
3. Two chorus visits to the California Medical Facility on Terminal Island near Long Beach. This is one of the facilities in the California penal system and all members had to pass the fluoroscope examination to enter and leave. All knives, bottles and "guns" had to be "checked." The prisoners are a wonderful audience, and needless to say stayed to hear our entire show.
4. We entered a booth in the Long Beach Hobby Show in 1953 and 1954. Barbershop literature and pictures of quartets from everywhere were on display. Medalist records were played and "Keep America Singing" was explained to all who stopped, in fact, we actually "plugged" the aisles when either one of our quartets or our chorus sang, and believe me, it's hard to keep this Long Beach bunch from singing. We won a blue ribbon for having one of the most outstanding booths in the Hobby Show.
5. A High School Barbershop Quartet Contest was held on April 12, 1953. This gave our Society a boost

with the teen-agers, who are future Barbershoppers. 6. The Los Angeles County Fair (biggest county fair in the world) held a "Barbershoppers' Day." Our chorus joined the others in the area for a day of "plenty of singing to plenty of people." We didn't see much of the Fair but we sure "busted" a lot of chords with other Chapters.

7. Our Annual Parade of Quartets on September 22nd and 23rd 1953. The Statesmen from Sacramento were featured. We also had the winners of the High School Contest sing and the way the crowd received them we "old timers" had better watch out.

8. Participation in the Far Western District Chorus Contests has given our Chapter an added boost each year. It was particularly true this year when we changed directors and our new director, Robert Moffett, had four weeks to bring us up to "contest pitch." The challenge was met, one new song was learned, an old one refurbished, and a very, very, creditable appearance was made.

9. The "Blood Donor Harmony Fiesta" held in January of '54 with Art Baker as MC, produced 5000 pints of blood for the Red Cross. Much hard work was put into this show and the people of Long Beach, and the Southern California area, not only gave blood but saw a fine show.

10. With all the highlights listed above the "highest light of all" is to know that the Long Beach Chapter is an active unit of the SPEBSQSA and will continue to provide a lot of enjoyment for a lot of people who will "Keep America Singing."



## SHARE THE WEALTH

Continued from page 17

the part they sing and a little character comment concerning each one. From this list members were urged to contact each other and form quartets for the big night. (Most of 'em were too far away for me—darn it!) Bulletin No. 4 was a postcard with a last minute reminder of the event. In addressing these bulletins, the name "George" was the middle name for every member. Sure wish I could have been there. I'm sure if you write to "George" (Fred Boddington, 111 Church St.) he'll be glad to send you copies of the bulletins and details on the event. **SAFARI OF HARMONY**—Murph Johnson, president of Chicago's Pioneer, came up with this one . . . and it's a real nifty for chapters who are located fairly close to one another. Here it is in Murph's own words.

"Meeting at the Lion's, as usual, we went to invade the unsuspecting Norwood Chapter. Their look of surprise changed to smiles—a few songs—and off again—this time taking Norwood along—our destination Park Ridge. Upon arriving, we stealthily gathered our forces and charged the unwary Park Ridge Chapter with a booming "Old Songs" medley. They, too, were surprised but happy to see us.

"Unfortunately, they were entertaining South Cook Chapter and were unable to join us on our next objective—Skokie Chapter at Knotty Pine Inn. Finally we arrived at Skokie. We wished them luck and Bon Voyage on their trip to Washington for the chorus contest (the original purpose of our visit). Needless to say, after they sang for us we were reluctant to reciprocate likewise for obvious reasons. Anyhow, we had fun far into the night."

**MUSIC SLIDES.** Many of our Chapters—Louisville, Ky., Canton, Ohio Oak Park, Illinois, "Q" Snburban, Illinois, to name a few—have used the slide projection method of learning new songs. More recently the Buckeye Chapter of Columbus,

Ohio came up with the idea and it occurred to me that our other chapters might want to try this.

Aside from giving you Program Chairmen a swell idea doesn't this story make you feel proud to belong! **ON THE BUSINESS OF MEMBERSHIP AND EXTENSION** we find the following by Dee Paris in the District of Columbia Chapter Bulletin . . .

"The Chapter should make two trips each year to present a complete show for a paying audience in some community in our District.

"Why out of town? Well, it means Extension—taking the harmony of barbershop singing into a new territory. It means Inter-Chapter Relations—the finest example of good fellowship.

"What do you get out of it? The word "fellowship" takes on a new meaning—of sharing song and fun and food and humor. It means singing old songs like *Sweet Cider Time*. It means getting to know other members on a first-name basis. It means hearing quartets sing—and seeing a group organize to sing . . . It means all these—and more.

"When presented before our annual parade, the show becomes a valuable dress rehearsal. After the parade, it offers the opportunity to improve our singing technique and staging, to check on programming, to test public reaction to our new songs. Finally, the package show becomes the test of our practice and the reward for our rehearsals."

**THIS PACKAGE SHOW IDEA** is used very successfully by our most isolated Chapter in Glasgow, Montana. Under the direction of Angie Ibsen they spread harmony the length and breadth of their locality . . . and are doing a grand job on behalf of our Society.

**HERE ARE THREE WAYS** to extend chapters and membership as suggested by our Int'l V. P. Dean Snyder of Washington, D. C.

1. *By colonizing*—Every time a good member moves away to a new town where no chapter exists, appoint him (perhaps by letter

from the International President) a committee of one to investigate and report. He may not be the organizer type, but with guidance he can pave the way for organizing effort when the time is ripe.

2. *By suburbanizing*—We have chapters in most large cities, but in many metropolitan areas we could develop satellite chapters on a planned neighborhood basis.

