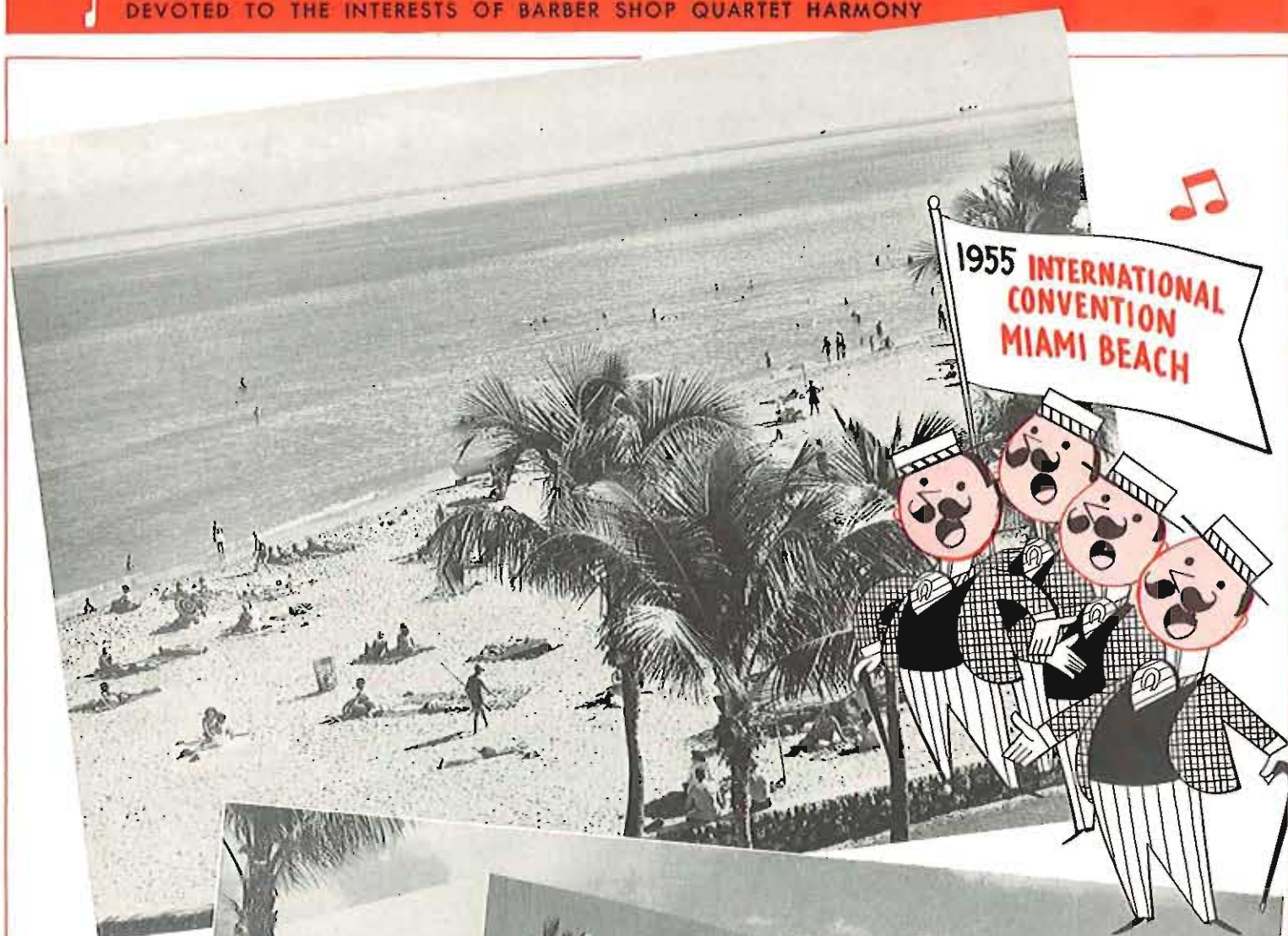


THE

VOLUME XV NUMBER 2—JUNE, 1955

HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



Miami Beach
"Looking East-
ward to the
Sea"

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Municipal
Auditorium
SPEBSQSA
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June

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Oh, for the Life of a Sailor

This is probably a routine posed publicity picture, but you can't tell . . . maybe sights like this are common in Miami Beach. Better come down and find out.



About the Cover

The "Don Wootton" Quartet singing before the Miami Beach background gives a preview of what there will be plenty of the third weekend in June. "Woodshedding Anyone?" will be the order of the day.

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

THIS IS IT—MIAMI BEACH!

17th International Convention and Contest



CONVENTION CHAIRMAN Bill Hall reports from Miami that final arrangements have been made to welcome the thousands of barber-shoppers who will arrive in June. There have been no signs of "southern laziness" on the part of committee chairmen and committee members who are working hard to make the 1955 Convention and Contest the best in history.

To insure that every convention-goer receives traditional "Southern Hospitality" in good measure, a new committee has been created this year. Under the Chairmanship of Miami Chapter President, J. F. "Fenny" Brossier, the Hospitality Committee will be ready to make this the most pleasant, care-free vacation possible. There will be an official "Host" on duty in every convention hotel as well as in the Auditorium. He is there, not merely to greet you, but to offer you all possible assistance. Whether it's general information about Miami or Miami Beach, a transportation problem, the location of a convention meeting or hospitality room, or how to set up a charter fishing party, your "Host" will have the answer for you. You will easily identify the "Hosts" by their distinctive badges. Please feel free to call upon them for assistance.

AS IN THE PAST, quartets and choruses, will be personally greeted at the airport or train station by members of the Aides Committee. An official Aide will be assigned to each group to help in getting settled and to solve any of the minor problems which may arise. Ralph Hills, Chairman of the Civic Relations Committee, and Glenn Sudduth, Chairman of the Public Relations and Publicity Committee, have reported that Miami and Miami Beach stand ready to be converted to four-part harmony. Groundwork

At the left—your hotels; at the right—the Atlantic Ocean. Looks good, eh?

has been well laid by the Miami Chapter and before the end of the Convention there'll be a local quartet singing under every palm.

The City of Miami Beach will officially welcome SPEBSQSA at the Semi-Finals on Thursday evening. Before that, however, barber-shoppers will find welcomes in the form of "barbershop" lamp posts, banners, radio and television programs, and even "Harmony Lane."

That well-loved institution of barbershop harmony, the Woodshed, will open officially on Wednesday, June 15th, when Miami Committee Chairman Harold B. Heath will turn it over to the Decrepits. The Woodshed will be in the Cotillion Room of the DiLido Hotel.

All wives and daughters who attend the Convention are cordially invited to come to the Ladies Hospitality Room in the DiLido to register and get acquainted. Coffee will be served there each day, and it will be a gathering spot for shopping or sightseeing tours. The Ladies Hospitality Room will also function as a message and information center.

Mrs. Joseph Von Arx, Chairman of the Ladies Committee, has announced big plans for the Ladies Luncheon which will be held at the DiLido Hotel in the Moulin Rouge. Star attraction will of course be the Championship Quartets. The surprise feature will be a style show. Lincoln Road in Miami Beach is now one of the world's leading fashion centers and the ladies will see a review of beach and sports clothes, afternoon and evening wear. Special emphasis will be placed on dresses which would be appropriate for barber-shopping functions but we have heard of one big exception . . . a 20 carat gold bathing suit!

Attractive gifts will be presented to those ladies attending the luncheon and for a short while, by public demand, the Distaff Alliance of Barbershop Preservers and Encouragers will reconvene. The Alliance will disband once more at the conclusion of the luncheon, but during the brief revival, there will be a lot of fun for everyone.

The teen-agers, or Barber-Teens, are receiving enthusiastic response to the program they have set up. This year they will have their own

Hospitality Room which will be the scene of the Barber-Teen Afterglow on Saturday night.

Other scheduled events will be the Barber-Teen luncheon on Friday and the Swimming Party-Style Show-Breakfast on Saturday, in addition to the various tours and informal gettogethers. Co-Chairmen Ricky Acker and Marilyn Lewis say, "You all COME."

The Sunday Morning Breakfast will be the biggest in the history of the Society. It will be held in the Miami Beach Auditorium where in addition to the 1,200 who will have tickets for the Breakfast and Show, another 3,500 persons will have mezzanine and balcony tickets for the Show alone. Chairman Harry Goldstein reports that reservations are coming in fast. "Although space is being assigned on a first-come, first-served basis," he says, "everyone will have a good view of the stage, because the Auditorium is ideally suited for such an event."

(Editor's Note—Tickets for the ladies and teen activities and the breakfast will be held for registrants to pick up at the registration headquarters. They will not be mailed.) ★

Three top pictures require no explanation. The fourth one shows the lobby of the Miami Beach Auditorium which will be Registration Hq. Below—more or less typical hotel "back yard."



Hock Says:

SHARE THE WEALTH

By Robert Hockenbrough,
Past International Board Member

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



Ideas are somewhat like the seeds of the tree. We must scatter them to the four winds, so to speak . . . Only a few will take root and grow. But that is enough.

No matter how insignificant or trivial your idea may seem to you, speak up. Others may see more in it than you do. And one good idea will more than offset a thousand poor ones.

CONGRATULATIONS AND WELCOME to all you new chapter officers. We're dedicating the column to you this month. And we've a lot of good ideas that will help you keep your chapter active and interesting. Here is a good six-point program that will do us all a world of good . . . and should be especially helpful to you who have been selected as officers for the new year. It's condensed from the Salt Lake City Chapter bulletin, *The Spotlight*, written by Munson Hinman.

1. **GIVE CREDIT WHERE IT IS DUE.** There are plenty of good barbershoppers, officers and past presidents, in particular, who deserve a little more recognition than a pat on the back. Why don't we bestow appropriate awards upon such individuals to show them our appreciation?
2. **THINK AHEAD.** Planning ability is a major requirement of executive responsibility. A leader of men, no matter whether he is a committee chairman or an industrial executive, learns to recognize and appreciate the difference between a calculated risk and a blind chance. He makes it a point to examine all possible angles of a plan before putting it into effect. However, he doesn't let this habit serve merely to cover up the fact that he can't reach a decision. Let us not use "thinking over" as an excuse for "putting off."

3. **BE OPTIMISTIC.** The guy who says "I can't," can't. Let's get in the habit of saying to ourselves, "What we have done well, we can do better." *Let's look at things with a positive point of view.*
4. **KEEP RECORDS.** The next man in our shoes needs the benefit of our experience. Guesswork, or hand-me-down experience wastes manpower and kills time. Nobody knows how Joe Doakes handled that tough assignment because he moved out of town and left no records.
5. **TAKE TIME TO BE SUCCESSFUL.** Failure is the surest steppingstone to success. If you botch a job, just grin, and give it a second try. A defeatist attitude never helped anybody. Some of the world's greatest failures became great successes because they kept on trying.
6. **KNOW OUR SOCIETY.** Can we convey a correct picture of our organization to a visitor? Where can we get more information about the Society? Answer: By corresponding with other barbershoppers; by reading the *Harmonizer*, or the Society's 10-year history, "Keep America Singing." If our newest members don't know anything about us, it's our fault, not theirs.

"TO BE SURE, we all make mistakes. Certainly, if we don't do anything, we don't make mistakes. So, if you hear anyone say it was a mistake to do this or that, take it with a grain of salt. Remember, you are honor-bound to do your best." Sound advice from George Merrifield, Louisville, Ky. Chapter bulletin.

TO TRAIN FUTURE CHAPTER OFFICERS, Robert Currie,

Sr. of the Appleton, Wisconsin Chapter suggests you name three regular chapter members to sit in at each meeting of your executive board. This way they become acquainted with the inner workings of the chapter . . . and it's also a sound way of stimulating their interest in holding an executive office within the chapter.

THE MR. PRESIDENT BROCHURE was designed to simplify the job of chapter president. If you don't have a copy of this important material better order one right away. And then put it to use. It will make your job a breeze. Contains a write-up of every job in the chapter and provides you with a remarkably efficient follow-up system.

You should have a copy of each of the folders and brochures now available from the International office. A few evenings spent reading this material will help you know your society much better and make you a more efficient officer.

YOUR CHAPTER CONSTITUTION should be mailed to the members of your chapter along with your first bulletin or letter to them. The better your members know their constitution the better members and the better future officer material they'll be.

YOUR CHAPTER BULLETIN is a vital part of your chapter publicity program. If you don't now have a bulletin that should be your first project for the new year. Appoint an editor and get one started. If you have an editor and a bulletin now, see that all your members are on the mailing list. Send copies to your local papers, radio and TV stations. And exchange with other chapters. (Also put us on your list. We need the material.)

A CHAPTER HISTORY is an especially fine project if yours is one of the older chapters. Both the



Past Presidents stay active in the Kansas City, Mo. Chapter. Pictured above are the Presidents in order of service. Front row, L to R: Past National Secretary-Treasurer Joe Stern, George Fairchilds, Mark Pierce, Fred Perry, Hec White, and Past International Board Member Russ Gentzler. Back row, L to R: Dale Warwick, Orval Wilson, Milt Grafrath, Bert Phelps, Don

Thorne and Dan Jacobson. Past Presidents Rod Turnbull and Ray Koenig were not present when the picture was taken. These men have formed a club with Russ Gentzler as the first president. It is their plan to present a trophy each year to one of their number who has given outstanding service to the Society in that year.

Cleveland, Ohio Chapter and the Buckeye Chapter of Columbus, Ohio have done a fine job on Chapter Histories . . . and copies are available simply by writing the secretaries of these two chapters, c/o the International office.

A CHAPTER BULLETIN BOARD is a powerful and inexpensive way of keeping important announcements as well as interesting news in front of your chapter. We have one in our chapter that opens to about 2x4 feet . . . folds shut to 2x2 feet and has a handle for easy carrying. One of the members of our publicity committee is charged with the responsibility of seeing that the board is set up for each meeting. You can order a 32"x24" official bulletin board from headquarters at \$4.00.

CHAPTER PROGRAMMING is of vital importance to a successful and interesting chapter. I can't recommend too strongly the value of year 'round planning of chapter activity. Have your program chairman develop a yearly program calendar listing activities for every meeting date . . . as well as listing all your standard activities such as picnics, ladies nights, District Conventions, Annual Show, interchapter visits, area activities, etc.

And remember, every member has a right to participate in the activity he likes most so you must provide opportunities for chorus singing, gang singing and quartet singing. Plenty of variety helps.

PROGRAM ANNOUNCEMENTS can increase attendance at special chapter meetings. A detailed program is used as a mailer by our Belleville, Ontario Chapter to inform the members of the events planned for the evening. This lists the date of the meeting and the name of the event (the copy I received was for Visitor's Nite). First was woodshedding, then chorus rehearsal with a list of the three songs to be sung. Then chapter business—a talk on Barber Shop Craft. Quartets . . . the works. Names of speakers, song leaders and quartets taking part were all listed. You can probably get a copy of this by writing John Kup, 50 E. Moira St. Results? They say this was one of the best meetings they ever had . . . attendance wise . . . and program wise.

CHAPTER PUBLICITY is the life blood of any chapter. It lets people know you exist. It attracts new members. It establishes your reputation as a worthwhile community organization. So choose your publicity man with extreme care. His is an important job.

He should release an article at least once a week to all newspapers and radio stations in your community. He should arrange a space ad (1 column by 1 inch is big enough) to run the year 'round in your local paper inviting all men to come and sing . . . giving time and place of meeting as well as name and phone number of your chapter secretary.

MY OWN "Q" SUBURBAN

CHAPTER uses a very effective double postcard publicity piece which is distributed to every audience for which we sing. It tells a bit about the society and the return portion provides for name and address of the prospect as well as space to indicate his preference . . . whether he's interested in joining, in getting on our mailing list or in engaging the services of our chapter. Copies are available . . . write Emmett Bossing, R.R. 1, LaGrange, Ill.

THIS IS PUBLICITY TOO . . . from Seattle Chapter bulletin Sea Chords written by Sev Severance.

"Chord busting is a lot of fun, and is very commendable, however, Article 6 in our Society's code of ethics states that "We shall refrain from forcing our songs upon unsympathetic ears." One of the local residents has requested, very politely, that it would be very much appreciated in the neighborhood if we would consider the problem of the sleeping bread-winner at 11 p.m., and, like the Arabs, quietly fold our chords and as silently steal away. "In other words, let's have some consideration for the residents in the immediate neighborhood and knock off the singing outside the church."

COPIES OF THE TEN YEAR HISTORY, Keep America Singing as well as a subscription to the Harmonizer should be made available to your public library, local news-

(Continued on page 7)

SOUND CURRENCY VS. SOUND

or, Is a Dollar Bill a Promissory Note?

BY PROFESSOR F. STIRLING WILSON

IN the year 1960, Senator Uffheimer, of Ragwood Center, Minnesota (a right sound barbershopper) irritated and ulcerous from listening to male and female crooners and "name" trumpet players, called into session the subcommittee on the Capital Groans Tax, this being a unit of the Committee on Rivers, Harbors, and Sounds, at the time of our narrative, engaged in the investigation of sounds.

Complaints of annoying noises had been carefully heard by the committee—creaking doors, snapping knees, pile drivers, auto and coffee brakes, coloraturas, impacted champagne corks, soup sipping, and peanut brittle crunching. By voice vote the Committee decreed the banning of all disagreeable sounds; closed the meeting with the theme song of the Internal Revenue Service, *It's a Sin to Tell a Lie*; were ready to adjourn to Joe's Suds and Burger Haven next door, when someone said, "Why not substitute barbershop harmony for currency?"

That stopped 'em short in their Florsheims.

"Billfolds could be made sharper and flatter," said one.

"Nobody could steal it out of your pocket," cried another.

Over the objections of the tone deaf member from North Dakrazona, the law was passed, making barbershop harmony legal tender for all purposes.

THE change involved some startling shifts in ways of living. A husband in Montclair, New Jersey, asked by his wife for three bucks

for the laundry, instead rounded up three others and sang *You Haven't Changed*. When the laundryman called, the wife played him a recording of *Don't Send Around Tomorrow*.

Husbands, stood up on street corners, greeted tardy wives with *Don't You Remember the Time*. Instead



of paying for meals, it became customary to render a version of *Thanks for the Memory*, to which the waiter would reply *If I'd Known You Were Coming, I'd-a Baked a Cake*.

Unforeseen complications developed in the business world. Tone deaf millionaires were reduced to poverty. Employees, paid off in barbershop harmony, wouldn't take vacations. The advertising fraternity went chord happy trying to fit songs to their clients. A.T.&T. naturally selected *Hello Central, Give Me Heaven*. The Guild of Beekeepers went for *Honey, Won't You Please Come Back to Me*. Watchmakers, Inc. took *Here's to You, Old Timer*. The Alcatraz Guards Ass'n chose *Abide with Me*; American Bar Ass'n *You Can't Convict the Mother of the Girl I Love*; and



the Amalgamated Fifth Amendment Hide-Behinders *Don't Say Nothing at All*.

AMERICAN Optical Company declared regular quarterly dividends of *I Love the Way You Roll Your Eyes*. The X-Y-Z Funeral Parlor paid *Someone Else Turned Up*. Nursery Furniture Corporation came through with a year end extra of *I Wish I Were Back in My Cradle*.

A taxpayer took a deduction for *A Son of the Sea* and was fined four verses of *Behind Those Swinging Doors*. Traffic courts rang with harmony as speeders paid fines with *Cruisin' in My Model T* and judges suspended sentences by singing *Highways Are Happy Ways*.

Ball players tried harder than ever to accumulate bass hits. Willie Mays hit a triple, but was thrown



out at the plate singing *I'm Going Home*. Two gents in a cocktail salon fought to pick up the check which totaled *Drink to Me Only With Thine Eyes*.

United Automobile Workers, CIO, hired Bill Diekema and Johnnie Hill to collaborate on an original song *WWTGAW, We Want That Guaranteed Annual Wage*.

The biennial Senate investigation of the stock market brought out some interesting facts. A witness testified he bought *Down by*

the Old Mill Stream at the low and in two weeks it increased to Deep River. He planned to float along until it touched Dark and Deep Blue Ocean. Another invested in *I Get the Blues When It Rains*, which turned out to be well watered with



Cool Water. A third bought *I'm Sitting on Top of the World* and ended with *Just a Spot to Call My Own*.

POLITICALLY, there was talk of reviving the William Jennings Bryan silver issue with *When You Were Sweet Sixteen* — to one. Internationally, harmony helped "peaceful co-existence." Britishers warbled *Cruisin' in My Antiquated Jaguar*. Near East date pickers picked up *I Want a Date at a Quarter Past Eight* and ex-King Farouk developed a high hari arrangement of *My Castle on the River Nile*.

The law had to be repealed when it was found the Buffalo Bills were going unpaid and singing *Oh, What a Dime I Had With Minnie the Mermaid*. "Runs" on chords and *O Promise Me* notes became more and more frequent.

