

Keep America Singing



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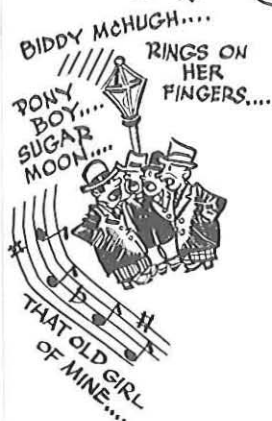
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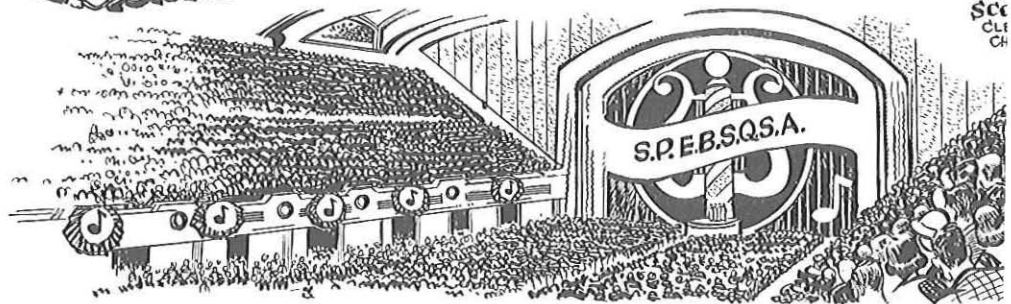
KEEP AMERICA SINGING

By Deac (C. T.) Martin

Published by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. to preserve the flavor, traditions, and some principal records of progress during the Society's first ten years . . . in order to encourage further progress and preservation.



LONG, LONG-TRAIL...
TIPPERARY...
KEEP THE HOME FIRES BURNING...
K-K-KATY...





OWEN C. CASH

TEN YEARS OF SPEBSQSA HARMONY

When it was decided to commemorate the Society's tenth year by preparing a history of the first decade, those who were most familiar with origins and early growth had reasonable doubts about the practicability of exhuming authentic facts covering the first few years, since few records existed.

As it worked out, the Ten Year History Committee did have considerable difficulty in bringing into focus a true picture of the organization's childhood. In many cases one pioneer might recall an incident a bit differently from some one else's recollection of it. The Committee has cross-checked and rechecked to an extent which assures a high degree of accuracy if not absolute perfection.

An apprehension of those responsible for the history, that they might be unable to uncover enough fact and color to portray the initial decade truly, was unfounded. The author's one complaint while delving for months into the material furnished by the Committee stemmed from the vast amount from which it was necessary to select, then of necessity compress into reasonable limits. "It could have been twice as long" he regretted.

The Society is fortunate in having among its members, artists Robert Hockenbrough, George Scarbo, Walter Karl, Phil R. Hooton, Ed Walthers, Reg Manning and John Beaudin, and as a friend, Joyce Warner. These artists have enlivened the history with their conceptions, and the Committee is grateful to them.

The author, Deac (C. T.) Martin, has back of him a long career as a writer and an additional background of acquaintance with developments, events and personalities gained by serving the Society in many capacities since early 1939. He has made possible the happy combination of fact and flavor enclosed within these covers.

Ten Year History Committee

H. B. (Hal) Staab, Chairman

O. C. Cash

Walter Jay Stephens

Carroll P. Adams.

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SECTION ONE—"IN THE BEGINNING"



CHAPTER I TO PRESERVE AN AMERICAN TRADITION

On April 17, 1938, the Tulsa Sunday Tribune asked in a headline—"Barber Shop Harmony a Thing of the Past?", then answered its question by adding—"S. P. P. B. S. Q. S. U. S. Is Formed to Preserve It." That is the first record of apparently scrambling the symbols SPEBSQSA which today means "that singing society" or "those swell quartets" to millions throughout the United States and Canada. But, the very first lines of Virginia Burch's article, which followed, prove that the headline writer of 1938 was following copy accurately.

"The Society for the Preservation and Propagation of Barber Shop Quartet Singing in the United States—Yes, sir, that's what they call it" she wrote, then told how it started when two Tulsa acquaintances, tax lawyer O. C. Cash and investment man Rupert I. Hall, met by accident in Kansas City. These two Tulsans hailed each other in the Hotel Muehlbach; their talk drifted to music; they found a mutual interest in the older, sweet harmony songs and the memories and traditions revived by their singing, such an interest that they resolved to attempt a revival on their return to Tulsa.

As first moves in that direction, each of them drew forth his own best thoughts and dictated a letter (dated April 6, '38) to friends saying: "In this age of Dictators and Government control of everything, about the only privilege guaranteed by the Bill of Rights, not in some way supervised or directed, is the art of Barber Shop Quartet singing. Without doubt we still have the right of 'peaceable assembly' which, I am advised by competent legal authority, includes quartet singing. The writers have for a long time thought that something should be done to encourage the enjoyment of this last remaining vestige of human liberty.



Therefore, we have decided to hold a songfest on the Roof Garden of the Tulsa Club on Monday, April 11, at six-thirty p.m.*

This was signed by Rupert Hall—"Royal Keeper of the Minor Keys" and O. C. Cash—"Third Assistant Temporary Vice Chairman" of "The Society for the Preservation and Propagation of Barber Shop Quartet Singing in the United States," thus completely clearing the Tribune from any taint of inaccuracy. Hall says that he and Cash agreed upon the original name at their first meeting. One of the original mimeographed invitations in Cash's scrapbook today shows "Encouragement" written across the original "Propagation," and a line drawn through "the United States," with "America" scribbled above it. Since 1938 Cash has also added "Founder and Permanent" at the beginning of his original title, and the words Barber Shop have become a unit, barbershop, in SPEBSQSA usage.

Cash's personal recollections add color to the factual news account of how those two harmony-hungry souls met in Kansas City, and what came of it. "I ran into Rupert I. Hall, whom I knew slightly, and as I was lonesome that night I asked if he could sing tenor. He gave the typical barbershopper's answer: 'I suppose I'm the best barbershop tenor in the United States'. I tried him out on 'I Had a Dream, Dear' and he stayed on pitch. We concluded that we were terribly good and canvassed the hotel lobby for a lead and bass. We picked up a couple and went to Rupe's room and developed a fairly good quartet."

He outlined to Hall the dream of organizing a barbershop quartet club, as he had discussed it with Glen Thompson and A. J. Wells, Tulsans with whom he sang occasionally but not often enough. Hall promised that when he returned to Tulsa he would call Cash "and get this thing started." He arranged for the original meeting at the Tulsa Club, and Cash drafted the invitation. "Then we could think of only 12 men in addition to Thompson and Wells who might be interested. But, shortly after the notice went out to 14 names, our telephones began to ring," so, as a result of the assurance that guests would be welcome, twenty-six men turned out to the first meeting of the society with the long name.† Explaining that name, Cash says "F. D. R. was organizing alphabetical agencies, and I thought we ought to have a name longer than any of them."

"April eleventh, when we were to meet, was a fine, warm spring day. Rupe Hall got there first and went down to arrange for the feed. Donnie

* *Appendix I—For full text of Hall-Cash invitation.*

† *Appendix II—For original attendance at first meeting.*

O'Donovan of Station KVOO, Elmer Lawyer of The Tulsa Paper Co. and I were the next to arrive. The three of us were standing around when S. M. ("Puny") Blevens, well over six feet, showed up. None of us knew him very well but when he asked 'What are we waiting for?' we had a quartet." Blevens sang lead, O'Donovan tenor, Cash baritone and Lawyer bass. O'Donovan suggested "Down Mobile," and, though Blevens didn't know the lead too well, that was the first song ever sung under Society auspices.



As Reg Manning saw it.

CHAPTER II

"HELL HAS BROKE LOOSE IN THE HEN HOUSE"

Cash and Hall say that no one took time to eat much at that first meeting. "After an hour or so of catch-as-catch-can singing someone suggested that we ought to organize a permanent club. Somebody else asked 'When do we meet again?', and another enthusiast yelled 'Tomorrow night, of course!' But we did manage to put off the next meeting for a week. More than 70 attended that one at Hotel Tulsa." Cash also says that, at that stage, it never occurred to him that anyone outside of Tulsa would be interested. His concept was entirely a local club, singing to itself as an audience.

But chain reactions were inevitable. Rupert Hall reminisces: "Cash, who originated the idea of an organization, and I were busy from then on answering letters, 'phone calls and personal visits from hungry mankind crying for a chance to meet in harmony. We were just literally swamped. It got so bad that the stenographers threatened to quit unless we cut down the letters on harmony, so Cash and I chipped in and had some printing done. Soon we were spending too much of our time and money answering mail and addressing envelopes. We began to get invitations from all over the United States to tell about the movement. Since we both travelled a lot, we did our best to take care of inquiries, but it wasn't long until we had to decide whether we were going to devote our time to harmony or to feeding our families".

It was the third meeting that really started America's rush to the Cherokee Strip country. Cash recalls: "About 150 men showed up at our third meeting at the Alvin Hotel. While Blevens was leading the gang singing someone looked out of our open second floor window and called my attention to the traffic jam. The cops were trying to get it

straightened out. But, we had important business so we paid no more attention, until a reporter (Ralph Martin) of the Tulsa World came in, said he had seen the cars jammed and had asked the cops about the 'wreck'. An officer replied 'That's no wreck. It's just some damn fools up there, singing!'"

The reporter, sensing a story, sought out the sources of the singing on the hotel's second floor, and next Sunday morning, June 1, '38, the World reported: "No, No, Folks—You're Wrong! That Was Musical History in the Making". In part: "A little yellow moon as thin as a finger nail paring was hanging in the sky Tuesday night as certain astonished citizens coagulated . . . at the base of the Alvin Hotel . . . they were listening to musical history in the making. The mighty sounds . . . caused one staid and settled taxpayer to voice the consensus fermenting in the group — 'Hell', he muttered in a tone compounded of equal parts of alarm, astonishment and admiration, 'has broke loose in the henhouse'."

It was such colorful handling of the fourth human need — food, shelter, clothing, *and* music—that the wire services which furnish material to newspapers throughout the country picked it up, and the Society was on its way. When the World reporter had asked whether other chapters were to be organized, "I thought pretty fast" says Cash, "and remembered my old friend Everett Baker, Vice President of the Frisco Railroad in St. Louis, with whom I'd busted a few chords. So I said that Baker was organizing a chapter in St. Louis." That appeared in the St. Louis morning papers, and about 10:00 o'clock Baker called Cash and inquired "What have you done? My 'phone's been ringing all morning. But it's all right. My secretary is taking names and addresses, more than 75 to now, and I'll get the group together in a few days!" In the meantime, Judge Edgar Shook of Kansas City had promoted a visit of the Tulsa group to his city, and Kansas City was organized as the first chapter outside of Tulsa. But St. Louis and Oklahoma City were soon within the huddle.

Cash recalls that the "first good quartet" at a Tulsa meeting consisted of I. S. (Hank) Wright, Oklahoma City; Ed. J. Reid and Rex Garris, Arkansas City; and Ray Garris, Dallas. They had sung as a group before the first World War, but had not been together for 10 years prior to learning about the new Society. They met in Tulsa and, according to Cash, "knocked the boys in the aisle with 'Shine' and 'Roll Away Jordan.'"



CHAPTER III

"LIKE A DUST STORM BLOWING IN ALL DIRECTIONS"

In its tenth year the Society, with its 480 chapters in 40 states, Canada, Alaska, Hawaii and Guam, had organization and finance more solid than most international societies. In addition to this sound structure it had earned the respect and affection of other organizations and the country as a whole by its musical contributions to communities in which chapters are located, particularly through its participation in worthwhile causes and singing for those who need entertainment most.

But in the beginning it was, by its very nature, a Big Laugh. "Just imagine" was the typical comment "a lot of men getting together just to sing, or so they say. *My* guess is it's just a good excuse for another night out." It was natural that the country's press would greet the advent of such an organization as a reporter's dream of news with color, good local names and a nice twist. News of it spread like a dust storm blowing in all directions. But it took a long time to convince the gentlemen of the press that this was serious business. Therefore heading the reams of reports and editorial comments during the first months of the Society's existence were such typical headlines as: "Quartets Gargle Tonight"—"Harmonists to Wail"—"Harmonizers Plan Tulsa Reprisals"—"Gag Organization May Spread"—"In Tones Nasal"—"Bawl Game."

This sort of thing continued in a local way in almost every town or city where a new chapter was being organized, until the Society had gained acceptance through national radio programs and had been written up in such publications as the *Saturday Evening Post*, thus giving an unorganized city advance notice that SPEBSQSA signified something more than a midnight yowl of a typical kitchen quartet, usually made

up of six or seven baritones, one of whom had volunteered to try tenor "if you'll pitch it low enough."

So, the Society's advent from Tulsa into Kansas City evoked such advance notices as: "K. C. Will Be Sounding Board in Noble Drive to Rescue Cherished Privilege"—"Male Divas of Tulsa Barber Shops Invade K. C." But after sampling the brands of harmony that flowed when the Tulsa-K. C. enthusiasts got together at the University Club, Lowell Lawrance, Drama Editor of the Journal-Post wrote: "Professional entertainers better look to their laurels . . . soloists, quartets and male choral groups that could compete with credit against any professionals made the welkin ring . . . this society nobly fills a . . . need in American life . . ."

About 40 enthusiasts made that first trip by special car when Kansas City, like St. Paul's vision of the Macedonians, had called "Come over and help us—organize." Illustrative of how difficult it was to satisfy harmony hunger in pre-SPEBSQSA days, Judge Shook and Cash had previously tried a case together in Jefferson City, Mo. and afterward had given "a bell boy 4 bits, to go to the lobby and yell 'Call for a barbershop tenor and bass'. In a few minutes we had calls, all certifying that they were the best bass or tenor in Missouri."

The Kansas City meeting June 18, was such a complete success that several Tulsans, urged by their new found Missouri friends to sing just one more, missed the special car home. Winthrop Williams, K. C. lumberman was elected "president of the combined fraternities." Jos. E. Stern, real estate man and a quarteter since high school days, recalls that the news of the local get-together was "sweet music to our ears" because he and Bert Phelps had tried to form a quartet in the Real Estate Club "but it was such a stinky quartet that I eased myself out." Phelps, of sterner harmony fiber, stuck with it and later the Kansas City Barberpole Cats quartet evolved, still later to become the Hy-Power Serenaders. Baritone Phelps and lead Ben Franklin, one of the few bona-fide barbers in the singing society, saw tenors and basses come and go, but over the succeeding years these two indestructibles have stood shoulder-to-shoulder in seven Finals of the National and International contests of the Society, coming out in second place five times to set a record for "almost a bride."

CHAPTER IV

EAST — TO ST. LOUIS

On June 2, '38 the St. Louis Post-Dispatch reported that the Society, "conceived in jest in Tulsa a month ago, has been taken more or less seriously in other cities," and said that E. G. Baker was organizing a St. Louis chapter. But Baker's duties as vice president of a railroad did not permit the necessary time, so he induced an insurance man, Dempster Godlove, to take hold. Godlove became the first St. Louis chapter president. Illustrative of early conceptions of the Society and its conduct, St. Louis charter member Jos. E. Wodicka recalls: "We met at the Mark Twain Hotel on the second and fourth Mondays. We would gather around large round tables and sing to our hearts' content; catch-as-catch-can-harmony on any old song that anyone would suggest. Our first meetings were enthusiastic but lacked planning," a comment which applied to all the early meetings, anywhere, and even after 10 years it still applied in spite of the fact that by then a new chapter was surrounded by experience and "flying squadrons" from other chapters ready to rally 'round at the first plaintive note of a pitchpipe.

The urge to sing was paramount. Men who had been suppressed for years poured out volume rather than quality. They were comparable to horses who'd been stabled so long that they had to prance and get the tickle out of their feet when turned out. It was not uncommon for a quartet to be singing in each corner of a big room, and another in the center for good measure, oblivious to each other in their search for the ecstasy that comes from four-way agreement upon "I've done been true, my gal/little girl/ little gal/ sweetheart/ to *YOU*" in "Honey" or any of a dozen other songs where a half-note wrong, up or down, spells calamity. Even with the precedents set by about 500 chapters and millions of

renditions, it is still sometimes necessary to remind a singer in an enthusiastic newly organized group that four's a quartet, "if you want to kibitz get three others and kibitz together." It's the urge!

When the papers announced that a chapter was forming, Baker had received almost a hundred 'phone calls. The movement was launched on a wave of enthusiasm but no precedent for organization. Even back in Mother Tulsa, F. D. Graves, later to become the bass of the Flying-L Ranch Quartet, was unable, as chairman of the nominating committee, to get the boys separated from harmony long enough to elect officers. Finally he had to send ballots by mail.

The St. Louis group let off steam ecstatically in all directions at the first few meetings, then some wanted a voice teacher to direct their efforts. Others protested because they were interested only in "singing just for fun." That same difference exists today in all chapters. The voice teacher's training was excellent but too intense for some who complained that they hadn't "joined the Society to get voice lessons." As a result, by the spring of 1939, membership had dwindled so that the director gave up in disgust. At that point, and this is the experience of most chapters, an individual with knowledge, enthusiasm, and drive, came out of the ranks to save the remaining nucleus from disintegration. Chapters then, as later, needed leadership, or group musical direction, or an enthusiast to build quartets. Some needed a secretary to follow through constantly. In this case Norman H. Rathert, a St. Louis dentist who had played most stringed instruments from childhood and had used that ability to put himself through dental school and later into stage work with the Duncan Sisters, recording and radio work, volunteered to substitute for the lost director. Since he was willing to donate his services, and the main load would be upon his shoulders, they made him Chapter President, with J. E. Wodicka as Sec.-Treasurer.

The combination clicked, and by January 1940, when the National Board of SPEBSQSA met in St. Louis, the chapter's membership was about 100, and Rathert conducted the first trained barbershop-style chorus ever heard by the delighted visitors. Choruses are quartet-breeders as men rub elbows and learn the other fellow's abilities, personality, and preferences. By springtime of '40 the chapter was able and experienced enough to stage a barbershop quartet contest in order to send quartets to the National Contest looming in New York City in July.

Every old timer in the quartet organization can point to a comparable condition or cycle in his own chapter while it was in the infant-mortality or children's-disease stage.



CHAPTER V

AND IN THE MEANTIME . . .

While St. Louis, Kansas City, Oklahoma City, Arkansas City, and a few other chapters were going through their birth and growing pains, pressure upon Hall, Cash, Blevens, O. P. Erickson, a Tulsa business man attracted early to the movement, and other SPEB loyalists had increased to the point where, as Cash says, "We realized we had a bull by the tail, and we couldn't let go." The Legal News of Oklahoma City recorded the incorporation of the Society as of July 6, 1938 "just in case," according to the Founder. Bing Crosby had been invited to attend the first Kansas City meeting, had wired his regrets but dedicated a song on his radio program to the Society. Winchell and other columnists had mentioned the new organization, some with tongue-in-cheek, others with a sincere hope that it would become national in scope. None of the parent chapter members had training as publicists, Cash least of all. But, instinctively, he realized a fundamental of the experienced publicist, that public actions make news, and the shrapnel-like spread of interest from the early meetings was an invitation to further actions.

Cash's statement that neither he, nor any one else, knew the words to the verse of Sweet Adeline was printed widely. The idea of getting owners of old time shaving mugs to donate them to the barbershopping society made front pages. He invited Alfred E. Smith, ex-governor of New York and a national character, to judge at a quartet contest to be held "sometime in the fall." In Oklahoma City he announced that SPEBSQSA was petitioning WPA (an emergency governmental agency) for \$9,999,999.99 to conduct a survey to determine the vocal range of American males. He stated that Herbert Hoover, Alfred Landon, Al Smith, and James E. Farley, near the top of the news, would be invited

to sing in a quartet at the forthcoming festivities in Tulsa. "Cash also hopes that the Duke of Windsor and the Archbishop of Canterbury may attend and sing 'Dear Old Girl' as a duet," referring to the then recent controversy between Church and State when King Edward VII abdicated the English throne for love. When informed that the WPA had taken the request seriously, had considered it, and turned it down because "the movement is for public interest and the public should support it directly," Cash looked at the latest batch of newspaper clippings on the SPEBSQSA-WPA matter, smiled and said "That's elegant."

Green as grass, uninhibited as broncs, these Tulsans spent the rest of '38 in a maze of surprise that the rest of the country had discovered them. Their actions were patterned by the continuous "What shall we do next?" For example: What to do about that 9 page questionnaire from the U. S. Dept. of Commerce to determine the Society's status in



First National Officers — L. to R. — O. P. Erickson, Secretary-Treasurer; Rupert I. Hall, President; S. M. (Puny) Blevens, Master of Ceremonies; Founder O. C. Cash. On right—Ray M. Granger, Master of Ceremonies, 1941.

case the bill licensing all corporations doing interstate business went through? They were totally without organized finance. Hall and Cash had spread membership cards and certificates gratis to all parts of the country. In scores of cities as far away as St. Paul, Chicago, New Orleans, New York City, and in smaller places from the Gulf to Canada these cards were displayed proudly, in some cases by joiners who considered the movement in the same category as the Guild of Former Pipe Organ Pumpers or other strictly humorous organizations. Their spare time went into correspondence and mailing work for the Society. No dues were asked or expected. If someone sent a dollar for a membership card it was like finding it. Hall says: "It was a hobby, and we wanted the world to share our interest."



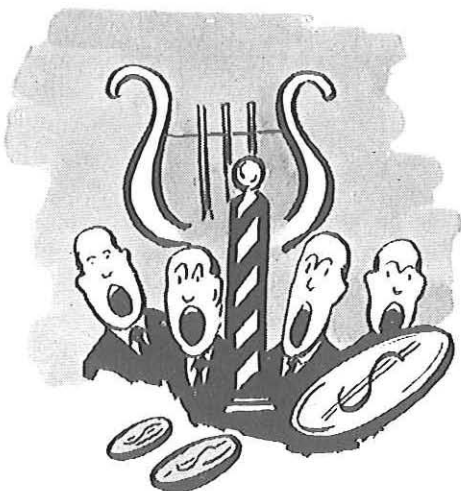
The publicity accruing to the Society aroused interest in widely scattered places. Frequently without a by-your-leave some go-getter would organize a barbershop quartet contest, sometimes with the implication that it was under the Society's auspices. Each was different, just as the conduct of the few chapters varied, conforming to the pattern most pleasing to the local organizer who headed it.

Pressure was on from several unorganized spots as well as from Kansas City and St. Louis to "hold a convention so we can tell the world how good we are" while incidentally finding out more as to what it was all about. By late fall '38 Cash believed that at least eight cities were organized. Organization meant that he, Hall, or someone who had attended at least one Tulsa meeting, had met with a group somewhere else, that it had a "charter," gratis, and was on its own to work out success or failure.

In St. Paul, for example, the Dispatch-Pioneer Press and radio station WTCN got behind the movement solidly. Coupons invited any and all to join—"No Fees—No Dues" while WTCN trumpeted the glories of membership in the Society to the limits of its power range. Many hundreds sent in coupons through that summer of '38, yet the momentum could not carry the "chapter" through the doldrums of unorganization and existence as a self-contained unit. This occurred in several other cities.

Incorporated in the State of Oklahoma, the Society was operating in various states of confusion.





CHAPTER VI

"WITH CANDLESTICKS AND MONEY FOR SYMBOLS."

Drawing upon such wisdom as can be acquired only through long experience, John Mason Brown, the dramatic critic has written this maxim for public entertainment:

"First impressions may establish an overnight hit, but it is the second, third and twentieth impressions which underwrite a career." (SRL-Jan. '48).

Before advancing further along the trail of revitalized interest in harmony singing, let us get a truer perspective on the phenomenon which causes addicts to travel cross-country to sing with other members of the tribe, while audiences turn out for the twentieth time to hear them.

No one knows how far back the urge to sing goes. It must be close to racial beginnings however, for savage tribes used chants, some in a sort of harmony. Under the influence of world-wide radio today primitives may throw a sixth note into a traditional chant, or some uninhibited young savage may end on a diminished seventh, the one potentially humorous note in our musical scale. The desire to put two or more notes together to produce more than mere melody is old, but it is impossible to assign a date to the beginnings of "barbershop" harmony.

It was well established in Elizabethan England when Pepys, the diarist, wrote in the early 1600's: "My Lord called for the Lieutenant's cittern (ghittern or lute, daddy of today's guitar) and with our candlesticks with money for symbols (cimbals) we made barbers' music with which My Lord was well pleased."

In the barbershopping society's *Harmonizer*, May 1944, Jos. E. Stern quoted excerpts from Percy A. Sholes' *Oxford Companion to Music* (Oxford University Press, 1938): "One of the regular haunts of music



in the 16th, 17th and early 18th centuries was the barber's shop. Here customers waiting their turns found simple instruments (apparently always the cittern) on which they could strum. The barbers themselves in their waiting time between customers, took up the instruments and thus acquired some skill as performers."

Stern also refers to Steinert, the piano manufacturer of Boston, who said concerning a man with whom he lodged in 1860: "As once upon a time he had been a barber, he knew how to play the guitar." The great Oscar Hammerstein in 1908 cancelled plans for a Spanish opera because the score called for many guitars "more than I could get together readily; I should have been obliged to engage all the barbers in New York" ("The Music of Spain" by Van Vechten).

This "barbers' music" came to our shores along with other old world customs, and like nearly all of them, it gradually took on a distinctive American flavor. There is little record of this evolution, but in the 1880's and 90's "barbershop" was recognized as a form of harmony, and definitely as a part of small town life in the Mid-west.