3. *By analyzing*—We need to do some map exercises to spot "blank spaces," together with a study of census data, to find the towns and cities that *ought* to have chapters. **SHOWS STIMULATE MEMBERSHIP.** Our Salt Lake City Chapter has prepared several charts which point out the fact that membership fell off those years when they didn't have an annual show . . . and came up strong every year they did.

**VISITORS ARE FUTURE MEMBERS . . .** if you treat 'em right.



**A VISITOR'S LAPEL TAG** (above . . . copy it if you wish) is being used currently by our Hamilton, Ontario Chapter aimed at expanding membership. As explained by Syd Pyper Chapter President the tag will be used—

A. To pin on visitors at the door, if they haven't already got one.

B. To send to prospective members whose names have been furnished by members, along with an invitation, oral or written, to attend.

C. To send as a follow-up to visitors after their first visit. With it goes a covering letter, (copy available—write Syd Pyper, 63 Providence St. No.)

Continued on next page



TO OUR VISITORS—GREETINGS . . . that's the headline of a very fine hospitality card now being used by our Oak Park, Ill. Chapter. If you'd like a copy write Del Waby, Chapter Secretary, 1423 S. 11th Ave., Maywood, Ill.

THIS IS YOUR BUSINESS—From the Southwest Roundup . . . "There are still millions of people who have not heard of SPEBSQA and more millions who haven't the vaguest notion of what we are. Each of us should make it a personal objective to do our share in carrying the spirit of Barbershop Harmony to these people through personal contact and through chorus and quartet service activities."

Well, that's about it for now. If you have any ideas for the column, send 'em in. ★

#### CONTENTS OF SONGS FOR MEN BOOK VIII

The 1955 Annual folio of Songs for Men which is expected to be ready for distribution not later than March 15 to members who have paid their dues for the 1955 fiscal year was described by International Song Arrangements Committee member John Hill at the International Board Meeting at Louisville. The book will contain twelve arrangements as follows:

Abide With Me (Another version of the hymn contained in the Songs for the Chorus folio)  
Holy! Holy! Holy!  
Blue Shadows  
Forsaken  
In the Heart of the Blue Ridge Mountains  
Let's Say Good Night Again  
Riding a Rainbow  
Sailing  
Tell Me That You're Gonna Be My Sweetheart  
The Old Seashore  
When the Harvest Moon is Shining  
Won't You Take a Sail With Me, Dear

#### THE WAY THEY SEE IT

*Continued from page 39*

either sing in a chorus or stand alone as a quartet man.

"Others, with nature's more flexible characteristics, have found refuge in submission. Only a few have remained to shout in the wilderness. The tide now seems to be turning in favor of those who have persevered. With the emergence of powerful guns to the rescue, the future of barbershopping is beginning to look even brighter. Those who have strayed to avoid chorus regimentation may now return, with assurance of powerful sympathy from influential barbershoppers who have indicated they will not remain silent while others, wittingly or unwittingly, fritter away the very substance which first gave birth and virility to our beloved Society.

"It has seemed to me for quite some time that we were losing our grip on FUNDamentals, by pampering an activity which many of us have heretofore regarded as subsidiary to our main purpose. I have tried in my own chapter to say what others had in mind when in my chapter bulletin, I wrote, 'Despite all said and done concerning choruses, all barbershoppers agree . . . that four part harmony is at its best when produced by four voices, and that a chorus serves its purpose best when it encourages and produces spontaneous combinations of four who love to meander through the ecstasies of barbershop harmony.

"... While recognizing the chorus as . . . essential to our purposes in barbershop, let's not make the mistake of discouraging sincere barbershoppers who do not regard chorus work as the sole objective of our chapter meetings.

"Sentiments of this nature, when they are aired by men of high calibre and standing in our Society, men such as Charles Merrill, Deac Martin, Cy Perkins, and others, are bound to be taken seriously and acted upon by our membership.

These men represent the highest ideals and aims of our wonderful fraternity, an organization dedicated at birth to the preservation and encouragement of barbershop quartet singing in America.

"The words of Cy Perkins bear repeating here, as being more expressive of the views I have maintained since I became a barbershopper. I quote him:

' . . . Not that I object to the chorus movement—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 . . . 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.' " ★

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## KEY CHANGES

*Continued from page 35*

- More and more chapters are setting up community scholarship awards. The latest to come to our attention is from the Green Bay, Wisconsin chapter. They are providing an annual scholarship in voice to High School seniors as part of an effort to broaden its community service activities and to promote greater interest in singing as an important means of self-expression and self-entertainment. Applicants' scholastic records, character, and need, as well as their musical skill, will be considered in awarding the scholarship to be presented at the chapter's annual "Harmony Jubilee."

- Has your chapter ever presented a show before an audience of 7500 people? The Bloomsburg, Pennsylvania chapter was given that opportunity as they opened the 1954 Bloomsburg Fair last fall with the presentation of their Eighth Annual Parade of Quartets, featuring the Lytle Brothers, Westinghouse, Note-Crackers, Melloaires, O-At-Kans, Jersey-men, Reading Chords-men and the Tri-Cy-Synchronizers. Add to this array of talent the 100 voice barbershop chorus of members from Wilkes-Barre, Hazelton, Mahanoy City and Bloomsburg Chapters. Wow!

- The Pikes Peak, Colorado Chapter (Colorado Springs) presented their Fourth Annual Nite of Harmony recently with the proceeds benefiting the Junior Chamber of Commerce Youth Welfare Fund. The stage setting was designed and produced by Woodson Tyree, father of Pete Tyree, bari of the current International Champs, the **ORPHANS**. Some of the students and graduates of Colorado College assisted Pete's dad with the stage. Appropriately pictured on stage are the **ORPHANS**, left to right, Jay Bond, Pete Tyree, Bob Groom, and Bud Bigham.