Cornered by reporters, Senator Uffleheimer was asked: "Can anything further be done to *Keep America Singing*?" The Senator replied, "Gee Boys It's Great to Lead a Band, but I'd rather be just one of God's screechers." ★

Share The Wealth

(Continued from page 5)

papers and your high school music department.

VISITORS GET THE LOW-DOWN on the Society when they visit the San Gabriel, California Chapter according to a recent article in *Harmony News*, the chapter bulletin edited by S. G. See'y and Past Int'l Board Member Dick Schenck . . . from which we quote . . .

"While we take the break between chorus rehearsal and quartets, Pres. Miles has been having

JOE JONES VISITS PROFESSOR WILSON

Joe Jones (the old rainmaker) visits F. Stirling Wilson, and feels presence of E. S. W.'s alter ego, that mirabile dictu, non-singing barbershopper, the old Professor.

Here is Joe's story:

When you enter the comfortable home of F. Stirling Wilson, there is no evidence of the Old Professor, whose humorous observations and appraisals on all the inexplicable antics of barbershopdom we chuckle over in the *Harmonizer*. Inevitably, however, the genial Stirling manages to lure you into the rear confines of the house and with becoming modesty and deprecating wave of the hand says, "This is my workshop." Immediately upon entering you feel the presence of another personality, Stirling's alter ego, the evanescent, yet compelling personality of the old Professor.

The focal point in the room is a battered typewriter. This object, our friend, intent on hitting a few good ones with his guest, avoids looking at face to face, although he can't refrain from casting a shifty and surreptitious glance now and then. F. Stirling, obviously to escape the compulsion the sight of the machine causes, retreats to the kitchen for a refreshing drink. Fortified with refreshments and bolstered by barbershoppers, our host manages to escape the influence of the personality lurking in the typewriter. He is safe for the moment. But, alone, we picture our friend helplessly succumbing to the spell of the old professor and we wonder what at this very moment that old rascal might be conjuring up to lure his creator back into his lair.

the visitors go to the conference room if they wish and there they have been receiving a very instructive talk on the Chapter and the Society. Russ Stanton has been in charge of the indoctrination and has been doing a great job."

WELL, THAT'S ABOUT IT FOR NOW . . . Just counted the bulletins I'm now receiving . . . there are over two dozen from twelve different states. If you haven't yet put this column on your bulletin mailing list, please do. ★

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JANE WYMAN ★ **DENNIS DAY** ★
★ **DICK POWELL** . . . and other STARS! ★

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 Spring Singers.....Colorado Springs, Colorado
 Alt. Yan-Keys.....Kansas City, Missouri

DIXIE

Confederates.....Memphis, Tenn.
 *Miamians.....Miami, Florida
 Alt. Memory Four.....Miami, Florida

EVERGREEN

Sharp Four.....Cascade (Eugene-Springfield), Oregon
 Varsitones.....Seattle and Lake Washington, Wash.
 Alt. Foregonians.....Portland, Oregon

FAR WESTERN

Travelaires.....San Jose, California
 Verdugo Dons.....Glendale-Burbank, California
 Alt. West Coasters.....San Gabriel, California

ILLINOIS

Air Fours.....Belleville, Illinois
 Barber-Q Four....."Q" Suburban, Illinois
 Four-Tissimos.....Skokie Valley, Illinois
 Kord Kings.....Oak Park, Illinois
 Alt. Chicagoans.....Southtown, Illinois

INDIANA-KENTUCKY

Dixieliners.....Evansville, Indiana
 Templairs.....Muncie, Indiana
 Alt. Sandpipers.....Gary and Michigan City, Indiana

JOHNNY APPLESEED

Buzz Saws.....Buckeye Capitol (Columbus), Ohio
 Four-In-A-Chord.....Cleveland, Ohio
 Great Scots.....East Liverpool, Ohio
 Jolly Boys.....East Liverpool, Ohio
 Alt. Pole and Clippers.....Youngstown, Ohio

LAND O'LAKES

Agriculturists.....Janesville, Wisconsin
 Atomic Bums.....Minneapolis, Minnesota
 Black Hawks.....Janesville, Wisconsin
 Cardinals.....Madison, Wisconsin
 Whipehords.....Janesville, Wisconsin
 Alt. Four Bits Of Harmonie.....Ishpeming, Michigan

MICHIGAN

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 Treble-Makers.....Detroit and Redford, Michigan
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Toronto Rhythmairs.....Yorktown (Toronto), Ontario
 Townsmen.....Toronto, Ontario
 Alt. Tone Sifters.....East York (Toronto), Ontario

SENECA LAND

Chord Masters.....Binghamton-Johnson City, New York
 Compress-Aires.....Painted Post, New York
 Alt. Flower City Four.....Genesee (Rochester), New York

SOUTHWESTERN

Desertairs.....El Paso, Texas
 Four Hearsemen.....Amarillo, Texas
 Alt. Lads of Enchantment.....Albuquerque, New Mexico
 *Cannot compete at Miami Beach

CENTRAL STATES.....*Spencer, Iowa

DIXIEMiami, Florida

EVERGREEN*No contest held

FAR WESTERNMarin County, California

ILLINOISOak Park, Illinois

INDIANA-KENTUCKYMichigan City, Indiana

JOHNNY APPLESEEDWarren, Ohio

LAND O'LAKESJanesville, Wisconsin

MICHIGAN*Grand Rapids, Michigan

MID-ATLANTICPlainfield, New Jersey

NORTHEASTERNMontreal, Quebec

ONTARIOEast York (Toronto), Ontario

SENECA LANDOlean, New York

SOUTHWESTERNDallas, Texas

*Will not compete this year

CONVENTION, CONTEST SCHEDULE

REGISTRATION HEADQUARTERS AT MUNICIPAL

AUDITORIUM WILL OPEN MONDAY, JUNE 13.

Woodshed—Open continuously from Wednesday through Sunday
 in Cotillion Ballroom of di Lido Hotel.

Tuesday, June 14

International Executive Committee meets
 Morning, Afternoon, and Evening

Wednesday, June 15

10:00 a.m.—International Board of Directors meets
 2:00 p.m.—Afternoon session of Board of Directors
 8:00 p.m.—Business Meeting of House of Delegates

Thursday, June 16

9:00 a.m.—Chorus Directors School
 10:30 a.m.—Song Leaders Class
 12 noon —Chapter and District Officers combined luncheon
 and Training Conference
 1:00 p.m.—Judges School
 3:00 p.m.—Parade Production Workshop
 4:00 p.m.—District Bulletin Editors Conference
 4:00 p.m.—Briefing of Contest Judges
 8:00 p.m.—Quartet Semi-final, No. 1

Friday, June 17

9:30 a.m.—Quartet Semi-final, No. 2
 12 noon —Judges Luncheon
 2:00 p.m.—Quartet Finals
 8:00 p.m.—Chorus Contest

Saturday, June 18

9:00 a.m.—Final Session of House of Delegates, followed im-
 mediately by Barbershop Craft Session
 11:00 a.m.—Meeting of Deerep-Pets' organization
 11:00 a.m.—Deerepits meeting
 12:15 p.m.—Ladies Luncheon
 12:30 p.m.—Deerepits' Luncheon
 2:00 p.m.—Quartet Jamboree
 8:00 p.m.—Medalist Contest

Sunday, June 19

10:00 a.m.—Breakfast

Everyone attending the Convention is urged to sit in on 9:00 a.m.
 Saturday morning House of Delegates and Barbershop Craft
 Sessions.

PRESIDENTIAL

PERSPECTIVE



by Berney Simner, St. Louis, Mo.

As we rapidly approach the close of my year as your International President we are caused to consider our accomplishments, renew our pledge of increased individual participation and examine our personal attitude.

The state of our Society is excellent!—

We have gained in number of chapters and should easily surpass the total membership of last year.

While we cannot show an increase in revenue, Bob Hafer and his staff found new sources for supplies and we have balanced our budget through a decreased cost of operation.

Barbershop Craft training on the District level has brought knowledge and a finer appreciation of our craft to "Joe" Barbershopper.

The program of Leadership Development was instigated by the District Presidents Conference and, implemented by action within the Districts we are learning from example and demonstration and "learning by doing."

We have established firm contacts to assist us in our program of Youth Promotion.

Great strides have been made in our collaboration with other musical and recreational organizations and we are receiving due recognition of our participation.

A significant achievement was in the field of Public Relations for we were blessed with excellent publicity throughout the year.

Through a close alliance between our International and District Long Range Planning Committees we are assured of a continuity of progressive effort but we must raise our sights, broaden our vision and

add depth to our perception if we are to achieve constant growth.

In my visits to Districts and Chapters I have flown over 30,000 happy miles and have always found a warm reception, cordial hospitality and a friendliness that far exceeded my anticipation. I am convinced we are not confronted with any new or serious problems. We need only to provide more occasions for the exchange of information through personal contacts between the various levels of our organizational structure. I am deeply grateful for the many courtesies extended me and shall ever be thankful for the opportunity to meet so many of my fellow Barbershoppers.

Bob Hafer and I visited our Far Western and Evergreen Districts, early in May, with a brief stopover in Minneapolis to confer with Maynard Saxe on the '56 Convention. We stopped enroute in Denver, Colorado, Salt Lake City, Utah, Los Angeles and San Francisco, California, Eugene, Oregon and Seattle and Yakima, Washington. At each stop the local committee had made every plan for our comfort and convenience and had brought together representatives from all Chapters in the Area. We found a sincere interest and enthusiasm

and an insatiable thirst for knowledge concerning the scope and depth of our Society function.

We discussed plans for our '56 Mid-Winter Convention in that Winter Vacationland, Denver, Colorado—the International Convention and Contest in the Land of 10,000 Lakes, Minneapolis, Minnesota, in June of '56—and the Contest and Convention in that "Bit o' Heaven in '57," in the City of Angels, Los Angeles, Calif. It is quite obvious that we are assured of three more wonderful conventions in pleasurable environment.

Permit me to express my sincere appreciation to my Officers, Members of the International Board and the House of Delegates, and to each of my Committee members for their completely cooperative effort. I pay particular tribute to our International Secretary Bob Hafer, and to each individual of the Detroit Office staff. Only an extreme loyalty and an unswerving devotion could cause them to give so much extra time and effort in their service to us.

May each of us find in our attitude the desire to contribute more of our personal effort to Keep America Singing.

It has been FUN!

ONTARIO HOUSE OF DELEGATES MEETS

L to R—seated—Bert McClean, Treas., Stan Hutson, Imm. Past Pres. Sid Pyper, V. P., Hilton Howe, Pres. Chas. Ellerby, V. P., Bob Wilson, Sec'y. Standing—Past Int'l Pres. Ed Smith, Int'l Sec'y Bob Hafer.



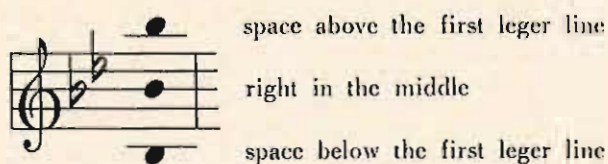
Barbershop Craft

I CAN'T READ THE STUFF, BUT (Part 2)

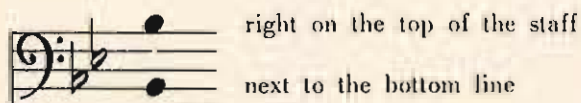
BY DICK SVANOE

To go on, when the signature is two flats you are in the Key of B-flat and that's home base, the easiest note of all to find, once the key has been established on a pitch pipe. Every singer ought to see black or see white on that line or space.

Here it is for tenor and lead —



And for bass and baritone —

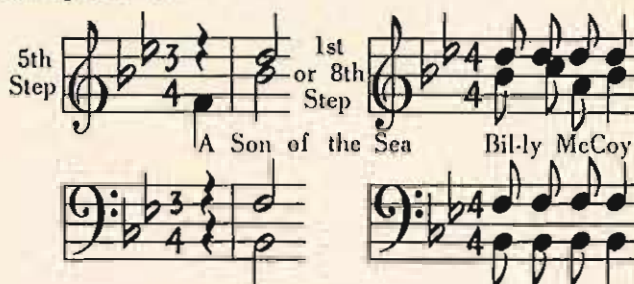


For those who care to use in ascending order do, re, me, fa, sol, la, ti, do the notes shown above are all "do." Personally, I think of them as 1, 2, 3, 4, 5, 6, 7, 8 or 1. I look at a note, think of it, for example, as the 5th note of the scale, then sing what I think the 5th ought to sound like.

It's time now to begin to think of each note by itself and what it sounds like in relation to 1, or do, or B-flat in this case. Blow B-flat again and get it well established in your mind, then sing the first line of the *Star Spangled Banner* — "O-oh say, can you see." If you sang it correctly you will discover that, although you blew a B-flat on your pitch pipe, you actually started singing on F, the 5th step of the scale. It looks like this —



In more than 95% of all barbershop songs the melody begins on either the 1st or 5th step of the scale. An example of each —



Since you've all demonstrated, to yourselves that is, that you can sing, "Say, can you see" (up) and "See you can say" (down) you should already have a pretty good idea of what the 1st, 3rd, 5th and 8th steps of the diatonic scale are. They make up what is known in music as the tonic chord. When a quartet or chorus tunes the tonic chord before beginning a song, the bass sings 1, the baritone takes 5 (sometimes 8), the lead takes 8 (sometimes 5), and the tenor takes 3 but he sings it an octave higher, i.e. he sings 10. It looks like this



The lead taking whichever note the song begins on and the baritone getting what's left over.

I like to think of each note as having a particular characteristic with respect to home base and, using baseball lingo, they would be described as follows:
do or 1 — In the batter's box — both feet on the ground, ready for the next pitch.

re or 2 — Going toward first base but it's a foul ball so you come back. Sing 1, 2, 1 and feel how 2 sort of leads back to 1. If you get a hit you can't play on my team — it's got to be a foul ball.

- mi or 3 — Safe on first — a good solid place to stand — remember this note is in the tonic chord.
- fa or 4 — Short lead off first — a quick throw from the mound and you slide back in. Sing 1, 2, 3, 4, 3,—now sing 1, 4, 3. 4 definitely leans on 3 because it is only one-half step away. All other notes in the diatonic scale are one whole step apart except 7 and 8. Sing 1, 4, 3, 2, 1 and feel the downward pull of 4 to 3 and 2 to 1.
- sol or 5 — You're on second — in scoring position. This note is also a member of the tonic chord. Keep your foot on the bag until the batter cracks a single to right field and then head for home. Sing 5, 6, 7, 8 — doesn't it feel like going home? Sing 5, 8. It's the same as "A Son" from *A Son of the Sea* in our previous example. Sing 5, 8, 5, 1, 5, 8, 5, 1. Basses particularly have a lot of 5, 1 progressions.
- la or 6 — The analogy breaks down here a little. You can't stay on 3rd very often. If you do, you are singing that 6th chord which if used too often gives that modern effect. You'd rather score anyway so let's presume the 3rd base coach has waved you in and you are rounding 3rd. Sing 1, 3, 5, 6, 5, 8. Basses have 6, 5½, 5 quite a bit. Tenors use the same an octave higher, that would be 13, 12½, 12. Try it tenors, it's only a G above middle C.
- ti or 7 — Sliding in under the throw. This really fits. 7 is so close to 8 that you can almost taste it — you see, it's only ½ step away as I mentioned before. Sing 1, 7, 8 or 5, 7, 8 or 1, 3, 5, 7, 8. Being so close to home base, I find 7 one of the easiest notes to sing — it has such strong tendency to lean upward.
- do or 8 — You score and you lead 1 to 0 provided you have sung these sounds over and over again, as suggested, and visualized their position on the staff as you sang them. Don't try to learn both staves — you might get confused. Get familiar with the one your voice group uses. Practice is so important because your ear must get used to hearing what your eyes are looking at and your mind is thinking — all at the same time.

Next issue we'll discuss what happens to you when you get run down between the bases — in other words, we'll develop the half notes which are not in the diatonic scale, called accidentals. Barbershoppers use them more often than any other vocal group. Keep in mind, though, that none of these accidentals is more than half a tone away from the members of the diatonic scale, which it's your job to have mastered by next issue. Once again — 1, 2, 3, 4, 5, 6, 7, 8 — that's beautiful. As a final exercise you should be able to sing 1, 2, 1, 3, 1, 4, 1, 5, 1, 6, 1, 7, 1, 8, 1 — now check to see if you're still in the same key. ★

DISTRICT PRESIDENTS AND SECRETARIES

(*Re-Elected)

CENTRAL STATES

- Secretary— Austin J. Thames Jr., 4915 Main Street, Kansas City 12, Mo.
President— C. Herbert Wall, P. O. Box 1416, SSS, Springfield, Mo.

DIXIE

- Secretary— Don Essex, 615 S. Maple Street, Stuttgart, Arkansas
President— Wallace E. Singleton, 3818 Rhodes Rd., Memphis, Tenn.

EVERGREEN

- Secretary— *L. H. Stone, P. O. Box 598, Klamath Falls, Oregon
President— *Dwight L. Calkins, 1102 N. Atlantic St., Spokane, Wash.

FAR WESTERN

- Secretary— *A. E. "Jerry" Graham, 1933 Wardell Avenue, Duarte, Calif.
President— Howard Cooper, 1634 El Travesia Ave., La Habra, Calif.

ILLINOIS

- Secretary— Tom Watts, 856 S. York Road, Elmhurst, Ill.
President— Charles A. Snyder, 438 Crescent Blvd., Lombard, Ill.

INDIANA-KENTUCKY

- Secretary— *Addison Howard, 2611 N. 10th Street, Terre Haute, Ind.
President— Fred Goodrich, 6245 North Rural Ave., Indianapolis, Ind.

JOHNNY APPLESEED

- Secretary— Donald A. Bell, 7042 Marinthiana Ave., Youngstown 12, Ohio
President— Paul F. Chenoweth, 503 W. Second St., Xenia, Ohio

LAND O'LAKES

- Secretary— Delmar Hansen, 855 N. Ninth Street, Manitowoc, Wis.
President— *Calmer Browy, 2148 West Lawn Ave., Madison, Wis.

MICHIGAN

- Secretary— Seaborn F. Lawrence, 2326 Buhl Bldg., Detroit, Mich.
President— Louis R. Harrington, 2361 National Bank Bldg., Detroit, Mich.

MID-ATLANTIC

- Secretary— Robert H. Loose, Colonial Crest, RD 2, Harrisburg, Pa.
President— L. A. "Pom" Pomeroy, 4300 Chrysler Bldg., New York 17, N. Y.

NORTHEASTERN

- Secretary— *R. George Almond, 15 Walnut Street, Somerville 43, Mass.
President— *Edward J. Stetson, 1217 Cardinal St., New Bedford, Mass.

ONTARIO

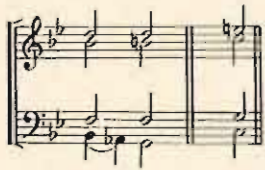
- Secretary— *R. M. "Bob" Wilson, 71 Churchill Ave., Oshawa, Ont.
President— Hilton H. Howe, 334 Manor Road East, Toronto 12, Ont.

SENECA LAND

- Secretary— George Akin, 35 Farrell Terrace, Rochester 17, N. Y.
President— Wayne Foor, 166 Belmeade Road, Rochester 17, N. Y.

SOUTHWESTERN

- Secretary— *Ken Booth, 1503 Magoffin Avenue, El Paso, Texas.
President— *Louis Laurel, 4612 Walter Way, El Paso, Texas.



KEY CHANGES FROM THE CHAPTERS

● Gordon L. Grant has been around and about in SPEBSQSA practically since it started. He has held down all sorts of official positions at Chapter, District and Int'l levels. It was very fitting therefore that his chapter, Saginaw, Michigan, stage a surprise "Gordon Grant Night" as they did April 6th. Old timers from all over Michigan came to pay tribute to him. Bill Ahrens, Saginaw Secretary (tenor of the Onchords), made up a "This Is Your Life" book and as the various events were read to the crowd, the camera caught a succession of views of Gordon which need no explanatory titles.



● *Blue Shadows in Songs for Men*, Book VIII, was written by Jerry

Huggins and Charles A. Conrard, of Racine, Wisconsin. Charlie recently wrote Tom Grove, Ch'mn of the Int'l Song Arrangements Committee:

"Jerry is all enthused about making print with his lyric efforts. He may come through with some more as a result. I am better with chords than words, and he has a lot of ideas for words and tunes while he's working. He drives a "semi" between here and Chicago, and when he's rolling home he gets carried away, very often in the vicinity of Libertyville or Skokie. Seems that there is a hum or vibration in the gear box, and when he gets through shifting through about seven speeds forward, he has a seven note chord. So he says."

● Sheboygan, Wisconsin Press carried a lengthy biographical sketch of Henry "Hans" Beyer, director of that city's chapter chorus late in February. Since grammar school days Hans has been associated with glee clubs, choirs, and choruses, frequently as director.