In the days before Mr. Gillette and others made the razor safe, therefore long before it was wired for sound, the small town barbershop was a clubby sort of place. Quoting again from Stern, "The barbershop was a hangout and gathering place for the gay blades. Often as not the porter filled in some part. In those days the baritone part was often called 'fill-in.'" For every visitor who could tickle the guitar, which usually reposed with a hair tonic display card and frequently with a cat on the broad inner ledge of the street level window, many more could contribute vocally, and did. Someone would start singing a melody, somebody else would chime in on tenor, usually a bass was available, and sometimes a "fill-in." Then, as now, who the singer was mattered less than his ability to carry a "lead you can chin yourself on" or a harmony part. In the barber's shop, village church choir tenors and basses could utilize harmonies which hymn writers may have felt but could only hint at, and which convention banned from choir singing. Also, the barber shop gave those without church affiliations a place to congregate to sing. Local saints could worship "Mandy Lee" on the same level as local sinners, and even the worst one was entitled to his opinion about holding that bass straight across where my broken heart begins calling in "Dear Old Girl."

As to what barbershop harmony is, an SPEB Committee studied long and came up with a definition, which was submitted with the hope that it would be improved upon. The definition: "Barbershop harmony is produced by four voices unaccompanied—when the melody is con-

sistently sung below the tenor—when rules of time, expression and word theme are sacrificed to obtain blending harmony satisfaction—usually with at least one harmonized chord on each melody note.” Beyond that are the less formal but satisfactory definitions of Atlantan R. H. Sturges, longtime Society Historian, “It’s the kind of music I like” and the definition of Wichita’s J. Frank Rice, former International Vice Pres., “It’s goldarned sweet music.”

Present day practice in contests prohibits the use of enough consecutive sixth, seventh, ninth, or diminished seventh chords to make the rendition “characteristically modern harmony.” This is because the Society is pledged to preserve the barbershop style. Contest rules demand that a quartet end on a tonic chord, this in fairness to all quartets. Occasional chords may be used with the tenor below the melody as long as it is not done often enough to become characteristic of the quartet’s presentation of the song. In other words, no high Irish tenor solo with three harmony parts below the melody is acceptable in contests. Judging rules are kind to the long established practice among barbershop harmonists of changing an occasional melody note if by so doing they can add to harmony richness. But the judges inflict penalties if the original tune of the song cannot be recognized, as in boogie woogie or when a melody is tortured by a hot clarinet.



Hot sports, dressed fit to kill, they are the candy kids and the bees' knees; you got to hand it to 'em as they rubberneck at the little peach on a trolley. "Oh, you kid!" . . . "Twenty-three, skidoo" is her snappy comeback, "that's applesauce" . . . (The foregoing words and phrases are plucked directly from the very early 1900's to fit the costumes of Chicago's modern Mid-States Four.)



CHAPTER VII

HEADED FOR THE FIRST ROUNDUP

No judging rules or panel of SPEBSQSA qualified judges awaited those enthusiasts who travelled to Tulsa in 1939 for the first Convention and Contest. As yet there were no National Officers to meet and greet. Tulsa chapter had finally stolen enough time from singing to elect Cash president, Hall vice-president, Ben B. Edwards, sec.-treas., and Blevens master of ceremonies, with a directorate of the above and Roscoe Adams, Dixie Gilmer, Hollis M. Hodges, Ray Lattner, E. J. Lawyer, C. R. Pendleton and E. G. Winningham, all Tulsa business men. With exception of Edwards, these names were on the Society's original incorporation papers.

No codes of ethics, extension, public relations or executive committees existed. Everything had yet to be designed and built. The founding group's experience was comparable to that of their forefathers when they had put their hands to carving out a nation. Illustrative of how well intentioned but verdant the Society's guides were, the originals laid themselves liable to at least 99 years in the hoosegow when, without a by-your-leave, they printed a booklet containing words of popular songs "so the boys won't have to um-um the words" and as a quick reference for "what'll we sing next" which was praiseworthy, even though illegal. When an easterner pointed out that songs are property the same as automobiles, he was practically written off, at least temporarily, as an effete kill-joy. Another member, Sigmund Spaeth, had difficulties before he finally pacified copyright owners and ASCAP toward his well meaning though uninformed fellow members in the young Society.

In Tulsa preparations for the first roundup of SPEB talent proceeded with delightful informality. A bulletin to all known to have any interest in barbershopping gave dates, June 2-3 ('39) "We're off in a spray

of dust and there'll be no holding us from now on . . ." Cash explains the illustration of a male trio in the bulletin by the fact that it was a printer's stock cut and "we couldn't afford a new one". A later bulletin said that there might be preliminary contests to "separate the sheep from the goats . . . but the goats will have more fun".

In several far-away cities widespread local interest had followed promotions by newspapers or radio stations. The big question in Tulsa — would they come, and how many? One short year before, Cash and Hall might have been adjudged slightly insane had they even suggested a barbershop quartet contest involving anyone outside Tulsa's city limits, yet now the Chamber of Commerce was working to make the city the Harmony Capital of the World for two days.

When registration at the Hotel Tulsa was completed about 150 had laid down the \$3.00 registration fee for an "a la carte value of \$8.65 in American money . . ." according to the advance circular (labelled FOR MEN ONLY in 14 point type) which included the schedule of events, list of prizes, rules and regulations and a rousing invitation on the back, "Why You Should Come to Tulsa". * The circular said in part: "Friday — Barber Shoppers will be vaccinated, ear-tagged and tattooed so they can be returned to the herd if lost, strayed or stolen . . .". The winning quartet was scheduled to receive the title of World's Champion, with official rights to all emoluments, gratuities, appurtenances and benefits, along with a commission as Colonel on the Oklahoma Governor's staff, audition for movie or radio purposes and suitable cash prizes. The second place winner was to be adopted by the Pawnee Indian Tribe, along with other honors. Third place would win the World's Champion Consolation Title and a commission as "Little Colonels". "The also rans — a box of throat lozenges and best wishes for the next convention".

On the morning of Friday, June 2, 1939, those who were willing to take time from singing attended the first "National" meeting in the Hotel Tulsa, at which Cash presided. While no records exist, it is the consensus of opinion among the Society's pioneers that seven states and seventeen cities were represented in that meeting as they were later when the local and visiting quartets went into action at Central High School. There were no official delegates because there were no regulations for christening anything "official". It was a barbershoppers' Town Meeting.

Rupert I. Hall was elected the first National President, O. P. Erickson, National Secretary-Treasurer and S. M. Blevens, National Master

* *Appendix III—Cash at his whimsical best.*



of Ceremonies. Cash kept his title of Permanent Third Assistant Temporary Vice Chairman and still does. Vice Presidents elected "in charge of development" of their respective districts were: Dempster Godlove, St. Louis; Deac (C. T.) Martin, Cleveland; Dr. M. S. Nelson, Canton, Ill.; Robert Poole, Dallas, Texas; E. G. Schwoppe, Lansing, Mich.; S. A. Springer, Wichita, Kans.; and I. S. (Hank) Wright, Oklahoma City.

The first "Advisory Board" included Wm. R. Boyd, Sigmund Spaeth, and Geo. P. Rea of New York City; Bing Crosby and Pat O'Brien representing the West Coast; Ralph Carr, governor of Colorado; Tommy Gibbons of St. Paul; and Sam Breadon, owner of the St. Louis Cardinals. The red and blue letterhead which came out shortly after the convention, complete with the Society's shield including a quartet, a shaving mug, a lyre and only *three* notes of music, showed the business or professional connections of this august Board. It was indeed impressive.

Rules for this first National Open stated that only amateurs (male) were eligible, and competition could be with or without accompaniment. Any four registrants might form a competing quartet, whether or not they were from the same locality. Quartets sang two numbers of their own choosing, and final Rule No. 8 said: "Quartets will be known to judges by number only". The judges were educators Harry Gowans and Oliver Hodges of Tulsa; Dr. Harry McKown, Pittsburgh, Penna.; Raymond Fields, Guthrie, Okla., State Legion Commander; and Oklahoma's Lt. Gov. Jas. E. Berry.

On Saturday, June 3, 1939, they crowned the Bartlesville (Okla.) Barflies as winners of the Society's World Championship and the Grand Prize of \$50.00. "My Own Cabin Home Among the Hills" put them over. Typical of the variety of vocations usually found within an SPEBSQSA quartet, the members were: George McCaslin, tenor and insurance man; Harry Hall, lead and interior decorator; Bob Durand, baritone and bank cashier; and Herman Kaiser, bass and purchaser for an oil company. This quartet remained intact and very active until the war split it. McCaslin and Hall sang later in the Tulsa Mainstreeters which made strong bids for National and International championships and became the Flying L Ranch Quartet, "mascots" of Oklahoma's Governor Roy J. Turner and rancher Bill Likins.

Second place went to the Capital City Four, Springfield, Ill., composed of a farmer, writer, grocer and carpenter. The Shell Quartet of Arkansas City, Kans. came in third. The Flatfoot Four of Oklahoma City, with Police Chief Granville Scanland singing bari, took fourth. Topeka's State Journal quartet won fifth place with "I Had a Dream" and "Little Sir Echo", and their fans blamed the modernism of the latter

for their lower ranking. Twenty-three quartets competed.

What all this meant in opening long desired possibilities to men throughout the country who read newspaper reports of the Tulsa con-



Bartlesville Barflies, Bartlesville, Okla.—Champions 1939—Tulsa Contest—
George McCaslin, tenor; Harry Hall, lead; Bob Durand, bari;
Herman Kaiser, bass.

vention can be exemplified best by the Tulsa World's statement: "More than half of the delegates are from out of town, many from out of the state. J. Hobart Holmes of E. Chicago, Ind.; Harry E. Carey of Greenville, Ill.; Ed Reid and Bill Shuler of Arkansas City, Kans. (in the third place Shell Quartet) got together to take up their warbling where they left off 15 years ago when they all lived near Arkansas City". They had made the long trek to renew cherished experience. Along with that they had made new friends.

About 100 outsiders went to Tulsa and returned as revivalists to their home towns. Those who wanted to go and couldn't, or who read the news of this first SPEBSQSA get-together vowed to become evangelists in the interests of converting America to a more harmonious future. Up to the time of the Tulsa meeting, the country had smiled tolerantly and skeptically. For several years many would continue to be amused by the puerile activities of "grown men singing old songs". But Tulsa had demonstrated that the movement was something more than wishful thinking. Many worthwhile citizens had laid cash on the barrel head for train fares and expenses, just to recapture something that they feared had been lost to the country forever. And they had found the investment worthwhile.



CHAPTER VIII

"INTOXICATING STRAINS AND DULCET CADENZAS"

The Society's advances across the country were not entirely unopposed. Without music in her soul an embattled wife might squelch hubby's long repressed desire to feast on harmony with three others, or the general dissenter might try to throw monkey wrenches into the Society's pitch-pipes, a neat trick unaccomplished as yet. Shortly after the '39 Tulsa convention one such wrote in part:

"The whole is a vituperative affront to the memory of Jenny Lind, the Swedish nightingale who trilled the notes into an hypnotic lullaby of the soft susurru, a rank indignity to the Mesdames Eames, Melba, and Schuman-Heink, the De Reskes, Pugna, Caruso et al . . . Let the disciples of would-be coloratura vocal artistry be led away . . . by an infuriated mob . . . to some lagoon where they may chortle . . . to the bull frogs the intoxicating strains and dulcet cadenzas of Sweet Adeline".

Vital statistics concerning Jenny Lind reveal "b. 1820 - d. 1887", and of the others only Eames was living in '39, so the Society could hardly test its "susurruan" qualities against the Swedish nightingale, et al. Furthermore its members were less interested in trilling hypnotic lullabies than in busting a solid four-part chord. Since no infuriated mobs appeared to lead harmonizers to the frog pond, the disciples continued to advance across country and to colonize, as best they could, under such a cloud.

Reports of the first SPEBSQSA convention and contest were printed so widely that "again we were swamped" says first president Hall. In electing O. P. Erickson as national sec.-treas. the rump session at Tulsa had done the infant Society an invaluable service. Erickson, now deceased, worked tirelessly. His sense of publicity and his organizing ability

were of great help to the two officers in chief. Hall made a long trip through the East, Cash went West, Erickson kept the mail answered. "We had no true organization. We three just dipped into our own pockets and paid the bills, but what a glorious time we had," Hall recalls.

No wonder they were swamped. For each of the vice presidents in charge of dissemination in their respective district there were a half dozen other men elsewhere, just as active unofficially, and just as eager in demanding aid and follow-up of a friend in Walla Walla "who'll put it over if you give him the facts". The Society will never know how many chapters were born of somebody's enthusiasm, carried on for a while, then died after the original impetus had subsided. Organization and administration were vital . . . or else, and in that formative period hardly any precedent existed for conduct of chapters. Most of them reflected the local organizer's idea of what a chapter *should* be, therefore could range from loud beery disharmonies to a formal singing session so exacting that the average non-perfectionist would shrug it off in disgust. But, whatever the local condition, they all wanted to tell their triumphs or beg for help. And Tulsa had a Treasurer without a treasury. It did not have a typewriter, let alone an official stenographer.

When the National Board convened at the Mayfair Hotel in St. Louis, January 20, 1940, at the request of Pres. Hall, it was largely "to meet the boys and do some singing". Cash was amazed that so many turned out, three National officers and five Vice Presidents, one of whom (Wright of Oklahoma City) had brought a lead, tenor and bari "just in case nobody else showed up." In the absence of O. P. Erickson, Jos. E. Wodicka of the St. Louis chapter was made Temporary National Secretary and wrote the first formal minutes kept of a National meeting. Most of the business had to do with the 1940 Convention and Contest, which was awarded to New York City on the promise of heavy promotion of the Society as a feature of the World's Fair.

At an assembly that evening the St. Louis chapter met its National officers and heard the champion Bartlesville Barflies, Wright's Oklahoma City boys, Schwoppe's Michigan State Highway 4 which had skidded over hundreds of miles of ice to be there, and the Kansas City Barberpole Cats. Then the Board members heard mass barbershopping for the first time, by the St. Louis chorus trained and directed by Rathert to do a Dream Medley, an Irish Medley, Little Sir Echo and Tittle Tattle Tale. It was "incredible and tremendous" that about 30 men could be whipped into a unit, "singing barbershop harmonies as exactly as a single four-some."

The St. Louis roster then included 104 actual members paying \$5.00 a year dues. Elsewhere the expense of a meeting place was frequently covered by the unsatisfactory "kitty" method, usually leaving



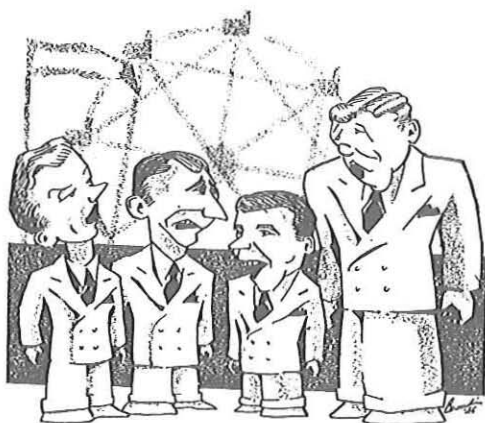
the local secretary to foot bills for printing and postage as evidence of his loyalty to the organization.

The concept of the founders by that time included a national organization, with national per capita tax if it could be collected, but with little hope of doing so. Those stalwarts in Tulsa who had dribbled dollars ceaselessly from the beginning "might" get enough return from a slight markup of the lapel pins, stationery and membership certificates in which they had invested, to cover postage and correspondence. The certificate stated that Brother Doakes "Is entitled to harmonize at any time, day or night, to his heart's content subject to the by-laws and rules and regulations of the order (of which there were none) and conforming always to the applicable state laws relating to the preservation of the public peace".

SECOND NATIONAL PRESIDENT—IN ACTION



Pres. Norman F. Rathert, right foreground, directing St. Louis chapter chorus in first mass barbershopping ever heard by National Board, Mayfair Hotel, Jan. 20, 1940. Later that year, Rathert was elected National President, 1940-41.



CHAPTER IX

HI! HO!
COME TO THE FAIR

Because of what it symbolized in growth and national recognition of the Society, the great event of 1940 was the National Convention and Contest at the New York World's Fair. For some from the Mid-west it was the first visit to Manhattan, therefore a gala occasion apart from the Society. It did not result in a great country-wide trek of quartets with their followers and fans focusing upon the fairgrounds, as the Fair's promoters had hoped. It did produce what may have been the largest crowd ever to witness an SPEBSQSA affair, a reported 10,000 nightly applauding the singers on the outdoor stage at the New York City building.

There were enough chapters functioning, others organized but wobbling weakly, and more threatening to organize, to make the whooperoo that went out from the Fair's publicity department personally interesting to many men throughout the country. Some of the cities where preservation and encouragement were proceeding actively that summer of 1940 were: Los Angeles; Atlanta; Chicago and Springfield, Ill.; Arkansas City and Wichita, Kans.; Detroit, Flint, Grand Rapids, Lansing, Saginaw, and Muskegon, Mich.; Kansas City and St. Louis, Mo.; Cleveland; Bartlesville, Oklahoma City, and Tulsa.

Actually there was no New York City chapter to play host to the visitors, though the contest was promoted as a National competition sponsored by SPEBSQSA. Over several summers, the Park Department had held outdoor quartet contests, in which such political notables as ex-Governor Al Smith, Mayor Fiorella La Guardia and Park Commissioner Robert Moses had participated with keen interest. Harvey W. Gibson was the enthusiast who set up a special office to prepare for the



harmony event. He sent Sigmund Spaeth, "The Tune Detective", on tour to supervise preliminary contests in several mid-western cities. More than 50 quartets entered at New York.

Their singing was often enhanced when monkeys and birds housed back stage joined their chirps and cheeps to the human harmony. Competition started on July 22 with Ray W. Granger, Tulsa, now deceased, doing much of the emceeing, and ended on the night of the 26th when the Flatfoot Four of Oklahoma City were declared National champions by a panel of judges which included La Guardia, who presided, Moses, Whalen, Harry Armstrong, Geo. P. Rea and others, with Spaeth as M. C. The 1939 champion Barflies came in second, this being before National champions were barred from further competition; the Four Barbers, N. Y., were third; the Kansas City Police Quartet came in fourth, and fifth place went to the New York City Police.



Flatfoot Four, Oklahoma City—Champions 1940—New York City Contest
—Johnny Whalen, tenor; Britt Stegall, lead; Red Elliott, bari;
Sam Barnes, bass.

At the beginning Mayor La Guardia encouraged the quartets by telling the audience that "these amateurs have the souls of artists" and added that the judges, including himself, were "infallible, uncertain and unpredictable" as the judges of any other court.

Others competing in the finals were: Yonkers, N. Y. Kiwanis; The Friendly Four, Pine Grove, Penna.; St. Mary's Horseshoers, N. Y. City; Frog Hollow 4, Mountain Lakes, N. J.; Plow City Four, Canton, Ill.; Yale City Four, New Haven, Conn.; The Four Jax, Jacksonville, Fla.; Chromatic Canaries, St. Louis; and the Seven-Up Quartet, Wichita, Kans. The parade of old-fashioned vehicles that had been planned was rained

out, and only about 2,500 saw the Finals and the awarding of almost 300 prizes which ranged from recording machines to shaving kits. The winners were introduced to two radio networks by Ben Grauer and other well known announcers. Back in Tulsa the thrill was something to remember. Just imagine! "Our little quartet society coming in on KVOO on a national hookup".

The business phases of the New York City convention played second fiddle to the thrill, for some, of the Big Town and of getting national recognition for SPEBSQSA. Many Southwesterners appeared in the colorful costumes of the cow-country (worn at home only on special occasions) and the effect upon the eastern members was that of an invasion of cattle rustlers right out of a Western magazine. As guests of the city, the visitors were whisked to Jones Beach one afternoon in a procession headed by police cars with full-throated sirens, and Mrs. La Guardia and Mrs. Moses entertained the ladies at a tea. The Flatfoot Four, with the connivance of their friends, the New York Police Quartet, tunefully took over traffic at Broadway and 44th St. The result when citizens saw traffic cops in strange uniforms singing on the job was a jam such as the city had seldom experienced. But a far reaching effect was a picture, including the Kansas City Police and the Bar Flies in costume with other visiting notables, reproduced by the press far and wide. The cowhands scoured the plains of Flatbush and canyons of the City, and finally rounded up enough Board members to make a quorum at the meeting in the Hotel New Yorker. Several were combining business with pleasure on their long trip East. President Hall had to be in Boston that day so I. S. (Hank) Wright, as the only vice president who could be found, presided.

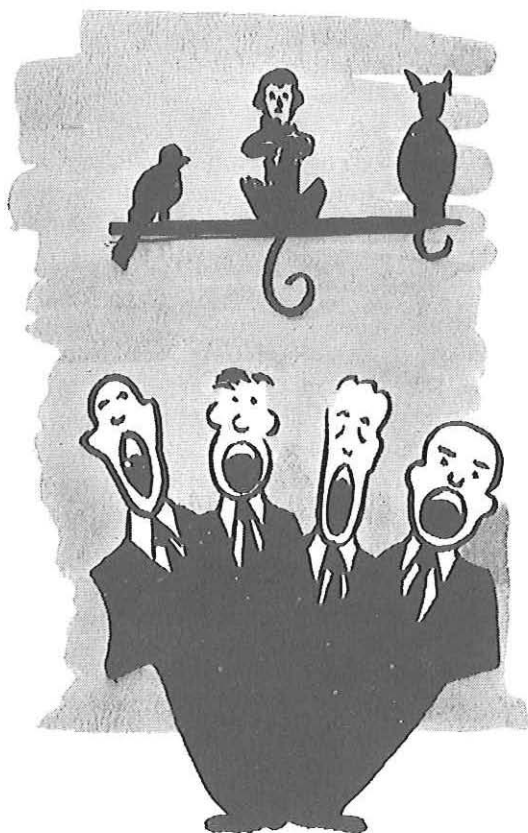
The St. Louis delegation, 35 strong, probably outnumbered the combined bona fide membership present from all other points. It made such an impression that it was no trick for St. Louis to swing the 1941 convention to the junction of the Mississippi and Missouri (a promise of air conditioning tipped the scales). The Board elected Dr. Norman F. Rathert, president of the St. Louis chapter, National President. These honors, combined with the fact that his Chromatic Canaries placed in the Finals, made quite a day for the Doc.

The Board demoted its former Vice Presidents to mere Board Members and replaced them with Alfred E. Smith, N. Y.; Carroll P. Adams, Detroit; and George Hillyer of Topeka. New Board Members were Phil W. Embury, Warsaw, N. Y.; Joseph P. Wolff, Detroit; and Joseph E. Stern, Kansas City. The 1940-41 Board had six officers, eighteen directors and a Founder and Permanent Third Assistant Temporary Vice Chairman.*

* *Appendix IV—For complete 1940-41 Board.*



The greatest accomplishment of the New York Convention-Contest was the national news identifying the Society as more than a manifestation of southwestern exuberance. It was the longest step thus far toward national recognition as an organization rather than a pleasant local whimsy.



CHAPTER X

"MEET ME IN ST. LOUIS, LOUIS"



Today lively arguments can be generated around the question — which chapter was chartered ahead of t'other during the Society's infantile years? In 1948 International Secretary Adams said that to give accurate charter dates during the first two or three years "is as impossible as for Carroll Parker Adams to jump over the moon . . . There are no National Secretary's records prior to 1941 . . . As to charters, none were printed until March '41 when the first lot was ordered in St. Louis . . ." They were mailed to each city where there had been a show of interest, and a bill for \$3.00 was enclosed. Payment of the bill would make the charter official. Secretary Wodicka sent out about 100. By late June '41 seventeen cities had responded, and the National treasury had \$51.00 in it to apply upon the 1940-41 operating deficit and to carry on the July '41 Contest and Convention. In '48 only one of the seventeen '41 paid-up chapters had fallen out, Greybull, Wyo., where L. M. Smith, the original enthusiast, just couldn't keep his chapter marching in the line.

When Rathert had been elected at the New York City meeting in June '40, he faced a term as president of a "National" society without a dime in the treasury but with need for continuous promotion and administrative expense. Income from the sale of the Society's stationery, lapel pins, membership certificates, and other materials was less than the outgo for postage to prospective and functioning chapters. So, as the founders had done, and were continuing to do, he and Wodicka footed many of the bills. Since they were president and secretary respectively of the St. Louis chapter they worked unofficially also as a National team until the January '41 Board meeting, held again in St. Louis. Because



of O. P. Erickson's increasing need to be relieved of the Secretary-Treasurer's responsibilities and since Rathert and Wodicka were already waist deep in work for the forthcoming Convention, the Board elected Wodicka to replace Erickson, resigned.



Joseph E. Wodicka, National
Secretary-Treasurer, Jan.
1941-June 1941.

The January 18, '41 winter meeting had as its principal business the consideration of a constitution, prepared by Vice President Adams at Cash's suggestion. Highlights of Adams' document which laid the foundation of regulations for today's big Society include the purpose of perpetuating the barbershop quartet and the promotion of vocal harmony and good fellowship "through the formation of local chapters and state associations of local chapters . . ."; and the chartering of these locals by the president "after he had satisfied himself that the group applying is properly organized and worthy. All such groups must agree to be bound by the consti-

tution and rules . . . each chapter shall remit annual dues of 50 cents for each active member . . .".