*Continued on next page*

## HEADQUARTERS STAFF CHANGES

After one year as full time Editor of the *Harmonizer* Robert H. Breunig left the Society's employ December 29, 1954 to take a position with the Highway Safety Council in Washington, D. C.

Bob and his wife, Ruth, have re-established their home in Landover, Maryland where they formerly resided. They took with them the well wishes of the Society and our gratitude for Bob's contributions to our favorite publication. The improvements Bob made in the *Harmonizer* format will remain. Probably until such time as the *Harmonizer* will be issued on a more frequent basis the general staff will collect all editorial matter and an editorial man will be engaged on a fee per issue arrangement to lay out and edit the magazine as in former years.

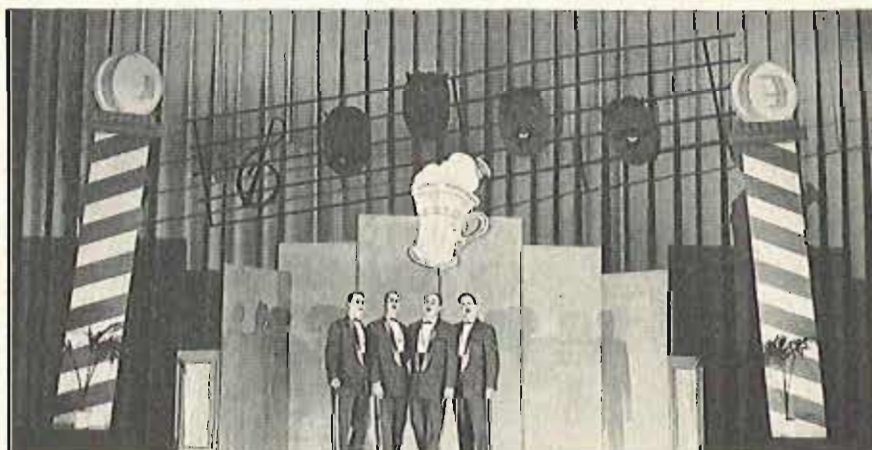
Associate Secretary Don Dobson submitted his resignation in February to return to New England with his wife, Sally, and their two little girls. Don joined the staff July 1, 1953 after having distinguished himself as an Area Commselor for the Northeastern District. Don's decision was accepted with much regret but his woodshedding friends can still look forward to singing with one of the best four part men in the Society at future conventions. And don't be surprised to see and hear Don sing in International competition. Don is a real barbershopper and blessed with a wealth of talent.



Members will soon be reading letters signed by a familiar hand once again. Former Associate Secretary Bill Otto (above) will "return to action" March 1, 1955.

Bill, who resigned from the International Board in '46 to become a member of the Headquarters Staff, went into semi-retirement early in 1950. Bill and Hazel (Mrs. Otto) enjoy life in their cabin on the Au Sable River near Mio in northern Michigan and rather reluctantly return to "big city" life for a while.

Bill has agreed to serve the Society full time again for several months at least before returning to the land of the deer and the trout. Although Bill neither hunts nor fishes (except for bass notes) he loves the great outdoors. Quite naturally Bill founded a chapter when he went up north, Oscoda County, and was its chorus director. Perhaps Bill's well known comedy quartet, the Three Corns and a Bunyan of Pontiac, Mich. will be revived now. ★







Here is the Edmonton, Alberta Chapter Chorus with Ed Power, director, in the middle. This is just a portion of the Chapter which holds the distinction of being one of the largest groups ever chartered in the Society. Still in its first year of organized barbershopping Edmonton has 83 members and still growing. Some smiles, eh? The new Chorus Champions at Miami Beach will have to go some to look any happier.

● The members of Southtown chapter (Chicago) attribute the success of their chapter to the fact that they are always busy with a well rounded program of chapter activities. George Bonvallet, chapter secretary reports that a total of seventeen special chapter activities were planned during the months of October, November and December. These activities included an Area Quartet Contest for which Southtown chapter was host assisted by the other chapters in Area 8, a chapter dinner dance, a trip by bus to St. Joseph's Seminary at Westmont, Illinois to sing for the brothers of the seminary, a Christmas Caroling expedition to the Grand Central Railroad Station in Chicago and a trip to a local hospital to sing for the children. The support of Southtown Chapter chorus director, Bob Fraser is another factor which attributes to the success of barbershopping in this chapter. Bob realizes the importance of quartets in Southtown and is one of the motivating forces behind the organization of foursomes. Although they have a large chapter membership, Southtown has enough projects to keep everyone busy and busy barbershoppers make a healthy chapter.

● Harry Lohman of the Appomattox chapter of Colonial Heights, Virginia shared with the Harmonizer this interesting bit of extension advice: "Year after year an Indiana farmer took the blue ribbon at the state fair with his excellent corn. Yet he always shared his corn seed with his neighbors.

Asked why he did so, he replied, 'Why, it's a matter of self-protection. The wind picks up the pollen and swirls it from field to field. If my neighboring farmers grow inferior corn, cross-pollination will steadily degrade the quality of my crop. Therefore, I see that they plant only the best.'

"If during this year, each chapter will turn its attention to extension work and in so doing, surround itself with healthy young chapters not only will the chapter grow, but its efforts will affect the district and the overall society. In our extension work, keep in mind, that the farmer made sure his neighbors had only the best corn for seed. See that in organizing you find the leaders in the community so that with the growth of the new chapter, your chapter's prestige will grow along with it. The results will be a

blue ribbon for your chapter, not only this year, but every year."