Hans' credo, (incidentally, the article points out for the benefit of non-Dentschverderbers, Hans is pronounced "Hunts"), may be summed up as follows:

1. "Rather sing than eat."
2. "Think high enough and you'll sing on key."

3. "When you come to a beautiful chord, get all possible effect out of it before turning it off."

4. "There isn't another type of singing which provides the same opportunity for expressing the feeling of words, of telling a story and of presenting a message the way barber-shopping does."

(Hans just received the BOTY award of the Land O'Lakes District. Means "Barbershopper of the Year" and is pronounced "bowtie" which is the symbol of the annual award.)

● Ray Swanson, Ft. Myers, Florida Chapter Secretary, reports an activity of the chapter that rates attention. A fund of \$300 was set aside from the chapter show to use for children of defective hearing whose parents lack funds. Need is determined through the schools. The work doesn't stop with the donation of money. Members take a personal part, transporting children to and from a clinic in Tampa where examination and treatment are available.

● "Punt. Pass. Prayer. Sing" may well become the slogan of successful football teams now the news is out that "Slingin'" Sammy Baugh is a barbershop singer. Authority for this statement is Morris Frank, columnist for the Houston, Texas Chronicle.

● This is lifted from "The Chordster," bulletin of "The Rebel" Chapter, of Newhall, California.

MUSKEGON ADDS 69 MEMBERS



Muskegon, Michigan Chapter initiated 69 new members in one night, bringing membership to 170.

ESSAY ON QUARTETS AND OTHER SUBJECTS

The controversy roars on, quartets or chorus. Some chapters have only one and some only the other. Each stoutly defends its position. In our opinion, both are wrong. Both quartets and a chorus are needed and one helps the other. A well balanced organization cannot afford to lean heavily to one side or the other. And it also might be well for a lot of barbershoppers, including some highly placed ones, to read the red line on the bottom of the Society letterheads in which is found the words, "a fraternal organization." After all, we gather together to enjoy ourselves; to lose our cares in good harmony and to have a few hours of fun. When we feel it is necessary to subordinate this fine idea to the processes of service and do-gooding, we might as well join the Lions or Kiwanis Clubs. Let service be a by-product rather than a motive.

● A \$100 contribution rated this editorial in the Rochester, N. Y. Democrat and Chronicle.

SPEBSQSA GIVES

A rather frazzled old story tells of a man listening to the efforts of a barbershop quartet. "Why are you looking so pained?" a friend asked. "Don't you like music?" "Yes," said the unhappy one, "That's just the trouble."

However that may be, it can't be said that barbershop quartets don't like music. That goes whether the music is being made by them or others. Proof lies in the list of contributors to the Rochester Civic Music Association Drive.

Among the donors was Genesee Chapter, SPEBSQSA. Translation? That's the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

● Combined choruses of Philadelphia, Delco, and Woodbury, N.J. Chapters will participate in the 11th Annual Philadelphia Music Festival on June 10th. The Festival, sponsored by The Philadelphia Inquirer Charities, Inc., will take place in Philadelphia Municipal Stadium before an estimated 60,000.

● This sounds like "a great day for the Irish" and everybody else. Green Bay, Wisconsin Chapter combined forces with an American

(Continued on page 14)

HEARSEMEN UN-HOARSED FLYERS GROUNDED (JUST IN TIME)

By Ivan Ulcer & Jimmy Jitters

Southwestern District ROUNDUP staff

What would you do if one of your headline quartets found it necessary to cancel their appearance the day your big annual show was scheduled? Well, that's what happened to Dallas on the day they were to present their 1955 "Strictly Barbershop Show."

The Four Hearsemen, well and favorably known throughout the country, but particularly in the Southwest, had hoped up to the last minute that their bass, Dick Gifford, would recover from a severe strep throat but his doctor said nothing doing, so they sent Dallas the bad news.

And that's when Aylett Fitzhugh and Tom Helzer went into high gear. The reputation of Dallas Chapter for presenting the best quartets every year was at stake. And so the long-distance lines started warming up, but everywhere the answer was discouragingly the same. All quartets which might have been able to make it to Dallas in time for the show—after all they didn't start telephoning until 10:55 a.m. that Saturday morning—were unavailable.

Suddenly Helzer remembered that Jim Poindexter, wandering barbershopper now headquartering in Kansas City and a recent Dallas visitor, had mentioned in passing that the Four Teens were not engaged for April 2, the Dallas date. So here's what happened as they tried to run the lads down.

1. Called Belleville, Illinois, where the Teens were living after their recent discharge from the Air Force, only to find no telephone listing.
2. Called Belleville postmaster, but he couldn't give out home address of postoffice box holder.
3. Called Bob Hafer at Detroit. Sorry, says Bob, no address or phone number for the Teens. Did he have any of the parents' addresses? Yes, one for Jim Chinnock's mother—in Eau Claire, Wisconsin.

4. The Eau Claire number was rung almost before Detroit was off the wire. Yes, Mrs. Chinnock had a number in Belleville.
5. Called Belleville again. The phone rang and rang and just as hope had about run out a familiar voice answered with "Four Teens Mansion." It was Poindexter, who had just happened to stop by.
6. "Where ARE the Teens, Jim?" "Gone into St. Louis. Don't know just where but they should be back by about 4:00." Hurriedly, the reason *why* they were needed and SOON was explained. Gasp! Jim, "Got yuh, boy. I'll see what I can do."
7. At 1:45 p.m. he called back. Had located the boys and they were delighted to come. Two were to arrive at 5:15 and two at 8:13.
8. Amid sighs of relief, final arrangements were made for the show.
9. Helzer went to meet the 5:15 plane. Nary a Teen.
10. Les Swanson went to meet the 8:13 plane. No plane. Flight was delayed somewhere in Oklahoma, due in at about 10:00.
11. Heavy gloom over everything.
12. Curtain going up! And like a bolt out of the blue, four panting, grinning Teens burst through the stage door! How come? Simple; when they couldn't get guaranteed transportation they merely chartered a plane, so "here we are. When do we go on?"
13. There was an audible sigh of disappointment when it was announced that the Hearsemen would be unable to appear. But that sigh changed to gasps of surprise and delight as the Teens busted their first chord. They were a sensation and Dallas is still talking about the pinch-hitters.

Key Changes (continued)

Legion Post to present an "Irish Jubilee" March 17th. Stars of the



Will she fall for their blarney? L to R—Green Bay members Gene Gillis, Bob Nolan, Vernon Baumel and Dale Ives serenade Lois McCormick.

show were "The McSchmitt Brothers" and "The O'Schmitt Brothers," better known as the 1951 Int'l Champions of SPEBSQSA, The Schmitt Brothers, of Two Rivers, Wisconsin.

- Minneapolis Chapter put on another of its successful productions this Spring and brought to \$31,000 its five year contribution to the University of Minnesota Heart Hospital.

- Feature of the Clarksburg (W. Va.) Chapter's special guest night was the presentation of a check to the Harrison County Society for Crippled Children and Adults. This, plus entertainment by quartets and refreshments, delivered a powerful message for barbershop harmony.

- Akron, Ohio Chapter turned a check for \$1,017, proceeds from its February 5 show over to the Summit County Council for Retarded Children. An unusual feature of the show was a telephone hook-up with the home of member Bill Hoelzer who is confined to an iron lung. A local quartet sang to the audience at Goodyear Theatre from Hoelzer's home, and shortly afterward's appeared in person on the stage for an encore.

- Kansas City's Noteworthy's are claiming the distinction of being the first quartet to sing four-part harmony written into the score of

a piece composed for a philharmonic orchestra.

Dr. Vincent T. Williams, surgeon, former member of the Kansas City Chapter and composer, wrote the score, "Corn and Counterpoint." In it are interwoven such tunes as *Missouri Waltz*, *Ja-Da*, *Twelfth Street Rag* and an original quartet number *Kansas City*. Performed by the Kansas City Philharmonic Orchestra at the Spring Concert for young people, the piece brought wild applause. "An interesting experience," reports Dr. John S. Myers, bari, "especially since the composer chose to have the whole orchestra jazzing around in the key of F, stop cold, then have the quartet pick



up their first chord in the key of A-flat." Ray Ryan is the Noteworthy's tenor. Jimmy Hurley, lead and bass Don McPherson formerly sang with the Kansas City Serenaders. In the picture they're standing, L to R—McPherson, Ryan, Hurley, Myers.

- LEATHER VS. RUBBER—Two reports have reached *The Harmonizer* of novel methods used to promote ticket sales for Parades. In

Humboldt, Iowa, three members, Ray Kunert, Ken Kunert and John Hanneman, walked the 18 miles from Fort Dodge to Humboldt, wearing sandwich boards and accompanied by a sound truck, selling tickets along the way.

In Phoenix, Arizona, the Saguaro Chapter talked the local "Horseless Carriage Club" into supplying cars and drivers for a parade on "Parade Day." In the center car, driven by



the "gent" with the derby, rode the Four Bucks—Joe Salz, Russ Scholtz, Doc Hughes and Bill Miller.

- The kids who serve in School Safety Patrols are usually rewarded with a dish of ice cream and a lot of tiresome "thank you" speeches. Not so in Daytona Beach, Florida—there, they get to go to Washington, D.C. at the expense of the community. Considering this a very worthwhile project to assist, the Daytona Beach Chapter joined forces with the local Civitan Club, jointly sponsored two barbershop programs, and raised over \$1,000 to help finance the jaunt to the youngsters.

- Winnepeg Chapter has always put out a very interesting Chapter Bulletin. Harry Magee wrote a

(Continued on page 15)

ACOUSTIC SHELL ELIMINATES "MIKE"



Needham, Mass. Chapter developed this acoustic shell which is of such design as to eliminate need for microphone. Plans for the shell are available from Int'l Hq at \$.50 a set (profits go to Int'l Hq Building Fund).

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

THE WAY I SEE IT

BY PHIL W. EMBURY, PAST INTERNATIONAL PRESIDENT

"How can we win? We don't know any arrangers." All year long we hear this wail from quartets in competition. How valid is it? Let's examine a few of the facts.

Our contest scoring system equally divides the points among the five judging categories of Arrangement, Balance & Blend, Harmony Accuracy, Voice Expression and Stage Presence. Therefore, the Arrangement category is not relatively more important than any other. This means, for example, that a perfect stage presentation wins as many points as a perfect arrangement.

Looking at it another way, a super stage presentation in combination with an average arrangement could equal a super arrangement with only average stage presentation. This being the case, why do we not hear another wail expressed this way: "How can we win? We do not have a stage presentation coach."

As Deac Martin put it, in discussing this very subject with me a short time ago: "Arrangement is only 20% of the total; what about the other 80%? Don't they represent as wonderful opportunities to pile up score points?" I agree with Deac. They surely do.

The inside back cover of my copy

of *Songs For Men, Book VII* lists seven editions totaling 117 arrangements and 110 loose leaf and octavo form arrangements, a total of 227 available to all Society members at nominal cost. In addition, there are many more excellent arrangements by Society arrangers in folios put out by the music publishers for sale through music stores. Not all these arrangements are suitable for contest use, some being hymns, some patriotic songs, and others too short unless used in a medley. But a large majority represent an untapped reservoir of suitable barbershop songs. Some of the issues of *Songs For Men* even suggest key changes, swipes, and tag endings that can be adapted to arrangements for their further embellishment. The supply far exceeds the use as far as Society contests are concerned.

The arrangers of songs referred to in these folios and loose leaf editions do not take their assignments lightly. They produce their best, knowing that their arrangements are intended for publication. Consider this, fellow quartetters, if you had your own arranger could you assume he would be capable of producing higher point-winning arrangements than those by other recognized Society arrangers?

The important thing from a quartet standpoint is the question of whether it can make a production of the arrangement selected, not whether the arranger has produced a magical point-winning number. You who attended the opening Semi-Finals Contest at Detroit in 1953 heard me say from the lectern that our 1952 International Champions—The Four Teens—won the contest at Kansas City with five of their six songs right out of the books.* The storehouse of arrangements from which to choose contest selections is ample for many more aspiring quartets. Search them out and use them! *That's the way I see it.* ★

(Since this column was written, the Johnny Appleseed District Prelim took place at Columbus, Ohio. The Buzz Saws were among four selected for Miami from the thirty-three competing quartets. Two of their songs were Sweet Rosie O'Grady, lifted practically intact from *Songs for Men, Book VII*, and a medley of *Jungle Town and Down Among the Sheltering Palms*, almost exactly as sung by many a quartet. BUT how they sang them and how they presented them. Eds.)

*Great Smoky Mountains in Dixie—*Songs for Men, Book II*; Let's Fall In Love All Over Again—*Songs for Men, Book IV*; Tie Me to Your Apron Strings Again—Octavo, Foster Music Pub.; O'Brien Has No Place to Go—More Barber Shop Classics (folio); I Wonder What's Become of Sally—More Barber Shop Classics (folio), Music Publishers Holding Corp.

Key Changes (continued)

short treatise on "woodshedding" in a recent issue that bears quoting—

People entertained themselves and each other much more in those pre-radio days... it is not hard to visualize the formation of impromptu harmony groups... I met and dubbed in my dubious bass with a few of these old timers... it was a thrill. The system of learning from each other and from one generation to the next was the original barbershop idea. Written music is now accepted throughout the Society, although with great reluctance

by the old timers... Let us not forget that these arrangements, for the most part, were worked out originally by a quartet in the trial and error method of woodshedding... Woodshedding helps the individual singer develop his ear, to learn to blend his voice with others and how to improvise his part... The newcomer is helped through listening in on a quartet at work... more experienced singers should help him through his part...

Remember ours is not a Conversation Improvement Club, nor a Debating Society. The title still reads, "The Society for the Preservation and Encouragement

of Barber Shop Quartet Singing."

● "All work and no plagiarism makes for a mighty dull Chapter Bulletin." The Chapter Bulletin scanners at Int'l Hq have come across that bit of plagiarism in so many different bulletins, credited to so many other bulletins, that by now no one at Hq knows who started it. Please don't write Detroit and tell who the first one was. It's more fun guessing. Lima, Ohio credited *The Harmonizer*; Seattle, Washington ascribed it to Washington, D.C.; somebody else thought he saw it in Buckeye Capital (Columbus), Ohio.

(Continued on page 16)



PHOTO BY ART MERRILL

Schenectady Chapter serenaded the patients at Schenectady City Hospital April 26th. In this photo the Empirestatesmen are singing to Mary Ann Carey. L to R—William Burch, lead, (in Physics research at G.E.'s Schenectady plant); Tom Russell, III, tenor, (member

of the commissioning crew for the atom submarine *Sea Wolf*—under construction at G.E.); Ed Gifford, bass, (Abstractor); Dr. Dick Miller, bari, (Nuclear Physics at G.E.).

Key Changes (continued)

● Panama Canal Zone Chapter is about as far away as a chapter can be and still sing in English. Nevertheless, their Jungle-Aires entered the Dixie Int'l Preliminary at Memphis, Tenn., and flew 2,089 air miles to get there. The chapter staged two shows to help finance the trip.

● Tulsa, Oklahoma Chapter donated half the proceeds of its 1955 Parade to the Tulsa Downtown Lions Club which co-sponsored the Parade. The money will be used to assist the Lions Club work with the blind.

● What do you think of "Sh-Boom?" What do you think of "Oop-Shoop?" How do you like "Skokiaan?" [Spellings not vouched for—Eds.] Guy Allison, a columnist for the Glendale, Calif. News Press, voiced his opinion in no uncertain terms. As a result, he got into quite a hassle. Carl Koehler, V.P. of the Glendale-Burbank Chapter, capitalized on the opportunity by writing an open letter to the News Press, supporting the writer.

● Janesville, Wisconsin Chapter 43 members. In the Land O'Lakes District International Preliminary,

three Janesville quartets, Agriculturists, Blackhawks, and Whipchords qualified. The Janesville Chorus also qualified to compete at Miami.

East Liverpool, Ohio has 37 members. Two of its quartets, The Great Scots, and the Jolly Boys qualified for Miami in the Johnny Appleseed District. A third quartet, the Four Larks survived the 32 quartet elimination but were beaten out in the Finals by Cleveland's Four-in-a-Chord; Buckeye Capital's (Columbus) Buzz Saws; and the Pole and Clippers, of Youngstown, who won the alternate spot. ★

SIGMUND SPAETH RESIGNS AS CONTRIBUTING EDITOR

Dr. Sigmund Spaeth, of New York City, whose column has appeared regularly in *The Harmonizer* since the November 1944 issue, will no longer be able to contribute to the magazine.

In April, he became Editor-in-chief of *Music Journal*, a publication of large circulation concentrated chiefly in the schools and colleges of the United States. With this new appointment and the many



other professional activities Dr. Spaeth is engaged in, he has been forced to curtail.

Dr. Spaeth's contributions to SPEBSQSA and to barbershopping in general have been many and varied. Long before O. C. Cash thought of the Society, Spaeth published *Barber Shop Ballads*. It's hard for newer members to realize just how important that book was. In those days, four part arrangements in the barbershop style were practically non-existent. Later, Spaeth was chiefly responsible for Mills Music publishing of *Barber Shop Harmony* and *More Barber Shop Harmony* with songs arranged by members of SPEBSQSA.

Sig has written thirty books on music, among them, *The Common Sense of Music* and *A History of Popular Music in America*. His work on radio as *The Tune Detec-*

tive and, more recently, as one of the regulars on *The Metropolitan Opera Quiz*, has made his name a household word among fanciers of both popular and classical music. His lecture tours over a period of many years have carried him into every corner of the U.S. and since World War II he has conducted annual cultural music tours to Europe.

In a letter to Int'l Sec'y Bob Hafer, Dr. Spaeth wrote: "It is hard for me to drop out of *The Harmonizer*. I have really enjoyed writing my column and appreciated the comments of members.

"My interest in the Society and my membership in the Manhattan Chapter will naturally continue...

"Yesterday I celebrated my 70th birthday, which is still another reason for lightening my burdens..."

It is safe to say that the best wishes of every member of SPEBSQSA are with Dr. Spaeth.

The Editors

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Here's What ONE Satisfied SPEBSQSA Group Says:

We quote in part a recent letter from James C. Webb, Secretary of the Baltimore Chapter of SPEBSQSA:

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

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

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

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

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REVIEW OF THE COPYRIGHT LAWS

BY PAST INT'L PRESIDENT FRANK H. THORNE

There is nothing very complicated about the copyright laws, even though there seems to be confusion at times. It is the purpose of this article, however, to try to clarify the effect of these laws as they concern us. Quotes will be used where phrases are copied direct from the Act which sets up these laws and perhaps you will want to write the Superintendent of Documents of The Library of Congress, Washington, D. C. and for 20c obtain Bulletin #14, *Copyright Law of the U.S.*

This Act starts out immediately by stating that "Any person entitled thereto, upon complying with the provisions of this title, shall have the *exclusive right*:

- (a) To print, reprint, publish, copy and vend the copyrighted work;"

Under (b) of this opening portion of the act, it is explained that this exclusive right includes "to arrange or adapt it if it be a musical work;" and under (c) it states further "To perform the copyrighted work publicly for profit, if it be a musical composition; . . . to make any arrangement or setting . . . of the melody . . . in any system of notation in which the thought of the author . . . may be read or reproduced."

Under this same sub-paragraph (c) the subject of making mechanical recordings of a musical copyright is also handled and will be of interest. In plain English, this portion states that when the owner of a musical copyright has permitted it to be recorded mechanically "any other person may make similar use of the copyrighted work upon the payment to the copyright proprietor of a royalty of two cents on each such part manufactured to be paid by the manufacturer thereof." That means, if you record a medley of two numbers on one side that have previously been recorded and another number that has previously been recorded on the other side of a

record, you would pay six cents royalty as a maximum. Thus, if you plan to make up a set of records, arrangements should be made with the manufacturer to first ascertain whether the number had previously been recorded, and then see to it that the royalty is paid by the producer of the records which is required, incidentally, to be paid by "the twentieth of the next succeeding month," and a notice of intention to so make recordings must be sent to the copyright office and to the copyright owner.

Any use of such records may be made except in case of a "public performance for profit" which means that it is permitted that such records may be used in coin operated machines or other devices "unless a fee is charged for admission to the place where such reproduction or rendition occurs."

Under Section 24, it states that "The copyright secured by this Act shall endure for twenty-eight years from the date of first publication" and it states further that the copyright may be renewed and extended for a further term of twenty-eight years when application shall have been made to the copyright office within one year prior to the expiration of the original term of the copyright. Presently, original copyrights cost \$4.00 and renewals \$2.00.

Under Section 101 (b) it is stated that anyone infringing the copyright may be required to pay the copyright owner such damages as he may have suffered due to the infringement and it states further that one may be liable to pay for infringement of a musical copyright "one dollar for every infringing copy made or sold by or found in the possession of the infringer or his agents or employees" and under sub-paragraph (d) one may be required "To deliver upon oath for destruction all the infringing copies . . . as well as all plates, molds, matrices or other means for making such infringing copies as the court

may order." In addition to the penalties noted, Section 104 permits anyone proved to be infringing or aiding in the infringement of the copyright laws, to be found "guilty of a misdemeanor" which can "be punished by imprisonment for not exceeding one year or by a fine of not less than \$100 nor more than \$1,000, or both, in the discretion of the court."