That last item met with stiff opposition by some Board members who felt that 50c was colossal. Provisions were made for sale of supplies at cost plus a nominal profit, the latter to go into the national treasury. Since 1941, there have been revisions in the number of Board Members, the duration of the fiscal year, and other points which no one could foresee then. Showing the vision of the Society's future held by these early Board Members, Jos. P. Wolff, Detroit, proposed a Code of Ethics, and he was made chairman of a committee to work out such a desirable guide. Harold B. (Hal) Staab, Northampton, Mass. was added to the Board at this meeting.

Here and there, chapters were acquiring stature through painfully slow processes. The principal barriers still consisted of convincing local folks that the Society was not a "gag" and of organizing meetings to hold the support of those who were convinced "we've got something, but I just don't like the way we run our meetings". Every chapter had (and has) dyed-in-the-wool harmony hounds whose idea of a perfect meeting would be to go into a huddle with three others and just sing. Another type of member, not as sure of the melody or harmony, liked gang sing-

ing because he could park himself between two proved practitioners and depend upon them to guide him down the groove.

Conduct of local affairs was still largely in the trial and error stage. Many who were willing to attend forgot to pay the nominal dues. In too many chapters, those who arranged for a meeting place were frequently stuck for the entire bill. The correspondence between workers in the vineyard during this and the succeeding period of adolescence was colossal, each trying to get the answers while passing along his own multitudinous conceptions of local and national organization and conduct. It was comparable to the western frontier before "the law" moved in, when every town had its own codes. The newly adopted SPEB constitution was swell in the interest of uniformity but many had not seen it. Others had not gotten around to reading it, nor have they yet. "Let's sing!"

On June 8, 1940, Detroit had set a precedent, soon to be copied throughout the Society, by dubbing its first public concert at the Book-Cadillac Hotel a "Parade". Then in January '41 that chapter with Flint, Lansing and Grand Rapids formed the first state association. Detroit has functioned continuously since August 6, 1939 when National Vice President Ed Schwoppe met with several harmony-hungry Detroiters at Lake Orion where they elected Jos. P. Wolff, president; Howard Tubbs, vice president and Glenn Shields, sec.-treas. of Michigan's No. 1 chapter.

On March 8, 1941, Grand Rapids staged Michigan's first official state contest of quartets, billed as the "second" statewide competition because Grand Rapids had been bitten early by the harmony bug and had already put on a "state contest" in 1940 even though it had no chapter and the affair was conducted largely by quartet enthusiasts in the Schubert Club "under sponsorship of SPEBSQSA". Any Michigan four could compete. It was so delightfully informal then!

In May, Rathert and Wodicka distributed a little brochure, designed to eliminate much personal correspondence with which they were deluged. This booklet answered questions about history, constitution, personnel, purposes, location of chapters and how to organize a new one. Some of the advice in that last category was as good in the Society's tenth year as then: "Choose a meeting place where no one would hesitate to attend . . . avoid connections with liquor parlors . . . every week is too often for a meeting . . . but less than twice a month will cause loss of interest . . . ask members to bring friends . . . have members introduce the guests . . . tactfully invite guests to become members . . . devote (the first part of) the meeting to teaching one new song and rehearsing . . . after that, call on quartets, if no units volunteer, pick a quartet at random . . . if you must discuss business, make it brief . . .", and practically all of that early pattern is in widespread use today.



In anticipation of the July 3-4-5, '41 convention and contest, Rathert and Wodicka prepared SPEBSQSA's first over-all coupon book for registrants, a prize package at \$4.00 for men and \$3.50 for the ladies. Lunch at the home of Budweiser, a bowling party with a gold cup to the winner, quarteting unlimited on a big Mississippi river excursion steamer, a night at the St. Louis municipal opera, a lunch for members and a separate lunch with vaudeville trimmings for the women, preliminary contests, bus transportation to all events, and admission to the Finals at Kiel Auditorium . . . practically *all* air conditioned as St. Louis had promised in its opening bid.

This first truly national meeting was largely a reflection of the efforts of this two-man team aided by their St. Louis chapter committees. "It nearly busted Joe and me physically as well as financially", Rathert recalls. It was well that the local chapter had given a pre-convention minstrel show and dance to help defray expenses of entertaining the 309 visiting firemen who registered. As it was, the meeting lost about \$150.00 when several sponsors who promised to help failed to do so, even though Rathert and Wodicka had paid for the twenty cups given to quartets which competed. It cost money then as well as later to serve as a Society official though more recent Board Members are not called upon to finance operating deficits of chapter and Society events.

But, why worry about a little thing like mortgaging the home to travel half way across the country to attend that St. Louis convention, the first SPEBSQSA sponsored and conducted affair on truly national basis? Representatives from cities as far away as Northampton, Mass., Atlanta, Ga., Warsaw, N. Y., and Denver were met in the Hotel Jefferson's lobby by a cowhand quartet, the Rice Brothers, who were from Bartlesville, Okla. originally. One of them



The Rice Brothers

had come from the West Coast to sing in a foursome at St. Louis as they'd done for mom and dad. This symbolized the increasing scope of registrations, though they were still primarily from the "axis" extending roughly from Central Illinois to Oklahoma City. But the rest of the nation was beginning to drop in.

In preparation for the National Contest advance plans had been made, for the first time, as to how quartets would be judged. Jos. E. Stern, president of Kansas City chapter, had presented a thought-provoking query, "just what is barbershop harmony?" It may seem odd that the Society devoted to preservation and encouragement of barbershop harmony had little understanding of its key term at that time. Typical of the breadth of definitions was the one given by a member that year while arguing the perennial question "what is barbershop"? Said he: "*You know . . . when you're out on the shores of a lake on a summer evening and the moon is shining, and everything's quiet, and some people across the lake start to sing some old timer, in harmony, and it sounds good, that's barbershop harmony*". But all contests could not be held in moonlight on the shores of a lake on a quiet summer evening with the judges on one side and "people" on the other. Therefore Stern set down his conceptions with the hope "maybe some of you can do it better".

It was a starting point, and the Society still goes along with his belief that "barbershop contemplates four-part harmony . . . with a minimum of doubling" and with notes huddled closely rather than with an extremely high tenor and a very low bass. Stern believed it permissible to occasionally change a melody note to improve the harmony, and he suggested that a song pitched too low will sound muddy. He was against instrumental accompaniment "for the reason that a quartet should strive to smooth out the rough spots so that no accompaniment is necessary to cover them up". He believed that stage presence should be taken into account "but a small ratio of points is sufficient, with major emphasis on the quality of the harmony." All are sound conclusions still accepted basically though stated a bit differently. To sum up blend Stern said: "If you can distinguish which individual is singing bass, baritone, lead or tenor at a distance of fifty feet, that is an indication that the blending of voices is not good."

His suggestions were widely discussed, and at the St. Louis Contest score sheets gave a breakdown of quartet qualities in terms of: "50% Barbershop Harmony and Blending; 25% Song Selection and Originality; and 25% Stage Presentation" which included costuming and showmanship. All judges in this contest judged on an over-all basis. Later they were to become specialists, paying strict attention only to those qualities assigned to them. One rule of the 1941 National Contest was



shattered so many times that it has hardly been mentioned until now: "Each quartet must be prepared to furnish the National body with one of its arrangements, for the purpose of preservation", a splendid idea that was the nucleus of today's Committee on Song Arrangements. But how could they preserve on paper when hardly any of the contestants could read notes, and most of the songs in competition had been learned by the trial-and-error ear method?



Chordbusters, Tulsa — Champions 1941 — St. Louis Contest—Doc Enmeier, tenor; Bob Holbrook, lead; Bobby Greer, bari; Tom Masengale, bass.

CHAPTER XI

THE MOTHER STATE STILL HARMONY H. Q.

In two afternoons of elimination trials at the Jefferson and Coronado Hotels the contestants were reduced to eleven quartets which faced the audience at Kiel Auditorium on the night of July 5. The records are not available today, but there is general agreement that among the competitors were: the Chordbusters, Oklahoma City; Kansas City Barberpole Cats; Bartlesville Barflies; Harmony Kings and Capitol City Four, Springfield, Ill.; Harmonizers of St. Louis; Four Harmonizers, Chicago; the Detroit Turners, the Rice Brothers, Sawdust 4 of Muskegon, and the Misfits, Chicago.

When the scores were totaled and approved by Chairman Phil Embury, it was the Chordbusters of Oklahoma City first. The Kansas City Barberpole Cats took second, the 1939 champion Barflies of Bartlesville, Okla. were third, since rules of National competition still had not eliminated champions from earlier Contests. The Harmony Kings, Springfield, Ill., took fourth place, and the Capitol City Four, also of Springfield, came in fifth.

Unless one has had longing for the heart strings type of harmony and has had it (almost) satisfied after years of frustration it is difficult to appreciate the reactions of those who had traveled long distances, some in coaches all night, to attend the St. Louis meeting. Mingled with appreciation of new friendships, in many cases was a deep humility seasoned with renewed ambition. "I thought I knew something about barbershop harmony singing" was a typical comment. One such wrote, immediately afterward: "Such a session has graduated from things describable in English or a reasonable facsimile thereof". It was just Grand!



To a far greater extent than previously, the leaders saw that they must organize soundly if they were to realize upon the potentiality of a national organization bringing harmony lovers together from chapters in every state. In consequence, the business phases of the St. Louis con-



Carroll P. Adams, President, 1941-42 — National Secretary (part time) 1942-44—International Secretary in charge of International Office 1944-48.

vention bulked more importantly than ever before. Carroll P. Adams of Detroit was elected National President for the 1941-42 term. Adams had attended the Detroit chapter's third meeting in 1939, had joined immediately and had been active in promoting the Society's first quartet Parade, June 1940 in Detroit, and in forming the Michigan State Association, the Society's first move toward the later organization of thirteen districts. Jos. E. Stern of Kansas City was elected Secretary-Treasurer; Ray W. Granger, Tulsa, Master of Ceremonies; O. P. Erickson, Tulsa, Director of Publicity; and Deac Martin, Cleveland, National Historian. The elected Vice Presidents were: Phil Embury, Warsaw, N. Y.; Dr. Mark S. Nelson, Canton, Ill.; Jos. E. Wodicka, St. Louis; and Frank Winchell, Jacksonville, Fla.*

* *Appendix V — For 1941-42 Board.*

SECTION THREE — TRANSITION

CHAPTER XII

PUTTING THE HOUSE IN ORDER

The election of Adams as president brought a new type of experience to the administration of the Society's affairs. The original Cash and Hall enthusiasm, devotion and effort to get something started had been followed by an administration whose driving power brought high accomplishment for that period. Wodicka, as secretary, had worked hard to bring into perspective a picture whose only clear element was the national desire of harmony-minded men to revive a type of music which they liked best. But no amount of secretarial effort could have revealed the Society's true pattern during the first three years. The arrows shot "into the air" from Tulsa and relaunched from the many places where they had landed ("I know not where") were not controlled missiles. Many were duds. Others carried delayed-action fuses which functioned later.

Adams had a sound musical background. His sixteen years as President and Secretary of the Orpheus Club of Detroit and his secretaryship of the Michigan Male Chorus Association section of the Associated Male Choruses of America had brought him into contact with the Society through member R. J. Hamp, Sr. of Kokomo, Ind. Adams knew already how other musical organizations functioned. More important, vocationally he had been Executive Secretary of the University of Michigan Alumni Club, a full-time job in Detroit. He accepted the Society's mandate with the knowledge that he would be lucky if, during one short year, he could uncover the approximate length and breadth of the Society. The discovery, tabulation and weaving-together of all existing chapters, whether bona-fide or not, was the most important task at that time. As it turned out, he had only 10 months to do the job when his predecessor



did not turn over such records as existed until the end of the fiscal year, then September 1, while Adams and Secretary Stern sat on their hands though their minds were active.

Five days after Adams became president in fact, he told the Chicago chapter: "Up to now we have contented ourselves with good times among ourselves . . . the country now looks to us to *do* things in the way of community service . . . we must have leadership, money and more chapters . . . money will take care of itself through increase in membership and possibly a necessary increase in the annual per capita tax . . .". He believed that by the end of his administration the Society's finances would allow it to launch a national quarterly publication for members and to employ a full-time secretary at a national headquarters. "We must catch the vision, and get to work".

The vision included revision of the constitution, written by him and approved by the Board only in January, to meet new conditions and to furnish a broader pattern for the Society than could have been conceived originally. It encompassed magazine articles, radio programs, widely distributed song arrangements, a roster of chapters, plans for the 1942 convention and contest, awarded to Grand Rapids, and the multiplication of activities through committees wrestling with development and organization.

In these and other matters he had had invaluable suggestions from several Board Members, particularly new member H. B. (Hal) Staab of Northampton, Mass., who shortly after his election had set down his impressions and vision of the future gained from less than a year's membership in the Society. The analysis included: What path shall we take ("We should know where we are going before plans are worked out as to methods of arriving") — Continuation of past methods haphazardly will result in high mortality of chapters and slow growth — Combining the fun motive with service, to use the singing ability of members . . . for the benefit and improvement of local communities — The suggestion that all Board members write their full and candid views as to what path would be best for the Society to take. Staab's analysis of immediate and future needs ranged from basic policies to details of organization, many of which have been adopted since. Those on the Board who received copies realized that they had done well in electing this Far-Easterner with method in his make-up. Adams welcomed these and other suggestions pouring in, weighed them, added some to his own ideas, and started many into processing.

In September the Society was saddened by the death of Lt. "Johnnie" (L. H.) Whalen, beloved tenor of the Flat Foot Four, the Society's

second national champions. He was stricken while, typically, returning from a singing engagement. On October 2, the Oklahoma City chapter presented a memorial concert, headlined by the current champion Chordbusters, the receipts from which liquidated Whalen's commitments and left a balance for his family.

The committees appointed to survey the trail, clear a roadway and start building for the influx of members-to-come were to study possible amendments to the constitution; to compile and publish a song book (never done because the Society learned that songs are property); to look into possibilities of an authorized word-book of songs (likewise shelved); to compile and publish a roster and the constitution after its mid-winter revision; to aid the forthcoming Grand Rapids ('42) national convention and contest; and to work on expansion of existing chapters and the addition of new ones.

On December 1, President Adams presented to the Board a pre-view of matters to be considered at the Chicago mid-winter meeting. It included an analysis by Staab of questionnaires on judging. The report revealed belief that Stage Presence was relatively low in importance, which applied also to Song Selection, since those questioned felt any type of popular song was suitable as long as it was sung barbershop style though nobody defined "barbershop". There was wide variance of opinion about blend. Staab suggested that blend was only one part of "Voice Expression" into which volume, phrasing, precision and other elements also entered. The broader term still stood at the end of the Society's first decade.

The greatest difficulty was in determining just what the replies really meant since two individuals might use different terms to identify the same quality. Digging into meaning rather than phraseology, Staab recommended that judging at the '42 national in Grand Rapids be divided into — Harmony Accuracy 25%, Song Arrangement 25%, Voice Expression 30%, Song Selection 10%, and Stage Presentation 10%. He added: "The basis of grading is not so important as the selection of competent judges".

In Adams' pre-view he reported that Tulsa and Chicago were staging "informal quartet contests within the chapter on meeting nights (Chicago called theirs a 'Marathon')" to further the formation of four-somes, while Northampton, Mass. found occasional joint dinner meetings with service clubs worthwhile. In the tenth year the Society's Chapter Methods Committee had a booklet on such matters while Past President F. H. Thorne's "Spark Plugs" column in the *Harmonizer* recorded tried-and-true ways to make meetings interesting to all.

On December 29, 1941, O. C. Cash honored many members by sending them a document certifying: "Brother Blank, having harmon-



ized acceptably . . . with the famous Okie Four (world's foremost exponent of barbershop harmony) may now be addressed as an Ex-Okie and is entitled to the . . . esteem due one of this rank". The Okies consisted of Cash, W. E. Downing, J. Frank Rice ("The sweetest lead this side of heaven" according to Rice) and F. D. Graves, a foursome which many have heard but which, for some reason, has never been asked to appear at a Society-sponsored public affair. A line in the certificate is typical of the high pitch throughout: "Deems Taylor, outstanding musical critic, heard Brother J. Frank Rice sound off with 'Don't Cry, Little Girl, Don't Cry'. He managed to gasp: 'It is like a voice from heaven; incorporeal, hyperecstatic, transcendental and disembodied — which it should be'."

Reviewing the months of 1941, Adams says: "We were handicapped by not knowing the chapters we had, who the officers were, or how many members the Society had. Secretary-Treasurer Joe Stern did a valiant job in trying to sift the information . . . the Society was supposed to have 100 chartered chapters (some paid, others 'just chapters') but we discovered that we had only 24".

Stern's work brought the national treasury from \$106.47, which he received on entering office, to about \$1,000.00. It is known that he followed precedent by paying for most national office expenses out of his own pocket although the record reveals his extravagance in hiring a girl at \$5.00 a month, to help with the Society's growing correspondence, after her regular working hours. At the end of a busy day in the real estate business he became supplier of membership certificates, lapel pins and such supplies. "I was forever looking for paper to wrap packages. I had never bought those kinds of materials before. Wrapping packages was always a task for me, and I'll say it was a hell-of-a-mess . . ." he recalls.

On the last day of 1941, President Adams mailed the order of business for the mid-winter meeting at Chicago. The January agenda included thirty-seven (37) items. The Society was in transition from hope-and-pray to order-and-method. It had to be that way to consolidate early advances and to plot a course toward the time when harmony would be East-Coast, West-Coast and All Around the Towns.

CHAPTER XIII

GROWING INTO LONG PANTS

In marked contrast to the first winter meeting of the Board, called largely to "give the boys a chance to sing", the get-together at Hotel Morrison, Chicago, January 17, 1942, was business, strictly. The Society was growing into long pants, therefore measurements were obligatory along with the selection of style and colors for the larger suit. But the cloth was not laid out ready for the cutters. Even the basic patterns were not well defined, and the fabrics had to be finished piecemeal as the Board Members wove a little at a time with slight precedent to draw upon.

The great majority on the Board has always been successful business and professional men, each with his own experience, therefore with his own ideas of procedure. Each has had a background of proof that his methods were good; otherwise he could not devote so much time to the Society's affairs or be able to drop business to ride a rather expensive hobby. Board members pay their own expenses to the many meetings. They all have in common the love of four part harmony and a desire to do things for the Society, entirely selflessly since there is no profit motive, and since to serve on the Board means a pyramiding of extra-curricular duties and personal outgo. In consequence the duties of the presiding officer at a Board meeting have always been in part that of a harmonizer of divergent ideas each presented forcefully toward just one end, the good of the order, sometimes with a fist-on-the-table crash obbligatorily in spite of the Society's espousal of four part harmony "unaccompanied".

The immediate problems to be handled by Adams' committees, appointed at that winter meeting, dealt with the June 1942 Convention and Contest at Grand Rapids, nominations for the 1942-43 year, investi-



gation of making recordings at Grand Rapids, community service, the future of the Society, non-existent finances, a budget, a revised constitution and a code of ethics. It was proposed to make the annual per capita tax two dollars instead of fifty cents in order to carry out the development and expansion program on a business basis

The Board accepted Geoffrey O'Hara's "Old Songs" as the Society's theme number. A resolution urged all members to refrain from use of "Spebsqua" or "Speebsqa", a horrible sounding word that had been given national notoriety through the well meaning but misguided efforts of a radio announcer. Actually the SPEBSQSA initials are unpronounceable because of the penultimate S, therefore it is commonly referred to by full initials, "The Society", or, as a space-saver in printing, occasionally as SPEB. The Detroit chapter set a precedent at the meeting by presenting twenty medallions to be given to the members of the top five quartets in the June Contest, to be known as the O. C. Cash Awards.

Looking toward the time when many states would warrant District Associations, Adams drew upon his experiences with the Michigan state group to present a pattern for others. A live subject was the song book to be published by Mills Music. It would blaze a trail for many comparable books to come later with a modicum of the effort which went into the original. As evidence of how times have changed, several quartets which had been invited to contribute their numbers had not the slightest idea of how to get their harmonies down on paper, could find no one to do it for them, and in consequence several much-desired songs were not in the book when it came out late in '42, though some were included in later books. The Foreword stated: "This book starts with songs that three baritones can practically sing at the first try, almost, when assisted by a fourth baritone willing to tackle tenor if he may sing low bass for the rest of the evening".

Early in '42 the Grand Rapids Contest Committee, Roscoe D. Bennett, Chairman, issued its first pre-convention tabloid newspaper, "The Swipe", loaded with information about the big events pending in the Furniture City, come June. The staff of the, then unborn, Harmonizer still thanks Bennett for his courage in reducing "quartette" with its long feminine suffix to the he-man "quartet" throughout The Swipe, a precedent which has released 1,483 man hours for better or worse while saving the Harmonizer more than a ton of paper. More issues of The Swipe, among 31 bona fide chapters and 10 more which had not paid their National dues (Michigan alone had 13 live ones) helped to bring the registration to 60 quartets for the two day meet on June 19 and 20, 1942.

CHAPTER XIV

"OUT OF THE WILDERNESS"

In the annals of the Society the Grand Rapids 1942 meet is notable for bringing out more and better quartets than had ever attended a country-wide Contest, the largest and widest spread registration of members to date and a then-record crowd of almost 5,000 (actual) which witnessed the Finals in the Civic Auditorium. All these signified that the Society was not only expanding and improving as an organization but that the public had decided to take to its bosom this phenomenon, men singing old popular songs just for fun and traveling long distances to worship at the shrine of "Evaline".

Even more important is the fact that this convention marked the date when the Society found itself, realized its own potentials for growth and good, started consolidating the slow advances of the hunt-and-poke era, and made a happy selection of administrators who knew how to apply proved methods and add new ones toward advancement on wider fronts.

The country was at war, therefore it was natural to wonder whether this manifestation of light-mindedness, men going to Grand Rapids merely to sing, might not draw criticism. It did. George W. Stark, columnist of the Detroit News, asked: "Why, with the whole world at war, does a body of citizens converge upon a given point and dedicate a whole week-end to singing . . ." He answered himself: "This is a curious manifestation of the American way of life . . . This is the industrialist, the banker, the baker, the factory worker, the soldier and sailor running the scale of human emotions for democracy. This is the token of the essence of our country, something that has been hard won, and which will not be easily surrendered . . . This (meeting) was the four corners of America



worshipping God in its own way. That's another thing we fight for," Stark wrote.

The quartets started before the judges on Friday morning. By Saturday night they and the indefatigable followers had heard everything that barbershop harmony had to offer. So, members infiltrated eagerly into the Auditorium for more. Two new names rounded out the top five when the judges reached their final decision; the Elastic Four, Chicago, were declared the 1942 champion and the Misfits, also of Chicago, came in fifth. In between were three veterans of competition, The Kansas City Barberpole Cats in second place for the second time, the Bartlesville Barflies ('39 champions) third, and the Harmony Kings, Springfield, Ill. in fourth place again.



Elastic Four, Chicago—Champions 1942—Grand Rapids Contest—Herman Struble, tenor; Roy Frisby, lead; Jim Doyle, bari; Frank Thorne, bass.

The ten remaining quartets in the '42 Finals were: Beacon Four, Wichita, Kans.; the Turners, Detroit; Port City Four, Muskegon; Peachtree Harmonizers, Atlanta; Rambling Four, Northampton, Mass.; Four Harmonizers, Chicago; Hall Brothers, Grand Rapids; Whiz Candy Makers, Bloomington, Ill.; the Gay Nineties, Kalamazoo; and the Acoustical Persecuting Four, Jackson, Mich. It is interesting to note that, out of these fifteen finalists, three quartets would attain the International championship in years up to and including 1948, two of them with the identical personnel which sang at Grand Rapids in '42, and by strange coincidence, the same number of men in each quartet.

The 1941 champion Chordbusters sang together for the last time before a National Convention until the end of the war. Soon one of them, Bob Holbrook, would be helping to start a chapter in the Marine Corps. They sang The Twenty-third Psalm in memory of "Johnnie" Whalen, deceased tenor of the 1940 champion Flat Foot Four. At the end of the Finals the Founder and Permanent Third Assistant Temporary Vice Chairman told the press: "We started at almost the same time Hitler started things in Europe. If it hadn't been for him, we'd have had 25,000 members today instead of only 10,000", a 1942 statement which indicates the optimism which had carried the Society through its formative years.

Few of today's members know that the business meetings of the Board, which caused its members to miss most of the preliminaries at Grand Rapids, started the Society along international lines which make membership in one chapter an open sesame to many. Several items on President Adams' agenda are responsible, but none of them quite as important in opening the way to more enjoyment for more members than the amendment to the Constitution which raised the national per capita tax to \$2.00. It had been carried over from the mid-winter when several Board Members had felt that such a step would be the ruin of the Society. Some had examples to cite, Secretary-Treasurer Stern's being typical: "When I took office I wrote the (24) chapters asking for the fifty cent tax. In some cases I got no money, in others I got no answers at all, and in too many others I got nasty letters. One secretary wrote to inquire why they should pay anything to the National".