● The Hartford, Connecticut chapter, for nine consecutive years has filled the 4000 seat Bushnell Memorial Auditorium for its annual benefit show. This year was no exception and helped the chapter add to its overwhelming record of charitable contributions. A total of \$40,000.00 has been raised from the nine concerts and it's interesting to note that the first \$4000.00 given to the Shriners' Hospital for Crippled Children in Springfield, Massachusetts, which was put into a trust fund, now amounts to over \$14,000.00.

● From the Whittier, California chapter bulletin comes this bit of humorous information. Les Woodson, a member of the Whittier chapter does quite a bit of barbershop quartet arranging every opportunity he gets, even on the run. As Les was driving home from work one evening the chord progressions were buzzing through his head and the streets, traffic and stop lights were rapidly fading in the background. Yes sir, the song was coming through but so was the man on the motorcycle as Les went whizzing through a red light. It's tough to pay for creativeness but the resultant arrangement was well worth the cost of the ticket.\*



Jim Fergus, publicity man of the Wichita, Kansas Chapter and the Current International Champ ORPHANS, says, "Records are a great tie-in to promote barbershopping, especially around parade time." Above is a three dimensional window display Jim cooked up with the display manager of the Innes Co., Wichita's largest department store. Both the Wichita Chapter and the 1954 Medallist Quartet and Chorus albums won a lot of good attention. (This type of promotion is really a natural if you have one or more medallist fours or choruses on your show. Be sure to contact the display managers of your local stores several weeks or months in advance for they plan far ahead. Eds.)



# ACCOUNTANT'S CERTIFICATE

Elmer A. Eberle  
Certified Public Accountant

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

I have examined the balance sheet of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated (an Illinois non-profit corporation) as of December 31, 1954, and the related statement of income and expense for the six months then ended. My examination was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as were deemed necessary in the circumstances.

Disbursements for office equipment and other fixed assets have not been capitalized. The consistent policy, followed over a period of years, has been to charge all disbursements for fixed assets directly to expense accounts. The amounts of such disbursements which should have been capitalized during the fiscal years ended June 30, 1953 and 1954 aggregated approximately \$4,500.00 and \$9,400.00 respectively. The amount which should have been capitalized during the six months ended December 31, 1954 was \$3,202.62.

As at June 30, 1953, the balance in the 1953 Reserve for Convention Fund, in the amount of \$19,161.85, was transferred to income. The balance in the comparable reserve, as at June 30, 1954, \$17,686.89, was not transferred to income until July 31, 1954. Had the accounts been maintained on a basis consistent with that of the fiscal years ended June 30, 1953 and prior, the loss for the fiscal year ended June 30, 1954, would have been \$20,007.65 instead of \$37,694.54 and operations for the six months ended December 31, 1954, would have shown a loss of \$14,911.48 instead of a profit of \$2,775.41.

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

Elmer A. Eberle,  
Certified Public Accountant

Detroit, Michigan  
February 10, 1955

## NEW SEMINAR AT MIAMI BEACH

Recognizing the importance of proper planning of public performances and the need of additional guidance for our chapters, the International Executive Committee added a "Parade Production Workshop" to the 1955 Convention schedule. The panel for this workshop will be manned by Society members experienced in staging, show management, script writing, and emceeing. Large attendance of all "Show Production Minded" members is anticipated.

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

## BALANCE SHEET

As at December 31, 1954

| CURRENT ASSETS:   |             | ASSETS |                     |
|---|-------------|--------|---------------------|
| Cash on Hand .....  |             |        | \$ 23.23            |
| Cash in Bank, Operating Fund .....                            |             |        | 8,654.46            |
| Accounts Receivable .....                                     | \$ 2,497.15 |        |                     |
| LESS: Provision for doubtful accounts .....                   | 500.00      |        | 1,997.15            |
| Inventories, at cost:   |             |        |                     |
| Music sheets and booklets .....                               | \$ 5,758.75 |        |                     |
| Supplies .....  | 10,459.23   |        | 16,217.98           |
| TOTAL CURRENT ASSETS .....                                    |             |        | \$26,892.82         |
| SPECIAL FUNDS:  |             |        |                     |
| Reserve Fund:   |             |        |                     |
| Cash in Savings Banks and Savings and Loan Associations ..... | \$17,758.51 |        |                     |
| U. S. Treasury Bills, at cost .....                           | 19,949.20   |        | 37,707.71           |
| Building Fund:  |             |        |                     |
| Cash in Savings and Loan Associations .....                   | 18,681.32   |        |                     |
| U. S. Savings Bonds, Series J, at cost .....                  | 217.20      |        | 18,901.32           |
| 1955 Convention Fund:   |             |        |                     |
| Cash in Savings and Loan Associations .....                   |             |        | 21,414.75           |
| Deposit, American Airlines, Inc. ....                         |             |        | 425.00              |
|   |             |        | <u>\$105,341.63</u> |

| CURRENT LIABILITIES:  |  | LIABILITIES |           |
|---|--|-------------|-----------|
| Accounts Payable, Trade .....                                     |  |             | \$ 913.92 |
| Federal Withholding, Social Security and Unemployment Taxes ..... |  |             | 833.80    |
| District Share of Per Capita Dues .....                           |  |             | 137.00    |
| TOTAL CURRENT LIABILITIES .....                                   |  |             | 1,884.72  |
| Members' Advance Payments of Per Capita Dues .....                |  |             | 18,912.00 |
| Reserve for Building Fund .....                                   |  |             | 18,901.32 |
| Reserve for 1955 Convention Fund .....                            |  |             | 21,414.75 |

| EQUITY OF MEMBERS   |                     |
|---|---------------------|
| Balance, July 1, 1954 .....   | 41,453.43           |
| Income for the six months ended December 31, 1954 per Statement of Income and Expenses, annexed ..... | 2,775.41            |
| Balance, December 31, 1954 .....  | <u>44,228.84</u>    |
|   | <u>\$105,341.63</u> |