However, to get the full import of the copyright laws, one has to go well beyond just reading them as the interpretation of the laws by the courts is what finally establishes what the law is.

Of course, the first thing that has to be established to prove infringement is that the musical numbers are the same. The ultimate test in this regard lies in the following, "is the resemblance noticeable to the average hearer's ear . . . is the grouping of notes the same . . . is the similarity of air the same . . . is the similarity of accent and harmony or melody the same when both are played or examined one after the other." It has been held that if the majority of these various items can be proved to be similar, the infringement exists.

We have enjoyed, at one time or another, permission to use copyrighted material in loose-leaf form in the early days and in our Songs for Men folio in more recent years, and it is hoped that we may, from time to time, be permitted to use more of the older numbers which have been almost forgotten. In this way, we can help the publisher revive interest in such music so we can all benefit in a satisfactory and mutual manner.

Thus may this article help to bring about a better understanding of copyright problems, so that we may live in the friendly environment which has been created in the past, and which, surely, we will all help to maintain in the future in the cooperative manner of true barbershoppers. ★

BRECKENRIDGE, MISSOURI...

Chartered February 22, 1955... sponsored by Kansas City, Missouri... 23 members... Truman Pond, c/o Pond & Son Hdw., Breckenridge, Missouri, Secretary.

NASHUA, NEW HAMPSHIRE...

Chartered February 25, 1955... sponsored by Derry, New Hampshire... 28 members... Morrison Fales Turner, 360 Main St., Nashua, New Hampshire, Secretary.

MARTINSBURG, WEST VIRGINIA...

Chartered March 18, 1955... sponsored by Charles Town, West Virginia... 23 members... Douglas L. Bender, 1014 Florida Avenue, Martinsburg, W. Va., Secretary.

SUPERIOR, WISCONSIN...

Chartered March 25, 1955... sponsored by Duluth, Minn... 20 members... Orville E. Johnson, 2009 Maryland Avenue, Superior, Wisconsin, Secretary.

LE MARS, IOWA...

Chartered April 6, 1955... sponsored by Sioux City, Iowa... 38 members



Chartered since February 9, 1955

... Charles A. Hannold, Box 274, Merrill, Iowa, Secretary.

THE CHORDSMEN (ALAMO HEIGHTS, TEXAS)

... Chartered April 13, 1955... sponsored by San Antonio, Texas... 20 members... J. Chester Lee, 233 Halcyon, San Antonio, Texas, Secretary.

WACO, "HEART OF TEXAS"

... Chartered April 15, 1955... sponsored by Dallas, Texas... 27 members... Charles Hart, Box 891, JCAFB USAF, Waco, Texas, Secretary.

CICERO SUBURBAN, ILL.

Chartered April 27, 1955... sponsored by Area No. 10, Illinois District... 22 members... Clifford Gould, 2700 S. 60th Court, Cicero 50, Illinois, Secretary.

CAPITAL CITY (NASHVILLE, TENN.)

Chartered April 29, 1955... sponsored by Memphis, Tennessee... 21 members... Lynn C. Peal, 4024 Russellwood Drive, Nashville 4, Tennessee, Secretary.

JOLIET, ILLINOIS

Chartered April 30, 1955... sponsored by Area No. 8, Illinois District... 26 members... Robert Krause, 402 Nicholson St., Joliet, Illinois, Secretary.

ALAMEDA, CALIFORNIA

Chartered May 2, 1955... sponsored by Eden (Hayward) California... 20 members... Jack Creighton, 2840 Washington St., Alameda, California, Secretary.

NORTHBRIDGE, CALIFORNIA

Chartered May 2, 1955... sponsored by Hollywood, California... 25 members... Phil Sutter, 17527 Arminia, Northridge, California, Secretary. ★

June 3—Piqua, Ohio.

3-4—Whittier, Calif.

4—Jersey City, N. J. Annual Roundup.

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

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

25—Asbury Park, N. J.

July 15—Detroit, Mich. Moonlight Cruise

30—South Haven, Mich. Festival

August 20—Mio, Mich. (Oscoda County)

September 4—Christiana Lake (Near Adamsville, Mich.) Michianna Bar-B-Q.

3-4-5—Venice, Fla., Jamboree.

10—Wisconsin Rapids, Wis.; Port Washington, Wis.; Madison, Wis.; Dallas, Texas; Mishawaka, Ind.

11—Chippewa Lake, Ohio, Johnny Appleseed District Chorus Contest.

17—Fond du Lac, Wis.; South Haven, Mich.; Janesville, Wis.; Ithaca, Mich. (Gratiot County).

17-18—Orillia, Ont., Fern Cottage Jamboree.

24—Sheboygan, Wis.; Bloomsburg, Pa.; Eau Claire, Wis.; Housatonic (Derby), Conn.; Oshawa, Ont.; Gowanda, N. Y.

30—Franklin-Oil City, Pa.

30—October 1—Wichita, Kan., Central States District Contest.

1—Beaver Dam, Wis.; Butler, Pa.; Traverse City, Mich.

1-2—Gardner, Mass., Northeastern District Quartet Contest and Meeting.

7-8—San Gabriel, Calif.

8—Olean, N. Y.; Portage, Wis.; Hazelton, Pa.; Snegertown, Pa.; Windsor, Vt.; Fairmont, Minn.; Lansing, Mich.

8-9—Indianapolis, Ind. District Quartet and Chorus Contest.

14—Evanston, Ill.

15—New Castle, Pa. Johnny Appleseed District Quartet Contest; Escanaba,



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.)

Mich.; Kiel, Wis.; Rochester, N. Y.; Walton, N. Y.; Amarillo, Tex.; Tomah, Wis.; Waseca, Minn.

16—Bakersfield, Calif. District Contest.

21-22—London, Ont.

22—Albuquerque, N. M.; West Bend, Wis.; San Gabriel, Calif.; North Olmsted, Ohio; Lancaster, Pa.; Stockton, Calif.; Ashland, Wis.; Clayton, Mo.; New Britain, Conn.; Jackson, Mich. District Convention and Contest

28—Winston-Salem, N. C.

29—Norwich, Conn.; Kaukauna-Little Chute, Wis.; Charlotte, N. C.; Elkhart, Ind.

30—Comersville, Ind.

November 4—L.O.L. District Meeting; Versailles, Ky.

5—L. O. L. District Quartet Contest; Longmont, Colo.; Naugatuck, Conn.; Portland, Me.; Baltimore, Md.; Brockton, Mass.; Freeport, Ill.; La Grange, Ill.

6—Muncie, Ind.

11—Concordia, Kan.; Mt. Horeb, Wis.

12—Kenosha, Wis.; Sturgeon Bay, Wis.; Worcester, Mass.; Pampa, Tex.; Cedar Rapids, Iowa; Linden, N. J.

13—Arcadia, Calif.

18-19-20—Harrisburg, Pa. Mid-Atlantic District Convention & Contest.

19—Salt Lake City, Utah; Needham, Mass.; Pioneer (Chicago), Ill.; Hartford, Conn.; Youngstown, O.

26—Binghamton, N. Y.; Buffalo, N. Y.

28—Buckeye (Columbus), Ohio

December 2-3—Westfield, N. J.

3—Enid, Okla.; Bath, N. Y.

10—Chicago No. 1, Ill.; Madison, Wis. 3rd Annual Quartet Christmas Card Charity Show.

10-11—Evansville, Ind.

January 21, 1956—Lima, Ohio.

28—Green Bay, Wis.

February 3-4—Akron, Ohio.

4—Sarasota, Fla.

11—N. Cincinnati, Ohio

12—Burlington, Ia.

18—Lakewood, Ohio; Oklahoma City, Okla.

25—Phoenix, Ariz.; Toledo, Ohio.

March 3—Whittier, Calif.

17—Pasadena, Calif.

24—E. Liverpool, O.

26—Boyer City, Mich. Bush League Contest.

April 7—Ishpheming, Mich.

April 14—Pittsburgh, Pa.; New Castle, Pa.

14-15—Kansas City, Mo.

15—Farmington, Ill.

21—Racine, Wis.; Dearborn, Mich.; Niles, Mich.; Dallas, Texas. ★

Three Eras of "Barbershop"

Notes by Deac Martin for an M. C. at a Public Concert . . . to Fill the Gaps

The term "barbershop harmony" which originated in America has gone through three distinct phases.

In the '90s and the early part of this century it was identified with informal catch-as-catch-can, four-part singing of popular songs usually without instrumentation. They were the slow sweet songs that lend themselves naturally to four-part harmony with the high alto or tenor above the melody and the baritone and bass filling in below. "Mandy Lee," "Where the Silvery Colorado Wends Its Way," and "In the Shadow of the Pines" are typical of the period and type, although barbershoppers in gayer mood sang "Sidewalks of New York," "Sweet Rosie O'Grady," and such.

First Era

In its first stage it was not referred to as barbershop harmony. That identification came about because the small town or neighborhood barbershop was frequently a principal meeting place for men. No movie theatres or comparable public places existed and clubs and community centers were rare. In countless barbershops it was quite common for the owner to keep a guitar to while away the time between customers or for use by them. Thus the shop became associated with informal music until about the time of the first World War, hence "barbershop" harmony.

Second Era

The second phase was in the '20s and '30s. The automobile and new forms of communication, particularly radio, were part of the quickening tempo of American life that was reflected in the "modern" songs for that period. Many of the old sweet draggy ballads died out. A few were revived later as expanded radio schedules demanded more hours of broadcasting. This was before the disc jockeys. In the early days of radio, "by electrical transcription" was announced apologetically.

National prohibition played some part in the change from the original conception of barbershop harmony in this second phase. Many who had been teetotalers started to drink because it was the popular thing to do. After several in this age group had warmed up internally, usually someone felt like singing (no different from today). Under those conditions the harmony results usually left something to be desired (see previous parenthesis). The younger generation, hearing the efforts in the kitchen or recreation room, referred to it sneeringly as "barbershop harmony." In general the term came to mean any raucous or off-key singing, except, of course, to those who could remember.

In this second phase barbershop was in such wide disrepute among youngsters and many oldsters that the term had come to mean *dis*-harmony. But many men of that period recalled the old sweet blending harmonies of their youth and the songs that lent themselves to it, but only semi-occasionally were they able to make contact with other men who had the same memories and desire to sing the old songs. One such was a Tulsa, Oklahoma, attorney, Owen C. Cash.

In 1938 when Cash and Rupert I. Hall, also of Tulsa, conceived the idea of starting a local singing club for men who remembered, they touched off what has been referred to as one of the outstanding social phenomena of the 1940's. The news of the Tulsa singing club got around quickly and the Tulsans were deluged with requests that came from coast to coast asking how to start a comparable club. One reason for the publicity about the organization lay in its name. Its length, which out-alphabetized the burgeoning alphabetical agencies of the New Deal, publicized it quickly, while the reference in the name to quarteting brought more and more requests from harmony hungry men, largely in their forties and fifties, at that time. This introduced the third, present, era.

Third Era

In the early stages of the present phase the name of the Society still had a carry-over of disrepute earned in the second era. But as quartets improved and as public performances introduced the Society's wares to new, sometimes skeptical audiences, even the country's music critics began to take notice. The Society's quarterly magazine, *The Harmonizer*, has reprinted dozens of reviews by music critics, who had attended concerts of the Society with tongue-in-check, but who returned to the newspaper office to write enthusiastic reviews, and sometimes apologies for having prejudged without hearing.

In addition to the characteristic tiering of bass, baritone, melody, and "top" tenor, the barbershop style is characterized by the seventh chord. In the Society's early years one seldom heard sixths, ninths or dissonances. In more recent years the advent of a new generation, very naturally, has introduced more of the modern chord structures. However, to use them so frequently that a song is characterized by them furnishes a ticket to unpopularity for a Society quartet, as several have learned.

By the physics of sound the seventh chord is perfect, and it is attainable only by human voices or musical instruments such as the violin which do not have a tempered or arbitrary division of tones. Barbershoppers call it "singing between the cracks" referring to a piano whose scale is tempered arbitrarily.

Singing societies have existed in this country almost from the beginning. The SPEBSQSA style of harmony and voicing makes it unique. To go modern would mean that the Society would become merely a dull copy of other singing clubs. There is ample room for all styles of music. The Society's name pledges it to preservation of a style which was born in America and developed here. As part of our musical folklore it is a valuable contribution to Americana. ★



THE MEMBERSHIP PICTURE

The Membership Picture continues to improve from month to month at a healthy, steady pace. The last report of standings of the Society's top ten Chapters and the top ten in membership promotion and also District standings, was published in the March issue of The Harmonizer on page 23. The information here published, is interesting in comparison with that of standings as of January 31, 1955.

In the Society's top ten Chapters from standpoint of membership, Miami, Florida; Wichita, Kansas and Chicago #1, have gained a place in the select bracket replacing three chapters which have dropped slightly

in comparison with the Chapters having the largest membership. In the membership promotion picture we find that Niles, Ohio has gained the coveted spot of first place, having advanced from sixth place. Fargo-Moorhead, Minnesota; Warsaw, New York; Topeka, Kansas, still also are in the top ten and the others are new-comers for this year. Most encouraging however, is that in addition to the ten Chapters listed, there are a total of 130 Chapters which have made increases in membership over December 31, 1954, ranging all the way up to 41%. How is *your* Chapter doing?

THE TOP TEN CHAPTERS IN MEMBERSHIP PROMOTION PERCENTAGE OF INCREASE FROM DECEMBER 31, 1954 TO APRIL 30, 1955

Chapter	District	% of Increase	Population (1950 Census)
1. Niles, Ohio.....	Johnny Appleseed...	71.4	16,733
2. Keene, N.H.....	Northeastern.....	65.4	15,638
3. Millersburg, Ohio.....	Johnny Appleseed...	65.0	2,398
4. Fargo-Moorhead, Minn.....	Land O'Lakes.....	51.3	38,256
5. Warsaw, N. Y.....	Seneca Land.....	50	3,713
6. Topeka, Kansas.....	Central States.....	47.5	78,791
7. Oakland County, Mich.....	Michigan.....	42.8	396,001
8. Tell City, Ind.....	Indiana-Kentucky.....	42.1	5,735
9. Scarborough, Ont.....	Ontario.....	41.9	900
10. Scituate, Mass.....	Northeastern.....	41.6	1,457

SOCIETY'S TOP TEN CHAPTERS April 30, 1955

Chapter	District	Members	Population (1950 Census)
1. Manhattan, N. Y....	Mid Atlantic.....	271	1,960,101
2. Muskegon, Mich....	Michigan.....	168	48,429
3. Tulsa, Okla.....	Southwestern.....	149	182,740
*4. Minneapolis, Minn....	Land-O-Lakes.....	148	521,718
*4. Sheboygan, Wis....	Land-O-Lakes.....	148	42,365
5. Miami, Fla.....	Dixie.....	143	249,276
6. Wichita, Kan.....	Central States.....	127	168,279
7. Dearborn, Mich....	Michigan.....	123	94,944
8. Chicago #1.....	Illinois.....	119	3,620,962
9. Washington, D. C....	Mid-Atlantic.....	114	802,178

* Tied

DISTRICT STANDINGS April 30, 1955

*District	Chapters		*District	Membership		District	Percentage of Recovery
	4/30/55	12/31/54		4/30/55	12/31/54		
Central States.....	68	69	Land-O-Lakes.....	2442	2669	Northeastern.....	101.4%
Land O'Lakes.....	63	61	Mid-Atlantic.....	2395	2379	Mid-Atlantic.....	100.7%
Johnny Appleseed..	57	61	Central States.....	2272	2436	Johnny Appleseed..	95.5%
Mid-Atlantic.....	55	52	Johnny Appleseed..	2053	2149	Central States.....	93.3%
Illinois.....	49	50	Illinois.....	1928	2111	Evergreen.....	92.7%
Northeastern.....	47	45	Northeastern.....	1647	1625	Southwestern.....	92.3%
Far Western.....	40	39	Michigan.....	1490	1664	Indiana-Kentucky..	92.1%
Michigan.....	35	39	Far Western.....	1310	1446	Land O'Lakes.....	91.5%
Seneca Land.....	33	32	Dixie.....	1245	1361	Dixie.....	91.5%
Indiana-Kentucky..	30	30	Indiana-Kentucky..	1106	1201	Illinois.....	91.3%
Dixie.....	29	31	Seneca Land.....	1064	1168	Seneca Land.....	91.1%
Southwestern.....	29	27	Southwestern.....	1044	1131	Far Western.....	90.6%
Evergreen.....	25	26	Evergreen.....	843	909	Michigan.....	89.5%
Ontario.....	21	26	Ontario.....	774	875	Ontario.....	88.5%
Society.....	581	586		21,613	23,124		93.5%

*Listed according to ranking.

STAGE PRESENCE

Here are some important pointers on Stage Presence prepared by Int'l Pres. Berney Simmer who is a certified Stage Presence Judge and Past Chairman of the International Contest and Judging Committee.

1. **RELAX—and BE NATURAL!** Balance your weight so you have free and easy movements and do not reflect a stiffness of limbs or arms.

2. **POSITIONS**—be a quartet, a composite group and not three plus one! Certainly when one is singing a solo part and the other three are providing the background, a change in position is warranted, but—if one member of the quartet is constantly at loose ends then the effect of appearance is entirely lost. Properly position yourselves so you are not hiding one or the other. Eliminate the effect of clinging to one another—hands on shoulders or around waists should never be visible to the audience!!

3. **ENTRANCE AND EXIT—GO!** Enter as through you were anxious to get out there and start singing for such a fine group of people—give them a big grin and reflect your enthusiasm—start selling from the time the first man appears out of the wings until the last man disappears behind the wings!

4. **MOVEMENT**—While it is almost impossible to present a pleasing composite picture without proper planning and execution, we certainly do NOT want awkward and studied posing. Eliminate beating time bodily and all the meaningless gestures—do not overact!, there is no reason to be corny! Particularly watch for monotonous motions of arms, legs, shoulders, and heads! — these things become rhythmic and entrance the audience to the point where musical ability becomes secondary.

5. **FACIAL EXPRESSION**—if you must strain to sing a song, then certainly that song is not properly voiced for your quartet. A strained expression creates a feeling of pity or sympathy in the audience and entirely obliterates their enthusi-

asm for your otherwise saleable presentation. Enjoy it!—and look it!!

6. **SHOWMANSHIP**—radiate a feeling of confidence and a professional attitude! Should one of you make an error, do not acknowledge it by looking at the erring individual, grin on, for the audience probably did not notice it anyway! Capitalize on the personnel of your quartet—if one of you has a particular flair for capturing an audience, use it!—but not to the point where you are detracting from the overall quartet appearance.

7. **SELL!!!**—and never stop selling! Sing to the audience and not to each other!—a glance at the other members of the quartet now and then is not amiss, but it should have the appearance of bringing the quartet together rather than reflecting a lack of confidence on your part. Too many quartet members have the habit of staring at a particular point in the auditorium—get warm! and eliminate any coldness from eyes. Project your enthusiasm out over the footlights and bring the audience to you with warm smile in eyes as well as in lips! There are ten times as many facial muscles used in frowning as are used in a smile, so why not choose the easy way and SMILE!

8. **PITCH PIPE TECHNIQUE**—picture this—you have just made an enthusiastic entrance and by your smiling confidence you have brought the audience to attention and they are smiling in anticipation—then you abruptly form a football huddle and turn your backs on the warmest prospects you have ever had! Certainly the audience reacts exactly as you would—you have reduced your prospect to the level of a suspect and it is going to take some selling to bring them back up in anticipation. The opportunity to obtain a pitch is a privilege granted

to the quartet and it should never be abused!! We do not ask that you hide the fact you are obtaining a pitch, but certainly we do not want this action to become so important in the minds of the audience that they remember it rather than remembering the beautiful song and the excellent appearance of the quartet. There is no reason to shove the pitch pipe in the faces of the audience—be unobtrusive in obtaining the pitch for a slight hum is all that is necessary to establish it. There is no reason for a quartet to sing the first word of a song in obtaining their pitch, and you can be certain you will be penalized for it.

9. **COSTUME**—the rules state that the quartet shall be uniformly costumed and there is no degree of *uniformity!* Unless the quartet is depicting a period, a name, or a song, the costumes must be uniform. Watch the little things—jewelry, shoes, kerchiefs, emblems, etc. By all means use the same tailor, laundry, and cleaners. See that the trousers break the same on all four men and watch out for sleeve lengths.

10. **APPLAUSE ACCEPTANCE**—arrangements in military precision are not at all necessary—but you have finished your song, the audience is applauding, you have sold an order—THANK THEM!! A big smile and a graceful bow present a mental thank you—and that is what you are saying. ★

B&B SLIDEFILM WINS AWARD

The Society's "Balance and Blend" Slidefilm won a Recognition of Merit Certificate in the Education Category awarded annually by the Film Council of America.