Few of those early chapters had vision beyond that of a locally functioning club under the name which the founders had practically forced upon them, or which they had appropriated, in order to get the local movement started. And even several years after the Grand Rapids Convention there were members who were suspicious of the end to which their National tax was put. One rumor was typical, that dues went largely to pay expenses of the Board Members to meetings, "put them up at the best hotels and let 'em live off the fat of the land". Another one is exemplified by a query put to one of the pioneer members of the Board: "Give me the low down, just between us. You fellows are making a nice thing out of this, aren't you? What strings do I have to pull to get on the Board". Another frequent comment: "The National isn't going to tell us how to run *our* chapter" and a spotty resentment that "our chapter isn't represented on the Board, and some kind of skullduggery's going on" often made the directorate wonder whether it was worth it to get so much abuse for its investments of time, experience and personal out-of-pocket, all spent toward one end — the growth, unification and improvement in methods of the Society.



Thus it is no wonder that the proposal to raise National dues precipitated a debate all in the spirit of good clean mayhem. Today it can be told that the Board was tied. Stern who had not voted was honestly on the fence, fully cognizant of the necessity for the increase if the Society was to go places, yet fearful of the consequences. "I was afraid we would lose all our members" he confesses. President Adams ruled that the Secretary-Treasurer must vote. Stern voted for the increase and says:



Joseph E. Stern, National and International Treasurer, 1941-47.

"I think in retrospect how disastrous it could have been had I done otherwise". Founder Cash, who had lived through the birth and a thousand growing pains of the Society, cheered the jittery Board Members by telling them that he'd seen everything thus far, and that this was the most constructive move to date.

Board Member Staab, who had been chairman of the committee recommending the Constitutional change, was elected President for 1942-43 and Immediate Past President Adams, was made National Secretary. That combination, backed by Vice Presidents Embury, Perkins, Reagan and Wolff and with new faces among Board members gave the Society leadership which would help it out of the Wilderness.*

Another proposed Constitutional change would separate the duties of the Secretary-Treasurer. Until that could be acted upon, President Staab appointed Jos. E. Stern, the former incumbent of the dual office, as Assistant Treasurer in order to leave Secretary Adams free of financial duties which were bound to increase if the ambitious expansion program really took hold.

* Appendix VI — Complete 1942-43 Board.



CHAPTER XV

"GOOD MORNING JUDGE"

As this history was about to be printed in late '48, the Committee on Judging made recommendations for certain changes in the rules, to be passed upon by the International Board at its Mid-winter meeting in January 1949.

In the early stages no precedent existed for judging barbershop quartets other than for judges to decide quartet merits on an overall basis. In those contests it was natural to select members known to be unusually appreciative of barbershop harmony and have them render a verdict of composite opinion. Each judge considered each quartet on all points from appearance to harmony effects, then marked the foursome for its place. This system prevailed in National and State Contests until 1941 at St. Louis. There the judges broke down the qualities into 50% barbershop harmony and blend; 25% song selection and originality; and 25% stage presence.

Immediately after this contest, Board members and others were asked to give their opinions about judging, and as a result, at the International in Grand Rapids in 1942, the quartets were judged on the basis of harmony accuracy 25%, song arrangement 25%, voice expression 30%, song selection 10%, and stage presence including costuming, 10%. As quartets got better and better and judging became tougher and tougher, a system of specialized judging evolved by which one judge was appointed to pass upon Harmony Accuracy (300 points). Another scored Voice Expression (300 points) which included blend, attack and release, shading, time, rhythm, and enunciation. Another judge specialized entirely on Song and Voice Arrangement (300 points), the song arrangement being judged as to whether it by-passed good opportunities for



harmony effects and whether it utilized chords which did not resolve naturally into succeeding chords, thus leaving the harmony "out on a limb". Voice arrangement dealt entirely with the presentation of the barbershop style harmony, the main requisite being that the tenor sing a "high alto" almost entirely. The melody might be forward-passed or lateralled from the lead to the bass or bari if the occasion demanded. The fourth judge dealt with Stage Presence (100 points). This system prevailed from 1944 through 1948.

In the 1948 contests Enunciation was given to the Stage Presence judge in order to ease the strain on the Voice Expression solon in following the several elements which make up voice expression. Blend was added to the duties of the Harmony Accuracy judge.

For the purposes of this report, let us identify the pitch-pipe blower as the "pitcher" because that is what he is. While the pitcher's delivery may vary, he usually throws to the others the keynote of the key in which they intend to sing. Should any or all fail to catch the pitch, the pitcher has been known to blow his top (no reference here to the high tenor part). Sometimes the other members receive the pitch as if it were a slider. Few sights in this vale of tears are sadder than when four guys prance on stage with every evidence of confidence and ability, line up smilingly, listen attentively to the tiny note (rarely audible to the audience) pitched by one, then muff it. Sensitive souls in the audience and the judges have been known to burrow halfway through the floor. The quartet wishes only that it could go all the way.

Like the Society itself the judging system has been developed by trial and error. Every contest has brought criticism from the judges striving always for perfection and, of course, perennial comment from quartets and their fans which usually starts "I don't know what it's all about but I know what I like . . .".

Judges have learned to turn a deaf ear to audience applause particularly when the audience includes non-members, because the showmanship of a quartet can affect audience reaction as much as the singing can. Some simple number with three or four simple harmony changes can lay the public in the aisles when done expertly. It pays little attention to inaccuracies in harmony, voice expression, inadequate or wrong arrangements, if they are put over with compelling stage presence, whether comedy or otherwise.

One real test of the modern SPEBSQSA judge is his ability to listen down his own alley and pay no attention if balls roll off the other three. For instance, no judge on Arrangements would take official notice if a quartet member should fall flat on his face when entering or leaving. In

another case the Stage Presence judge might make the mental note "lousy (or good) arrangement" but his pencil would not record his opinion. The judges on Harmony Accuracy and Voice Expression might have that same opinion about an arrangement or stage presence but that is none of their business; they are listening only for the manner in which the arrangement is *presented* vocally.

In Regional and District contests one judge is assigned to each category. Judges are always selected from outside that particular district. In an International Contest two judges and an alternate handle each of the four classifications. The alternate's score is used when a quartet is from the same area as one of the regular judges.

Four minutes minimum and six minutes maximum set the time bracket in which the quartet must present its two numbers in competition. Under-timing or over-timing draws penalties from the timekeepers, who work with stopwatches. Some upsets, judged by audience reaction, have resulted from this rule about timing. A quartet might be practically perfect in every one of the four categories yet could drag or speed up a number to the point where its time penalty would give it a lower rating or might eliminate it. Ordinarily the top five are announced to an audience in a District contest. In Regional contests, held preliminary to the International, the top quartets are named in alphabetical order as "qualified for the International", together with the first and second alternates. In the International Finals quartets are screened down to five and then placed in their order by the judges in the final thriller.

Judges work within actual earshot of the singers rather than depending upon the public address systems made necessary by large audiences. In order to avoid confusion, the 1948 rules provide penalties for sixth, ninth or diminished seventh chords if the song is "characterized" by them. Every contest number must end on a tonic chord, this also to place all competitors on the same basis. Religious and patriotic numbers are not used in competition. All members of the competing quartets must be members in good standing and must be non-professionals as a quartet. A professional is defined as one who derives more than half of his income from an occupation in the field of music. Only one such member is allowed in a quartet.

The international dearth of high tenors made it necessary to establish the rule "no member may sing in more than one competing quartet in any contest". Incidentally, the symbol of industry in SPEB circles is "busy as a tenor on meeting night".

The judges in a contest are also a busy lot. Each has a work-sheet for marking credits or penalties. As a quartet finishes, a report sheet passes down the judges' line and each judge records the points earned by the quartet. The secretary transfers these figures to a tabulation sheet



and within a very few minutes after a contest has ended the secretary and chairman of the judges know the winners and are ready to report down to fifth place. Quartets interested in their standing in the various categories get their ratings from the International office upon request anytime within thirty days after a Contest.

Starting in 1946, a feature of each International Convention has been a judging school conducted by Chairman Maurice E. Reagan of Pittsburgh who, many believe, is the last word on matters of harmony. He is creator of the Reagan Clock System of chords. Students of the system identify by number any one of the seven chords most commonly used in barbershop harmony, and even the five uncommon ones whether sung straight or inverted. The tonic chord in any key is twelve o'clock, and to hear experts pass the time of day with each other while a quartet is singing can mystify the uninitiated.

No judge has ever claimed that the judging system has attained perfection. They do point proudly to it as something workable that has been developed from nothing in a short time "and doing a pretty accurate job too". With this the membership in general agrees heartily, as witness the many listeners in the audiences who come forward after every contest to brag how their over-all scoring selections agreed generally with the judges' specialized decisions.

No single group within the Society deserves higher praise than those men who have continued to serve on the judging panels during the formative decade. Theirs was a great faith in the eventual refinement of a system, combined with a willingness to accept the responsibility of decisions. It has taken courage to continue and to persevere in a search for improved methods of judging. Every man realized that some of his decisions would be questioned, more frequently by the enthusiastic fans of a losing quartet than by the quartet itself. "You can't please everybody" sums it up. Another summation was by Chairman of Judges M. E. Reagan: "The only ones who agree with the judges are the winners, and they're outnumbered", a remark which might indicate that judging makes cynics of them all, but actually was the result of extreme fatigue at the end of an International Contest.

The foregoing covers highlights of the judging system and rules as the Society went into its eleventh year. If revisions are made by the International Board in January 1949 they may apply in whole or in part at the June '49 International Contests, depending upon the 32-man Board's decisions.

SECTION FOUR — ADVANCE ON ALL FRONTS

CHAPTER XVI

"FUN ON A BUSINESS BASIS"

Prior to his election as president in 1942, Hal Staab had repeatedly pointed out "the fun motive alone is not enough". Alone, it could not produce as much fun as could a policy of running the Society on a business basis for fun. Properly organized and administered, each chapter would have more and keener enjoyment if bolstered and benefited by other chapters integrated into a strong national unit. Such a result could be attained only from a business-like administration of the parent body. The Staab-Adams duo was fitted by temperament, training and experience to furnish what the Society needed at that stage.

The President had the rare ability of keeping one eye upon details as fine as a petunia seed while focusing the other upon administration of the over-all affairs of the Society. Staab's background was that of a sales executive.

His first message to the officers of active chapters (about 35 in early July, '42) urged them to familiarize every member with the program which envisioned an adequate system of National organization records in a National office with a full time Secretary. Until that could be done, standardized report forms were a first step toward unification. He promised a "quarterly publication that all will want to read" (the first issue of *Re-Chordings*, later the *Harmonizer*, came out in September that year); distribution of barbershop style song arrangements to all active chapters; stimulation of the right kind of publicity about the Society to aid the opening of new chapters and to keep local interest focused upon existing ones; promotion of extension "with the view of ultimately establishing chapters in every city of any size in the United



States" (only nine states were without SPEBSQSA chapters in late 1948); increase in altruistic services to the communities in which chapters functioned.

Announcing to the chapters the \$2.00 per capita tax toward these ends, he pointed out that most organizations comparable to the Society charge a national initiation fee between \$10.00 and \$25.00, and have a national per capita tax ranging from \$3.00 to \$7.00 per year. He prophesied that the carrying out of the program outlined would make the much desired National office possible as a "clearing house for all types of information and ideas to assist chapters". He already had in mind the man for the full time National secretarial job; "Adams is the one man I know in the Society who can measure up," he wrote. "The sooner we can make him a full time Executive Secretary, the better it will be for us if he will accept".



H. B. (Hal) Staab, International President, 1942-44.

On July 23 the first arrangement prepared by the first Song Arrangements Committee, Embury, Chairman; plus Thorne, Reagan and Martin, went out to all chapters. Back of those two numbers were months of work and four thick correspondence files, since it takes far more effort to get a vehicle into motion than to keep it moving on the original plane. The premier of the Song Arrangements Committee's first opuses symbolized the pioneer work going on behind the scenes among other committees dealing with Chapter Ways and Means, Community Service, Inter-Chapter Relations, Extension and the rest.

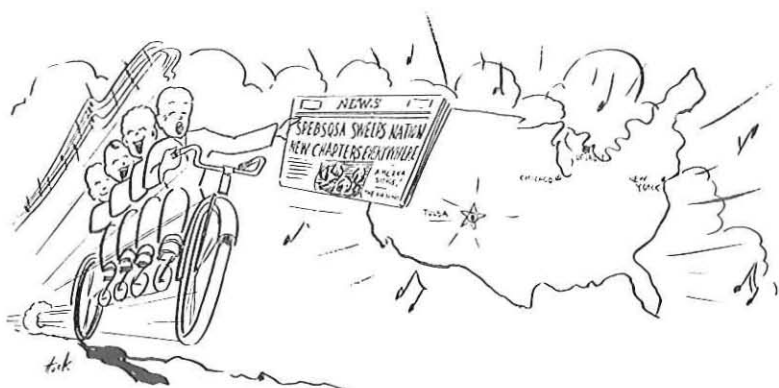
A reference in Secretary Adams' July 31 bulletin regarding the Constitutional changes which had been made gives evidence that the Society had outgrown its diapers. "A resolution passed by the Board terminates all honorary memberships on December 31, 1942. In our formative years it was helpful to use the names of prominent men as honorary members", but by 1942 the Society had become well enough established so that some "prominent" men were beginning to seek hon-

orary membership as a publicity boost. Once in, an honorary member usually considered himself a member for life with no thought as to crass details of annual dues. As done later, the chapter which confers a membership pays for it from the chapter treasury or through the underwriting of an individual who, with the recipient, understands that the gift is for a year and not a free ride forever. Very few such memberships exist . . . or last.

September brought the first issue of *Re-Chordings*, that "quarterly publication" of which Staab had dreamed long. The first printing of 1,200 copies, 16 pages, took care of the membership nicely with plenty left over for extension use. By comparison, the Sept. 1948 issue of its successor, the *Harmonizer*, was 27,500 copies of 72 pages. The first publication carried three paid advertisements ("Think of that!") Letters of congratulations poured in as members began to see that their \$2.00 National tax was a good investment. And the issuance of the first song arrangements brought more congratulations and pledges of support and cooperation.

Along with these instruments for guidance, the studies of the various committees, issued in bulletin form, furnished additional practical aids. The first bulletin of the Chapter Ways and Means group, Clarence R. Marlowe, Clayton, Mo., Chairman, carried thirteen suggestions as to how a chapter could raise money to finance its activities. John Hanson's Inter-Chapter Relations Committee's advice started with the suggestion of a program by the visiting chapter and ended on an Extension note: "If there are no chapters nearby . . . start one", while the Extension Committee, E. V. (Cy) Perkins, Chicago, Chairman, showed how to start chapters and hoped that each chapter would assume responsibility for chartering at least one new chapter before the end of that fiscal year. The Committee on Publicity with Damon Kerby, St. Louis, Chairman, presented practical, easily understood methods of making the chapters better known in their communities.

A characteristic of the early Staab regime carried through his presidencies. Time and again he called attention to the fact, "No organization such as ours that is entirely selfish in its purposes can endure long, nor can it attract enough attention of the proper kind to enable us to grow, if we are not of some use to our communities". Every one of 480 chapters at the end of the 1947-48 fiscal year assisted in some way in civic and charitable affairs. Staab laid that foundation soundly.



CHAPTER XVII

"ROLLING"

Incongruous as applied business methods might seem to those who still envisioned a barbershop quartet as a man who thinks he can sing tenor, assisted slightly by three others, the procedures were getting results in extension and unification. Members who attended the Grand Rapids contests returned home with eyes opened to the possibilities of four part harmonies and were happily, though seriously, trying to organize better quartets "to outsing those Elastics", the 1942 champions. This quartet was the first to challenge successfully the three year reign of the southwestern foursomes. Located in Chicago, the Elastic Four was much nearer the hub of Harmonyland, which had shifted easterly, than were its predecessors. In consequence the quartet spent practically every week end, and many nights between, during its championship year, at SPEBSQSA functions or singing for civic, charitable or war activity meetings, a pattern to which all succeeding champions have adhered.

Such a rigorous course it is that the quartet aspiring to International honors must ask itself honestly whether it will be willing and able to stand the strains imposed should the judges say "you're it". For example: the uninhibited Misfits, 1945 champions, from Chicago also, spent 46 week ends away from home during their reigning year. The schedule of the other Windy City quartet to attain International honors, The Four Harmonizers ('43), was almost as strenuous, though there were not as many chapters to demand their widely copied, unconventional harmonies as when the Misfits came up. Between them, the Harmony Halls of Grand Rapids, suave harmonists and 1944 champions, seldom had a week end at home, a fate shared later by the rhythmic Garden State

quartet and Elkhart's precise Doctors of Harmony when in '46 and '47 they were in demand, as champions, by the entire country.

The Elastic Four was the first SPEBSQSA quartet to take to the road and show chapters and the public how incredibly satisfying the music of four matched voices can be. Old timers everywhere were ecstatic about the presentations themselves and because quarteting as part of the American scene was quickening visibly and audibly. The younger generation had no quartet traditions, but it loved the Elastics and ambitiously started to copy and try to improve upon their harmonies. The quartet gave the country its needed shot-in-the-arm to revive it from the coma into which it had subsided, quartetwise, since the famous fours of vaudeville had been replaced largely by name bands and movies with sound tracks.

With the war at its height, the holding of a 1943 Convention-Contest was questionable. But at the mid-winter meeting in Peoria the Board awarded the meeting to Chicago, just in case, and the Convention Committee under Henry M. (Hank) Stanley, Chairman, and co-chairmen Vince LaBelle and Jimmie Doyle, bari of the Elastics, started plans, which they knew might be scrapped. Eventually, Washington gave the go-ahead with certain restrictions on travel which were followed so diligently that out of the 901 registrants at Chicago, June 17-18-19-20, nearly all came from Illinois and nearby Indiana and Michigan. This meeting was notable as the one which, for the first time, resulted in considerable badly needed income to the Society from the ticket sales at the Medinah Temple Finals. The Chicago group had promised the Society \$1,500.00. It surpassed that by \$43.79.

This convention was the first one at which silent movies recorded the appearance, though not the harmonies, of all contesting quartets. Board Member R. Harry Brown, an amateur movie fan, missed all preliminary contests that year, and for several succeeding years, to film the quartets immediately after their appearances. The films had wide distribution between contests.

The Finals were preceded by five preliminary sessions at Hotel Morrison which weeded 48 quartets down to the 15 appearing in the Temple. That affair will long be remembered by about 4,000 people who might not be clear about the quartets but can never forget the heat. It was so terrific that the Harmonizer report started with the statement "The steam heat was *not* turned on in Medinah Temple" and worked up through a series to the final statement that the steam heat was turned on so that every quartet would be hot. The public address system had dead areas throughout the great hall, resulting in confusion, misunderstanding and eventually, arguments.



Chicago remained the capitol of Harmonyland for 1943-44 when its Four Harmonizers were declared the champions of the Society. For the



Four Harmonizers, Chicago — Champions 1943 —
Chicago Contest — Huck Sinclair, bari; Leo Ives,
lead; Chas. Schwab, tenor; Fred Stein, bass.

third successive year the Kansas City Barberpole Cats placed second. A 50% new quartet, the Main Streeters of Tulsa, made up of one-half of the old Barflies, was declared third. The Aristocrats of St. Louis came in fourth and the Harmony Halls, who had competed previously as the Hall Brothers of Grand Rapids, took fifth place. The other quartets to make the charmed circle of fifteen finalists were the Harmony Kings, Springfield, Ill.; St. Louis Police Quartet; Gipps Amberlin Four, Peoria; Acoustical Persecuting Four, Jackson, Mich.; Four Flats, Cleveland; Morgan County Four, Jacksonville, Ill.; Unheard of Four, Muskegon; Forest City Four, Cleveland; Harmony Weavers, Muskegon; and the Harmonaires, Clayton, Mo. No convention thus far had drawn entertain-

ment talent equal to that at the Chicago conclave. It included the Corn Belt Chorus, from the ranks of Peoria, Bloomington, and Canton, Ill. chapters, 150 men singing under Director John Hanson. The fact that the Society's membership is strictly stag did not take one iota of admiration away from the singing done by the Johnson Sisters of Chicago or the Barberettes of Peoria. A judge commenting upon the high quality of the quartets in the contests regretted: "You can't rate 'em on the basis of what you heard last night or the day before . . . You have to call 'em as you hear 'em in just two songs. Maybe they're on the beam during those six minutes, maybe they're not".

Typical of the joys of Board Members, they started with a four hour session on Thursday night, re-convened at 8 a.m. the next morning, some judged in three sessions of the Preliminaries that day; returned to another meeting at 8 a.m. on Saturday, judged in the Saturday afternoon Preliminaries and the Finals on Saturday night and then held a business meeting at 9 a.m. Sunday.

The Board was so elated over progress made within the limits of the \$3,900 '42-43 budget, that it splurged to the extent of approving a \$5,900 figure for the ensuing year. Of this, all but \$530 was expense for supplies, printing, postage, song arrangements and secretarial work. By this time, the Society's progress had made it necessary for Secretary Adams to set up an office in his Detroit home, and he and Mrs. Adams devoted nights, Sundays and holidays to SPEBSQSA matters on a part time secretarial allowance that made a grass cutter's income magnificent by comparison.

For months, the Nominating Committee had been combing the membership for the best possible leadership to carry on during the war turmoil. More and more, it became desirable to get Staab to accept a second term. When Adams stated that he would not accept the secretaryship for 1943-44 unless Staab would agree to follow through for another year, the latter capitulated. Officers, apart from the president and secretary for that year were: First Vice President, Phil Embury; Treasurer, Jos. E. Stern; Vice Presidents, Deac Martin, Frank C. Morse and Frank H. Thorne; Historian, R. H. (Dick) Sturges; Master of Ceremonies, John Hanson; Founder and Permanent Third Assistant Temporary Vice Chairman, O. C. Cash. * A candid entry in the official minutes records the pleasant custom of opening all Board meetings with song: "The singing of the Board was lousier than usual".

* *Appendix VII — 1943-44 Board members.*



CHAPTER XVIII

"NO BED OF ROSES"

When the Navy commandeered 200 rooms at the headquarters hotel, two days before the '43 Chicago convention, that was the first of a series of actions and reactions echoes of which were to rebound around the President's and Secretary's ears for months. Staab paid the penalty of leadership, as does nearly every one willing to step out front and take the blame with the honors. He says: "Those first six months after the Chicago convention were anything but a bed of roses. Carroll Adams and I were blamed for: the reservations mix-up at the Morrison; the delays in registration; the cancellation of an outdoor meeting about which we had nothing to do; the conduct of a Bond rally at which neither of us was present; the amplifying system; the contest judging; the failure to renominate certain Board members (solely the Nominating Committee's duty); the failure of certain chapters to get representation on the Board; these are just a few. But gradually the sun began to shine again and the last six months of my second term were grand to look back upon".

But the Society's advance continued even during the administration's rugged months. Ninety-six chapters had come into existence by June '44.

The Rules and Regulations Committee was at that time studying a Staab-instigated plan for electing National Officers and Board Members through a House of Delegates, Staab's thesis being that the Society should have a more democratic form of election than the method of electing Officers and new Board Members by the old Board. Much discussion, some on the warm side, had continued since the original proposal, followed by Staab's presentation later of a detailed method which some believe to be unnecessary in a society whose chief function is enjoy-

ment and which others think to be more complicated and "over-organized" than is necessary if a basic change should be made. Nobody ever questions the other's sincerity. It is largely a matter of minds which emphasize principle and method as differing from those which consider largely the end-result. The latter see that the Society's form of organization has brought unprecedented advancement, therefore "why go into a lot of details — let's sing". During the Society's ten years the personnel of its Board has changed in part each year and in 1948 the only member of the original board was the Founder. During that time, 64 chapters have been represented by 131 guys named Joe who stepped from chapter rank and file into the governing body, then went back into the local ranks with much better understanding of the Society's over-all needs, methods and problems. Yet it is entirely possible that the Society may eventually come to some form of national elections patterned upon the original Staab plan which was forming in his mind as early as 1941.

The mid-winter meeting awarded the 1944 Conference to Detroit with the understanding that war-time travel restrictions would make it largely a Michigan affair. Included in Staab's "Vision of the Future", published in the pre-conference bulletin were: a Society of 50,000 members with a thousand chapters representing every state, some of them in colleges and universities; a National office managed by a full-time Secretary responsible for the conduct of the Society's business under supervision of the Board; District Associations, each to hold its own annual meeting and contest; visitations by National Officers in the districts; conferences of chapter secretaries to discuss mutual problems; barber-shop arrangements of popular songs to be available increasingly; a committee devoting its effort to the Society's ethics; and others which did not materialize but showed his earnestness in seeking to formulate longer range policies. In 1948 most of them had evolved into practice.

Between the 1944 Mid-Winter Meeting and the June Conference the Society became International when the first Canadian chapter was organized in Windsor, Ontario. Since then Canada has added chapters in Fredericton and Harvey Station, N. B., in Amherstburg, Brantford, Chatham, Guelph, Hamilton, Kitchener, London, Paris, Sarnia, Stratford, Sudbury, Toronto, Wallaceburg and a second Windsor chapter at Assumption College, all in Ontario. In 1948 the infants in Canada's growing family were at Grand 'Mere, Quebec and Winnipeg, Man., both slightly younger than the farthest-north chapters at Anchorage and Fairbanks, Alaska.