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

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

## STATEMENT OF INCOME AND EXPENSE GENERAL FUND

For the Six Months Ended December 31, 1954

| INCOME:   |                    |
|---|--------------------|
| Members' Per Capita Dues .....                          | \$37,291.00        |
| Harmonizer Income, Gross .....                          | 14,766.94          |
| Profit on Sale of Supplies and Music .....              | 6,881.39           |
| Charter Fees .....                                      | 1,100.00           |
| Quartet Registration Fees .....                         | 466.00             |
| Miscellaneous Income .....                              | 600.98             |
| Proceeds Annual Convention .....                        | 16,847.55          |
| Interest Income .....                                   | 973.25             |
| TOTAL INCOME .....                                      | <u>\$78,930.11</u> |
| EXPENSE:  |                    |
| Salaries .....  | \$27,802.87        |
| Harmonizer Expense .....                                | 16,152.50          |
| Equipment .....   | 3,202.62           |
| Supplies, Office .....                                  | 1,063.09           |
| Postage and Shipping .....                              | 5,556.72           |
| Committee Expense:                                      |                    |
| Contest and Judging .....                               | 447.43             |
| Long Range Planning .....                               | 77.78              |
| Public Relations .....                                  | 474.99             |
| Songs for Men .....                                     | 3,429.03           |
| Miscellaneous .....                                     | 16.26              |
| C. P. Advance Honorarium .....                          | 1,800.00           |
| Travel, general .....                                   | 1,199.78           |
| Printing and Miscellaneous .....                        | 947.74             |
| Rent .....  | 1,950.00           |
| Employee's Insurance Plan .....                         | 45.32              |
| Insurance and Bonding .....                             | 1,836.87           |
| Officers' expense (other than Secretary) .....          | 983.73             |
| Secretary and Staff Expense .....                       | 518.39             |
| Supplies furnished new Chapters .....                   | 753.64             |
| Upkeep of office and Maintenance .....                  | 1,241.45           |
| Taxes .....   | 628.55             |
| Telephone and Telegraph .....                           | 811.18             |
| Accounting and Legal Fees .....                         | 785.00             |
| Doubtful Accounts .....                                 | 379.17             |
| Miscellaneous .....                                     | 1,050.12           |
| TOTAL EXPENSE .....                                     | <u>\$76,154.70</u> |
| Income for the six months ended December 31, 1954 ..... | <u>\$ 2,775.41</u> |

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



## SHELL PLANS

The Needham, Massachusetts chapter has furnished International Headquarters with the plans for a curved front acoustic shell which proved very successful and eliminated the need for the usual microphone and public address system at their recent chapter show. H. W. "Tommy" Thompson, designed the shell and with the help of chapter members, it was constructed in less than ten man hours, although it took additional time to shellac and paint the shell. The Needham chapter figured that the cost of material was just about fifty dollars.

The time required to re-erect the shell after its initial fitting is figured to be about twenty to thirty minutes and it can be knocked down in even less time.

Chapters interested in securing copies of the shell plans may do so by ordering them from International Headquarters at a cost of fifty cents each.

Profits derived from the sale of these shell plans will be placed in the society's International Headquarters Building Fund in the name of the Needham, Massachusetts chapter.

Other shell plans are available from headquarters at a cost of twenty-five cents each. These include a design prepared by Hank Shea of Wisconsin Rapids chapter of the Land O'Lakes District. The shell measures eighteen feet across and approximately ten feet high.

The larger shell measures twenty-four feet across and is approximately fifteen feet high. It was designed and built by Herb Armbruster of the Chicago No. 1, Illinois chapter.

When ordering these shell plans, please specify the style you desire as follows:

|                       |        |
|-----------------------|--------|
| NEEDHAM SHELL PLAN..  | \$ .50 |
| LO'L SHELL PLAN.....  | .25    |
| CHICAGO SHELL PLAN... | .25    |



Chartered since October 28, 1954

### RED WING, MINNESOTA . . .

Chartered November 15, 1954 . . . sponsored by Menomonie, Wisconsin . . . 32 members . . . Elwin Alpers, 1803 W. 6th St., Red Wing, Minnesota, Secretary.

### DAVIS COUNTY (LAYTON) UTAH . . .

Chartered December 14, 1954 . . . sponsored by Salt Lake City, Utah . . . 27 members . . . John J. Stastny, 108 Colonial Ave., Layton, Utah, Secretary.

### ST. CROIX VALLEY INTERNATIONAL (CALAIS) MAINE . . .

Chartered January 3, 1955 . . . sponsored by Presque Isle, Maine . . . 20 members . . . Edward W. Hincks, 301 Main Street, Calais, Maine, Secretary.

### BROOKLYN NO. 1, BROOKLYN, NEW YORK . . .

Chartered January 3, 1955 . . . sponsored by Jamaica, New York . . . 27 members . . . Hubert J. Cloke, 2029 New York Avenue, Brooklyn, New York, Secretary.

### LAURENCE HARBOR, NEW JERSEY . . .

Chartered January 3, 1955 . . . sponsored by Linden, N. J. . . 26 members . . . Wm. Jouvin, 9 Prospect Avenue, Cliffwood, New Jersey, Secretary.