The slidefilm is available to chapters and members at \$25.00 per set, including Teaching Guide.

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What do YOU and your chapter plan for thi



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summer?



Acker Petit, Staff Writer of The Pittsburgh Press, Pittsburgh, Pa., did a profile of the Society's well known Maurice Reagan in the issue of Sunday, April 10th, 1955. Thanks are due The Press for permission to use parts of the story and reproduce the photographs.

Mr. Barbershop Harmony

A good quartet judge has to be able to put one and one together and get four. And then two and two together and get harmony.

That sounds like double talk, but Pittsburgh's Maurice Reagan swears that it's literally true. And Mr. Reagan should know, for he is "Mr. Barbershop" to quartet singers all over America, the No. 1 judge at all SPEBSQSA international contests.

"When two voices sing together," he explains, "you really hear four tones—each one, their sum and their difference."

When four members of a quartet warm up their tonsils and get going, that offers a lot of possibilities for sums and differences. They have to be spaced just right among the multitude of possible harmonies, chords, discords, tonics, minors, augmented fifths, diminished sevenths and so on, if the total effect is

to be the kind of harmony that pleases the ear.

Mr. Reagan, who lives at 325 Castlegate Rd., Forest Hills, has a "natural ear" for such things.

But it takes a lot of other knowledge to be a judge, and there are many other things that had a part in his reaching his present status.

So strangely do our human affairs happen that despite his having been almost literally "born in the midst of song," and grown up singing, he might never have run into SPEBSQSA at all if he hadn't lived as a boy in Canton, Ill.

He was born in a small hamlet in Iowa, but half way through his first year his father, a doctor, returned to Jefferson Medical College, in Philadelphia, for a year of graduate study. Afterwards the family lived in Canton until Maurice was old enough to go to the University

of Illinois.

His mother was an artist and musician, but it was in the third grade that he fell in love with solfeggio, a high-brow term for singing by scale, rather than by note.

'Do-re-mi' Man

"Our third-grade teacher was a Miss Aout," he recalls. "She drew us a ladder to explain the scale. From that time on I was a 'do-re-mi' man."

He learned to play violin, mandolin, banjo and guitar, and by chords on the piano. But still his highest delight was a quartet in which he sang baritone with three other youths, P. M. "Pete" Buckley, Ralph Moorhouse and M. S. Nelson.

They used to perform at churches, and fill in at the local vaudeville house, and even as far away as Peoria.

But then came college, and the friends were separated. Ralph died, Buckley went to Chicago, Nelson studied medicine, and Maurice took up engineering at the University of Illinois.

It wasn't long until he was mixed up in World War I, mostly teaching machine gunnery and gas engines. (He helped in World War II, also, but some of the things he worked on are still top secret.)

By 1920 he was in Pittsburgh, working for Westinghouse Electric Corp., and raising a family, which now includes three children and twice as many grandchildren. He was busy designing hydro-electric plants, and installing them in far countries; later he became an expert on automatic switching devices, and a troubleshooter on all kinds of problems from automation to getting TV signals into different areas.

Quartet singing seemed very far away; but he had heard of the for-





Mr. and Mrs. Reagan (Margaret) check out the harmonies of the "barbershop harmony clock" which he invented to help singers know what will or won't work in arranging songs.

mation of SPEBSQSA, and one day came the news that his old friend Buckley was in a quartet trying for the international championship in New York.

Off flew Mr. Reagan to the New York convention, where he found not only his friend Buckley, but Dr. Nelson, as well. And he also met the late O. C. Cash, founder of the society.

Mr. Cash quickly recognized that the Pittsburgher had a terrific ear, as well as other things needed to be a good judge.

Mr. Cash enlisted Mr. Reagan as a judge before they got out of New York, and since 1941 the Pittsburgher has judged every international championship of the society. He is one of only four men who have ever been certified as permanent judges in each of the five categories.

Which does he like to judge best?

"Harmony, of course," replies Mr. Reagan. But it's the one I never get a chance to judge." The hardest field in which to find judges is

arrangement, and that's where Mr. Reagan always has to work.

That's rather a specialty of his, and no wonder, for he has arranged no fewer than 300 Barber Shop quartet songs. Some of these arrangements have been used in international competitions, and some by professional groups.

These are written in tone names, instead of notes, so that they can be used in any key that fits the voices of the quartet members. Because the singers already know the tune, nothing to indicate the time is necessary.

Among his all-time favorite quartet songs he lists "You Made Me What I Am Today," "Shine on, Harvest Moon," "Memories," "Let Me Call You Sweetheart," "Cruising Down the River," "Whispering," "I'd Love to Live in Loveland," "Mandy," "By the Light of the Silvery Moon," "A Night in June," "If All My Dreams Were Made of Gold," and "Meet Me Tonight in Dreamland."

To help out in arranging, he

worked out a "clock system" of chords which has come into general use all over the country. Later he discovered that Bach once worked out a somewhat similar system for his own composing, calling it a "circle of fifths."

Tension in contests is terrific. And it gets higher and higher as entrants near or reach the international events.

That very thing led to what Mr. Reagan regrets as one of his greatest blunders—not in judging, but in a chance remark.

It happened at an international championship contest.

On this occasion Mr. Reagan was acting as chairman. And just as he was coming from the room with the results in his hand, the members of the quartet to which he was going to present top prize happened to pass by, returning to the auditorium to hear the results.

"I didn't want to give any sign," he recalls, "so I just smiled at them and said, 'Tough luck, fellows,' as cheerfully as I could."

"You never saw such a crestfallen bunch in your life."

"Since then," he says sadly, "I try to maintain a poker face and give no hints, either way."

Mr. Reagan has a lot of achievements of which he could be proud.

He designed the first hydro-electric station in South America. His frequency-changers have done much to modernize the power industry there and in Central America.

Mr. Reagan was one of the men who built Herbert Televox, the first successful talking robot.

When the big Boulder Dam transmission system to Los Angeles gave trouble because of its very high voltage, he was the man who was called west to make things work as they should. More than once he has been able to straighten out kinks in large installations by a mere telephone call, though they had stumped experts on the scene.

He has been granted 56 patents, has won the Westinghouse Order of Merit, and one year contributed more inventions than any other Westinghouse scientist.

But if you really want to see him beam, don't mention any of those things. Just mention barber shop quartets, and he smiles all over his face. ★

How To Get In The News

BY MUNSON B. HINMAN, JR., CHAIRMAN, INT'L PUBLIC RELATIONS COMMITTEE

A question I often hear is: "How can we get the local newspapers to give us more publicity?"

Good press relations is a vital part of good public relations. More often than not, the failure of a chapter to obtain good publicity is due to poor relations with the press. Either they have made no effort to cultivate the press, or their publicity is trivial, or they expect too much.

The responsibility for good press relations rests squarely on the shoulders of the publicity chairman and the chapter president. If you feel that your chapter's press relations need revamping, here are some steps to take.

To Prepare Yourself . . .

First, study your market. A study of the style and requirements of the newspaper you want to run your story in is as important as the study of your Society. A failure to make this study is often the reason why your material is not used.

Appoint a publicity chairman who *knows how to get along with people*. A tactless person will get nowhere, no matter how well he can write publicity.

Get rid of the notion that publicity is something the newspapers owe us in return for our services to the community. Publicity must be well-earned and your activities must be newsworthy, not to mention *sincere*.

Last but not least, learn to distinguish between *publicity* and *advertising*. Don't say one when you mean the other, especially to a newspaperman. Advertising is a commodity to be bought and sold. Publicity is a personal affection, a state of feeling about your organization. Remember, you can buy only advertising; publicity cannot be bought at any price.

To Prepare Your Story . . .

The mechanics of writing a good news story can be found in any book on journalism. A good book on publicity will provide additional tips.

Just make sure you have all the facts—whether you write the story or 'phone it in. Your story should answer the questions, Who? What? When? Where? Why? and How? Use plenty of local names when they are a legitimate part of the story. Check your spelling, especially of names. *Under no circumstances must you invent a story or doctor the facts for publicity's sake.* Newspapermen are wise to the tricks of the publicity trade, and most of them resent obvious attempts to "make the headlines."

To Make Your Contact . . .

One of the easiest ways to cultivate the press is to work through a columnist. Most large papers have an "about our town" sort of columnist who is constantly on the lookout for human interest stuff with lots of local names. Dig up plenty of humorous or human interest stuff about your chapter and just write him a letter. Read his column to get an idea of the kind of material he likes to use.

When you have supplied him with several stories, one at a time, he will soon recognize you as a good source of material for his column. Take him a particularly juicy story in person, and don't forget to thank him for some of the nice things he's said about your chapter. You might ask him how you should send in straight news stories. In many cases he will ask you to send them to him, as most columnists also work on the city desk.

If you make your initial newspaper contact with the editor-in-chief or other high authority, don't attempt to channel all your stories through him. The chances are that he will introduce you to someone on the city desk, and if he does, that man on the city desk is the one you want to get acquainted with, for whether your story gets printed or not will depend on him. You'll find your best and friendliest contacts on the city desk.

To Plant Your Story . . .

One of the little things it will help you to remember in giving your story to the papers is to avoid

using the word *publicity*. You're giving them a story, or news, or information, not publicity. One of the worst printable epithets in the newspaperman's language is "press agent." Avoid doing anything that would pin this title on you.

Learn the paper's deadline and try to get your story to them as far in advance as possible. Avoid "rush" stories like the plague. To a newspaperman there's nothing "rush" or world-shaking about barbershopping. You can steer clear of rush stories by reserving space ahead of time and phoning in your story when it breaks.

For example, you're electing officers tomorrow night and you want to get a story in the following morning's paper. Just phone your man at the city desk, tell him you're holding elections tomorrow night, and ask him when you should call him. He'll tell you, and will schedule his space accordingly.

Now when you promise them a story, make sure they get the story. In discussing the need for integrity in public relations work, a newspaperman said recently: "One thing we cannot tolerate is a broken promise. When we are told a story will break, we schedule our space accordingly."

When you've planted your story, forget about it. Yes, *forget about it*. Don't ask them when it will appear. They can't make any promises but they will make every effort to publish it while it is still news.

Don't ask the newspaper for clippings or tearsheets. Watch the papers and when your story comes out, buy a few extra copies of the paper.

Don't criticize if they misspell your name or if they twist the name of the Society around. If they get the When? or Where? wrong, you can phone your man at the city desk and politely point out the error. If it's important, he'll correct it.

Don't be alarmed if your story doesn't appear when you expect it, or even if it doesn't appear at all. Be thankful for any breaks you get. Sometimes the story will appear in

one edition but not in another. Most SPEBSQSA publicity comes out in the home editions. Sometimes you'll find it in the street editions, but rarely in the out-of-state editions.

To Follow Up . . .

A sincere "Thank you!" never hurt anybody. There's no harm in thanking your city desk contact for printing a story, although I would not overdo it, because that's his job. But you can always remember to thank a columnist or an editorial writer for saying nice things about your chapter.

A word about photographs: Most newspapers, especially in the larger cities, prefer to take their own. But if you send them a photo, be sure to put your return address on the back of it; otherwise, they'll throw it away.

Start now to develop better relations with the press. Here's hoping your publicity scrapbook will soon be crammed full of clippings. ★

ADMISSIONS TAX

Ordinarily, Parades and Contests, staged by Society Chapters in the U.S. are exempt from Federal Admissions Tax. These come under Section 4233 (3) — "*Certain Concerts* — Any admissions to concerts conducted by a civic or community membership association if no part of the net earnings thereof inures to the benefit of any stockholder or members of such association."

However, we are advised that it is necessary to seek exemption for *each* such concert, or at least by *annual* application, including all events to be held if more than one is scheduled.

Use Form 755, Internal Revenue Service, for your application for exemption. A helpful outline of instructions is available free of charge from International Headquarters. (Chapters in Ontario, Canada should consult the district secretary for information regarding possible admissions tax and district coverage of song copyright royalties.)

Bob Hafer, Int'l Sec'y

STORE DISPLAYS PROMOTE SPEBSQSA

Intl Pres. Berney Simmer worked with Stix, Baer & Fuller, St. Louis department store, in arranging for a window and store display of men's apparel put out by Enro.

The store utilized a great many items of SPEBSQSA material and during the entire ten days of the display played Buffalo Bill's records piped out into the street.

Standard models were resculptured to achieve the exact effect desired. According to the store management, not in many years has a window display attracted so much favorable comment and interest.



When Columbin, Mo. Chapter staged a Parade of Quartets, a local merchant volunteered to tie in with the show promotion with a window display of the same line of merchandise. Over \$500 was realized from the show and given to Cosmopolitan International toward the erection of a band shell in the park.





OVER THE EDITOR'S SHOULDER

TIES THE CAN TO M.C.'S. . .

. . . There has been a lot of talk over the years about M.C.'s., how good some of them are, others not so good.

It has been my pleasure to see quite a number of barbershop shows, and I have always paid attention to the part the M.C. plays in trying to sell the people who pay anywhere from \$1.85 to \$3.00 to hear their own home town boys do their stuff.

By that I mean, there are perhaps twenty people in the house who happen to know one quartet in their community and have paid to see and hear this particular quartet. So what happens! The M.C. brings them on; they do a bang up job; they're called on for another song; the house rings with great applause. Then what happens! The M.C. goes into a long tale about something that happened to his granddaddy when he was a little boy. This takes up four or five minutes which might well have been used for another number from the quartet that some of the home town folks had come to see and hear . . .

I have spent a lot of time mixing with audiences after shows and I have many times heard the same remark, "Why do they have such windbags for M.C.'s?"

Let's sell the people singing — not the life history of some outside M.C.

*C. C. McCurdy
Newton, Wisconsin
V. P. Land o' Lakes District*

HANK HEDGES WRITES FROM FAR PACIFIC

Editor's Note — Hedges was a National Board Member of SPEBSQSA in 1940-42 and at one time president of Chicago No. 1 Chapter. His many friends in the Society will be interested in what he's been doing as reported in a recent letter to Past Int'l Sec'y Carroll Adams.

. . . I'll bet you wonder what this old barbershopper is doing way out here. I was on a world tour in the *Ackory*, my little 55' schooner, having just sailed from Tahiti to Honolulu where I met the High Com-

missioner of the Trust Territory. He was looking for an administrator with South Pacific experience to govern one of his districts. What could I lose. It was costing me plenty on my own. Why not get paid for it. So I signed up for 18 months and landed in charge of the Saipan District—Marianas.

I wondered if I would be able to get away with it, but by keeping my mouth shut and my ears open I soon found that governing a people isn't as difficult as running your own business. Needless to say it is the most interesting thing I have ever done.

When we arrived in Saipan there was absolutely no export and when we left there was a balance of trade. The sense of accomplishment in this field is even more gratifying than swinging a business deal of your own . . .

Then I relieved the District Administrator at Ponape, a beautiful island . . .

The old *Ackory* rides at her anchor in the lagoon wondering when that guy Hedges is going to get the itchy foot . . .

*As always,
Hank*

NEWSMEN HEAR BUMS

. . . The Atomic Bums Quartet, Minneapolis, many times Int'l competitors, entertained the Northwest Daily Press Association at Minneapolis. The Association is composed of 52 newspapers. It was a splendid public relations appearance and the BUMS are to be congratulated for donating their time and services to entertaining the publishers.

Our quartets do well to make it a point to appear before the press.

*George H. Williams
Spencer, Iowa
Imm. Past Pres.
Central States District
And Newspaper Publisher*

SOMETHING SCREWY

. . . The W. T. Andrew Co., distributors of wholesale plumbing supplies, for which I work, has received a request from an architect for "a whistle to emit a sound which

is harmonious and pleasing to the ear, equal to a diminished 7th chord in the key of B-flat as used by The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America."

The request came from a doctor of a medical institution in suburban Detroit, the whistle to be used to call patients for meals, bedtime, etc.

*Bud Shaughnessy
Grosse Pointe, Mich. Chapter*

WANTS CAPITAL "B"

. . . I am increasingly annoyed at the fact that our movement is almost always referred to as barbershopping, rather than Barbershop-ping. Can you imagine reading "a rotarian," or "a kiwanian"? Hope you will agree with me on this thought and see what can be done about getting everybody to change the "b" to "B".

*E. H. (Ned) Pike
Jacksonville, Fla. Chapter*

CHAIR FOR BARBERSHOPPERS

The Gardner, Mass., Chapter has come up with a new idea, an ideal solution to the problem of every chapter, to recognize a loyal, hard-working member properly and suitably. The idea started when Phil Embury, Past International President, honored Gardner by acting as MC at their Parade.

"The Chair City of the World" has made a practice of presenting visiting celebrities with a chair as a memento of the occasion. Gardner also makes the official chairs for the alumni of most of the major colleges and universities in the country. So, just before Christmas, Phil Embury received the first official barbershopper's chair. Now the Gardner Chapter has made duplicates available to all members, at a much lower price than the chair would cost in a store, even without the official seal.

The modest profit on each sale goes into the Gardner treasury, and thence to sweet charity. ★

MONTREAL TAKES N. E. DISTRICT TROPHY AGAIN



(CHORUS PHOTO BY RAY SHEFFIELD, BOSTON; GROUP PHOTO BY ART MERRILL, SCHENECTADY, N. Y.)

Montreal, Quebec Chapter Chorus for the third year in a row took first place in the Northeastern District Chorus Contest held at Symphony Hall, Boston, March 12. This third leg gives Montreal permanent possession of the trophy. Above is the Montreal Chorus. Below—L to R—Int'l Pres. Berney Simmer who M'C'd; N. E. District Pres. Ed Stetson, presenting the trophy to Harry Fraser, Montreal Chorus Director, while the Directors of the four choruses which placed look on.

JUST FOR THE RECORD—and Filmstrip

by Marty Mendro, Chairman Int'l C. & J. Committee

Just for the record, I'd like to explain the pricing that has been set up for the Soundslidefilm, Balance & Blend. We have established a price of \$25.00 per set, including Teaching Guide, as a fair way of replenishing the "Floating Fund," so necessary to continue this work.

Because our feeling is that registered Music Educators should not be required to assist us in this financing, we have set a price of \$10.00 per set to them. This encourages the use of this medium to the general public, and furthers our ambition to become better known to our respective communities.

The additional \$15.00 per set received from Barbershop Chapters will be placed in the "floating fund" until enough has accumulated to start the second in the series.

Reports indicate wide usage—El Paso has shown the filmstrip on television, and many communities

have used the set in classrooms at Junior High and High School level.

The film can be shown on any standard 35mm filmstrip projector, and the record can be played on any standard three-speed player. Soundslide sets will be available for immediate delivery at Miami Beach at the Convention Registration Desk at the Municipal Auditorium. It's important to secure the widest possible distribution of this excellent singing aid. As soon as 100 Chapters have purchased the B & B set another will be prepared on Voice Expression. ★

SONG IN THIS ISSUE

The Belle of the Monon is reproduced by special permission of the holders of the copyright, The Chicago, Indianapolis & Louisville Railway Co., more familiarly known as "The Monon."

The railroad not only graciously gave permission to use the song, but paid the cost as well. ★



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WE PUT ON "THE WORLD'S BEST SHOW!"

BY JOE GRIFFITH, ST. PETERSBURG, FLA. CHAPTER

This year's "Parade of Champions" show put on by the St. Petersburg, Florida, Sunshine City Chapter, holds many answers for chapters hunting for ways to improve their next show. It's not necessary to set down all the details on the show . . . most of them come under S.O.P. categories. However, the new ideas which caused the MID-STATES FOUR, BUFFALO BILLS, some Decrepits and many other well known barbershoppers to voluntarily exclaim, "This was the world's BEST show," are worth while looking into. When these fellows make such a bold statement you are getting opinions of experts who have "seen them all."

The major reasons for the use of new ideas in this show were the big number of competitive entertainment events coming up on show nights. We had contracted with the MID-STATES and the BILLS who were making the Grapefruit Circuit together in the height of our large tourist season. Our problems were: 1. Our regular show hall was rented out from under us for another concert group. 2. A substitute high school auditorium was acquired, far away from accepted mass audience meeting places with very poor public transportation . . . and with approximately 400 less seats to sell each of the two nights. 3. During these same two nights the Sauter-Finnigan Orchestra made its first appearance in our city; the Jose Greco Spanish dancers had a show; the Carreno Club unleashed a grand concert featuring Geoffrey "Old Songs" O'Hara; Dog racing and Jai Alai continued as usual; the Yacht Club threw an enormous party and dance for an international sailing regatta; and our new (second) TV station went on the air with their initial programs! 4. We were obligated in advance for approximately \$3,000 with our treasury sadly depleted . . . we used the money to get our chorus to Washington last June.



The Evidence — a Full House

Here's what we did:

1. Unconditionally GUARANTEED our show.
2. Used only four quartets, two international champs, two Dixie district champs.
3. Eliminated a master of ceremonies, substituting a local quartet with short musical introductions.
4. Used vaudeville placards for quartet names, placed on easels by cute, well trained damsels.
5. Gave away door prizes in order to get names for next year's "live" mailing list for advance sale.
6. Invited the general public to the Afterglow.