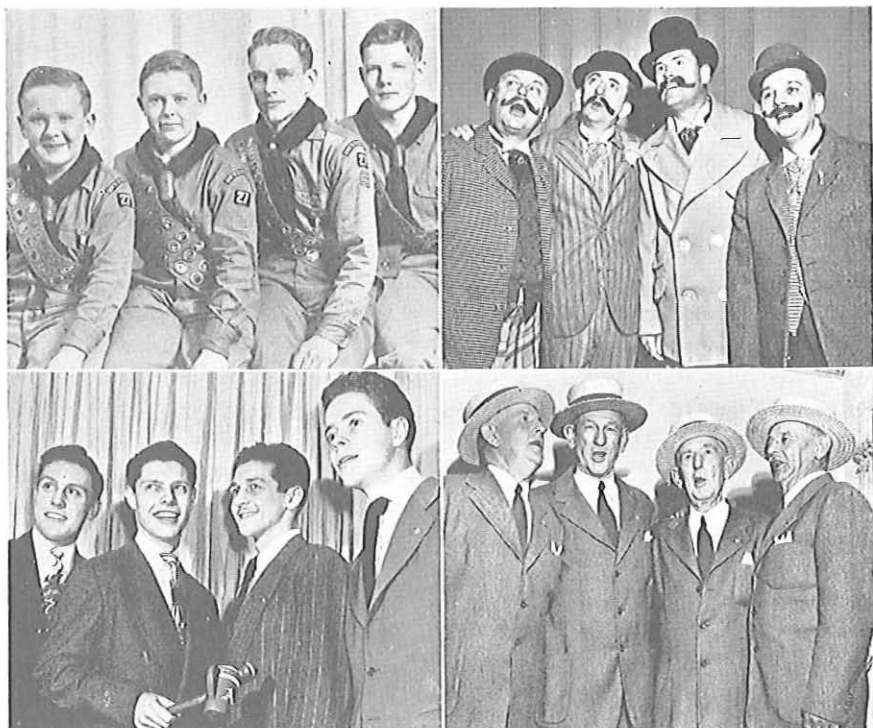
The chapter at Assumption College, Ont., was organized February 11, 1946. The first chapter to draw exclusively from students or faculty and to be operated by the students was at the University of Connecticut, Ft. Trumbull Branch, New London, chartered December 15, 1947. Lara-



mie, Wyo. chapter had a large percentage of faculty members of the University of Wyoming. The chapter at Champaign-Urbana, Ill. drew a goodly number of students from the University of Illinois, and the same applied at Kansas State College, Manhattan, Kansas; the University of Alabama, and at Lafayette, Ind. where students and faculty of Purdue University were much in evidence. At Texas A. & M., College Station, Bryan, Texas, the chapter was headed originally by a faculty member, with a large proportion of student members.

Wise crackers to the contrary, the Society was no more International with the addition of 15 Texas chapters (to '48) than it was before the Lone Star boys came into the harmony ranks, since even the most outspoken Texans admit a tenuous sort of connection with the States.

EVERY AGE AND INTEREST



Upper left — Boy Scout Quartet, sponsored by Addison, N. Y. Chapter. Upper right—St. Mary's Horseshoers, Manhattan, N. Y. Chapter, have won the New York City Park Dep't. Contest many times and placed in the SPEBSQSA Contest in 1940. Lower left—The Assumptionaires of Assumption College, Windsor, Ont. Lower right—The Clapp Brothers, Californians, have harmonized together for more than 50 years.

CHAPTER XIX

ARRANGEMENTS, ARRANGERS, AND COMPOSERS

In the early days of the Society four guys who liked to sing put their heads together and sang, working out the harmonies as they went along, as many still do when blessed with a durable lead able and willing to repeat the melody over and over until the other three parts find the right parking places. Most of the membership in the early years of the Society was composed of men who were forty and even fiftyish, all of them attempting to recapture the harmony thrills of their early teens and twenties, when "Sweet Marie" was actually less than "Sweet Sixteen".

Songs such as "Break the News to Mother", "Just as the Sun Went Down", "Goo-Goo Eyes", "Under the Bamboo Tree", "My Tiger Lily", "That Bully", "After the Ball", "She's Only a Bird in a Gilded Cage", "Annie Rooney", "Two Little Girls in Blue", "Church Across the Way", "When the Bees Are in the Hive", "She Was Bred in Old Kentucky", and "Banks of the Wabash" were just as clear in their memories as opuses such as "Cousin of Mine", the synthetic Indian cycle which began with "Hiawatha" and ran the gamut through "Arawana", "Navajo", "Napanee", "Red Wing", "Seminole", and the rest, the drug store cowboy series which included "Cheyenne", "San Antonio", "Pride of the Prairie" and "Pony Boy". These merely hint at the hundreds of widely popular songs which lived in their memories as they had sung them with the old quartet.

Men of that age, interested in more formal music by that time were singing from notes with Singers' Clubs. To tell all, many of the latter couldn't sing harmony without a guide of notes. They had the voices but not the ear for "woodshedding", a term common in Society circles which means to harmonize catch-as-catch-can while hoping for the best.

There was considerable criticism from dyed-in-the-wools when some



quartets started singing from memorized arrangements. "It ain't barber-shop". But even the conservative today agree that it's barber-shop if the harmony conforms to the Society's pattern, and they have ceased worrying as to whether a quartet learns the song the hard way or sings it from an arrangement.

Of the ten National and International Champion quartets ("International" with Canada's first chapter, 1944) recognized since the first contest in Tulsa, four learned their numbers strictly by ear, two dallied with notes so they wouldn't forget the harmonies they worked out by ear,



Some rehearse entirely by ear, others use a "crutch". Here, four Lakewood Ohioans take the easier, quicker way to learn a new one.

and four depended heavily upon written arrangements. In practicing, most note readers change a bit here and there of their own volition or because a listener suggests a chord or swipe that the quartet likes. A swipe occurs when the harmony revolves around a held melody note. For example: in the SPEB arrangement of "Sweet Sixteen" there are five swipes on next to the last "sweet", and quartets have been known to add extras just to wallow in harmony.

The first publication of an arrangement was in 1941 after Phil W. Embury, Warsaw (N. Y.), heard the Mound City Four of St. Louis sing "Sweet Roses of Morn" and got them to repeat it slowly while he "wrote the spots on the back of an envelope" at 2:00 a.m. Embury's action would have been duplicated by many members of the young Society if all had possessed his ability to write down the spots. But the great majority could not read music beyond picking out a melody written in the treble cleff. Musicians, able to play all four parts of an arrangement, were and are few. But publishing an arrangement gave aid and comfort even to those who "didn't read". They could go up or down as the part zoomed or dived. With that pattern an ear singer with a keen harmony sense had a real crutch, and that is still the way it works among thousands of members.

The growth of the Society beyond Tulsa made song arrangements practically obligatory. Some member would be entranced by the harmonies he heard away from home and would give most anything to

remember how the quartet did them. He might edge in alongside the bari and memorize that one part. But, how to tell the other three parts back home what to do? Then too the Society's growth brought much gang singing. A chorus, to be something more than an inharmonious collection of individualists, must agree as to how a given chord is to be sung; otherwise the combined output sounds like the bleachers when Ted Williams poles one over the wall. There are places in even simple songs where the harmony parts might logically park themselves on two entirely different chords. Either is good, but if half a chorus picks one and the other selects the other, listeners start looking for their wraps. Therefore in 1942 President Staab appointed a Song Arrangements Committee in the interest of nationwide harmony.

The first arrangements issued by the Committee were "When The Maple Leaves Are Falling" and "Down Our Way". The young Committee was so self-conscious that its accompanying bulletin carried this notation: "If you detect an occasional error, please remember that your Committee consists of barbershoppers". More clearly and less apologetically it might well have read: "consists of adults who are mighty good in their trades, professions or business, but haven't had time to become expert in the musical dimension as yet". Anyhow, after that the brethren in Flint could sing it uniformly when visiting the Chicago or Muskegon chapters, thus saving chorus directors from nervous breakdowns.

Nowadays many arrangements come from members who have composed something, or have ideas as to how a good old public domain number should be sung. The Committee accepts or rejects depending upon its opinion of the probable popularity of the number. Several such have been printed, either as a page in the Harmonizer or in loose leaf form, of which 8 have been issued annually, superseded in July '48 by a folio containing 15 numbers. To July '48 the Society has issued 112 arrangements in one form or other, in the interest of international harmony.

As the Society got into the swing of arranging music, publishers recognized a new and increasing market for folios in barbershop style. There are many such on the market now. The principal barrier to bringing out the first one was that

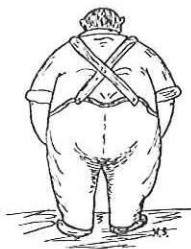


Claude C. Garreau, vocal and orchestral arranger for stage stars, is music director of Woodridge, N. J. chapter and arranger of two books of popular songs in barbershop style.



several folk-type songs, beautifully sung by the Society's quartets had never been committed to paper, and in some cases the quartet whose arrangement was desired had no member able to write music. "Way Down Home", for example, which appeared in the first book is a fascinating old folk song with a haunting melody. As sung by the Harmony Kings of Springfield, Ill. it was a "must". The Committee worked with Frank Dragoo, bari and (ear) arranger, now deceased, until eventually he prepared a sheet which had all the notes. The Committee men worked it over, then Sigmund Spaeth corrected errors in time and signs. Many believe that this is one of the finest harmony numbers ever published, and just as sung by the beloved Harmony Kings.

The first member to turn out a widely used original was Jos. E. Stern of Kansas City when he arranged a song he had heard when a boy in Springfield, Mo., a folk-type number (no known composer) which "just grew" without parents. He wrote it for the Barberpole Cats in 1941, and next year, sent it to several members. "Daddy Get Your Baby Out of Jail" is still highly popular throughout the Society.



Southerly exposure of Hal Staab when traveling North, as recorded by the pen of Hal Staab.

The Society's most prolific composer is Past International President H. B. (Hal) Staab. His output has been such that four quartets in the 1948 Regional Preliminary Contests rode to victory on Staab compositions to attain the Semi-Finals at Oklahoma City. His "Violets Sweet" is probably the most frequently sung. It was introduced by Cleveland's Four Flats (arranged by bari Don Webster) in the 1943 Contest in Chicago. Staab had no idea that the quartet, which he as M.C. introduced, would use his number, and the Four Flats did not know the name of the composer.

Strangely enough, a girls' quartet, the Chordettes of Sheboygan, Wis., gave Staab's "Beautiful Isle of Make Believe" its real impetus which has increased as the song caught on Society-wide. While women have no official status in the Society, man's last bulwark against the distaff side, the Chordettes, one the daughter of O. H. (King) Cole, 1948-49 International President, the Johnson Sisters of Chicago and the Barberettes of Peoria (disbanded) have been widely popular with the membership. Other girls' quartets have attained such local or sectional status that they might be considered as mascots of certain chapters.

Staab's "Colleen My Own" is a subject for speculation. Just why it should suddenly leap in 1948 to high popularity among choruses while others of his numbers seem to have equal choral possibilities, is unex-

plainable. At that time 9 of Staab's compositions had been used widely in the Society, with more promised.

Member Geoffrey O'Hara's "The Old Songs" is the Society's theme song. In 1948 Harry Armstrong of "Sweet Adeline" fame gave the Society the use of his newly composed "I Want You To Know That I Love You". The late Russ Kettler's "SPEBSQSA In-cor-por-ated" is a demand number by those privileged to hear the St. Louis Police Quartet. "Jumbo" Smith's "Mississippi Moon" helped carry his quartet, the Doctors of Harmony, into the International Championship in 1947. The title of Billy Hannon's "That Old Quartet" indicates a highly singable number of nostalgic flavor. Governor Roy J. Turner of Oklahoma composed "Hereford Heaven" for the Flying L Ranch boys of Tulsa. P. J. O'Reilly wrote "God Made A Wonderful Mother".

Deac Martin's "You Can't Convict the Mother of the Girl I Love", as sung by Cleveland's Lamplighters, is harmonious travesty of the old tear jerkers, as is the "Honest Working Girl". Past President Frank H. Thorne of Chicago and W. A. Diekema of Holland, Mich. independently wrote splendid conceptions of "Keep America Singing" primarily for choruses in both cases. Another Chicagoan, Ray Hibbeler, contributed "Melancholy Lou".

Sigmund Spaeth's setting of the letters SPEBSQSA to the West-



Jack Benny, left, pleads with "Tune Detective" Dr. Sigmund Spaeth, right, then President of Manhattan, N. Y. chapter, to allow the Sportsmen Quartet to enter an SPEBSQSA competition. "Say no more", says the adamant Spaeth, "you Sportsmen are pleasant to the ear, but professional musicians".

minster chimes deserves wider use than his harmonious couplets have attained. As applied to the Society, his musicianship has been directed



primarily toward working with publishers to make barbershop style song folios widely available. This applies also to member Ozzie Westley of Chicago. Dick Sturges has told the world "I Want a Date at a Quarter Past Eight". Fred Randall's "Don't Send Around Tomorrow", Arthur Trombley's "In Walked an Angel" and George Zdarsky's "Dreaming of the One in Love with You" can be grasped quickly yet have harmony highspots to challenge the abilities of the best foursomes. Joe Mosser composed "Sing, Brother Sing".

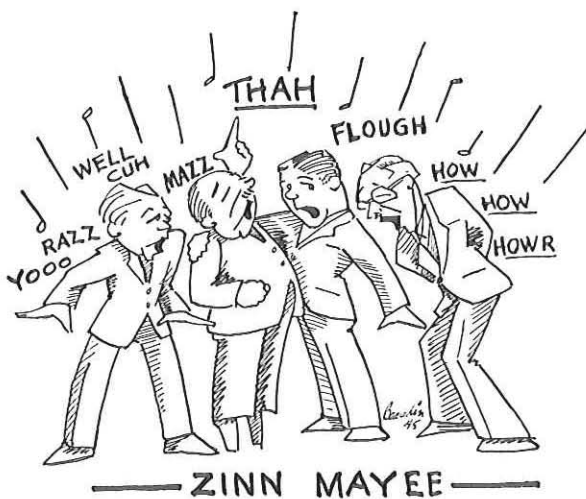
Several of the composers mentioned, particularly Thorne, are also in the ranks of those whose arrangements have been accepted by the Committee on Song Arrangements. A quartet composed of the Society's most prolific arrangers would include four "natural" baritones, three of whom are past presidents: Thorne, Phil Embury, and Chas. M. Merrill, rounded out by Don Webster of Cleveland, chairman of the '47-'48 Committee on Song Arrangements. In actual practice Thorne sings bass with the champion Elastic Four and Merrill formerly held down that same spot with the Bonanza Four. But Thorne can shift to bari just as readily as Merrill did. This causes speculation among the analytically minded: "Does a bari have the best chance to become International President?" Also, these prolific arrangers have "the ear" to sing that unmelodious yet most difficult fill-in part. Informal investigation indicates that in the majority of quartets the bari is the man-with-ideas as to harmony. The Harmonizer arrived at the conclusion that baris are born that way or were dropped on cement in babyhood.

More members whose abilities as arrangers have been demonstrated by published arrangements are: E. V. (Cy) Perkins, Lemuel Childers, Maurice E. Reagan, John Hanson, Dean Palmer, A. L. Anderson, E. S. Smith, the late L. H. Dusenbury, Hal Boehler, J. Cecil Rowe, Claude C. Garreau, A. M. Stull and W. A. Diekema.

The increase in songs written by members has created a major problem for the more recent Committees on Song Arrangements whose duty it is to select and perfect numbers which, in their opinion, are best suited for the "typical" quartet. Few events in a non-professional musician's life are as important to him as completion of a composition which may have originated by "inspiration" years before, as a phrase of melody or verse to which he has added laboriously until finally he has the courage to submit his creation to judicial eyes. By impersonal standards, the song may have possibilities musically, though its lyrics (words) may limp in rhyme or scansion. However, that is better than to have appealing words set to an artificial, hackneyed tune which, subconsciously and with no intent to plagiarize, the author has plucked from one, or maybe

more, popular oldies. When one is submitted which has the originality and basic worth to warrant consideration, the Committee is happy. The sad fact remains within the Society, just as among professional song writers and publishers, that no one really knows what makes a song popular. Weigh possibilities as they will, only a few of the Committee's selections from compositions by members have been sung widely. Others may gain popularity later since that is the history of many popular hits.

Nowadays every quartet has an almost unlimited number of barber-shop arrangements available, with more of them and original compositions being added constantly. This condition is quite different from those portrayed by Embury in 1941 when he wrote: "It is my belief that to get anywhere in our chapters we must have the tools that will enable us to harmonize successfully. Perhaps written arrangements are part of the answer . . . I have made some arrangements which should be checked by a quartet (none available then in Embury's home town). The difficulty is in finding time for this work which is quite laborious though pleasurable". Those last four words still sum up the efforts of the majority in the Society who attempt original compositions or arranging. It is truly a labor of love on their part, love of harmony, that is.



Some quartets do their own "arranging".

CHAPTER XX

STILL GOING PLACES

For the first time, the International Board planned and managed the 1944 Meeting and Contest at Detroit. Before that time a sponsoring chapter had borne the entire responsibility and had shared in the credit and criticisms bound to develop around such an affair. There were 1,203 registrants, most of them from Michigan and adjoining states. Fifty-eight quartets competed. Financially, the '44 meeting was the most successful to date, showing a profit of \$5,500.00 of which \$4,000.00 went to International to apply against the mounting costs of expansion and organization.

At 6:00 p.m. on Saturday, at the end of the afternoon's Semi-Finals the judges announced the quartets to compete in the Finals at Masonic Temple that night, June 18, as: Continentals, Muskegon; Ambassadors, Detroit; Forest City Four, Cleveland; Harmony Kings, Springfield, Ill.; Unheard of Four, Muskegon; Chordoliers, Rock Island, Ill.; Kansas City Barberpole Cats; Aristocrats, St. Louis; Mainstreeters, Tulsa; Food City Four, Battle Creek; and the five quartets which that evening were declared the top five for that year: First — Harmony Halls, Grand Rapids, who had made fifth place in '43; Second — Misfits, Chicago; Third — Westinghouse Quartet, Pittsburgh; Fourth — Gipps Amberlin Four, Peoria; and Fifth — Garden State Quartet, a new foursome from Jersey City appearing for the first time west of the Atlantic Coast Area.

The big news from the Board sessions was the announcement by the new President, Phil W. Embury, Warsaw, N. Y., that Carroll P. Adams had been offered a full-time secretaryship and had accepted. Even though the Society was on the up-swing, all realized the financial chances they were taking. Theoretically, the increase in membership and in-



Harmony Halls, Grand Rapids—Champions 1944—Detroit Contest—Bob Hazenberg, lead; Ed Gaikema, tenor; Ray Hall, bari; Gordon Hall, bass.

come from the annual Contest should finance this move, the culmination of one of Staab's fondest dreams. In "An Appreciation" to him for his two year leadership, President Embury included: The number of chapters tripled — membership quadrupled — the Society was put on a business basis — a complete system of International Committees was developed — song arrangements and the Harmonizer quarterly magazine came into being — Founder O. C. Cash, impressed with the solid over-all progress, showed his faith in the Society as a permanent institution by turning over to it all rights pertaining to the name and emblem. Cash had realized as long as two years previously that the Society must eventually control its name, and was ready to relinquish his brain child when there could be reasonable assurance of its ability to ride the rough seas that from time to time threatened to engulf it.

As the Society advanced, it was natural for individuals and enterprises to attempt to capitalize upon a name which was inherently funny, therefore was able to draw publicity. Often, members did not stop to analyze that their organization was being used as commercial bait. One of the common ones was for a night-spot to advertise itself as "SPEB SQSA Headquarters" or promote a quartet contest said to be sponsored by the Society. Quartets learned to their sorrow, that to enter such a



contest meant that they would be judged by inexperienced local celebrities chosen as judges whose gauge was the amount of applause, thus making it possible for four hams with good stage presence and plenty of hokum to outdistance all competition from SPEB quartets even though they rated high in the qualities by which the Society's foursomes are judged. It took time for the organization to learn the danger in these pitfalls. Today, possible Society sponsorship must be reviewed by the Board, aided by the Committee on Public Relations.

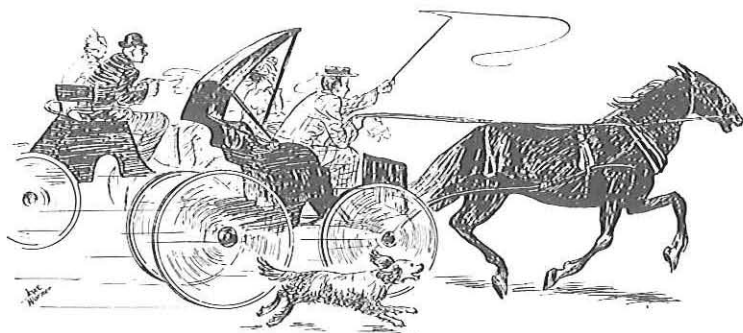
Embury, the youngest president thus far, was known to more chapters than any chief executive to date. This was because the barber-shop singing bug had bitten him in early youth and for years he had been a walking case of bari-bari which flared violently in '39 when he heard of the Tulsa development. Since then, he had visited more widely separated chapters than any other with the possible exception of Cash, and was recognized widely for his enthusiastic participation at any hour with any three others, his ability to "write down the spots", a rare accomplishment in the Society's early days, and for his knowledge of what went on throughout the Society. His four years on the Board had familiarized him with the Society's over-all problems, objectives and the methods which could be and were being applied to them. As president of a manufacturing company, he was well grounded in administrative work.

His stated objectives in part were: To double the number of chapters; to encourage more and better inter-chapter relations; to spread the story of the Society even further than had the Saturday Evening Post article with pictures taken at the Detroit Conference; to continue to study and amend the Society's Constitution to meet requirements of an expanding organization; to perfect contest judging; to develop a sound method of evaluating chapter activities toward the terminal of granting achievement awards; to guide all chapters, quartets and members on policies and ethics through his newly created Committee on Ethics; to strengthen the Society's financial condition; and to study the conduct of successful chapter meetings and programs and make the results available to all other chapters.

Aiding him as officers of the 1944-45 Board were: Immediate Past President Hal Staab, First Vice President Frank H. Thorne, Treasurer Jos. E. Stern, Vice Presidents James F. Knipe, Maurice E. Reagan, and J. Frank Rice; Historian, R. H. Sturges; Master of Ceremonies, W. Carleton Scott, and of course, Founder Cash. Secretary Adams was soon installed in the Society's first International Headquarters at 19311 Grand River Ave., Detroit.*

* *Appendix VIII — 1944-45 International Board.*

SECTION FIVE — CONSOLIDATION



CHAPTER XXI

OUT FRONT . . . AND GAINING

When President Embury came into office at the beginning of the 1944-45 fiscal year, the Society had surmounted the dangers of its infant and childish years. It had reached the adolescent, first long pants stage, stretching out in all directions, eager to be accepted, still a bit awkward in coordination, gaining in lusty strength daily, old enough to have learned much from its earlier fumbings and from the firm "parental" guidance of recent administrations, but still in need of tutors, teachers and trainers to bring it to maturity. The membership was 4,490, spread among 96 chapters. In consequence the Embury administration was a period demanding consolidation of the many gains previously made in chapters and of policies and regulations which had evolved.

Now that Carroll P. Adams was full-time secretary, Embury had an efficient administrator fully teamed with him. "In one way" it was said, "twas foolish to invite Adams to be-

come full-time International Secretary. He was already that. The only difference now is that he can get some sleep". Prior to that, Adams' time



Phil W. Embury, International
President, 1944-46.



on Society matters had begun after business office hours downtown and ended after midnight.

How different from the Tulsa days! By Embury's time he could put committees to work on Achievement Awards, Chapter Methods, Contests, Movies, Judging, Ethics, Executive Committee assignments (members included the first vice president and immediate past president) Extension, Finance, Harmonizer, Inter-Chapter Relations, Laws and Regulations, Publicity, Resolutions, Service and Civilian Morale and Song Arrangements, each member chosen for his ability demonstrated at chapter levels.

As the Embury administration got under way, a limited sampling merely hints at the varied activities among chapters: Abbott and Costello joined at Paterson, N. J.; Oakland County Mich. chapter made a visitation to Windsor, Ont. and forecast a membership in that chapter of 150 by the end of '44; Canton, Ill. was working toward a chapter chorus; Chicago was planning its Parade of Champions; Newark's quartets were appearing at Bond Rallies, the Stage Door Canteen and Army Air Base Hospital; Detroit and Oakland County chapters were rehearsing for a joint public appearance at Masonic Temple; within a month, Binghamton's fours and chorus made 25 public appearances; Massillon, O. presented a night of outdoor music, divided between barbershop quartets and its famous high school band.

Delegations from Albany, Springfield and Terryville visited a Northampton, Mass. inter-chapter dinner meeting; quartets of Saguaro (Phoenix) chapter spent several evenings each week filling engagements at civic and patriotic functions; Grand Rapids was busy developing a chorus; Wichita appointed Capt. Enos E. Hook as European Representative empowered "to organize quartets and soothe the nerves of the crowned or uncrowned heads of Europe"; Lorain, Ohio was working on its first minstrel show; Clayton, Mo. quartets were specializing on community service; and Charlevoix, Mich. entertained guests from Boyne City, Se-Quo-Nota and Horton's Bay at a big campfire sing.

The demand for the Society's quartets to entertain at private as well as civic or patriotic functions had by now reached such proportions that quartets, chapter officers, Board Members and others working for the Society's welfare recognized it as a problem. The question was: how far should a quartet go without expecting compensation for its contribution? It is primarily the quartet's decision. A non-member calling a chapter officer for a quartet "for our Clambake", may be surprised to find that the local chapter is not in the business of furnishing four-part harmony on request, or order. The quartets are independent units. Practically all

members depend upon some activity other than quartetting for their main livelihood. They may sing or not, gratis or charge for it. Yet all long-organized foursomes recognize that they exist because of the Society, therefore, their decisions can reflect upon the organization.