### NEWPORT, RHODE ISLAND . . .

Chartered January 3, 1955 . . . sponsored by Fall River, Massachusetts . . . 26 members . . . Quentin L. Murphy, 49 Harrison Avenue, Newport, Rhode Island, Secretary.

Continued on next page

## 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.



## OUR NEW CHAPTERS

*Continued from preceding page*

### MIAMI-SHELBY (PIQUA) OHIO

... Chartered January 19, 1955  
... sponsored by Dayton, Ohio  
& Dayton Suburban ... 31 mem-  
bers ... Robert A. Becker, 810  
W. Greene Street, Piqua, Ohio,  
Secretary.

### MERRILL, WISCONSIN ...

Chartered January 26, 1955 ... spon-  
sored by Wausau, Wisconsin ...  
23 members ... Leo Hajele, 1207  
East 8th Street, Merrill, Wiscon-  
sin, Secretary.

### ATHENS, TEXAS ...

Chartered January 31, 1955 ... sponsored  
by Dallas, Texas ... 22 members  
... Garland George, 414 E. Tyler  
Street, Athens, Texas, Secretary.

### NAMPA, IDAHO ...

Chartered February 9, 1955 ... sponsored  
by Jerome, Idaho ... 21 members  
... Norman DeVries, Box 213,  
Nampa, Idaho, Secretary.

### DELAWARE COUNTY, PENN- SYLVANIA ...

Chartered Febru-  
ary 9, 1955 ... sponsored by  
Philadelphia, Pennsylvania ...  
41 members ... David Eells, 44-10  
Revere Road, Drexel Hill, Penn-  
sylvania, Secretary.

### CLEAR LAKE, CALIFORNIA ...

Chartered February 9, 1955 ...  
sponsored by Sacramento, Cali-  
fornia ... 20 members ... William  
David Jones, Route 1, Box 464,  
Lakeport, California, Secretary.

**DO YOUR CHAPTER  
OFFICERS HAVE  
SPECIAL LAPEL  
EMBLEMS?**

**DON'T FORGET  
TO ORDER PAST  
OFFICER PINS  
FOR RETIRING  
OFFICERS.**

*Write International  
Headquarters for  
Price Catalog.*



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

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

March 1—Areas 1 and 11 Quartet Contest  
—Far Western District.

4—Penns Grove, N. J.  
5—Chippewa Falls, Wis.; Dowagiac,  
Mich.; Elyria, Ohio; Lima, Ohio;  
Columbus, Ohio; Oklahoma City,  
Okla.; Toronto, Ont.; Topeka, Kan.;  
Las Cruces, N. M.; San Gabriel,  
Calif.; Philadelphia, Pa.; Nampa, Ida.  
(Charter Night).

11—Charleston, W. Va.; Westfield, N. J.

11-12—Whittier, Calif.

12—Ogden, Utah; Fort Dodge, Iowa; Rock  
Island, Ill.; Westfield, N. J.; South-  
town, Ill.; Sharon, Pa.; Roswell,  
N. M.; Coos Bay, Ore.; Boston, Mass.  
District Chorus Contest; Bradford,  
Pa.; San Carlos, Calif.; Danville, Va.;  
Lebanon, Pa.

13—Dwight, Ill.; Painesville, Ohio.

18—East Liverpool, Ohio.

19—Falmouth, Mass.; Woodstock, Ont.;  
Warren, Ohio; Derry, N. H.; South-  
bridge, Mass.; Wichita Falls, Tex.;  
Defiance, Ohio; Steubenville, Ohio;  
Ishpeming, Mich.; Altoona, Pa.;  
Newark, N. J.; Crescent City, Calif.;  
Pasadena, Calif.; Bay City, Mich.

20—Allentown-Bethlehem, Pa.; Pekin, Ill.  
Area No. 3 Chorus Contest.

25—Chillicothe, Ill.

26—Boyne City, Mich. Bush League Con-  
test; Springfield, Mo.; Abilene, Tex.;  
Medina, Ohio; Niles, Ohio; Midland,  
Ont.; Spokane, Wash.; Oregon, Ill.;  
Iola, Kan.

30—Whittier, Calif. Area No. 8 Novice  
Quartet Contest.

April 1—El Dorado, Kan.; Orillia, Ont.

1-2—San Diego, Calif.

2—Warren, Ohio; Winnipeg, Man.;  
Taunton, Mass.; Wichita, Kan.;  
Dallas, Tex.; Abbotsford, Wis.;  
Klamath Falls, Ore.; Millersburg,  
Ohio; Columbia, S. D.; Burlington,  
Vt.

3—Farmington, Ill.

4—Manistee, Mich.

9—Odessa, Tex.; Spokane, Wash.

15—Welland, Ont.; Newton, Kan.; Man-  
hattan, N. Y.; Marquette, Mich.

16—Grand Rapids, Mich.; Ironwood,  
Mich.; El Paso, Tex.; Arcadia, Calif.;  
Findlay, Ohio; Charleston, W. Va.;  
Marinette, Wis.; Painted Post, N. Y.;  
Owatonna, Minn.; Mobile, Ala.;  
Salem, Ore.; Richland Center, Wis.;  
Reading, Mass.; Sioux City, Iowa Bush  
League Quartet Contest; Conneaut-  
Ashtabula, Ohio; Alexandria, Va.;  
Riverdale, N. J.

16-17—Pekin, Ill.

17—Abilene, Kan.

21—Plainfield, N. J. Area 2 Contest; Vin-  
cennes, Ind.

22—Philadelphia, Pa.; Wessington Springs,  
S. D.; Madisonville, Ky.