Here's how these six ideas worked out:

"The world's First GUARANTEED Musical Show" worked wonders three ways. We got a wonderful press at a time when free publicity is hard to get. The newspapers, radio stations and TV all hopped on our bandwagon. Secondly, guaranteed tickets had a good psycho-

logical effect on many of our heretofore timid ticket pushers . . . some of these folks became super salesmen. Third, with the price of admission raised to compensate for fewer seats, not a single \$3.00 seat was vacant show night because the customer could get a refund if he wasn't satisfied. Not one cent was refunded! Our next show will likewise be "GUARANTEED."

We limited the show to our choruses and four quartets. The audience heard the MID-STATES, BILLS, FLORIDA KNIGHTS, Tampa, and the MIAMIANS. This limitation permits use of better talent and gives each quartet ample opportunity to strut its stuff; neither the quartet nor the audience felt



The "Masters of Ceremony"

cheated from the lack of time standpoint.

The most talked about feature was the substitution of singing **MASTERS OF CEREMONY** for the usual droll MC. This local quartet which is not organized as yet, introduced each quartet at each appearance with a new, custom tailored song. A sample lyric is one used when the **MID-STATES** came on stage with their tramp costumes: "When Fashion Magazine, named the best dressed men of the year . . . they did not pick the **MID-STATES FOUR**. But when you ask us, 'Who would you like to hear', we say, 'Give us the Mid-States . . . Give us the Mid-States . . . Give us the Mid-States Four!'"

Each of these "intros" was short, professional and to the point. It was the fastest moving show we've seen. Actual time consumed by the Masters of Ceremony and the president of the chapter who had to make three announcements was just a shade over ten minutes!

These musical introductions did more than just move the show. Each introduction served as a musical buffer between these wonderful quartets, providing a semi-comical relief valve so to speak. The MC's served as a warm-up quartet while actually introducing the next part of the program. The quartets took to the idea and all four could be found backstage with the MC's working out special entrance wrinkles just prior to their turn at the audience. We already have requests for the introductory arrangements from about ten different chapters whose representatives saw the show. One request came from Grand Rapids.

Good showmanship was evident in the use of oldtime vaudeville name cards for each presentation. Two very cute high school lassies dressed in bright red ballerina outfits flippantly placed these cards on the easels. This was purely window dressing, but it was well worth what it cost.

If you sell your tickets in advance by mail you might want to use this gimmick. We have been plagued with a poor mailing list. This year we used door prizes to get new names. We gave away two barber-shop record albums each night, ap-

(Continued on page 34)

THE BUFFALO BILLS

The 1950 International Champions, from Buffalo, N. Y. L to R—Vern Reed, tenor; Al Shea, lead; Dick Grapes, bari; Bill Spangenberg, bass.



MID-STATES FOUR

The 1949 International Champions, from Chicago. L to R—Marty Mendro, lead; Bob Mack, tenor; Art Gracey, bass; Forrest Haynes, bari.



THE MIAMIANS

It shouldn't be necessary to say they're from Miami, Florida. L to R—Bill Hall, tenor; Dale Sylvester, lead; Ann Hart (Queen of the Show) Grover Baker, bari; Glenn Sudduth, bass.



THE FLORIDA KNIGHTS

They hail from Tampa, Florida. L to R—Keith Sperry, Kit Carson, Wally West and Sam Breedon.



World's Best Show

(Continued from page 33)

propriately the BILLS and MID-STATES, but the audience did not know what the prizes were until the names were drawn; had they known we would not have gotten as many names simply because a lot of folks don't have any use for phonograph records. We couponed the page next to the show program for ease of location and now have about 3,000 "live" names on our mailing list.

Last, and most dangerous idea insofar as the barbershoppers were concerned, was opening the Afterglow to the general public. All told we had about 500 people present and we couldn't have taken in many more. It not only served as an extra



"Window Dressing"

fund raising device, but also gave the interested a chance to mingle with the barbershop crowd, won many friends and gave us several new prospects who came to our next meeting. This idea might be frowned on by many but it certainly gave SPEBSQSA a shot in the arm in St. Petersburg.

As mentioned earlier, the remainder of the details are pretty much standard. Our chapter of some forty active members, currently lacking a single organized quartet, was hurled a challenge that everyone went to work on. The cooperation was wonderful and every new idea clicked. We heartily encourage your chapter to try some of these tricks if your shows need more oomph. If you need more details, contact Les McEwen, Secretary, 101-2nd Avenue North, St. Petersburg, Florida, ★

Arberg and Means Appear Before MENC

In widely separated cities, Boston, Mass., and Hutchinson, Kansas, regional meetings of the Music Educators National Conference received demonstrations of barbershop and barbershop craft in March.

Dr. Harold, "Bud" Arberg, member of the Int'l Contest and Judging Committee, appeared with *The Merry Notes* of Boston Chapter at the Eastern Conference. Past Int'l Pres. John Z. Means, the current Int'l Champion *Orphans*, of Wichita, and Henry Foth, Music Educator and Director of the Oklahoma City Chapter Chorus, combined forces at the Southwestern Convention of the music educators.

While essentially presenting the same story, the methods used by Bud and Johnny differed. Bud had his audience seated according to voices. Using some of the arrangements he has made for the Armed Forces Folios which feature well known songs arranged "straight" and in barbershop style, Bud illustrated the differences—the greater harmonic variety in the barbershop version. By further audience participation, he demonstrated the possible ways of adapting standard barbershop literature either to (1) unchanged voices or (2) a combination of changing and changed voices such as would be found in a junior and senior high school set-up.

Using the *Merry Notes*, Bud showed the difference between just a four-part chord and one that "rings", and other aspects of barbershop harmony.

Johnny Means explored the meaning of barbershop and pointed out the many sound reasons why MENC should know more about SPEBSQSA and vice versa.

Johnny led the *Orphans* through a demonstration of each of the five Judging Categories used in Society Contests and, what proved to be one of the highlights of the program, a brief interview with each of the *Orphans*, developing their musical training and development. (Two of the *Orphans* found their elementary school music teachers in their audience!)

At both Boston and Hutchinson, the Society's Balance and Blend Soundslidefilm was shown, exciting not only interest but actually envy on the part of many of the music educators who agreed that it was far and away the best thing they'd seen in that type of aural-visual presentation of music instruction.

Bud and Johnny are both convinced, following their reception at these MENC meetings, that when the barbershopping idea is properly presented to music educators they are easily convinced and converted (if the latter is necessary). Faced with their own figures that 92% of all students who receive primary music education become strict non-participants later, the Society's platform that singing is fun and everybody should do it, all through life, fits in perfectly with the music educators' desire to perpetuate students' active interest in music throughout adulthood.



PHOTO BY RAY SHEFFIELD, BOSTON CHAPTER

Bud Arberg presents the *Merry Notes*—L to R—Lloyd Bickford, Ivan Hoyt, Stan Fader and Bill Jeffery.

BILL HALL IN CAR SMASH

Bill Hall, General Chairman of the 1955 Convention, and his wife Edna were involved in an automobile smashup near Perry, Florida, May 6th.

The driver of the other car was killed instantly. Edna received a broken arm and leg and minor injuries. Bill suffered multiple fractures and other serious injuries. After a week, Bill was removed from the critical list, but his condition was still described as "poor."

Messages may be sent to Memorial Hospital, Tallahassee, Florida, or to 469 S.W. 26th Road, Miami. Tell him you hope to see him at the Convention in June.

As those who've had anything to do with the planning of the Miami Convention well know, Bill has done a terrific job. In fact, his work is so well done that everything will go forward according to plan in spite of his absence.

This is particularly true of the Havana Cruise which was Bill's particular pride and joy. Minimum number of reservations was more than met by the April 10th deadline so the charter was definitely booked. There are still a few state-rooms to be had. Terms, rates, etc., were completely described on page 9 of the March *Harmonizer*. There's still space so—mail checks to Wm. H. Hall, Cruise Chairman, 469 S.W. 26th Road, Miami, Florida, where his very efficient secretary, Libby Longhin, will see to it that they are properly taken care of.

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.

VIKINGS WILL CALL IT A DAY

(From a letter issued by the Vikings
May 16, 1955)

Dear Bob,

"There comes in the life of every person the necessity to make a momentous decision that will not only affect the life of the person involved, but others as well. The Vikings have had to make such a decision. Due to increased individual business demands and obligations we will conclude eight busy years of quartet activities for an indefinite period immediately after the Miami Beach Convention in June.

"Many are the friends we have won through these eight fruitful years, and without their sincere interest and encouragement we might not have kept trying year after year. Our heartfelt thanks go out to all of them at this moment. Thanks also to the many chapters in cities large and small throughout the Society who felt us worthy to be a part of their shows and who showed us the true meaning of hospitality.

"Special gratitude goes to Floyd Connitt who discovered us as a quartet with possibilities, who designed special arrangements for our voices, who spent much of his time

and efforts in nurturing our talents in long hours of rehearsal, who saw us fail to win many times and never gave us up. Most thanks of all must go to our four lovely wives. Even though it meant much inconvenience and many lonely hours for them, they were most faithful and understanding of our cause.

"We will have many wonderful memories to carry us through our period of inactivity. I hope that it will not be too long before some, or all of us, will be able to reorganize as a quartet again. I also hope that the four of us, individually, may continue to make a contribution to the Society in some capacity.

Sincerely,
Bob Maurus
for The Vikings
1953 International
Champions"

(The Vikings, whose wonderful record speaks most eloquently for them, will never be forgotten by the Barbershoppers who have been privileged to know them. On behalf of the entire Society we sing them a hearty "Well Done" in four part harmony. Eds.)

Announcing the New OFFICIAL SPEBSQSA CHAIR!

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You'll want TWO—
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GARDNER CHAPTER SPEBSQSA, Inc.
16 Main St., GARDNER, MASS.

THE ORPHANS' SWAN SONG



The Orphans, of Wichita, Kansas, 1954 International Champions of SPEBSQSA with their families. L to R—Cindy, Jay (bass), and Bea Bond; David, Pete (bari), and Pat Tyree; Bud (tenor) and Mary Bigham; Bob

(lead), Harriett, and Jan Renee Groom. The Bonds have another daughter, Karen Sue, age two months and the Bighams have one daughter, Lori Kay, age six months.

JUNE 14th, 1954

Four Orphans and a pilot is a crowd in a Cessna 195, but there was little conversation as the plane droned on from Washington to Wichita. The gold medallion with the red ribbon that Bob Groom, our lead, had hung on the ceiling of the plane was a cold reminder that we four guys were now the International Champs. For the next year we had to at least live up to the precedents established by the great quartets who had preceded us. The uppermost thought in our minds was "can we do it?"

MAY 10th, 1955

**Time draws nigh,
We'll have to say goodbye*

With Miami Beach but a few weeks away, we have the same thought, but with a different tense, "Have we done it?"

**We shall never forget
You can bet*

The year has been full of grand experiences, traveling from border

**This passing year*

to border and coast to coast. Each Parade has its memory—the sombreros and serapes at El Paso; the blue sky at San Gabriel; McNamara's Band in Emmetsburg; reaching "heaven" in Peoria; the all night session in Boston; Pizza (Southern fried of course) in Memphis; the tag of Sigma Chi in Defiance; Bach and his co-pilot in Bloomington and so many others.

We were treated so well in so many places, it would be impossible to name the most hospitable.

We have sung on stages, in hotel rooms, halls and lobbies, hospitals, schools, football stadia, the corner of 42nd and Broadway in New York, and the main street of Juarez, Mexico. We even made a TV appearance in Los Angeles where we went through the motions of singing while they dubbed in our voices from our own Medalist Record Album. Our voices were alright, but we didn't have union cards. By union rules, non-professionals, without a union card, can make but one appearance on TV and we had

been on the Ed Sullivan show the day after winning the Gold Medals. Who cares where you sing as long as your audience enjoys it!

It wasn't always that way. While aboard TWA one time, bari Pete Tyree tried to squeeze the last remaining Chiclet out of a box and the contrary object, jet-propelled, shot across the aisle and bounced off the cranium of a fellow passenger. A bit later we decided to warm up a little, but said fellow passenger complained to the stewardess that he'd paid first class fare and didn't have to put up with it—besides we were singing off key, he said. Remembering item six in the Society's Code of Ethics, we refrained on that flight. We had been put in our place.

Incidentally, Groom has his place, too. Whenever we charter a Cessna 310, he has to sit up front with the pilot to distribute the weight properly. Everything happens to Groom. For example, he

had a race with the stork and lost. We were in Colorado Springs. The stork was due any day. After the show, we were invited to the home of a friend of Tyree's, a barber-shopper. Some time later, the phone rang, not an unnatural occurrence. By means of some prescience, Groom decided the call was for him, cleared a coffee table and other articles of furniture in a bound, scooped up the phone, bellowing "Groom speaking," and learned he'd become a father again between the second show and the Afterglow. Another time, we were singing in a small western Kansas town and Groom was assigned a room next the kitchen. How did he know? All large kitchens have large refrigerators. All large refrigerators have large compressors, usually located conveniently near. This one was just under Bob's bed and it went on and off all night long with great regularity.

**We thank you for every kindness
And for each helping hand*

Through all the fun and excitement, we've constantly borne in mind how much more difficult the job would have been without the help we received from so many. Immediately after Washington, for instance, the Int'l Office staff gave us a big helping hand. They were ready with answers anytime. Or, take S. K. Grundy, a swell arranger, who picked us up when we were just another quartet in the CSA District and who, after Washington, came in and helped us build a much needed repertoire—a guy so modest he wanted all the credits for

Baby, I'll Be Waitin' to go to Joy Bangert. And let's not overlook four wonderful and understanding wives who have spent so many nights and weekends alone. To these and others, we must remain hummm-m-ably in their debt.

**Let us keep America singing*

We had the honor to be called upon to demonstrate barbershop-ping on two occasions, both of which were as enlightening to us as we hope they were to the audience. One such event took place before the student body and faculty of Adams State College in Alamosa, Colorado. The Dean of Music, Dr. John M. Anderson, in an informal chat after the demonstration expressed interest in the technique but doubt of his own ability to sing barbershop. In minutes, with Jay Bond coaching on the bass, the Dean was doing some fine woodshedding and getting quite a jolt out of locking in and ringing those chords.

**Raise your voices
'Cross the land*

More recently, we had a potent lesson in what it means to tell a story in song by good use of Voice Expression (and particularly Shading) when Past Int'l Pres. John Means used us in a demonstration before the MENC (Music Educators National Conference) regional meeting in Hutchinson, Kansas.

**We'll meet again
We know not where or when*

Taking it all together, we feel we have gained a wealth of experience and are far richer through the numberless friends we have made—friends we *hope* to see again. After

a year of *The Championship*, barbershopping becomes an emotion rather than a hobby—you live it. We expect to be in the middle of barbershopping for a long time to come.

**Words from the Orphans' Swan Song which they will sing in Miami Beach after the new Int'l Champs are announced.*

*Time draws nigh,
We'll have to say goodbye
Let us not forget each other
We'll be seeing you again some day...*

★

KAMAHINI FOUR SINGS AT LADIES NIGHT

Honolulu, Hawaii (MWNS*). Matthew J. Wilson, of Holland, Michigan and Fred Pollaschek, Chicago, joined forces with two members of the Honolulu Chapter of SPEBSQSA, early in March, to form a quartet to sing at the Ladies Night Party put on by the Kailua Chapter, Island of Oahu.

Matt and Fred belong to SPEBSQSA in their respective home towns and met here on their travels. Peter Chang, former president of the Honolulu Chapter, and another member made up the foursome.

They christened themselves THE KAMAHINI FOUR, a combination of "Kamaina," meaning a long time resident or one born in the Islands, and "Malahini" meaning newcomer, or tourist.

Observers present report the singing of the KAMAHINIS was distinctively different.

*MWNS—Matt Wilson News Service. ★

JUDGING PANEL, JOHNNY APPLESEED DISTRICT AT COLUMBUS, OHIO



L to R—seated, Ted Fennell, Charleston, W. Va.; Henry Schubert, Detroit; Maurie Reagan, Pittsburgh; Ted Haberkorn, Ft. Wayne, Ind.; Art Merrill, Schenectady, N. Y.; Charlie Cartin, Canonsburg, Pa.; Chuck Schmid, Toledo; Murray Stephens, New Castle, Pa.

Standing—(Unidentified); Jack Ford, Toledo; Bud Minger, Massillon, O.; Dave Youngs, Kenton, O.; Dan Wolf, Lakewood, O.; Rush Wyman, Akron, O.; Nate Berthoff, Elyria, Ohio. The standees are Judge Candidates.



THERE OUGHT TO BE A LAW. The other night as Olde Ed dozed peacefully through a Herb Shriner program on TV he was suddenly awakened by the appearance of the 1953 championship barbershop quartet, *The Vikings*. With keen anticipation he sat bolt upright to listen and enjoy. Imagine his chagrin when after a first class pitch for good old SPEBSQSA and all that it means and stands for they sang . . . of all things . . . *MISSISSIPPI MUD*.

Things have certainly come to a pretty pass when, with an opportunity to sell barbershop harmony to several million people, the only thing our foursomes can think of is a number like this which has nothing in the world to recommend it, either from the standpoint of barbershop or harmony, other than the fact that it offers an opportunity for the boys to "show off" a bit or maybe prove they can sing fast and still end in a photo finish.

Barbershop harmony, basically, is beautiful when it is well done by a good quartet and we are confident the Vikings are better than good or they wouldn't have been champs. They didn't win the championship singing *Mississippi Mud* and if they did then it's high time the Contest Committee takes steps to bar it from future competition.

And back comes the stock answer, "The public likes it, we wow 'em whenever we sing it." The public likes it because it is used to this yackity yack type of tripe. Real barbershop, except in our Society, is a lost art. How can we ever hope



: DO YOU REMEMBER?

by J. George O'Brien

117 West Genesee Ave.

Saginaw, Michigan

to bring it back if our foursomes, when they have an opportunity like this, continue to miff? In this instance the boys were already on the show and the chances were a hundred to one they wouldn't get on again. They didn't have to wow anybody and they didn't have to justify their appearance to the writers of *Mississippi Mud*.

Here was an opportunity to "sell" barbershop harmony to several million people and they passed it up to do a very ordinary thing that any four modern band singers can do just as well, and some can do better. Why? Well, sir, that's one of those things that completely baffles Olde Ed and one of those things that's going to keep him preaching in spite of his sincere desire to do otherwise, as expressed in the last *Harmonizer*.

When O. C. Cash and that handful of hearties started the "big idea" back in 1938 the layman's conception of barbershop harmony was four guys in the country club locker room, half snittled, singing *Sweet Adeline* . . . lousy but loud. Well, at least we've made some progress since that, for today we seem to be doing our best to convince them that it's four guys singing *Mississippi Mud*. Out of the locker room into the mud. And as we throw out our collective chests to impress the world with the fact that "it's a treat to beat your feet on the Mississippi Mud" let's be careful that we don't get into it over our heads. YES SIR, THERE OUGHT TO BE A LAW.

THE REACTION TO OUR REMINISCING in the last issue was so favorable that it's pretty evident even to an old die-hard like yours truly that it ain't preachin', that you're wanting, so let's take a quick look at 1904 and see if we can hit a few responsive chords again.

1904 . . . and the St. Louis Exposition celebrating the 100th Anniversary of the Louisiana Purchase opened May first. What could be

more natural then than for 1904 to give forth with that perennial favorite *Meet Me in St. Louis, Louie*. In New York, the Flat Iron Building, 22 stories high, tallest in the world, was completed and in October of the same year the subway opened. Colonel George Washington Goethals started construction of the Panama Canal and Helen Keller graduated from Radcliffe College.

In the world of music Richard Strauss, famed German composer, visited the U. S. for the first time conducting the Hermann Wetzler Orchestra at Carnegie Hall. Samuel Coleridge-Taylor, eminent British composer of African Negro descent, made his first of three visits to conduct concerts of his own compositions. Luisa Tetrazzini made her American debut in San Francisco at the Tivoli but she did not actually start her sensational career in this country until 1908. Legitimate theatres were playing such things as *The College Widow*, *The Music Master* with David Warfield, *Mrs. Wiggs Of The Cabbage Patch* and *Dustin Farnum in The Virginian*. "When you call me that . . . smile."

Musicals included the *Yankee Consul*, *Piff! Paff!! Poff!!!* with Eddie Foy and his *Every Thing Depends On Money*, the *Sho-Gun*, *Higgledy Piggledy*, *Humpty Dumpty* and *It Happened in Nordland*.

In the world of sports the Olympic games were held in St. Louis for the first time in the U.S.A. and an American, T. J. Hicks, won the marathon. The New York Giants won the National League championship and refused to play the Boston American League champions in the World Series.