President Embury wrote a short thesis on the subject which was still sound in the Society's tenth year: "Any quartet good enough to be in demand has made sacrifices in time and effort. Should a quartet decide to sing for a living (like Tommy Tucker), it graduates from our Society. For the vast majority who will continue to sing for fun, rules will have to govern conduct as Society members, since the legal name of the Society is involved. At private affairs the organizations which called the quartet should pay the bill. However, we should be sure that no quartets assume a hard-to-get attitude when invited to appear for public benefactions".

In most cases the quartet has not only invested heavily in time and effort to attain some degree of excellence but in dollars as well. Costumes cost money. So does travel, even within a metropolitan area. And frequently the quartet must "eat out" when making an appearance. Who pays the check? And, all quartet members have regular daytime jobs which demand physical and mental fitness and can be jeopardized by a succession of midnight extra-curricular singing activities. Quartets which have attained District or International Champion status could appear for real pay, or for buttons at least, almost every night during the week. Neither chapter, District nor International officers have found the answer which will apply with fairness to all, but in general the typical SPEBSQSA quartet gives to community services and other chapters far more than it receives from paid singing dates.

This question is typical of many others posed to President Embury and his "Cabinet" by chapter officers and interested individuals as the Society's progress through adolescence laid problems in its lap which, after six years, still had to be worked out by trial-and-error in the absence of any precedent. A question from some puzzled member in the Society's smallest chapter or a criticism from some one uninformed on facts were a challenge to Embury to set the questioner right. He tried to do so, even if it meant writing letters into the small hours, after wrestling war work at his manufacturing plant all day. He took practically every comment about the Society as something personal. He had lived with the organization almost from its small beginning; he would go to great lengths to defend it or correct any whose actions threatened its progress.

CHAPTER XXII

"THE TIE THAT BINDS"

As a guide to the historian who might write the Society's history in its fiftieth year, the *Harmonizer* of September, 1944 carried a brief analysis of why the Society had grown. Much information was available as to how the Society grew, but the "whys" were known only to the small groups which had muddled through the early years, chapter-wise and national. It stated: "The 50th Anniversary report should lead with the Founder and his co-workers in the '38-'40 era, the early impetus phase. It should then present the '41-'44 period when the Society attained real national organization, with a long step internationally under the Staab leadership and the Adams coordination. Names (in those eras) will be a matter of record. Under President Embury the Society is now entering the third era, that of consolidation, healthy expansion and broader activities . . . If no other records were available, the *Harmonizer* would furnish a wealth of material covering plans, actions and the names of those who contributed to advancement".

The *Harmonizer* had already proved itself an active instrument of information and consolidation since President Staab started it in September 1942. Its pages constituted a mirror of major developments with a mass of trivia to give the color of each period. In Embury's presidency the quarterly had already passed through several distinct phases. Former Treasurer Jos. E. Stern cannot recall how many of the first edition of its predecessor, *Re-Chordings*, were mimeographed in November, 1941, but he is fairly sure that it was not more than a thousand readable copies of a four-page circular which was produced laboriously with the aid of several Kansas City Barberpole Cats and their wives. Then-President Adams in that first edition wrote: "We have something the country

needs and wants, an outlet for pent-up emotions and repressed musical desires". The back cover carried the first SPEBSQSA arrangement ever published, "Sweet Roses of Morn". Between November '41 and September '42 Re-Chordings lay as dormant as the Society's treasury.

Staab's first printed issue of Re-Chordings was 16 pages. The second issue required 20 pages. Then in March '43 the publication appeared with a two-color cover which included the new name, Harmonizer, by Dick Sturges, Atlanta, and his design of it which still greets readers. The first issue was 2,500 copies of 24 pages.

The May '43 issue would not have looked too unfamiliar to tenth year subscribers, though in '43 the pages were on a two-column measure with type size larger than later when activities of about 500 chapters had to be stowed into the space available, and every device known to the printer was utilized in an attempt to include something of interest to 23,783 members, as the 1947-48 fiscal year closed. That May '43 issue carried the first song arrangements published in the magazine, "Aura Lee" (Mandy's older sister, according to Embury) and "You're As Welcome as the Flowers in May". It included the first steps toward "Swipes from the Chapters" in the form of news notes by states.

Several articles in the issue give the temper of the young Society in which all issues had to be tested by forum and trial-and-error. Typical was the pro-con discussion between Frank H. Thorne, Chicago and Deac Martin, Cleveland, the latter questioning contests which too often then produced an aftermath of misunderstandings, arguments and sometimes recriminations. The basic idea of the Society, he claimed, was not competition but get-together on a plane of mutual interests. Thorne summed up his pro-contest presentation with "The American spirit is based upon competition" and the Baconian quotation "A man's reach should exceed his grasp, or what's heaven for?" The biggest event of the Society's year is still a group of quartets in competition.

Thorne's Spark Plugs, to improve chapter meetings, became a feature in the magazine which eventually sported a Table of Contents made necessary by the typical 56-64 pages. The President's Column, The Founder's Column, two pages of editorial comment, new chapters and a list of forthcoming chapter events, a song arrangement to an issue, became standard. Other principal features are The Old Songsters by Sigmund Spaeth, Over the Editor's Shoulder which is a letter-writers'



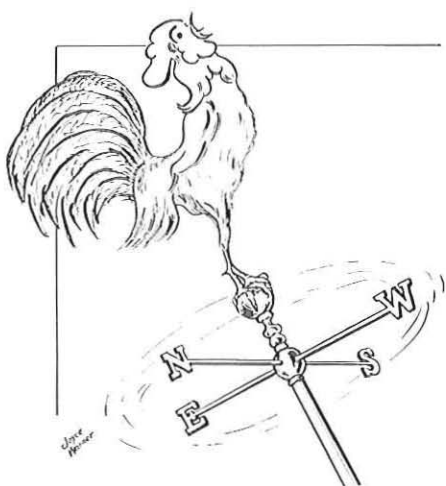
George W. Campbell,
Community Song Leader.



forum, and Do You Remember? by J. George O'Brien whose quarterly opus deals with information about oldies. The Keep America Singing column by Geo. W. Campbell has been borrowed as the title of this book. In *The Way I See It* the writer comments on miscellany "for the good of the order". Two pages of excerpts from the public press about the Society, and usually about fifty pictures are typical. It includes an index of advertisers, news of all sorts about SPEBSQSA events, actions and people. More than two pages, set solid in eight point, are required to cover the roster of chapters with the secretaries' names, for aid of visiting members stranded in town overnight and in need of nourishing harmony.

Through the columns of the *Harmonizer* members can learn what goes on from Boston to San Francisco. It is the "tie that binds". In collection the *Harmonizers* are the Society's history from September, 1942. There are few questions about the organization which cannot be answered from those pages since those responsible for its content have tried to cover the water front, whether in reporting action, policy, plans for the future, or in comment on issues.





CHAPTER XXIII

EAST BECOMES WEST

When the International Board met for its Mid-Winter session at Cleveland, January 13, '45, under joint sponsorship of Lakewood ("West Shore") and the local chapter, 19 of the 23 Board Members present hailed from east of the Mississippi. Activities which started in the Southwest, had spread to the Mid-West and then swept to the East Coast. The harmony echoes resulting from these sectional advances were to rebound in the later '40s clear across the country to the West Coast and into Dixie in terms of big numerical increases in chapters.

Again the Constitution had to be slightly revised to conform to changing conditions and to benefit from experience. That applied too to two changes in rules governing the 1945 International Contest, if it could be held. The over-time and under-time penalty for singing more than six minutes or less than four went into effect, and the definition of barbershop harmony over which members Reagan, Thorne, and Martin had sweat (with the counsel of dozens of members willing to discuss it with them) for more than a year was adopted in the interest of "preservation". The rule placed the melody, whether sung by lead, bari, or bass, primarily below the tenor.

J. D. Beeler, Evansville, was elected to fill the unexpired term of L. C. Baston, Tulsa, resigned. The Board decided that the scope of the June Conference and Contest, to be held again in Detroit would depend entirely upon the wishes of all interested Government agencies and upon developments in the progress of the war. Attendance at the Finals would be limited to members and friends from within and near Detroit.

By February '45 the much needed first edition of the Guide for Chapter Officers, prepared under chairmanship of E. V. (Cy) Perkins,



Chicago, became available, another long step toward wider understanding and uniformity.

There was much evidence that barbershop-style singing was gaining official status as a musical form. Grand Rapids held a contest in its schools. The Seventh Service Command, U. S. Army, staged a music contest at Omaha in which "barbershop quartets" were recognized as definitely as string quartets or violin solos, while music critics of several newspapers took notice of this "new art" as worthy of a report alongside those of longer established musical organizations.

During winter and early spring, chapters sprang up in Bayonne and Woodridge, N. J.; Mexico, Mo.; Niles, Hillsdale, Howell, Mt. Pleasant, Allegan, Ann Arbor, Ironwood and Marcellus, Mich.; Beloit, Sheboygan, Oshkosh, Green Bay, Wauwatosa, Manitowoc, Baraboo, and Milwaukee, Wis.; Holyoke, Mass.; Burlington, Iowa; Duluth and Virginia, Minn.; Elmira, Honeoye Falls, Troy and E. Aurora, N. Y.; Hutchinson, Kans.; E. Chicago, Logansport, Kokomo, Wabash, Mishawaka and Warsaw, Ind.; Pryor, Okla.; Akron, New Philadelphia, Kent, and Toledo, Ohio; Ft. Smith, Ark.; Monmouth, Mattoon, Elmhurst and Paxton, Ill.; Los Angeles; Yankton, S. D.; London, Ont.; The Marianas (Guam) and Upper Assam, India. The petition for the last one was signed by C. M. Fesler, Field Director, American Red Cross in that command, as organizer, with ten others who promptly elected Pfc. Fred D. J. Gallagher, president and Pfc. Jos. J. Catalano, secretary. It is no military secret that up to the time of chartering this group had called itself The Upper Assam Literary Society and Latrine Singers. This made the ninth chapter in the armed forces, two in the states, three in the Pacific, two in India, one in the British Isles, and one in Germany.

Whether in the armed forces or in American towns, back of each new chapter was the same type of parentage as the original at Tulsa, one or two men who'd had so much fun from harmony singing that they wanted to get others into it, in part to assure the availability of other parts at any hour when the urge might strike. Yet in spite of this sweep across the country four professors on the faculty of the University of Michigan were stumped when they appeared on a Detroit radio program that winter and were asked what the initials SPEBSQSA stood for. At that time, early '45, Michigan had 40 chapters, which proves the necessity for getting Barbershopping into collegiate musical courses along with Bach and Beethoven.

Since then, the noble art has been infiltrated into countless high-schools and colleges to such extent that in the 1948 International Contest at Oklahoma City, the Four Chorders, high school boys from London,

Ont., the Varsity Four, students at Purdue University, and the Left Out Four, students at Western Michigan College, were outstanding favorites with the audience. These young men were interested enough to perfect themselves to a point where they earned the right in Regional Preliminaries to compete in the Big Show. With torchbearers coming on, traditional barbershop harmony will not again come dangerously close to becoming a "lost art".

Several of the charters in late '45 and early '46 were to rejuvenated chapters which had started during the early impetus, and then had fallen out of ranks because the original enthusiasts "had no mother to guide them" in ways, means, regulations, finance, in a word, organization after the initial spurt. Embury's committees were kept cognizant of the need for patterns to follow in all phases of the Society's activities, and a wealth of helpful material was in various stages of development.

Several states, following the lead set by Michigan, were developing state organizations and contests which would lead into the establishment of Districts of which there were thirteen in 1948. Ohio had held its Contest in Cleveland at the time of the Mid-Winter Board Meeting ('45) much to the delight of the visiting luminaries, followed shortly by a State Contest in Indiana in which the Doctors of Harmony, to become International Champions later, led the field. In the far-off Mediterranean Theatre of Operations, quartets from the entire area engaged in zone contests pointing to "over-seas Finals at Rome". A provision was: "Modern music is prohibited. One of the numbers must be 'Down By the Old Mill Stream'."

With approval of the War Committee on Conventions the Society initiated a system of Regional Preliminaries in 1945 at New York City, Cleveland, Chicago and Kansas City on successive days, the same judges flying from one to the other, to select 15 quartets to compete in the Finals at Detroit on June 16th. There, before a crowd of wildly applauding local fans, The Misfits of Chicago received the greatest honor possible for an SPEBSQSA quartet. Prior to that they had placed as Finalists in 1941, won fifth place in 1942, and had taken second in 1944. The Westinghouse Quartet, which had finished third in 1944, stepped up to second place. The Continentals of Muskegon, finalists in 1944, were third. Fourth place went to Cleveland's Lamplighters, the 1945 Ohio State champions, and the Indiana state champion Doctors of Harmony of Elkhart finished fifth.

The ten quartets competing against them were Bell & Howell Four, Chicago; The Chordoliers, Rock Island; The Flying L Ranch Quartet, Tulsa; The Gardenaires, Rosedale Gardens, Mich.; Garden State Quartet of Jersey City; Gipps Amberlin Four, Peoria; those perennial top-flight competitors, the Serenaders, Kansas City; and the Sunbeam Song-



fellows of Evansville. Nine states were represented as compared with what was practically a three-state monopoly prior to 1942. With the exception of the Misfits, ineligible, as champions, for further competition, the other 14 registered for the 1946 contest within 60 days after the Detroit judging. Sportsmen all!



Mitsfits, Chicago — Champions 1945 — Detroit Contest — Cy Perkins, bari; Joe Murrin, tenor; Art Bielan, lead; Pete Buckley, bass.

President Embury was drafted to serve another term. As running-mate officers the Board gave him Frank H. Thorne, first vice president; Joseph E. Stern, treasurer; and Vice Presidents R. Harry Brown, Jas. F. Knipe and Dean W. Palmer; plus 11 new members on the board of 32. * Secretary Adams moved headquarters to bigger space and better facilities at 18270 Grand River Ave., Detroit, where it remained as the Society progressed into its second decade.

* *Appendix IX — 1945-46 International Board.*



CHAPTER XXIV

TUNED TO THE TIMES

The flavor of 1945, the year when Embury entered his second term as president, is symbolized by the Society's early launching of a drive to christen two B29 bombers through members' purchases of \$1,200,000.00 worth of 7th War Loan bonds. By August the average reported per member was \$1,050.00. In November the International Office had compiled more than \$1,500,000.00 subscribed by less than half the members who had reported, but rejoiced that the war ended before the bombers were christened. Another symbol is on page 19 of the August Harmonizer where the magazine retrogressed from slick paper to cheap stock. A notice read: "Esquire Is Not The Only Magazine That Has Run Into Paper Shortage".

Back of these symbols were the other war years during which the Society became the safety valve for thousands, hard pressed physically and mentally by war work and worries. Some members found at least temporary relief from otherwise unbearable anguish, others eased the strain by pulling down a harmony curtain. Behind it at chapter meetings they relaxed for a few hours and returned revitalized to sterner realities. But in countless ways they also gave comfort and inspiration to the bereaved and harassed through music. No one can know how often the Society's quartets and choruses sang for public gatherings of all sorts during that war period.

Just a few samplings, taken at random during the summer of '45, indicate the type if not the spread of these contributions to public welfare and morale and to the men and women in uniform. Pryor, Okla. presented their Minstrels at the State Home, twice to the public, the personnel at Camp Gruber and in Claremore.



The Four Sharps of Binghamton, N. Y. sang for the F. B. I. Wags called it a "command performance". Quartets from Detroit, Battle Creek and other Michigan chapters regularly covered Percy Jones Hospital, Fort Custer, the Veteran's Facility and Marine Hospital. Wilmington, Del. gave the proceeds of its show for the enlargement of Kent General Hospital. The Madison, Wis. chapter entertained veterans at Truax Field while Appleton presented its "Swipes and Slides" show for the War Bond Drive. The record of Oak Park, Ill. chapter's contributions to civilian morale is a lengthy and proud one. In the St. Louis-Clayton area the St. Louis Police, Mound City Four, Syncopators, Aristocrats, and others appeared often at Jefferson Barracks, Scott and Lambert airfields, and at the Veterans' and the Marine hospitals. The Police were credited with direct sales of many thousands in War Bonds as were quartets of the Elkhart, Ind. chapter and dozens of other quartets in other cities.

The nine chapters in the Armed Forces during World War II were 5th Division Marine Corps (organized at Oceanside, Calif. Served in Pacific); Fort Benning, Georgia — 76th Infantry — Served in France and Germany; Dodge City Army Air Field — Kansas; Sky Riders — Hq. IX Troop Carrier Service Wing; Upper Assam (India) — 1330th AAF Base Unit; 1182 Military Police (Aviation) E. T. O.; 47th Air Depot (Asia); Fort Warren, Wyoming, Army Service Forces Training Center — Q.M.C.; and Guam on the Marianas — Hq. Co. 1st Base — Hq. Bn. — U.S.M.C. Most of the overseas chapters were dominated by the enlisted personnel.



The Guam chapter in the Marianas, established during the War and revived in 1948.

Jersey City and Newark members covered Newark's Air Service Command, Camp Upton, Ft. Monmouth, Staten Island Base Hospital, St. Albans Navy Hospital, Camp Dix and more. Tulsa's Mainstreeters, all veterans of the First World War, aided the War Dads and others in fund raising and morale building activities. Ionia, Mich. turned over all proceeds from its parade to the General Hospital. These merely hint at the activities in which chapters participated during the anxious years. Donations to hospitals such as were cited typify a trend in public service which continued after the war and was increasing at the close of the Society's tenth year as chapters become rooted deeply in their communities.

Hartford, Conn., selected as an example of many others, gave more than \$3,000.00 to the Shrine Hospital for Crippled Children as a result of its first show for the public, and has exceeded that figure since. A 1947 Harmonizer carried a recapitulation of about 30 such contributions culled from the previous issue without subjecting it to a fine-tooth comb. Northampton, Mass. was recorded as contributing to the Infantile Paralysis Fund; Toronto gave to under-privileged children; Ft. Wayne, Ind. helped to raise money for a Civic Association building; New Bedford, Mass. gave toward a "Y" swimming pool; Macomb, Ill. and Rochester, N. Y. rang bells, sang and collected heavily for the Salvation Army Christmas work; the Visiting Nurse Ass'n of Meriden, Conn. benefited from the Society's local chapter; Omaha contributed heavily to the Children's Memorial Hospital. Like their wartime activities, the chapters' peacetime giving is incalculable. President Staab laid the Community Service plank in the platform as a necessary support for local success. President Embury and succeeding administrations stressed its importance until chapters have attained real status as public service organizations, frequently inviting themselves to help a cause, and usually available for worthy projects on invitation.

In this field of public service the national contest among quartets in Veterans Hospitals, organized and guided by chapters in the Society's tenth year gained momentum as it entered its eleventh. In more selected fields, the musical scholarships given to high school students by Oak Park, Ill., San Gabriel, Cal. and the Schenectady and Springville, N. Y. chapters demonstrate that the Society's interests go beyond the popular conception of its ideals and interests.

It is unfortunate, the critical have said, that the name includes the words "Barber Shop" which, to some, is a catch-phrase meaning off-key gang singing in which effort and enthusiasm may exceed harmonious results. But the blast of satirical humor that was aimed at the Society in its infantile days subsided in 10 years until it is rare to hear even an echo. This is due largely to public demonstrations of that "typically



American art" which now delights so many music critics and others who formerly looked down their noses at "bar room harmony". In the Society's broader phases, the nation's newspaper comment is generally in the vein of the Schenectady Times Star's opinion: "They sing for the pure joy of doing it, and because they have such a good time themselves, willingly share it with others".

Simultaneously, large sections of the public have learned that "barbershop" is a pleasantry used only to identify origin. Members deplore its use when applied to the cacophonies of the uninitiated whose gang singing may produce the general effect of a tin roof falling, gradually, into a pottery. Such will continue to exist outside the Society as long as American males find surcease from sorrow or outlets for joy in lifting their voices with others. All of us can't be Dennis Days or Crosbys, though few of us will ever accept that demonstrable fact. Furthermore, good harmony has back of it a state of mind as well as voice, the desire to be a part of a four-cornered agreement rather than a Voice assisted slightly by three others.



The Ramblers, Cleveland chapter, utilized "black light" and luminescent costuming and makeup to attain this "I'm Afraid to Go Home in the Dark" effect.

CHAPTER XXV

"KNITTING TOGETHER"

As compared with the days when the President knew practically every member, the Society in 1945 had reached the status of a young empire with increasing need for consolidation work by President Embury. Indicative of this growth, the Illinois District Ass'n took a page in the *Harmonizer* to list its 25 chapters with officers' names and dates and places of meetings, while Michigan proudly topped that with two pages listing 44 chapters to which it added Canada's 4 for good measure. Twelve chapters in the Mid-Atlantic area formed a district association, and Manhattan finally fell into line with the rest of the country, quite naturally choosing Geoffrey O'Hara as its first president.

Pabst of Milwaukee used the *Harmonizer* to explain its "mental lapse" in showing a trio rather than a foursome on one of its advertising posters displayed in many chapter cities. N. R. Howard, Editor of the *Cleveland News*, devoted his daily column to the Society, concluding: "Our prisons are filled with, largely, men and women who never sang". The Indiana District Ass'n had 16 chapters and almost 1,000 members. St. Louis staged a show on the only showboat extant on the Mississippi and claimed that several catfish leaped aboard to get closer to the harmonies.

When the Board held its 1946 Mid-Winter Meeting at Evansville it had policies and decisions to make in plenty toward unification. Eighteen amendments to the Society's constitution were required to keep pace with the needs of rapid growth and consolidation. Judging, as always, came up for refining, 19 recommendations by the Committee being accepted. President Embury's report showed 202 chapters on January 15, '45 as against 96 in mid-June '44 when he entered office. He stressed the necessity for each Board member to be conversant with rules, policies,



codes and procedures since each should be the authority in his area when questions might arise; this in line with the Embury belief that a fast growing society of 10,000 was too big for any one man to run. Therefore, 32 members of the Board must contribute heavily to the consolidation, and tools were fast becoming available toward those ends.

The Chapter Reference Manual, the Code of Ethics, the Guide for Chapter Officers, How to Organize a Chapter booklet, more and more song arrangements, and frequent reports to the chapters from committees on community service, extension, publicity and inter-chapter relations presented guidance based upon experience from widely different sections and conditions over almost eight years. The Harmonizer became increasingly the "binder", country-wide. "Be a director in your home district as well as internationally" sums up Embury's advice to the Board at Evansville.

Edwin S. Smith, Wayne, Mich. and Maynard L. Graft, Cleveland, past presidents of their respective chapters, were elected to fill unexpired 1½ year terms of Board Members Sperry and Rackham, resigned. Cleveland-Lakewood chapters in combination received the nod for the 1946 convention and contest. Need for an assistant to Int'l. Secretary Carroll P. Adams was discussed because the membership had doubled since his accession, only a year and a half previously.

It was about at this period when a natural but disturbing phenomenon began to make itself apparent: the problem of curbing the enthusiasm of members after large meetings so that the membership would reflect "Good conduct and getting credit for it", the Society's public relations creed as crystallized later by Board Member Walter Jay Stephens of Chicago. The essence of the Society is song, and song is audible, particularly when a group of enthusiasts linger 'round after an event to sing "just one more". Most of the larger get-togethers include guests who are friends of members. They enter naturally into any after-festivities. These friends may have just as great enthusiasm for song as their member hosts, but the fact that they are non-members is significant. "I can't carry a tune very well, but I love to sing" sums up the horrific and tragic consequences that can eventuate after-hours. Sometimes total strangers may crash the hotel party, and it would be most inhospitable to subject all present to personal search for credentials, added to a voice and harmony test.

All this is in the spirit of good clean fun! But how does the traveling salesman in Room 421 know that what he hears, against his will at 2:00 a.m., is not a typical presentation of an SPEBSQSA quartet? All that he knows is: "Those barbershoppers kept me awake till two o'clock and

I've got an awful day ahead of me". That is not good public relations but as yet the Society has found no answer to the problem which is one of individuals who involve the Society's name. Most hotels are unusually tolerant because it is the experience of hotel men, country-wide and repeated many times, that an SPEB crowd is among the most orderly of all. Very audible and enthusiastic, from the nature of the organization, but few "incidents" is the report that has come, again and again. It is significant that chapters increasingly accept coffee and sandwiches as the most satisfactory follow-through for night affairs, commonly known as After-Glows, held after a concert or "Parade". The latest trend is to eliminate them in favor of an afternoon "Pre-Glow" or a Sunday morning musical breakfast, since Saturday nights are the most popular for Parades.

One point, less important than in the earlier days, as chapters learned from experience, was that of the member who just couldn't refrain from joining-in when four others were in search of the lost chord. Verne M. Laing of Wichita's Beacon Four spoke for quartets everywhere when he reported it as "one of the biggest gripes that quartet members have", one for which Wichitan Frank Goodwin had an answer though "hesitating to use it", his 45 Colt. Few quartets appreciate the Spirit of Helpfulness back of these assists from the sidelines. Granted that a quartet such as the Beacons may have sung together a thousand times in the many years of their organization, yet there is always a possibility that some member of the quartet might forget. It's only friendly to back him up in case he bobbles it! There's such a helper in too many chapters. He is as popular as crabgrass.