23—Oshawa, Ont. Ontario District Region-  
al Preliminary Contest; Belleville,  
Ill.; Des Moines, Iowa; Racine, Wis.;  
Pittsburgh, Pa.; New Bedford, Mass.;  
Lockport, N. Y.; LaCrosse, Wis.;  
Duluth, Minn.; Lawrenceburg, Ind.;  
Roseburg, Ore.; Saginaw, Mich.; Pasa-  
dena, Calif.; Oneonta, N. Y.

23-24—Peoria, Ill.

24—Wabash, Ind. Indiana-Kentucky Dis-  
trict Regional Preliminary Contest;  
West Unity, Ohio.

28—Aurora, Ill.

29—Hamilton, Ont.; Elgin, Ill.

29-30—Memphis, Tenn. Dixie District Re-  
gional Preliminary; East Aurora,  
N. Y.

30—Los Angeles, Calif. Far Western Dis-  
trict Regional Preliminary; Decatur,  
Ill. Illinois District Regional Prelimi-  
nary; Columbus, Ohio, Johnny Apple-  
seed District Regional Preliminary;  
Springfield, Mass. Northeastern Dis-  
trict Regional Preliminary; Detroit,  
Mich. Michigan District Regional Pre-  
liminary; St. Paul, Minn.; Wausau,  
Peterborough, Ont.; Brookings, Ore.;  
Richmond, Va. Mid-Atlantic Regional  
Preliminary.

May 7—Davenport, Iowa, Central States  
District Regional Preliminary; Yaki-  
ma, Wash. Evergreen District Regional  
Preliminary; Janesville, Wis. Land  
O'Lakes District Regional Prelimi-  
nary; Bath, N. Y. Seneca Land Dis-  
trict Regional Preliminary; Quincy,  
Mass.; Presque Isle, Me.; Brandon,  
Man.; Kenton, Ohio; Boonsboro,  
Md.; Fall River, Mass.; Sturgeon Bay,  
Wis.; Oakland, Md.; Hampton Roads,  
Va.; Keene, N. H.

13—Holland, Mich.; Marlboro, Mass.

13-14—New Albany, Ind.; Salt Lake City,  
Utah.

14—San Antonio, Tex. Southwestern Dis-  
trict Regional Preliminary; Neosho,  
Mo.; Laconia, N. H.; Fargo, N. D.;  
Weston, W. Va.; Stevens Point, Wis.;  
Warsaw, N. Y.; Providence, R. I.;  
Mankato, Minn.; Seattle, Wash.;  
Downey, Calif.

21—Topeka, Kan.; Cleveland, Ohio; Bel-  
mont, Mass.; Dayton-Suburban, Ohio;  
Plainfield, N. J. Area No. 2 Chorus  
Contest; Lancaster, Ohio, Area No. 5  
Chorus Contest.

27—Nassau County, L. I., N. Y.

28—Appleton, Wis.; Boston, Mass.

June 4—Jersey City, N. J., Annual Round-  
up.

5—Johnny Appleseed Area No. 4 Chorus  
Contest, Ada, Ohio.

15-19—Miami Beach, Fla. International  
Convention & Contests.

25—Asbury Park, N. J.

August 20—Mio, Mich. (Oscoda County)

THE HARMONIZER—MARCH, 1955



# SONG ARRANGEMENTS AVAILABLE FROM THE INTERNATIONAL OFFICE

For The COMPLETE Barbershopper—a kit containing a copy of every song listed on this page (over 250).....\$15.00

## AVAILABLE LOOSE LEAF ARRANGEMENTS

- |   |  |
|---|--|
| X1 <i>Aller Dork.</i>                             | X26 <i>God Made a Wonderful Mother.</i>          |
| X2 <i>In the Evening by the Moonlight.</i>        | X27 <i>Don't Send Around Tomorrow.</i>           |
| X3 <i>Sailing on a Moonbeam.</i>                  | X28 <i>Keep America Singing—Diekema.</i>         |
| X4 <i>Love is Like a Dream.</i>                   | X29 <i>How Can I Leave Thee?</i>                 |
| X5 <i>I'd Love to Live in Loveland.</i>           | X30 <i>The Old Songs.</i>                        |
| X6 <i>Silent Night.</i>                           | X31 <i>Give Me the Right to Love You.</i>        |
| X7 <i>Hymn for the Home Front.</i>                | X32 <i>Sweetheart of Sigma Nu.</i>               |
| X8 <i>It Come Upon the Midnight Clear.</i>        | X33 <i>In Walked an Angel.</i>                   |
| X9 <i>Contique De Noel (O Holy Night).</i>        | X34 <i>Dreaming of the One in Love with You.</i> |
| X10 <i>Beautiful Isle of Make Believe.</i>        | X35 <i>Melancholy Lou.</i>                       |
| X11 <i>You Tell Me Your Dream.</i>                |  |
| X12 <i>I Want a Date at a Quarter Past Eight.</i> | Z-1 <i>Lost Chord.</i>                           |
| X13 <i>O Come All Ye Faithful.</i>                | Z-2 <i>Deep River.</i>                           |
| X14 <i>Colleen My Own.</i>                        | Z-3 <i>The Band Ployed On.</i>                   |
| X15 <i>Won't You Please Come Back to Me?</i>      | Z-4 <i>The Man On The Flying Trapeze.</i>        |
| X16 <i>Sing Brother Sing.</i>                     | Z-5 <i>I'll Take You Home Again Kathleen.</i>    |
| X17 <i>Keep America Singing—Thorne.</i>           | Z-6 <i>Silver Threads Among the Gold.</i>        |
| X18 <i>When the Man in the Moon Says Hello.</i>   | Z-7 <i>Rose of Tralee.</i>                       |
| X19 <i>Daisy—Annie Rooney Medley.</i>             | Z-8 <i>Wagon Medley.</i>                         |
| X20 <i>Honey Gal.</i>                             | Z-9 <i>Carry Me Back to Old Virginny.</i>        |
| X21 <i>SPEBSQSA, Incorporated.</i>                | Z-10 <i>Massa's In De Cold Cold Ground.</i>      |
| X22 <i>That Old Quartet.</i>                      | Z-11 <i>Auld Lang Syne.</i>                      |
| X23 <i>Gentle One.</i>                            | Z-12 <i>Swing Low Sweet Chariot.</i>             |
| X24 <i>Juonita.</i>                               |  |
| X25 <i>America (God Save the King).</i>           |  |