Teddy Roosevelt was reelected President by nearly two million votes and Daniel Decatur Emmett, composer of *Dixie*, *Old Dan Tucker* and a whole host of other minstrel songs still popular today, died at Mt. Vernon, Ohio at the age of 89.

Around the barbershops and in the back room at the local oasis the boys were singing *Blue Bell, Down on the Brandywine, Give My Regards To Broadway, Good-Bye Little Girl Good-Bye, Good-Bye My Lady Love, Man With The Ladder And The Hose, Meet Me in St. Louis, Louie, My Honey Lou, Teasing, When The Bees Are in The Hive, Where The Southern Roses Grow* and *I Am A Yankee Doodle Boy*. Yes indeed, and they were singing hundreds of others, too, just as tuneful and with just as much barbershop harmony and just as many opportunities to work out new swipes and effects for this was the era of barbershop harmony. This was part of more than a decade in which were spawned enough REAL BARBERSHOP SONGS to keep our present day quartets busy for the next hundred years if they will only take the trouble to look. These songs are still available and modern barbershop arrangers could do wonders with them. Olde Ed will be happy to refer you to three or four good sources where piano copies can be obtained at very reasonable prices if you are interested.

ANSWERING THE MAIL, we were happy to hear from our old friend of the Slap Happy Chappy days, "Little Joe" Juday of Grabill, Indiana, and to tell him where he could get an arrangement of *It Looks Like Rain in Cherry Blossom Lane*. We located *Roses Remind Me of Someone* for Gaston Olivier down Louisiana way, and *He Holds The Lantern* for Roy Hopkins of Ironwood, Michigan. We sent all the dope on *That's The Sweetest Story Ever Told* to our Canadian cousin, Charles Ellerby, *I Wonder How the Old Folks Are at Home* to Frances Santosusse, and *What's the Use of Knocking When a Man Is Down* to John Stannis. Deac Martin's "mystery three" didn't turn out to be such puzzlers after all. Once exposed to the spotlight of SPEBSQSA, literally dozens of the boys came through with answers. The songs in question turned out to be *Betsy's the Belle of the Bathers* (from Mary's Lamb), *Oh How She Dances*, and *When I Saw That Spanish Dancer*. Our thanks to Walter Harding, Kin Carroll, J. H. Stewart, et al, and don't look now but Deac tells us he's going to make a barbershop arrangement of *Betsy*, so

don't be surprised if someday you hear it instead of *Mississippi Mud*. Anyway, Deac, we can dream, can't we? Harold Winget sent us a nice arrangement of *Where the Southern Roses Grow* and the Howlitzers, Roy Hopkins' outfit in Ironwood, Mich., who look like they'd be a lot of fun, sent us a clever card to tell us they had located a copy of *There's a Hole in the Old Oaken Bucket*.

YOUR GRANDPAPPY YO-DELED I Feel I'm Growing Old, Lizzie, written back around the middle of the 1800's by E. W. Locke with "sinfonies and accompaniments" by F. N. Crouch and in view of the fact that it preceded the automobile by many, many years we're certain they had no thought in mind concerning the "tin Lizzies" made popular in the early 1900's by Henry Ford. At any rate, according to the song, here's what seemed to be bothering them: "I feel I'm growing old, Lizzie! My noon of life is past. The bloom has left my cheek, Lizzie! My hair is whitening fast. But my heart beats quick and warm, Lizzie! As when we both were young. And the words of truest love, Lizzie! Are ever on my tongue." Do you remember? ★

Contest Limited To Men Over 50

G. Marvin Brower, Most Antique Relic of the Decrepits (Past Int'l Board Members), announces a special contest for quartets consisting of men OVER 50.

The contest will take place in the Woodshed. Winners will be decided by the Woodshed M. C.'s and prizes will be awarded in these categories:

- 1) The quartet whose combined ages are the highest.
- 2) The quartet whose members have travelled the greatest distance.
- 3) The quartet which most nearly exemplifies, both in dress appearance, and bearing, in style of singing, old fashioned, Gay 90's, Barbershop Quartet technique.

Each of the winning quartets will be invited to sing one number on the Saturday afternoon Jamboree Program. ★

CAN YOU GUESS WHO?

(See page 40 for answers)



Drawn by Walter Karl, Euclid, Ohio Chapter

"TAG" LINES

Associated Press carried a story in April to the effect that a prisoner in a Montgomery, Ala. jail refused a parole because he likes to sing in the prison quartet. (*If memory serves, the same thing happened eight or ten years ago—could be the same guy. Eds.*) Buckeye Capital (Columbus, Ohio) Chapter's Bulletin always has some good jokes. There was one about the steam roller that ran over a guy's cat. He never said a word, just stood there with a long puss "I am going to take barbershop singing to the Arab refugees as a morale builder"—Dr. M. T. Dajani, director of the Arah National Hospital at Bethlehem, quoted in the Chicago Daily News A fantastic operating room scene took place when a choirmaster was having his appendix removed under a spinal anesthetic. His surgeon, the anesthesiologist, and one of the assistants were all members of the patient's

choir. Dr. Donald A. Dukelow says the four kept themselves amused during the operation by quartet singing—from the Washington Post—Probably sang *Gone* and *Won't You Please Come Back to Me* Authorities agree the spare hours of a man from age 18 to 68 add up to at least 11 years—long enough to master Maurie Reagan's "Clock System" More than 50 million men are eligible for membership in SPEBSQSA Hickok Manufacturing Co. will re-establish the *Quartet* cuff links and tie clips in their line of men's jewelry this summer 36 quartets were entered in the Johnny Appleseed Int'l Preliminary Contest and 32 actually competed. *A Son of the Sea* was heard about eleven times in the Eliminations and Finals. One of these days, he'll grow up Speaking of *A Son of the Sea*, this department hears (does not vouch for the authenticity of the

tale) that the late great bass singer, Int'l First Vice-president, and wonderful guy, Carl Jones, Terre Haute, Indiana, dug up *A Son* somewhere, made an arrangement, then guarded it so carefully that no one but the men in his quartet ever saw it. After repeated hearings, a certain "chord thief" from Northern Indiana is supposed to have "eared" the thing onto paper and passed it on to a chosen few. One or more of them ended up in a certain "grill" in Chicago and from there it really spread out

R. I. P.

Here lies one ticket for the 1955
SPEBSQSA Convention in
Miami Beach, Florida
Beloved and cherished
by its owner
RADFORD SEVERANCE,
Commander, U. S. N.
(Transferred from Seattle,
Washington to Adak in the
Aleutians, May 1955).



I TELL YA, IT'LL BE A NEW TWIST! WE'LL BE
THE ONLY THREE-MAN QUARTET IN THE SHOW!

When interviewed by a *Harmonizer* staff man, Commander Severance at first refused to say anything for publication. Finally, he spoke, "#\$%'&()?\$?%&'-()" &%'#(*%&(). ?KNE'&%****"#%&." When reminded that *The Harmonizer* is a family magazine he amended his remarks. Said the Commander, "I regret that I have but one life to lose for my country, but why in the name of Davey Jones couldn't they have waited 'til July?"

ANSWERS TO
CAN YOU GUESS WHO?

(See page 39)

Top—O. H. King Cole, Past Int'l President, from Manitowoc, Wis.

OR

Past Int'l Board Member Joseph P. Wolff, Detroit, Mich.

Middle—Dr. Sigmund Spaeth (and nobody else).

Bottom—Carroll P. Adams, Past Int'l Secretary, Bennington, Vt.

OR

Past Int'l Board Member Farrell (Army) Armstrong, Warren, Ohio.

A SOCIOLOGIST LOOKS AT SPEBSQSA

A Condensation of a Report by Professor Max Kaplan
of the University of Illinois

Introduction

Last June I had the privilege of attending your Convention and contests in Washington. Believe me, it was a thrilling experience to hear the quartets and choruses, to meet so many "lovely fanatics" (the phrase is by one of your men), to observe the intensity with which you sought to broaden your knowledge through craft sessions, to see the mingling of men from all walks of life and all parts of two countries, and to observe at close range your effective leaders.

It was a full five days. I became aware that your organization is far more than a group of 25,000 men who sing together. It represents one answer to the decision which America is making during these current decades in seeking to resolve some important cultural questions: *first*, what will we do with art and music in our country, and *second*, what is happening to men who are caught up in a highly technical social system which puts a premium on specialization, crowd-mindedness, fragmented persons, and consumers of mass-culture? Your movement grew directly out of these issues—and has blossomed at a time when increasing attention is being paid to the social and cultural environment in which we live.

Certain fundamental changes in society must be summarized as a foundation for seeing current patterns. Since the turn of the century we have witnessed a rising level of living; medical advances; fewer years of productive life for the worker; smaller families; urbanization and suburbanization; comfortable and speedy transportation; new forms of labor-management relationships; expanding governmental functions—local, state, national; fantastic developments in the physical sciences, and steady advances in social researches; and so on and on. These themes of material and social

change find themselves reflected in the quality and the patterns of every phase of our group and personal life—our homes, our churches, our work, our play, our government, our relationships as human



Professor Kaplan

beings. To assume that any of our basic institutions can avoid being touched in some fundamental way is naive.

Now, it is to be expected that when tremendous changes take place in the economy and the social structure of a society, related changes take place in the leisure pursuits of men. Basic conceptions of "free time" change. We can generalize the process by saying that in a relatively non-industrial society there is little leisure and a tendency to think of such free time as completely separate from work—a time for prayer, for rest, for meditation, and also a time which, ill used, leads to mischief and sin.

Today, of course, we enjoy increasing doses of leisure, and are

largely unprepared to use it. The line between work and play has become much thinner.

As a part of this technological and cultural change, the creative arts take on different color. Class patronage is out; public schools assume more importance, first by encouraging the arts as extra-curricular experience, later as credit activities, directed by specialist teachers. Training in the arts and music thus becomes democratized—open to vast numbers, irrespective of wealth or family. And yet not even today, do any sizeable number of educational institutions prepare musicians to enter community life as *amateur members* of the musical world. Nor has there been developed among students an adequate knowledge or appreciation of the rich mines of folk song and folk lore which our country has produced.

Nevertheless, some significant changes have been taking place. There are over 1,000 community orchestras in America. Attempts at community operetta and opera are being made. A society of amateur string players serves several thousand members.

The truth is that with the increased leisure time available to all of us—roughly *four more hours per day* as compared to a century ago—we have the opportunity both to watch or listen *and* to play and to do. Never before has there been so much amateur activity, on such a high level of attainment, with such emphasis on the spirit of art rather than on the performance of works governed by traditions of the past.

The place of SPEBSQSA

To be fully understood your group must be seen as a part of the process noted above.

It is said that Owen C. Cash, "dis-

(Continued on page 42)

Sociologist (continued)

gusted with the seemingly endless complications of modern life—especially as it pertained to the Federal Government—decided to turn and fight to preserve an American tradition."

What Cash and his fellow pioneers were doing—not necessarily what they were thinking, for they were humble men—was to create an opportunity for men to get together, to shed the artificiality of status and the masks of work life; and to be, through fellowship in song, their true selves. All this was based upon the intimacy of small numbers of which the quartet is the prime example.

I am suggesting that the objectives upon which your organization really grew may have gone unexpressed. "To preserve an American tradition" is fine; this makes you into an historical society. But your objective has always been more than historical. If I may presume to summarize, the larger objective of SPEBSQSA has always been to assert yourselves as human beings; to find *through song*, some salvation as persons of integrity; to seek fellowship with other men—not on a functional basis of buyer to seller, producer to distributor, or employer to employee, but simply as Joe to John.

This view of things puts primary emphasis on the social results of the quartet. No apology is needed for this objective. What it implies is clear; that if all the singing you do resulted only in sound, in fun, and in chords that are a mile off the beam—an important end has still been attained.

Recently you have gone farther than this, with your ever-widening emphasis on barbershop craft. And yet, as a musician, I was rather amused, at the assumption that SPEBSQSA somehow discovered the CHORD, or the secret of good vocal blend. I was deeply impressed, however, with the fact that thousands of amateurs are participating, are learning to listen, and as Judge Merrill said admirably well, are sharing pleasure and "accomplishing for ourselves."

On two levels, then, your Society digs deeply into the fibre of life; (1) by providing a channel for cre-

WHY PROFESSOR KAPLAN WROTE A REPORT

At the suggestion of the LRP Committee, the Society invited to attend the Washington Convention, in 1954, a distinguished group of consultants. Included were several nationally known music educators, a music critic from a leading metropolitan newspaper, and Dr. Max Kaplan, Assistant Professor in the departments of Sociology and Music at the University of Illinois. His forthcoming book, *Music in Recreation: Social Foundations and Practices*, includes a chapter on barbershop singing and the activities of the Society.

None of the group had ever before attended a Society Convention. Each one agreed to submit observations and an independent appraisal of our work. This is a briefed version of Dr. Kaplan's report.

ative self-expression to men who might normally assume this is far beyond their reach; and (2) by providing a channel whereby men can get together with a common interest in something wholesome. This dual dynamic, I would insist, goes farther than preserving any particular tradition in song. The preservation of a style, such as barbershop, does only one thing. It gives to the group, *especially its old-timers*, a certain slogan, or "mythology." However, the essence of folk song is that it is created constantly, and resung differently, with differing circumstance and singer.

A further implication of all this follows: if SPEBSQSA continues to underestimate its significance in American life, then it will fail to realize its ultimate potential. That is, if the Society's fortunes hinge on maintaining a single medium of choral or ensemble material and a single style of rendition, it becomes a force for conservatism. It looks in only one direction — backward. It will lose members and fail to attract new blood. If, on the other hand, the Society utilizes the "Old

Songs" as *entre* for men into the world of participation, fun, and creativity, then its humbler objective takes on infinitely vast perspective. The urge in man to create — to invent, to explore new territories, to think new thoughts—is not a static thing. It seeks always to grow into a larger world of its own making. I hope your Society will look forward in this dynamic spirit.

Long Range Planning

Permit me now to comment on three recommendations made by your Committee on Long-Range-Planning. (In my longer report I have covered other recommendations which have had to be omitted here.)

The Society should greatly enlarge the opportunities of individual members for growth in barbershop craft.

The demonstrations and discussions I heard along these lines in Washington were excellent. Your session on song leading, the session for chorus directors, the session for judge training, and the barbershop craft session, were all equal, if not superior, to similar meetings held in professional circles.

An additional advantage in your groups was that you avoided long written papers which always cut off discussion, and your men could always provide a singing laboratory for actual experiment and demonstration.

The assumptions made in the introductory parts of this report lead to the further conclusion that it would be an expected development for quartets to utilize instruments if the result is a natural one. If, however, the tradition of the Society could not allow that—and I do not take the value of tradition lightly—then the quartet can be left alone, but new vocal media encouraged. Of these, the chorus is the most appropriate. Some choruses I heard in Washington would bring high credit to any university in the country. But a chorus is *not* a quartet, in spite of whatever your judges may decide. You have the choruses, you have the literature to get them off to a good start; now let them become the medium for experimentation. Consider the effect or impact of Waring and Shaw

(Continued on page 43)

Sociologist (continued)

on singing in the Public Schools during the past decade, and let this assure you that there is still plenty of room for new ideas in the choral field.

The Society should develop closer relationships with certain groups in the fields of music and recreation.

Such relationships are important. The professional recreation movement is increasingly interested in music. Other groups mentioned in the committee report—the American Symphony Orchestra League, the American Music Conference, etc.—are all working in the same general direction.

As to recruiting and developing new members from among high school or college students, this strikes me as reasonable, but not as a major part of your planning program. If your membership turnover is more than you would like, that is in itself no index of things to come or of less than complete success. If the Society provides a man what he needs for *even one year*, much has been gained. Your replacements, by and large, will come from men in their middle and late thirties or over—a time when the man has attained some family stability. There is, as we all know, an “aging population” in the U.S., so that the median age is now about 30 years, while in George Washington’s time it was closer to 16. Your attraction is with adults. While we saw many young singers in quartets and choruses in Washington, it would be a mistake, I believe, to assume that this age group will determine your future.

The Society should . . . explore opportunities . . . for the inclusion of barbershop singing in the rapidly growing field of industrial recreation.

Here is indeed an area of American life which deserves the closest consideration by the Society.

Your Society includes men who occupy important positions in industry. The type of entertainment provided by the barbershop quartet is appealing to a large number of workers. Industry increasingly seeks ways to make the work situation more pleasant and meaningful.

For these obvious reasons, industry might prove to be one of your fertile breeding grounds. I should not be surprised to find that in years to come, the names of your quartets will reflect this: the “General Motors Four,” the “Ford Foursome,” etc. and that such industries will be urged to develop choral groups within their plants.

In Conclusion

I hope that these remarks will portray my strong feeling that your Society is now one of America’s most important musical organizations. It makes a place for the amateur as well as the man with considerable musical background. Its type of song has a general and informal appeal. Young and old can sing together. A common style and repertoire make it easy for men from all parts of the country to participate on a common basis.

The community singing heard en masse from your members is a revelation. The quality of choral and quartet work on the contest level is indeed high, and can hold its own among the most sophisticated circles. Fun—not perfection—seems to prevail, and yet they who sing have realized that the search for higher standards brings more fun. You have succeeded, in such a small number of years, to “invade” every nook of our vast country, and parts of our good neighbor, Canada. From personal contact, I can attest, finally, to the good spirit and exemplary conduct which I found everywhere in the Washington meetings and concerts.

You appeared on the national scene in 1938, just at a time when issues of constructive leisure were beginning to plague us. Your organization has been in the hands of hard-headed idealists—who have wisely kept all traces of commercialism away. You are now approaching maturity. Don’t underestimate what you can do for yourselves and the country. We are actually in the midst of vital changes in the organization of artistic and leisure pursuits. It was with these broad changes and trends in mind that I viewed your own Society. My best wishes are with you, for it is such activity as yours which helps to enrich our great country with song, friendliness, and the common bond of creative living. ★

“Harmony Is Where One Finds It,” Says Wootton

(Don Wootton, cartoonist, now a resident of Mt. Vernon, Ohio, has done many covers for *The Harmonizer*. His drawings have also adorned Society programs.)

“... Had the good fortune to grow up in Mt. Vernon, Ohio, next door to a baseball diamond where I played center field and sang lead when our team was on the road. In the army in 1918, and then to a job on the Cleveland Plain Dealer, making layouts, drawings, and perfecting a nasal type of harmony achieved by holding the nostrils and



gently pressing and releasing with a sort of flip of the fingers while carrying the tune through the nose. Since our fingers were usually ink stained we would end up in the washroom washing the black off our noses.

“When I took up golf, managed to ease my way into some pretty good impromptu quartets, by now singing bass. Around 1935, at the True Temper Tournament and National Amateur, I started looking up some caricature material which I found at the nineteenth hole, but never got around to drawing because the day was too short and why draw when you can sing barbershop with Walter Hagen, Tommy Armour and Babe Ruth?”



NEWS ABOUT QUARTETS

—what they are doing and how they are doing

George Chamblin, bass of the Buckeye Capital (Columbus, Ohio) BUZZ SAWS, built a new house last year. Over the kitchen sink is painted a barbershop quartet. On two of the walls are painted words and music of several lines of *Our Cook* which was introduced by the BUZZ SAWS some years ago.

★ ★

Johnnie Glass, bari of the same quartet, directs a church choir; Chamblin and Staff Taylor, tenor, sing in another one. The BUZZ SAWS, as a result, have flown low across country from shows here and there to be back in Columbus Sunday mornings.

★ ★

Whatever may cause the Toronto, Ontario BARBERIANS trouble, it shouldn't be lack of delineation of rights, duties, and privileges of the members of the quartet. Very possibly the first Society foursome to adopt a charter, (strictly tongue-in-cheek variety), the rules, regulations, by-laws, and organizational procedure of the BARBERIANS cover five closely typewritten pages.

Even the vocal requirement of each man is prescribed at least in part—

The Tenor—"W. B. 'Golden Throat' Sexton shall sing that part designated by the notes in the treble clef with the tails extending upward . . ."

The Lead—"R. R. 'Bell-Tone' Troughton, due to the fact that he is tone deaf, shall sing something approaching a melody when possible to do so . . ."

The Bari—"W. S. 'Mellow Note' Whitehead shall attempt to find, in any one chord, some note lower than tenor, but not as low as bass, yet different again from lead, which, together with these other three, produces a pleasing sound. When such a note is found,

and only as long as this happy situation exists, he shall be called baritone. Otherwise, use your own discretion . . ."

The Bass—A. W. 'Powerhouse' Davis being the lowest physically, shall by a series of grunts and groans, maintain the production of the lowest black dots on the music sheet. ALSO, by reason of his reputation for honesty, integrity, frugality, and the fact that he would be a sore-head if not given the position, he shall be Lord High Chancellor of the Exchequer and Superintendent of Monetary Policy Research."