As '46 progressed toward the Big Show in Cleveland, Manhattan's entrance into the fold with 191 members set a numerical record for the Society's maternity ward; six months after Louisville was chartered with



33 members its membership of 158 included a chorus of 60, and 9 active quartets; Lubbock, Texas, newly organized, was so enthusiastic that the chapter was meeting weekly rather than every other week or semi-monthly as is the majority practice; Oklahoma City was planning a "Parade to Top All Parades"; Sarnia, Ont. quadrupled its membership in 4 months; the schedules of the current champion Misfits and their predecessors, the Harmony Halls and Four Harmonizers, read like a traveling salesman's itinerary. Toronto, Ont. joined the quartet movement and with only 16 charter members laid the foundation for what became one of the city's big musical events, the annual Parade; Decatur, Ill., less than 5 months old had the courage to stage a successful Parade which included two international champion quartets and the Cornbelt Chorus of 160; more than 300 from Windsor, Sarnia, London, Ont. and Detroit attended Chatham, Ontario's chartering; while Cleveland and Lakewood quartets presented an 8 week radio program as advance notice to local folks that the world's best quartets would soon be gathering in the big Public Auditorium. The Society was knitting together.

Chapters had become so numerous and their offerings so acceptable to the public that instructions for song leaders and m.c.'s had become advisable. The Society had been most fortunate to find (quite by accident, at the Chicago Convention in 1943) George W. Campbell of Cincinnati, a master leader of community singing, always an important part of an SPEBSQSA public affair. He had dropped his professional musical activities during the war to devote his entire time to service work as an Army captain. Now he could lengthen his shadow by teaching other members the art of playing upon the heart strings and voices of an audience to produce incredibly rich pipe organ effects. His first school session was planned for the Cleveland convention.

Coincidentally, Washington, D. C. inaugurated another kind of teaching, a quartet school meeting thrice monthly to explore all possible combinations of local talent and to work toward the improvement of those foursomes which seemed to fit together temperamentally, in voice balance and blend and other qualities that make a quartet something more than just four guys singing together, let the listeners take the consequences. The system has proved so successful that in 1948 the Washington chapter, with membership of 107, had 18 organized quartets.

CHAPTER XXVI

"BURSTING AT THE SEAMS"

Early in 1946, chapter secretaries received the answer to a good secretary's prayer, the Chapter Reference Manual, prepared under guidance of Dean Palmer, Wichita, who with others had realized early that a chapter without guidance is likely to go astray. Palmer has continued to stress the practical phases as chairman of the Chapter Methods Committee, feeding his artistic side, the while, by work on the Song Arrangements Committee.

This Manual typifies much which was back of a columnist's answer in the *Harmonizer* to a member who had said: "Let's cut out the national dues and apply them to good times in the chapter". The reply in ironic vein: "Yes, let's do without the *Harmonizer*; eliminate song arrangements; cut out fraternizing with other chapters; throw out any visitor who comes from one; by-pass the experience of hundreds of chapters now available through the International Office; don't attend District or International Contests or a Parade outside the home town; never wear a pin because it brands us as members of an international group; don't get thrills or benefit from the increasing recognition by radio, magazines and newspapers . . . don't make any friends or contacts outside our own chapter". This might represent one short page from the Society's catalog, if it issued one, as to what is really available to members through 10 years of pioneer and consolidation work by those who carried the torch after it had been lit in Tulsa.

When President Embury had taken office in June '44 the Society had 96 chapters. In June '46, when Frank H. Thorne of Chicago, was elected at Cleveland to succeed Embury, the chapters numbered 242 with membership of 12,772. From these, thirty-one champions of the



Regional Preliminaries, in which 75 competed, converged upon Cleveland. The 15 which survived the Semi-finals in the Public Auditorium, June 14, were: Allen Four, Pittsburgh, which, re-shuffled, became the Pittsburghers; Chordoliers, Rock Island; Clef Dwellers, Oakland County, Mich.; Detroiters; Doctors of Harmony, Elkhart; Gardenaires, Rosedale Gardens, Mich.; Garden State Quartet, Jersey City; Gary Harmonaires; Gipps-Amberlin Four, Peoria; Hi-Lo Quartet, Milwaukee; Kansas City Serenaders; Mid-States Four, Chicago; Smeets Brothers of Peoria; Song-fellows, Evansville; and Westinghouse Quartet, Pittsburgh.

The winning Garden State Quartet had placed fifth in the Finals in '44 and "tied for sixth place" with nine others in '45. (Only the first five places are announced in an International.) For the fourth time in



Garden State Quartet, Jersey City—Champions 1946—Cleveland Contest—Ted Rau, tenor; Bob Freeland, lead; Jack Briody, bari; Joe Marrese, bass.

six years, second place went to the Kansas City Serenaders "by a whisker", all agreed. The Doctors of Harmony advanced from the previous year's fifth place into third. Rock Island's Chordoliers, who had sung their way into the Finals in both '44 and '45 stepped up to fourth place. The Milwaukee Hi-Los, entering big time competition for the first time, earned fifth before the largest crowd assembled for an SPEBSQSA event in the Society's first ten years. Because the main-floor audience sat at tables, the attendance was reduced to just short of 8,000. To

some, the quartets, M. C. Sigmund Spaeth and song leader George W. Campbell were dots on the vast horizon. Many received almost as much thrill from peering at the vast shadowy audience as from the main event which brought it there. About 1,500 of them came from all parts of the States and from Canada.

In his final report, President Embury pointed out that expansion must continue as a major activity since only six states had more than 500 members though, for the future, the quality of the growth might outweigh the quantitative aspects. The guidance of almost 250 existing chapters along lines of safe conduct and operation would be increasingly necessary.

Once again the Board chose well, when it put Frank H. Thorne of Chicago at the helm. As vice president of a chemical company and an officer in others, he was in position to share with the Society the executive talent which he had long demonstrated in business. He had served on many SPEB committees, and as a practitioner of the Great Art, he had reached the top as bass of the Elastic Four, 1942 International Champions. Between then and June, 1946 the quartet had criss-crossed the map like a sky fireworks pattern. In consequence he knew members and chapter conditions widely. He had served on the Song Arrangements Committee from the beginning, therefore knew the essence which gives the Society its unique flavor. And as director of Chicago's chorus he was more than sympathetic to the need for developing more ensemble work in the chapters.

Elected as officers to serve with him were: Vice Presidents Chas. M. Merrill, Reno; J. D. Beeler, Evansville; C. W. Coye, Muskegon; M. E. Reagan, Pittsburgh; Treasurer Jos. E. Stern, Kansas City; and Historian R. H. (Dick) Sturges, Atlanta. The Board went "International" in fact by adding W. Lester Davis of London, Ont. *

It was soon evident that President Thorne proposed to utilize proved business principles in administering the Society's affairs, working through 20 committees demanded by the now adult organization and through International Headquarters into which led the lines from a healthy group of chapters which might be expected to reproduce prolifically. And they did. The greatest numerical expansion was during Thorne's term when the Society burst out at its seams, adding 122 chapters in a single year. The biggest advance percentage-wise had been during President Staab's administration in '43-'44 when 24 chapters increased almost 90% and total membership rose practically 150%. Before that, in those dear dim days beyond recall of thousands of new members, the addition of a single quartet might increase a chapter's membership by 50%.

For example, Thorne's own chapter, Chicago, had started informally

* *Appendix X — 1946-47 Board.*



in 1940 with three "members", E. V. (Cy) Perkins, Henry M. (Hank) Hedges and Jack Spears, none of whom had ever met, but all of whom had been in touch with Cash and Hall (in Tulsa) who introduced the trio to each other by mail. By the end of their first meeting, Chicago had a "chapter" even though it takes four, according to latest figures of the U. S. Department of Bureaus, to add up to a quartet. But the three-some chapter soon found a fourth who admitted shyly that he was one of the world's better quartetists.

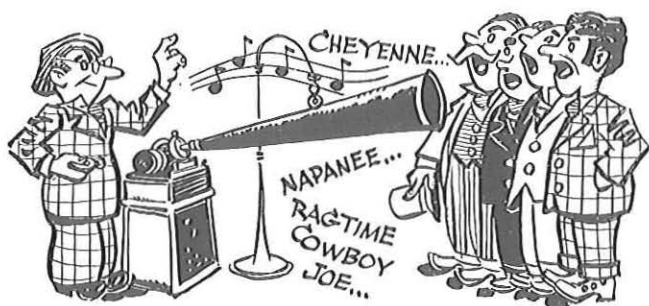
It was not long until 40 or 50 members were turning out to hear the Sinclair Minstrels and the Maple City Four at chapter meetings. These quartets gave early impetus to the Chicago chapter while Glenn Howard



Frank H. Thorne, International President, 1946-47.

and Roy Fox of Springfield's Capital City Four would round up "Pete" Weed and Dr. M. S. Nelson of Canton, Ill., another who joined the Society as a vice president in '39, and drive to Chicago to help the young chapter find lost chords. It has been said that Chicago "has missed more good ones and hit more good ones" than any other chapter. At any rate, it has given the Society three International Champions and many Finalist quartets. Eventually Thorne was dragged in, protesting "it sounds silly but I haven't had any real harmony since I graduated from Illinois in 1913". There he and Vice President Reagan had developed a collegiate act in which Thorne fingered a mandolin and plucked a guitar held by

Reagan who manipulated the mandolin plectrum while fingering the proper frets on the guitar. It is still cited by a 92 year old professor at Illinois as the "Threagan Guimandolin Manifestation" in his annual lecture on "The Phenomena of Fully Split Personalities".



CHAPTER XXVII

HOW OLD ARE THE "OLD" SONGS?

A society which was created, and is committed by its name, to preserve and encourage barbershop harmony, can be expected to have more than ordinary interest in popular songs of yester-year. Since barbershop harmony developed around the old songs, was nourished by them, and flourished with them, the Society's membership naturally includes some of America's authorities on old popular music. Among the most read columns in the *Harmonizer* is J. George O'Brien's "Do You Remember?" which appears in each issue; and close-by is the Old Song Committee's listing of favorites, many by request, showing title, year published, author-composer and the publisher. Another indication of the Society devotion to preservation is highlighted by its theme song:

The Old Songs — The Old Songs
The good Old Songs for me
I love to hear those minor chords
And good close harmony

In 1947 O'Brien dreamed of a collection of old songs to be donated by members and kept at International Headquarters in Detroit as a source of reference and information. Within a year, the Society had a growing file of such oldies, and, as the news gets about, and more songs are saved from the rag-man, the furnace and mice, and as collectors give or bequeath their old music, it is reasonable to assume that the Society's collection will be among the most comprehensive in America. Each song has an easy-reference card so that the precious sheets are handled as little as possible.

O'Brien and his committee men have prodigious memories. They



seldom fail to dig up an old number when a member can recall a few bars of words and music, even approximately. This committee has opportunity to get a most unusual perspective on what constitutes an "old" song. In consequence O'Brien says that "old" is meaningless unless the "old" song is being discussed by men in approximately the same age group and with comparable backgrounds.

To many men of 45 or older, who formed the nuclei of most early chapters, an "old" song could mean something that was popular around the turn of the century; "Annie Rooney", "After The Ball", "In the Shadow of the Pines", "Break the News to Mother" as examples of the '90s. But there still are many in the Society to whom even those songs are not the "real old" songs. If it were possible to define what constitutes an old song in SPEBSQSA circles, an acceptable "description of the thing by its properties" (Webster) might be: The "really-old" songs were sung by mother-dad's and previous generations; the merely "old" songs are those which one can remember as popular up to and through high school-college age. That would pretty generally apply to today's members, whether 29 or 92, and there are a few of the latter.

The average age has come down since the Tulsa chapter of gray-beards, whose mean was about 40, started the Society. In a recent district contest the average age of competing quartet members was just under 25, but that was most unusual. While no poll has been taken, it is safe to assume as of 1948 that the average age of members is under 40. An indication comes from the song lists published in each issue of the *Harmonizer*. When O'Brien's committee started the "You-name-'em-and-we'll-dig-'em-up-for-you" department a considerable number of requests were for songs popular in the '80s, '90s and early 1900s. More and more the requests are for information about "old" songs, written this side of the McKinley area.



The Withered Four, Paterson, N. J. stretch a quartet into an octet. Not included is the wheel chair, a part of their stage props.

Of course there is, and will be always, some little confusion in the minds of younger members because many numbers which they hear re-created by juke box or radio are "new" to them, though old to others who smile tolerantly in their beards over the youngsters' enthusiasm about that "new" "Four Leaf Clover", "I Ain't Got Nobody", or others which might be no older than the first World War.

Today an oldie in Society circles might be "I'll String Along with You", popular in the '20s, or it might be "Under the Yum Yum Tree", circa 1919, "Sugar Moon" several years earlier, or it could be "Good Bye Dolly Gray" or "Blue Bell", both popular just inside this century. But all would agree that "Tenting Tonight", "Annie Laurie", "Carry Me Back to Old Virginny" and "How Can I Leave Thee" are "real oldies".

Sigmund Spaeth, authority on music, old, new, classic or popular, and past president of Manhattan, N. Y. chapter, conducts a regular column, The Old Songsters, in the *Harmonizer* whose back copies will eventually constitute invaluable source material for future research about old songs and their authors, and composers. The *Harmonizer* has published much about famous old quartets and records they made for mechanical reproduction. These articles by Glenn Crossett and other informed members are contributions to the lore of American popular music, its singers and traditions.

The Society's quartets do not limit themselves to harmonizing only the old ones. The age of a song has no bearing upon its popularity among SPEB members or their audiences. For example: in the Society few songs have been sung more than "Tell Me You'll Forgive Me" since the Elastic Four popularized it and their arrangement became available. Forster Music Publisher, Inc., copyrighted it in 1923 which makes it very youthful as compared with the "Curse of an Aching Heart" or that "really old" "Strolling Through the Park" sung by Cleveland's Forest City Four.

As the writer commented in a syndicated newspaper piece years before the Society was born: "Something more than words and music go into the songs we remember, for songs, like laws, must be in key with prevailing sentiment to be successful. Popular songs constitute one of the most accurate mirrors of American modes, manners, events, transportation, clothing, people, in a word Life", and we can peep into almost any period and find much of how people lived and thought by analyzing the songs that were most popular at that time. Therefore, the Society has done far more than merely preserve and encourage barbershop harmony. It has preserved valuable Americana.

CHAPTER XXVIII

"SPIKING IT DOWN"

When Thorne became president in 1946, the Society was on a firm foundation, the frame was up and the roof well along. He had aided in much of the excavating, had laid blocks and had contributed to many sections of the design and construction while working on Laws and Regulations, Ethics, Song Arrangements and Nominating Committees. He had done more than most in attempting to define the Thing on which the Society was founded.* In quite different vein he had spear-headed the movement in 1943 to limit membership on the Board to 3 consecutive years. This was the practice at the beginning of the Society's eleventh year when the 131st member to serve, over the 10 year period, was seated.

Entering his term of office, Thorne intended to get several other structural parts double-spiked to assure future strength and security. His committee and vice presidential work had familiarized him with the importance of an ever stronger and more efficient International Headquarters, and he immediately set about aiding Secretary Adams toward that end. As a result it has now been demonstrated that future presidents of the Society need not carry the load which was really a crushing one for some of the earlier chief executives. Thorne made each vice president responsible for a group of committees, thus warning future vice presidents that the office would be even less honorary than it had been.

It was becoming apparent everywhere that districts, rather than strictly state, organizations should play more important roles. In consequence most states were apportioned to districts, 11 of them: Ontario, Illinois, Indiana-Kentucky, Michigan, Ohio, Wisconsin, Mid-Atlantic, Central-Western New York, Northeast, Central States and Far Western.

* See chapter — *"Just What Is Barbershop Harmony?"*

This brought 90% of the membership into districts for closer cooperation among chapters which would enable them to work out sectional problems among themselves while giving voice to a regional group, rather than a single state, in international affairs. Since that time, Wisconsin has become Land O' Lakes to include part of Michigan's Upper Peninsula and Minnesota; Ohio District was broadened to Ohio-S. W. Pennsylvania; and Dixie and the Pacific Northwest areas were designated. International preliminary contests were then organized by districts, the number from each area to be determined by district membership. The few orphan areas such as Hawaii, Alaska, Quebec and Virginia, as examples, were joined to established districts for International Contest purposes.

Thorne gave much thought to the Harmonizer as the most important common denominator for the entire membership. It had become the reference book whose columns had, at some time or other, carried an account of every major move or event. As its format, size and circulation improved, its costs went up normally and abnormally as well, due to the general price increases which succeeded the War. The more members, the more activities, the thicker the magazine, and the further it went into deficits, since circulation was not great enough to attract heavy revenue from national advertisers. In consequence at the 1947 mid-winter meeting at Omaha, Thorne, who had studied the situation from every angle known to the experienced business administrator, headed those who recommended that the Society fall in line with established practice among comparable organizations and institute a subscription charge which would carry most of the outlay. Otherwise the size, quality or both would have to be reduced in order to relieve the international budget of its heaviest single load. When this change went into effect, he received less than 20 squawks from a membership which had gone well over 20,000.

That Omaha mid-winter meeting set a new pattern for the forthcoming International Contest at Milwaukee by designating eight Regional Preliminary contests, with different judges for each, to select the 30 quartets to compete in June, at least one from each area. It was decided also to set 16 as the minimum number of members required to qualify for a chapter charter. By averages this should insure at least one quartet to the chapter. Less than 16 members had little chance to carry on with satisfaction to themselves and credit to the Society.

"You Are the Society" was the oft-repeated advice of Board Member Walter Jay Stephens, chairman of the public relations committee, in his constant effort to guard against individual mis-conduct which would discredit the Society in the eyes of the public. Publicity was an important duty of that committee but not as vital as it had been to predecessors whose main job had been to establish the fact that such an organization



really existed and that no good citizen would lose face by joining it. When ethics begin to be rated as highly as promotion, adulthood has arrived.

Evidences of that arrival were everywhere. Thorne humorously but effectively flayed members who at late hours violated a clause in the ethics code: "We shall refrain from forcing our songs upon unsympathetic ears". The need to conform became more and more apparent as the Society wove itself into the fabric of communities throughout the country. A spot survey showed that hotels were the most popular meeting places. Next came halls of non-fraternal organizations, then American Legion halls, followed by fraternal club houses. Some chapters were meeting in Y. M. C. A. buildings, high schools were utilized frequently, and many met in churches. The oddest place reported was a Barber Shop.

Society activities were attaining a new high. Chicago drew all six International Champion quartets, which were intact, into an All-Champion show which included a dramatic presentation by the chapter, professionally written and produced. Washington, D. C. put on a Top Tenor Night designed to bring out those rare thrushy birds without whom no quartet can be more than synthetic, though it is a phenomenon often noted among barbershoppers that even a bass is likely to substitute temporarily for the absent silver throated one if possibility of four-part harmony exists ("Pitch it low, please"). The Far Western District had one chapter in Arizona, ten in California, one in Nevada, two in Oregon and a like number in Washington. The Society printed "America" and "God Save the King" together in the Harmonizer for the benefit of members crossing the border. The Rotarian Magazine carried a story about

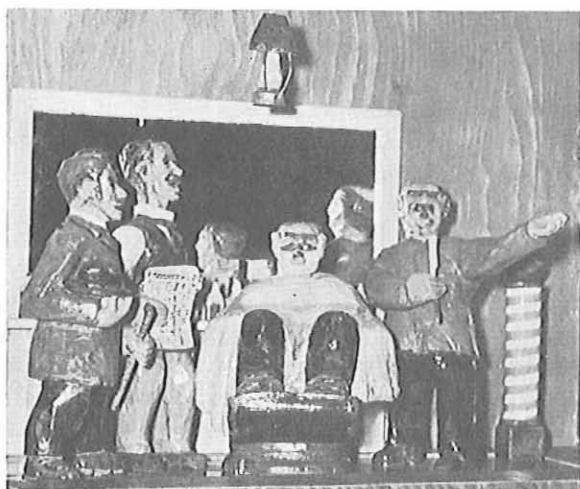


Wallaceburg, Ontario's chorus, rated by most Canadians and many State-siders as "One of the best in barbershopdom".

the Society as the Kiwanis publication had done two years before. Between the two dates many other national publications had considered the Society as good copy, with requests usually for pictures of quartets in Gay '90s costumes.

In that connection, many members were alarmed by the trend toward modern street wear by the quartets. There is much to be said (much more will be said in this unfettered organization) on both sides. Costumes from an earlier era do carry the spirit of "preservation" visually, but no well dressed foursome of the '90s was ever seen in some of the wildly checkered travesties now supposed to be the costumes of other days (good taste existed even then). But they lent color and were what the audience expected and liked in a presentation dealing heavily in the older songs. The comment of a newspaper's music critic, about this time crystalizes much public opinion as well: "The quartet singing is beyond anything I had thought attainable by four voices unaccompanied. But why don't they corn them up just a little? When we go to that kind of show we expect at least a little corn".

But, what about the Gay '90s costumed quartet which sings from last year's Hit Parade? And, by the same token, the quartet could be equally anachronistic by parading what well dressed young men wore in the late '40s while singing "Goodby, My Lady Love", that perennial favorite of the old minstrels, or "Eli Green's Cakewalk". It is very confusing! The matter will, no doubt, eventually reach the Supreme Court of the Land which will need to move into the halls of Congress to accommodate the SPEBSQSA members at the hearing.



CHAPTER XXIV

INTEGRATED

Whether dressed as the Bicycle Scorchers or the Four '48rs, SPEBSQSA quartets had arrived internationally. When radio's Vox Pop aired a quartet show conceived by Lakewood, Ohio, chapter, Parks Johnson, daddy of Vox Pop, reported the second best audience response in the broadcast's 20 years. The Milwaukee Journal hailed the chapter's Winter Carnival as "Major Entertainment". The Evansville Press called the local chapter "a definite force in the community". Bing Crosby joined Hollywood chapter, bona fide this time as compared with '38 when Founder Cash had put him on the "Board" as a publicity stunt for the SPEB idea and hope. Jack Benny's "Sportsmen" were members of San Gabriel chapter.

The Society was recognized at the convention of the Federation of Music Clubs of the United States, Canada and Alaska, by appointment of Secretary Adams to the Arrangements Committee which brought a full hour of SPEBSQSA quarteting to the more formal music group. Member Harry S. Truman, President of the United States, would have liked to get into a huddle but such doings for him were frowned upon by the Secret Service. The recordings of many of the Society's top quartets were in thousands of homes. Warsaw, N. Y. had such demand for tickets to its Parade and limited seating capacity, that it held two shows simultaneously in different halls, the quartets shuttling back and forth, thus setting a precedent followed in many other small cities. Canton, Ohio, attained the ultimate in modernity, later, when it connected two such shows by 2-way radio to facilitate the flow of singers through the winter storm raging in the great outdoors between.

In May, chapters everywhere were informed that Mutual Broadcast-

ing would carry the coronation of the international champions direct from the Auditorium's stage at Milwaukee. Prospective stay-at-homes, yearning for an auditory trip to the big event of the Society's year, showered Mutual's local outlets with so many requests to carry the show that the Milwaukee broadcast reached the largest radio audience to hear an international SPEBSQSA contest during its first nine years. Thirty quartets, chosen from 139 in 8 Regional Preliminaries, passed in review before the judges on June 13, 1947.

The ten Finalists, exclusive of five more who made the ultimate Medalist Contest, were: The Continentals, Muskegon; Hi-Lo Quartet, Milwaukee; Jolly Fellows, Dayton; Four Naturals, New Haven; the Gardenaires, Redford-Detroit; the Clef Dwellers, Oakland County, Mich.; the Big Towners, Chicago; the Harmonaires, Gary; the Song-fellows, Evansville; and Cleveland's Lamplighters.



Doctors of Harmony, Elkhart—Champions 1947—
Milwaukee Contest — Max "Junior" Cripe, lead;
Elton "Butch" Hummel, bari; H. H. "Jumbo"
Smith, tenor; Lee E. "Reverend" Kidder, bass.



On Saturday night, June 14, in Milwaukee's Civic Auditorium amid popping flash bulbs and the split-second atmosphere of a national broadcast, Elkhart's Doctors of Harmony set at rest the buzz-buzz of the unknowing who maintained "you've got to have numbers the judges know. An outside song can't win". One of the two championship numbers was written and arranged by "Jumbo" Smith the tiny tenor of the Doctors, new International Champions. Kansas City's Serenaders set a record, which is not likely to be equalled, by taking second place for the fifth time. The Mid-States Four of Chicago were declared third. For the second successive year, the Chordoliers of Rock Island were fourth, and the Westinghouse Quartet of Pittsburgh finished fifth with their lead singer barely able to speak above his laryngitis.

Attorney Chas. M. Merrill of Reno was elected to head the Society for the 1947-48 fiscal year which begins on June 30. The officers elected to work with him were: Vice Presidents Sanford Brown, New York; J. D. Beeler, Evansville, Ind.; O. H. King Cole, Manitowoc, Wis.; and Edwin S. Smith, Wayne, Mich.; Treasurer Robert L. Irvine, River Forest, Ill.; while Past President Staab was elected Historian and appointed by Merrill as chairman of the 10 Year History Committee.*



Charles H. Merrill, International President, 1947-48.

was never anything you'd shirk. We are grateful for your thought — Services Like Yours Can't Be Bought". Without opposition, the Founder and Permanent Third Assistant Temporary Vice Chairman started his tenth term.

In line with the plans of several years that the Society return to the

* *Appendix XI — 1947-48 Board*

state of its birth for its tenth anniversary, Oklahoma City was designated for the 1948 Convention and Contest when it was found that Home Town Tulsa hadn't quite the facilities needed for the numbers expected to hit the Santa Fe trail for such an event.