10c each single copy except Z-4 and Z-8 which are 20c each. 5c each quantities of 10 or more, except Z-4 and Z-8 which are 10c each.  
Order all arrangements by symbol number.

## OFFICIAL SPEBSQSA FOLIOS

- "SONGS FOR MEN No. 1" 1948 Edition (15 Arrangements)  
 "SONGS FOR MEN No. 2" 1949 Edition (18 " )  
 "SONGS FOR MEN No. 3" 1950 Edition (14 " )  
 "SONGS FOR MEN No. 4" 1951 Edition (15 " )  
 plus one page of "SWIPES"  
 two pages of "TAGS"  
 one page of "KEY MODULATIONS"  
 "SONGS FOR MEN No. 5" 1952 Edition (16 " )  
 plus two pages of "TAGS and SWIPES"  
 "SONGS FOR MEN No. 6" 1953 Edition (16 Arrangements)  
 "SONGS FOR MEN No. 7" 1954 Edition (15 Arrangements)  
 "SONGS FOR THE CHORUS" (33 Arrangements)  
 Above 8 Folios \$1.00 each (or 75c each in lots of 10 or more)  
 STAAAB-HILL FOLIO (8 Arrangements) \$.75 each

Make Checks Payable to and Mail to

# S. P. E. B. S. Q. S. A.

20619 Fenkell Avenue, Detroit 23, Michigan

(MINIMUM ORDER \$1.00)

Complete set of 47 SPEBSQSA Loose Leaf Songs in Binder  
 \$2.25 each ..... 10 or more—\$2.00 each

## OCTAVO FORM PUBLICATIONS OF VARIOUS MUSIC PUBLISHERS

CARRIED IN STOCK AT DETROIT (Arranger's name in parentheses)

### 15c each

- FMP 301—Down by the Old Mill Stream.....(Thorne)  
 FMP 302—I'm Going Over the Hills to Virginia.....(Merrill)  
 FMP 303—In the Hills of Old Kentucky.....(Embury)  
 FMP 304—Rock Me to Sleep in an Old Racking Chair.....(Smith)  
 FMP 305—Tell Me You'll Forgive Me.....(Thorne)  
 FMP 306—Tie Me to Your Apron Strings Again.....(Diekema)  
 FMP 307—When the Maple Leaves Were Falling.....(Thorne)  
 FMP 308—Dream Days.....(Webster)  
 FMP 309—Dream Train.....(Stull)  
 FMP 310—Highways Are Hoppy Ways.....(Embury and Rowe)  
 FMP 311—I Got the Blues When it Rains.....(Thorne)  
 FMP 312—I Love You the Best of All.....(Reagan)  
 FMP 313—My Best to You.....(Merrill)  
 FMP 314—My Carolina Rose.....(Webster)  
 FMP 315—That Naughty Waltz.....(Reagan)  
 FMP 316—Old Virginia Moon.....(Smith)  
 FMP 317—Only a Broken String of Pearls.....(Reagan)  
 FMP 318—Sing Neighbor Sing.....(Childers)  
 JV 501—You'll Never Know the Good Fellow I've Been.....(Hanson)  
 JV 502—O Joe.....(Hanson)  
 JV 503—George M. Cohan Medley.....(Hanson)  
 JV 504—MacNamara's Band.....(Hanson)

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 GMP 402—Dreaming and Dreams of Yesterday.....(Haeger)  
 GMP 403—When There's No One Around But the Moon.....(Ingram)  
 GMP 404—Cotton Balin' Time in Dixieland.....(Svanoe)  
 GMP 405—Gone.....(Ingram and Svanoe)  
 GMP 406—I'm Goin' Back to Moryland.....(Ingram and Svanoe)  
 GMP 407—Dream Girl.....(Ingram)  
 GMP 408—Down in the Old Barbershop.....(Thorne)  
 GMP 409—In the Heart of the Blue Ridge Mountains.....(Ingram)  
 GMP 410—Hello to Ev'ryone.....(Ingram)  
 SB 601—Play That Barber Shop Chord.....(Spaeth)

### 25c each

- GMP 411—Your Mother's the Best Pal of All.....(Schefer)  
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 GMP 413—You Leave a Trail of Broken Hearts.....(Thorne)  
 GMP 414—Just to Think I Believed in You.....(Thorne)  
 GMP 415—Those Days Are Gone, But Not Forgotten.....(Ingram)  
 GMP 416—I'm Always Looking for Sunshine.....(Ingram)  
 GMP 417—I Don't Wanno Wake Up When I'm Dreaming.....(Ingram)  
 GMP 418—Linger Longer, Lucy.....(Ingram)  
 GMP 419—Chick, Chick, Chick, Chick, Chicken.....(Ingram)  
 GMP 420—Georgia Minstral Band.....(Svanoe)  
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 GMP 426—My Heart's Achin', Nearly Breakin', Just to be in Mocan, Ga.....(W. Haeger)  
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