★ ★

THE QUEENSMEN, of the lively Montreal, Quebec Chapter—L to R—Art Prevost, tenor; Frank Pearson, lead; Henry Hildebrand, bari;



Bert Butler, bass—were organized shortly before Queen Elizabeth ascended the throne of England, hence the name. While laying no claims to a "first," they are the first to report to these pages use of a gag that went the rounds a while back. Singing on the Montreal show they fouled up an "intro" and impromptu-like, one of them stepped to the mike and said, "That's an example of how not to start a song and as one undertaker said to another after they dropped the body 'Let us rehearse.'"

★ ★

The WHITE PLAINSMEN, Westchester County (New York) Chapter, appeared on the Gary Moore TV show Tuesday, April 19th. and very nearly cost the Society one Int'l Secretary. TV sets

being considered unnecessary for the conduct of the Society's business, Bob Hafer had to dash across Fenkell Ave. to a furniture store to catch the act when Past Int'l Board Member Red Masters called him about the program. A fast moving MG nearly clipped Bob, but he leaped over it.

★ ★

"WHAT IT MEANS TO SING IN A QUARTET"

" . . . Unless you have sung in a quartet and experienced that sublime thrill of locking a chord . . . of suddenly forgetting the next word . . . of saying to yourself, 'It won't be me that makes the blurb,' and then feeling your knees quivering . . . of hearing the spontaneous applause after your last note . . . of the feeling of being on a 'team' and the warm friendliness that spreads to the other three guys . . . if you haven't experienced all of that you just haven't lived.

"I'd like to propose that every member of the Society be in, or have sung in, a quartet, as his credentials for being a member . . .

"It's pleasant to dream, isn't it? What a Society we'd have . . . It could move Heaven and Earth.

"Don't for a minute neglect that barbershopping chorus. That's the breeding ground for quartets . . . But, tonight, call up Mort and Johnny and Carl and set up a singing session. Who knows—maybe it'll develop into the real thing. And if not, you'll have had an interlude of soul-satisfying pleasure the like of which is nowhere else to be found."

(Staff Taylor, then District Secretary, writing in the Johnny Applesseed District paper, "The Quartet Note.")

★ ★

Do good barbershoppers make good choir singers, or do good choir singers make good barbershoppers? The FOUR HEARSE-

MEN, Amarillo, Texas, who came in second at Washington, D. C. last year, may have the answer. Bass Dick Gifford is soloist with Westminster Presbyterian. Bari Dwight Elliott is Choir Director and soloist of St. Paul Methodist. Tenor Wendell Heiny is a soloist in St. Andrews Episcopal Church Choir. Lead Deane Watson is a soloist with West Amarillo Christian.

★ ★

Former Associate Int'l Secretary Don Dobson wasted not a minute after his return to New England. Hooked up with Wally MacKay and Stan West, formerly tenor and bass of the Aberjona Moaners, and with John Daley (not "What's My Line" John Daley) at the low spot, **THE AMBASSADORS OF HARMONY** (Donald I. Dobson, baritone) entered the Northeastern District Preliminary and won the right to represent the District at Miami with Stan switched to lead!

★ ★

Joe Huray, who sang tenor with the Dallas, Texas *Beau Jesters*, is now enrolled with the **BAYOU BLENDERS** of Houston, Texas.

★ ★

Cruisin' Along in My Old Model T—with 130 miles to go, a flat tire and an empty gas tank—doesn't scan, or rhyme, in fact makes lousy lyrics by anybody's standards. But that's just what the Muskegon, Michigan **AIRE-TONICS** faced when they sang at Frankfort with a Grand Rapids Chapter "Package Show." All that, on top of the fact that lead Gerry Guimond had forgotten the date and tenor Bill Wickstrom, bari Tom Damm, and bass Clare Bristol spent frantic hours trying to locate him with the aid of his family, his fellow employees, and the Oceana County Sheriff's department, makes certain the **AIRE-TONICS** will never forget Frankfort, Michigan.

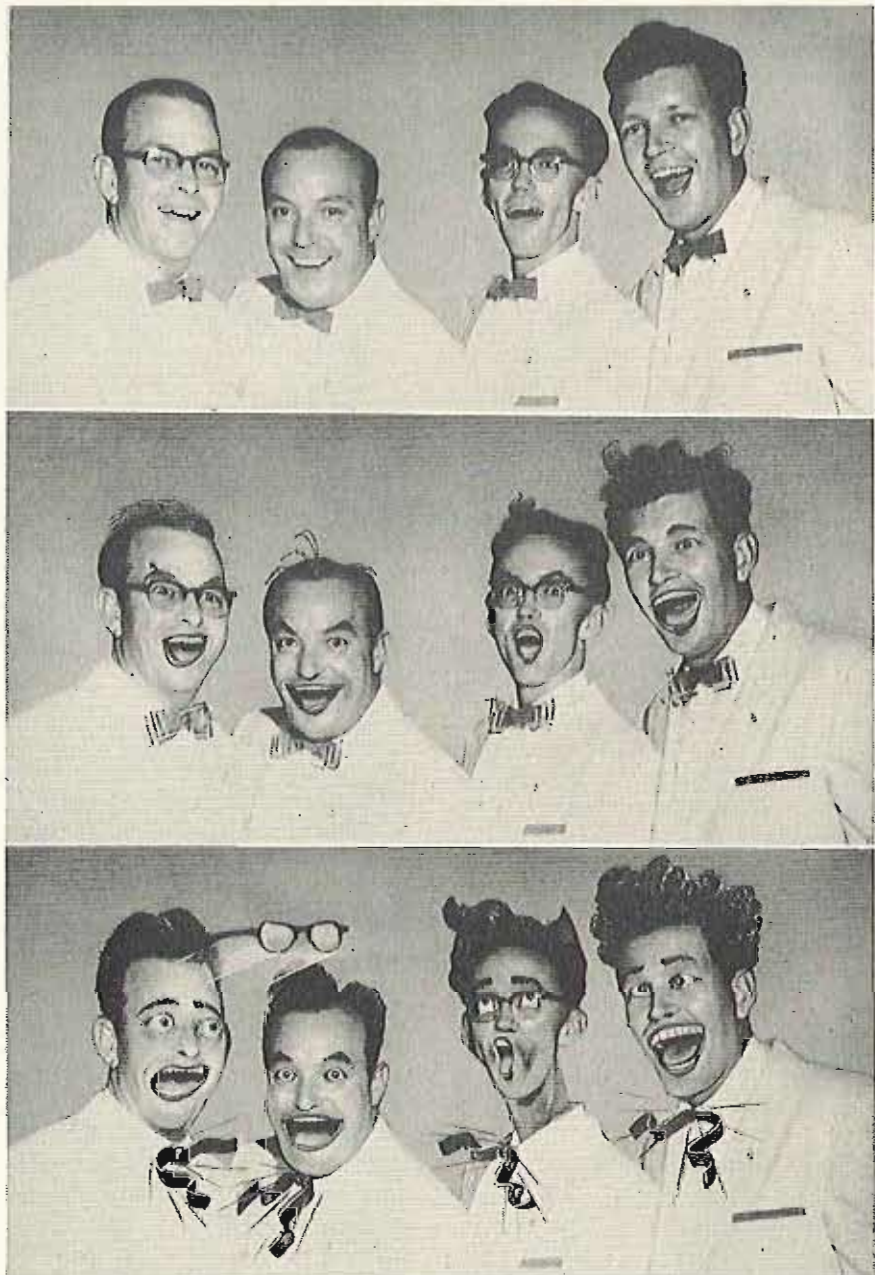
★ ★

Ray Torrillo, tenor of the Washington, D. C. Chapter **RHYTH-O-MATS**, (1953 Mid-Atlantic District Champions), died suddenly and unexpectedly of a heart attack late in March.

★ ★

Munson Hinman, Chairman of the Int'l Public Relations Committee, is now singing lead with

"WRINGING" A CHORD . . . MIAMI FASHION



At the top, the four pleasant looking fellows are, LtoR—Bill Hall, tenor, Imm. Past Pres. Dixie District, General Chairman, 1955 Convention; Dale Sylvester, lead; Grover Baker, bari, Miami Chapter Chorus Director; Glenn Sudduth, bass—of the quartet known as *The Miamians*.

In the ensuing frames, caught by a superfast camera (the lens had astigmatism; the film was Panchrofrantic) can be seen what happens when a quartet really lands on a "G.B."

THE LAKESIDERS, Salt Lake City. The quartet has been in existence since 1927, eleven years before O.C. Cash and Rupert Hall started **SPEBSQSA**.

★ ★

It happens so often! Quartets appearing on national TV and radio programs nearly always experience difficulties. When the **SCHMITT**

BROTHERS won the championship in 1952 they appeared on a certain TV show in a special setting so designed that they couldn't even see one another, much less hear. **THE ANTLERS**, Miami, sang on a "Talent" contest several years ago and were told to sing *Sweet Adeline*, a tune they didn't even have in their unusually wide repertoire. The 1947 Champion **DOC**

(Continued on page 46)

Quartet News (continued)

TORS OF HARMONY, Elkhart, Indiana, appearing on a three hour "spectacular" show, were given a brand new song to learn in 24 hours, a song completely unsuited to barbershop harmony. And so it goes.

Latest in the long string, the VIKINGS, Rock Island, Illinois, 1953 Society Champions, appeared on the Herb Shriner "Two for the Money" show in March. They were allotted exactly one and one half minutes singing time. Not many songs are designed to be sung in such a short period so they had to select a fast moving song and speed up the tempo. (J. George O'Brien, who takes the VIKINGS to task for their song selection elsewhere in this issue probably didn't know what the quartet ran into. Eds.)

The VIKINGS took \$960 in prize money in the quiz, but very little of that remained with them after they paid round trip plane fares, hotel and food bills. It was a nice trip, but travelling is one thing a championship Society quartet gets more than enough of in a year or two.

The quartet and SPEBSQSA received some very nice publicity, but it's well for quartets to keep in mind that awkward situations can and do arise—situations that may sometimes be averted, or alleviated by obtaining clear commitments in advance.

★ ★

Quartets come and quartets go, but WESTINGHOUSE just goes. Something like ten men have sung in the WESTINGHOUSE QUARTET in the last dozen years. Latest change is in the lead position, with Al Headrick taking over for Bill McDowell. Bill had to stop singing with the quartet because of the pressure of business. Since they became active in SPEBSQSA, there have been tenors, leads, basses, and a baritone. "Pete" Elder has been the anchor man of the quartet all the way through. Very likely, no quartet has been heard in so many cities, towns and villages of the U. S. and Canada. Four times Medalists in the top Society Contest, their contribution to the "preservation and encouragement of barber shop quartet singing in America" has been unparalleled. With ten year veteran Ed Hanson singing

bass, plus Pete, the new lead Headrick and the comparatively new (two years) tenor, Walt Eibeck have every right to expect that they'll go on singing for a long, long time.



DURABLE PETE

Earle "Pete" Elder organized The Westinghouse Quartet in 1931. In SPEBSQSA times, the quartet first sang as they appear in the top picture—L to R—the late Cliff Jones, tenor; Ed Beers, lead; Elder, Paul Jordan, bass. Bill McDowell, who had previously sung lead with the quartet, took over as tenor in August, 1944 (2nd picture) and switched to lead in January, 1948. Carl Chada, tenor, and Ed Hanson, bass, joined the quartet in January, 1946 (3rd picture). Walter Eibeck replaced Chada as tenor in September, 1953. In the 4th picture, the personnel, clockwise from midnight—Elder, Eibeck, tenor; McDowell, lead; Hanson, bass. All told, there have been twelve changes in 24 years and "Pete" is still going as strong as ever.

Results of the Barbershop Quartet Class in the Second All-Army Soldier Singing Contest have been announced by Major General John A. Klein. The NOME NUGGETS, Alaska Command, were first. Corporal Dick Jacobs, Chicago, sang lead in the quartet. Dick sang with the CAMPUS CHORDS, Champaign-Urbana, Ill. Chapter, when they competed in the Society's Int'l Contest at Kansas City in 1952. Third place foursome in the Army contest, the BARBERSHOP POLECATS, Ft. Dix, N. J., was organized by Dave Mittelstadt, now out of the Army, and singing with the Teaneck, New Jersey PLAY TONICS. Unfortunately, the NOME NUGGETS have been broken up by the return of their tenor and bari to the States. The bari was company barber and the quartet actually started singing in the company barbershop.

★ ★

THE FOUR SHAVING MUGS, of Rockville, Conn. Chapter, have compiled an amazing record of charitable and public service appearances over the years. In March, they sang in two minstrel shows, for Corpus Christi Catholic Church, Weathersfield, Conn., and the College Highway Methodist Church, Southwick, Mass. Members of the quartet are Joe Dittman, Myles Spellman, Harry DiCioccio and Richard Allen.

★ ★

"Etude," one of the outstanding magazines in the music world, had an article on Eugene, Oregon in a recent issue. The OCTOGENARIAN quartet and the Cascade Chapter Chorus received considerable attention.

★ ★

These are the FOUR OLD FOSILS, San Antonio, Texas Chap-



ter—L to R—E. O. "Pat" Manley, bari; Jack Buess, lead; George Hopper, tenor; Joe Caporal, bass. At 60, Pat Manley is the youngest

of the foursome. Jack Buese chapter president, is 70 and will be remembered as one of the organizers of Alton, Illinois Chapter some years ago where he sang in the FOUR SHARPS. George Hopper is 76 and Joe Caporal, 65, making a grand total of 271 years of harmony. The quartet's numerous public service appearances have done much to spread the Society's message in the San Antonio area.

★ ★

If the Society ever issues "Talent Hunting Licenses" to recruiters, prominent attention should be given to church choirs. Latest in a long list of foursomes organized right out of a church choir is the Jerome, Idaho BEEDLEEBUMS (spelled BeeDleeBums). Win Kircher, director of the Presbyterian Church Choir in Jerome, was formerly a member of Defiance, Ohio Chapter. Asked to furnish some special music for a church dinner, it was natural for him to grab onto a lead, tenor, and bass and form a



quartet. They sang under various names, but when bass Bob Vernon's wife suggested "BeeDleeBums," that was it. Kircher had gotten into the habit of sounding the pitch by singing "BeeDleeBum." That's probably one of the few times in the history of the Society a quartet has come by its name naturally. Dr. L. V. Reubel, lead and Fred Burkhalter, tenor, complete the roster. In the picture they appear L to R—Vernon, Kircher, Reubel, Burkhalter.

(Henry "Hank" Strater, is a sophomore at John Carroll University. He sings bari in the Chordsters of Cleveland Chapter. This is Hank's impression of their first Society Contest. Eds.).

After a singing ride down to Columbus, we found we had no rooms. The following half-hour was one of the most frantic in my life. The other three CHORDSTERS were continually getting lost (I suppose I was just as lost to them). Burke (Roberts) had his tie tied in seventeen knots . . . I couldn't seem to eliminate the bulges in my pockets . . . Paul (Vogel) had on Joe's (Shekleton) pants . . . Hurry, hurry, hurry—will we ever make it on time!

We managed to change just in time to be called to the warm-up room. After cutting through our well-worn songs, we were led by a bright young man to an off-stage room with limitless quantities of ice water and coffee. The whole impression was not unlike prisoners getting their last meal before the last mile.

"GETTING THE PITCH" AT ART LINKLETTER'S HOUSE . . . PARTY



On Wednesday, April 27th, the Pasadena, Calif. Crown City Four appeared on Linkletter's TV "House Party." They sang "The New Ashmolian Marching Society and Students Conservatory Band," appropriately enough in a college setting, especially designed for their appearance. L to R—Tom Wirick, tenor; Jim Powell, lead; Linkletter, Jim Arnold, bari; Joe Borton, bass.

Somehow, after giving Burke his pitch eight or ten times, whether he wanted it or not, I managed to follow Joe out to the platform. WE WERE ON! (Gee, what a large amphitheatre—must be at least a million people there). The judges and the audience were a composite blur. Paul said later it must have been a miracle that we got a pitch for the second number; he expected the pitch pipe would shake right out of my hand any second. Anyhow, we finished *Gang that Sang Heart of My Heart* and dazedly started off stage. Then Joe mumbled, "Where do we get off—no door—no window—I'll die if a hole doesn't open up right now!" Then, as if in answer to a prayer, the door swung open—it had been there all the while. Our first contest was over. Thank Heaven we didn't get to sing again. I probably couldn't have taken it!"

"I give unrestrained applause to The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. The only thing I have against it is its tongue-tangling name. Its goal is to 'keep America singing'—and this is an exalted aim."—Charles M. Guthrie, *Minneapolis Tribune*.

Status Quotes

MEMO FROM THE DESK OF THE
INTERNATIONAL SECRETARY

Well, I suppose all of you other barbershoppers have your lawns seeded, the windows washed, the storm windows stored, the screens painted and installed, the garden spaded, etc. I'll get my "homework" finished just as soon as this article is wound up. Have to get things in shape so I can go to the Miami Beach Convention with a clear conscience.

There certainly has been plenty of barbershopping activity this spring what with the fourteen Regional Preliminary Contests, participation in National Music Week, Convention plans and other pursuits. Entries in quartet and chorus contests this Spring were higher than ever before in some of our Districts. A lot of interest has also been shown in the judge training program, too. Each District had one or more standby panels this year in which judge candidates received experience "under fire". If you want to enroll in the judge training program, just write a letter of application to S.P.E.B.S.Q.S.A., Inc. 20619 Fenkell Ave., Detroit 23, Mich. Your application can then be put in process and you may be ready to sit on a standby panel at your Fall District Contest.

This Spring I had the privilege of visiting three of our Districts on the occasion of their Regional Contests. They were Ontario, Far Western and Evergreen. These opportunities to meet personally with so many barbershoppers on their "home ground" are really welcomed by your International officers and Headquarters staff members. One face-to-face visit can accomplish more than a year of letter writing. We only wish the time and financial budgets could permit more such contact. That's one of the things we are working toward.

Two things stand out concerning visits out into the field. They are:

1. The matchless goodwill (which includes good harmony and good fellowship) of barbershoppers; and
2. The universal desire of barbershoppers to learn more about our Society and our Barbershop Craft.

No matter where I go in the So-

ciety I find our members to be the friendliest people to be found anywhere. The bonds of friendship and close harmony which tie us together are terrific. We really have a great fraternity! The improvement of the quartet (and that includes the all-important art of woodshedding) and chorus singing we notice as we get around is remarkable. This improvement is, to my way of thinking, evidence that our competitive system and the natural desire to learn how to do a better job of barbershopping are paying off. For several years during the Society's early days there was a general feeling of fear that it would be a mistake for barbershopping to go beyond the strictly casual stage of catch-as-catch-can harmonizing which gave us such good impetus as a "unique" organization. I can remember hearing Frank Thorne tell about what derision he brought on himself the first time he introduced a written arrangement into the picture at one of the Chicago Chapter meetings.

At that time it was considered unthinkable that we would ever bother with "black dots on a piece of paper". However, we came through that period of initial alarm and who can say that we are not the better for it? Indeed, the thirst for knowledge and know-how is far greater than perhaps any of us has yet fully realized. Of course, the desire to learn varies in extent to a considerable degree. Some of us who do not read music want only a basic knowledge of just what there is that is "different" about barbershop and have the desire only to learn how to make our "ears" for harmony more useful. Others of us want to actually learn how to read music and to become fully acquainted with the technical aspects of the art.

Freedom of choice in matters of this kind, just as freedom of opinion, must always be recognized in this democratic organization of ours. The recent exchanges of comment published in the *Harmonizer* on the theme "Is too much stress being laid on chorus singing" introduced by Cy Perkins in the "The Way I See It" column, prove that

there will always be divided opinion on matters such as this. And the enthusiastic reaction to Dick Svanoe's course on sight reading further proves that a large percentage of our membership wants to learn more about vocal music, particularly barbershop.

This situation of friendly differences of opinion is stimulating and the widespread demand for craft training is good for our Society. I firmly believe that we are really on our way to much greater accomplishments and I now realize that I must look to my own laurels as a woodshedder. I used to be able to blithely say, "You're the lead." when a woodshedding group got together and someone said, "What'll it be?" Lately I've had to suggest the songs myself. All of which boils down to the fact that I'd better take those books of Songs for Men off the piano and get better acquainted with more of the contents.

That brings me to another subject. It's availability of arrangements. Past Presidents Phil Embury and Frank Thorne (both of them arrangers, incidentally) have excellent articles on this subject in this issue. I hope every member will read them both carefully. Phil talks about the number of songs available and Frank talks about copyright restrictions.

One thing we are doing is to try to get from the Library of Congress a set of microfilm records of the Catalogs of Entry of Song Copyrights so that we can ascertain just what songs will be coming into the public domain within the next few years. A "P.D." song arrangement writing contest has been proposed by one of our good members with the thought of building up a good backlog of more familiar songs for Society publication. You may be sure that full particulars on any such developments will be given broad publicity.

As the professional writers (I guess it's really newspapermen) say, "That's 30 for now." Those of us from here at the central office are looking forward to seeing many of you at Miami Beach. You name it and I'll "fake" the tenor. ★

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