President Merrill's comparative youth (he was pushing 40 when elected) was taken as a good omen by the Society's graybeards who could "Remember the Maine" and "Tell Me, Pretty Maiden" and who welcomed the big influx of younger men into the organization as assurance that barbershopping had merit of its own, and was not a mere sentimental attempt to recapture a past era. In spite of his Reno residence, his law practice was largely in the mining field, influencing perhaps the name of the first quartet in which he had appeared before the Society, the Hard Rock Four, changed later to the Bonanza Four. As a quartetist, he was a switch-hitter, batting out an excellent bari or bass interchangeably.

He yielded to none in the Society in his love for participating in an informal woodshedding session, yet Merrill was an excellent musician and Director of the Reno's Men's Chorus, a singing organization which had adhered to the more conventional types of chorus numbers until Merrill, given courage by what he had heard in the Society, took it on excursions into barbershop arrangements. His first message to the membership proved his experience, Societywise, and the study he had put into its past and its possible future: "Our challenge (in the Anniversary year) is not one of continued unrestrained growth. It is one of carefully controlled growth and consolidation . . . We have come of age, and growth without careful control will not constitute progress." As of June 30, 1947, when President Thorne handed over the reins to the new leader, the Society had 360 chapters and over 19,000 members.

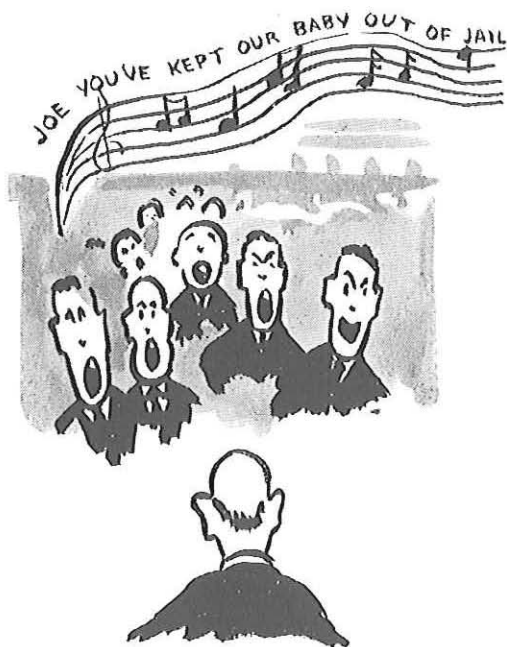


Robert L. Irvine, International Treasurer, 1947-49.

By that time it had become apparent that a group making application for a chapter should be familiarized with the background and ideals of the Society. It might be thinking of the quartet organization as an excuse for a night out, as when the Society came into existence. Was it a prospect for membership because of the proselyting enthusiasm of members in another chapter who were selling the prospect on the good times without sufficiently stressing the responsibilities and pitfalls? Not until a chapter has outlived its second year can it have reasonable assurance of longevity. And could those about to apply for a charter *sing*?



It is a peculiarity of most American males that they consider themselves vocally adequate if perhaps they can approximately carry the tune to "Comin' Round the Mountain" almost. This is an excellent frame of mind as long as the believer's vocalizing is limited to the bath tub, Casey's back room or the bottom of a well. But, for an experienced SPEBSQSA quartet man to be teamed up with such a one, formally or informally, at a Society meeting is something else. Sad cases are on the records. A new and entirely willing bass with bull-like volume has found, to his surprise, that a bass does more than sing the melody an octave lower than the lead. This is particularly true among the younger generation, more familiar with unison singing as practiced at school and camps than the four-part harmony of their forebears. They had to work to get satisfactory musical effects, rather than merely twisting a dial.



CHAPTER XXX

THE HARMONY HUB

Ideally, the international headquarters of such a society would be in a downtown hotel at the exact center of SPEBSQSA population, though Detroit was not far off as the center shifted easterly. Rugged receptionist quartets would work in shifts to assure a 24 hour greeting to visiting members. This idea might be questioned by some who foresee difficulty in finding quartetists willing to drop out on request of visiting firemen, each with a new-and-exclusive improvement on the bass, bari or tenor of "I Had a Dream". The best way to demonstrate is to sing the part. The turnover in a single basic quartet has been estimated conservatively at 271 for a typical day on that one song alone.

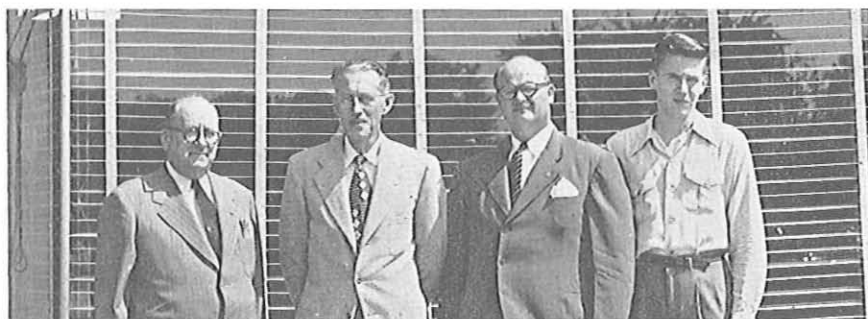
Sound-proofed cubicles for rehearsals might adjoin a Main Auditorium in which the public would furnish a perennial audience for such foursomes as would be able to overcome their traditional shyness. No need for office equipment or personnel since, of course, such a society would function automatically. A few beautiful secretaries might be on duty occasionally to discuss, lightly over tea, the few matters of organization appropriate to such a Hub of Harmony.

Actually, in the tenth year the headquarters at 18270 Grand River Ave., Detroit, was the busiest place in its postal area, averaging 186 personally written outgoing letters daily in addition to the heavy sacks of routine mail to chapters which topped the 500 mark that year. The location was about 9 miles from downtown Detroit, and there is a reason for that, the friendly and gregarious people who constitute the Society's membership.

The headquarters personnel of 11 people, headed by International Secretary Carroll P. Adams aided by Associate Secretaries W. L. Otto



and Thomas F. Needham, goes at top speed from opening to closing, and the hour for the latter is indefinite. It is not unusual for lights to burn until late hours, and Sundays and holidays usually find one or more of the three principals on the job at some time during the day. If International Headquarters were downtown, the staff just wouldn't be able to turn out the work which must be done under adult necessities of the Society. It is filled with charming and interesting people who, very naturally, would drop in. This suburbanizing is not an easy cross for the staff members to bear. They like people, and particularly contacts with members. But, members being what they are, life would be just one



Four felloes around the Hub . . . Adams, Otto, Needham, and Peters.

pleasant bull-session (with musical interludes) for the Headquarters staff. As it is, Kitchener, Mishawaka, Scottsbluff and the rest are entitled to service, and get it.

Secretary Adams deals with matters involving the International Board and Executive Committee such as policies, public relations, copyrights and such. Correspondence relative to the *Harmonizer* magazine, both editorial and advertising, clears through Adams. He supervises all matters involving purchases whether for office or for chapter use. Of course, the big duty of Secretary Adams is one that does not appear on his chart "Division of Duties", that is the utilization of his photographic memory of people, their status and actions, kept in his mental file. This ability to grasp and retain major and minor details of which good organization is compounded is invaluable to chapters and the Board in policy making and actions.

Otto handles in-coming mail, appraises it and distributes it to the right department. Much of his work is correspondence with officers of established chapters and with district officers. The quarterly reports from the chapters pass under his eye, and it is one of his principle duties

to sense when a chapter is floundering and help it out. These types of work make it natural for him to keep membership and financial records involving chapters and districts. All clippings received at Headquarters are reviewed by Otto and he supervises the historical file as well.

Needham's main duty is in the general direction of extension rather than maintenance of chapters. He handles correspondence with prospective chapters, matters of incorporation of chapters, and chorus and quartet problems. This means that maintenance of the geographical record of chapters and prospects are among his duties. The item which keeps him on his toes all the time is the attempt to absorb all possible information regarding the Adams and Otto work in order to be able to pinch hit in case of emergency.

Aleta Sutherland, the office manager, supervises the clerical staff and is in charge of equipment maintenance and comparable office managerial duties.

Mary Needham, who is secretary to Secretary Adams, is in charge of the library of old songs and records, the registration of quartet names, index of song titles and published arrangements, and has supervision of all supplies and deliveries.

These individuals, aided by six others, constitute an unusually efficient office staff. Equally important, it is motivated by a true spirit of service and personal interest in the people whom they are serving.



Spokes in the Harmony Hub . . . and purty too.
Top row (l. to r.) Edith King, Mary Needham, Hilda Bennett. Center row
(l. to r.) Franc Adams, Florence Richards. Bottom row (l. to r.) Virginia
McRee, Elaine Esser, Aleta Sutherland.

CHAPTER XXXI

ADULTHOOD

The Society in its tenth year, 1947-48 fiscal, had attained sufficient size and strength to stand on its own and win a merited place in the American scene. Its coordination was not yet perfect and its mental processes were not yet fully developed, but it had definitely outlived the trials of adolescence and had attained adulthood at least physically.

A panorama of the year must be fabricated from many elements related only by the common fact that each indicates the adult stage. For example: the Ethics Committee, at the Milwaukee meeting, took a full swing and follow through at "questionable words or actions" by quartets singing in public. It protected all quartets and music publishers by a resolution condemning the recording of a quartet without its permission, and advised any who had made such recordings not to distribute them. "A Budget is a Must" for every chapter advised Vice President J. F. Knipe. Barbershop harmony was officially approved by the War Department, this following Thorne's protest, while president, of a directive based upon a departmental misconception of the term.

Evidence of growing interest in the study of harmony fundamentals came out of this class conducted by Chairman of Judges M. E. Reagan at Milwaukee, in terms of the largest attendance to date and the request of a member who spoke for all in asking for more "hours" devoted to the



Maurice E. Reagan, Chairman of International Judges, 1942-48.

subject. Gary, Ind. chapter was included with 9 other musical organizations, for the first time, in the city's annual music festival. The Society was written into the Congressional Record when Representative Henderson H. Carson of Canton, Ohio, chapter invited the House to attend Congressional Quartet Night sponsored by Washington, D. C. barber-shoppers. More than 100 attended.

Adrian, Ann Arbor, Milan, Tecumseh and Wayne chapters in southern Michigan proved that a joint meeting once a month was so worthwhile that they recommended such a voluntary association to others. Past President Thorne saw his prophecy verified, that Milwaukee would admire the Society and its conduct, when the city, the hotels and the chapter invited a return engagement of the international meet. "Good conduct and getting credit for it" again. At that convention the District officers recognized the adult stage by concentrating upon ways to assume a greater share of the work then carried by the International office, while stressing the necessity for ample district financing to assure proper district supervision and attendance of the district officers at International seminars. Under guidance of Past President Staab, the Northeast District instituted a system which placed a district governor and 4 lieutenant governors in closer touch with the chapters.

Proof that musicians were not contaminated professionally by contact with barbershopping came when Paul E. Zeller, director of East Aurora, N. Y. chorus, became director of Dartmouth College Glee Club, while Bob Becker who headed the Music Department at the University of Wyoming became director of Cheyenne's chorus. Int'l. Vice President Edwin S. Smith and Int'l. Secretary Carroll P. Adams were invited to join the Bohemians, made up largely of professional musicians from Detroit's Symphony Orchestra.

New Bedford, Mass. started a musical scholarship fund to aid young talent; Elyria, Ohio, held a quartet competition for all high schools in the county; Toronto's competition was planned around the junior high schools. These, added to San Gabriel's, Oak Park's and Schenectady's experience in financing music scholarships to high school students, raised the question—Why not an SPEBSQSA National Music Foundation toward those ends, to be financed by gifts from chapters after financially successful concerts or parades?

To aid the preservation of that element around which the Society was created, the Judging Committee warned against the use in competition of too many chords which would give an oldie the "characteristics of modern harmony", a tendency that had been noticeable at the Milwaukee, '47 contest. The Harmonizer suggested that quartets not forget the tune in their quests for "fancy frills". By the end of the year the



collection of sheet music donated to the SPEBSQSA Library of Old Songs included several thousand numbers.

The music critic of the Indianapolis News said that the barber-shoppers "naturally adore a tempo rubato" which had many members puzzled and slightly indignant until they read also that he'd had a good time at their concert. Tracy Silvester in the Daily Oklahoman wrote that nothing can stir up a good fight in music circles like the arguments over the contribution which barbershoppers were making to music. The Christian Science Monitor, commenting upon the International Contest said: "What happened in Milwaukee should happen to everybody . . . people have more fun than anybody, and . . . quartets have four times as much fun as people".

All of which furnishes some little evidence of the Society's acceptance. But it still had distance to go before becoming a household word. A woman in Warsaw, N. Y. stood on a street corner and waited long for the "SPEBSQSA Parade", which had been advertised.

"Child Care" was stressed more and more to chapters sponsoring a new chapter, because experience had taught that every new chapter passes through a "children's disease" period, which could be fatal without the right supervision and treatment. Some chapters put President's Awards into effect, one for the quartet making the greatest number of outside performances gratis, the other for the most regular attendance of a complete foursome at chapter meetings.

Ontario held its first combined district contest and business meeting with representation from 12 healthy chapters in Amherstburg, Brantford, Chatham, Hamilton, Kitchener, London, Sarnia, Stratford, Toronto, Wallaceburg, and two chapters from Windsor. The Province of New Brunswick had two more, at Fredericton and Harvey Station. Chicago's international champion Misfits ('45) who went to Hamilton to judge the contest reported that it didn't seem like going to "another country. It was just like a home-coming". London, Ontario's Parades have been broadcast throughout Canada on several occasions. Just south of the border, Land O'Lakes District could not be satisfied with merely an annual quartet contest so it added a chorus contest which gave opportunity for every member of about 30 chapters represented to strut his stuff. A letter addressed from Germany to "Singing Society Liederkrantz, Detroit, U. S. A." reached Headquarters promptly. The Society had attained adulthood.



CHAPTER XXXII

"MUSIC IN THE AIR"

There was "music in the air" when members converged upon Oklahoma City by plane as well as bus, auto and train for the tenth anniversary Convention and Contest, June 9-14, 1948.* Several East Coast quartets and other unattached easterners who had been singing while winging toward the '48 Mecca, took advantage of the stop in Tulsa to give "The Old Songs" chorally at the airport on the outskirts of that city where a nebulous idea had been hatched, 10 years before, into the beginnings of the international movement which had brought the singers together. They sang it with emotion, comparable to a declaration of faith.

In those 10 years thousands of men had been introduced to the consuming avocation of their lives. Moreover, they had made lasting friendships at home and in far-away places which would not have been cemented had not Tulsans Owen C. Cash and Rupert I. Hall decided to obey that impulse. Beyond a hobby to ride and friendships to treasure, the unwritten records of the Society are dotted with instances where the acquisition of a new interest has renewed hope and ambition, given a new outlook and in consequence a new lease on life, preposterous as that may seem to the man "that hath no music in himself". For instance: thousands within the Society, and others without, have been thrilled at the singing of a robust quartet which is famous for its unusual arrangements. But hardly anyone knew that "the buried jewel", as Past President Thorne identified all good baritones, had suffered such griefs and reverses that he was "just about ready to fold", in his own words, until harmony singing furnished the pick-me-up which he needed so desperately.

* *Appendix XII for dates and places of all national international meetings.*



Granville Scanland and I. S. (Hank) Wright, Co-chairmen of the Oklahoma City anniversary celebration, were veterans of the first, 1939, "National" Contest at Tulsa where perhaps a hundred pilgrims had gathered to investigate a new phenomenon. Its chain reactions had been so potent that in 1948 the, by then International, Board faced a multitude of duties which made it desirable to convene in mid-week. To be truly realistic, its members might have concentrated their work into Friday and Saturday by utilizing night sessions and a Sunday carry-over. But, who wants to grind continuously in business meetings when in the lobby, or hotel rooms or in scheduled events the harmony hungry Board Member might be feasting on what he likes best? A man can take just so much!

Twenty of the 40 quartets, selected from 248 in 11 Regional Preliminary contests at Toronto; Lincoln, Nebr.; Geneva, N. Y.; San Francisco; Joliet, Ill.; Ft. Wayne, Ind.; La Crosse, Wis.; Flint, Mich.; New York City; Bridgeport, Conn.; and Middletown, Ohio, by 44 judges and 11 secretaries started their passing review before the International judges on Friday morning. Twenty more sang that afternoon. The 15 quartets (selected from 40) to compete that night in the Finals were: The Antlers, Flint, Mich.; The Clef Dwellers, Oakland County, Mich.; The Gardenaires, Detroit; The Big Towners, and Mid-States Four, Chicago; The Chordoliers, Rock Island, Ill.; The Buzz-saws, Columbus, Ohio; The Jolly Fellows, Dayton, Ohio; The Pittsburghers and Westinghouse Quartet of Pittsburgh; The Atomic Bums, Minneapolis; Four Shades of Harmony, Terre Haute, Ind.; The Songfellows, Evansville, Ind.; The Harmonaires, Gary, Ind.; and The Varsity Four, Lafayette, Ind. (students at Purdue University).

When the secretaries and chairman of judges computed the points credited and penalties charged, the Pittsburghers were the 1948 International Champions in the photo finish which has characterized all such events in the Society's grown-up years. The Mid-States Four were adjudged second, the Clef Dwellers third, the Westinghouse Quartet fourth, and Four Shades of Harmony fifth. The harmony capital of the country was, for the moment, in the Southwest, but the harmony center of the Society had followed membership trends by shifting easterly.*

In 10 National and International Contests, starting in 1939, the first three champions were from the Southwest, the next four were from the Great Lakes section and the eighth championship went to the East Coast. In the ninth Contest it bounced back to the easterly edges of the Corn-

* *Appendix XIII — For complete list of champions and runners-up—1939-1948.*



The Pittsburghers, Pittsburgh—Champions 1948—Oklahoma City Contest
—Tommy Palamone, lead; John "Jiggs" Ward, bari; Bill Conway, bass;
Harry Conte, tenor.

belt, and in the tenth year landed in Pittsburgh which the majority of the population considers "back east". This would seem to indicate that, the more members in an area, the more quartets to be tried by the fires of local and sectional competitions, therefore the greater likelihood of landing among the 15 Finalists. This is "encouraging" in the interest of "preservation", since it means that barbershopping has taken hold in that comparatively small area which represents about 70% of the population. The next series of championships might easily include winners from Canada, the West Coast and Dixie where the Society was making long strides in its tenth year.

What they sang at Oklahoma City furnishes proof that a decade had not changed the Society's aims. Picking only one title from the numbers used by the first group of contestants, we find: "Heart of My Heart" ("Story of the Rose"), "Coney Island Baby", "Mary's a Grand Old Name", "Dear Old Girl", "June Night", "Stay in Your Own Backyard", "I'm Sorry I Made You Cry", "You Don't Seem Like the Girl I Used to Know", "On the Banks of the Wabash", "Washington Waddle", "Old MacDonald", "Lindy Medley", "Tie Me To Your Apron Strings", "If You Were the Only Girl in the World", "I Get the Blues When It Rains", "Annie Laurie", "Way Down Home", "Dream River" (new), and "Easter Parade". To many of the singers these were "real oldies" rather than just "fairly old" as they were to others. The average age of the contestants was much lower than in the Society's earlier contests.



Following the custom of recent years, the Medalist Contest in which the 5 Medalists were placed in order constituted half of the evening show. Five International Champions of previous years closed it after the Medalists had sung for North America over a Mutual and Canadian Broadcasting hookup.

Between the opening session of the Board on Wednesday and the final "Sooner Sunrise Serenade Breakfast" on Sunday morning, the scheduled events, apart from the contests, included a class for song leaders and emcees, a round table for judges and those interested in judging, a conference of chapter officers and another for district officers, a class for chorus directors and a Jamboree at which the 25 quartets eliminated from the Finals made the audience wonder "how come?" Upon each event beamed the Founder and others who had contributed to the evolution. They had ceased to wonder at the thing which had developed and were largely speculating upon the Society's ultimate pattern.

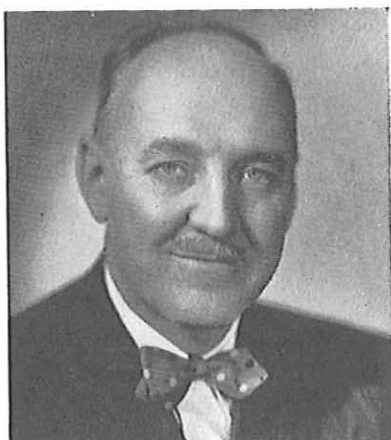
Along the way a revised Code of Ethics had also evolved as a guide to that future: "We shall do everything in our power to perpetuate the Society . . . We shall deport ourselves and conduct the Society's functions in such manner as to reflect credit upon the Society and its membership



"Oh, Mr. Jefferson Lord . . ." So sadly happy, so happily sad—one little sampling of 6,000 music lovers at Oklahoma City's '48 International Contest.

... We shall conform in all respects to the Constitution of the Society and the rules from time to time promulgated by the International Board ... We shall accept for membership only congenial men of good character who love harmony in music or have a desire to harmonize ... We shall exhibit a spirit of good fellowship toward all members ... We shall refrain from forcing our songs upon unsympathetic ears ... We shall not use our membership in the Society for personal gain ... We shall not permit the introduction of political, religious or controversial issues into the affairs of the Society ... We shall by our stimulus to good music and vocal harmony endeavor to spread the Spirit of Harmony throughout the world ... We shall render all possible altruistic service through the medium of barbershop harmony".

The officers elected to steer the Society through its eleventh year were President O. H. King Cole, Sheboygan, Wis.; Imm. Past President Charles M. Merrill; First Vice President J. D. Beeler; Secretary Carroll P. Adams; Treasurer Robert L. Irvine; Vice Presidents Sanford Brown, James F. Knipe and Edwin S. Smith; and Historian Harold B. Staab.*



O. H. King Cole, International President, 1948-49.

At the instigation of former Board Member R. H. Sturges, Atlanta, the "Association of Discarded and Decrepit Past Members of the Board, without Voice and without Portfolio, not Incorporated" became a reality at Oklahoma City. Each member received a card testifying that he was a Vice President "in good standing whether on crutches or otherwise" and granting him the right to "hobble about with quartets" without derogatory remarks being made concerning his voice. Said the Harmonizer: "The debate as to whether 'Silver Threads Among the Gold' or 'Long Long Ago' should be the official Theme Quaver collapsed when proponents dozed in their chairs, and were wheeled away to join the other vice presidents in their morning naps".

Two items which happened to joggle down beside each other in the September '48, 72 page Harmonizer indicate the arrival of the Society at man-size. One item was taken from the Congressional Record, in which Representative Ross Rizley of Oklahoma invited Congress to attend the festivities at Oklahoma City, and a later Record, in which Representative John McDowell of Pennsylvania reported to the House

* *Appendix XIV — Complete Board, 1948-49.*



that two Keystone State quartets had landed among the five Medalists, and one had been declared International Champion. Nudging these Congressional Record excerpts was the Society's calendar of coming events. Forthcoming Canadian and States events such as public concerts, Parades, Regional Preliminary contests and the like to which the public would be invited totalled 126, reported, from September '48 into mid-June '49, the date of the eleventh International, scheduled for Buffalo.

Who knows? Remembering the wonders of 10 years, the Society might not be surprised to find itself journeying some day even to Boston for Saturday night beans-'n-brown-bread preliminary to an International Contest.

One wonders how "H. T. P.", the deceased music critic of the conservative and deceased Boston Transcript would report it, if . . .



Toronto's Gold Trophy, an award for competition in Secondary Schools among 'teen age quartets. The city's Board of Education recognizes barber-shopping as a "definite" musical form.

CHAPTER XXXIII

"A REPUTATION TO PRIZE AND PROTECT"

When will the "Society for the Preservation and Encouragement of Barbershop Quartet Singing In America, Inc. (not for profit)", with many chapters incorporated in their own states, reach its prime? * And what will that prime be?

During the first 10 years, attainments were measured by size, good times of the members and public service. If the last two elements parallel the Society's future growth no prophet can possibly forecast the ultimate possibilities. Experience has shown that mere numbers in a chapter do not automatically assure the most enjoyment for the entire membership. Late trends were toward a multiplicity of chapters in a metropolitan area, smallish chapters where members can really know each other. Chicago with 14 chapters; Detroit's 12 chapters; and Greater Cleveland's roster of 6, all within the county in each case, but completely autonomous, typify this trend in and around other large cities. **

The millenium will have been reached when in all chapters every member knows all others by first name and characteristics, when every chapter is composed entirely of quartets so that each may sing with his own at every meeting, when all members recognize the incontrovertible fact that "four's a quartet" (while they sing), when each chapter holds open house for others in its area at least bi-monthly, when each member realizes that he is the Society and conducts himself with credit to it, and when every member can attend his Regional Contest and the International as one fourth of a competing quartet. The meticulous might

* *Appendix XV*—20 Chapters which had taken out incorporation papers in their own states.

** *Appendix XVI*—500 Chapters as of August 1948.



add other elements, perhaps concerning selection of a wife sympathetic to the Society, but those recorded here are almost enough to attain the end.

There is one flaw in this millennial vision, the fact that in its tenth year the Society's percentage of tenors to run-of-mine membership had not improved. Washington, D. C. had tried Bring a Top Tenor (alive if possible) Night, other chapters have cried upon the shoulders of gifted editorial writers with the result that a big newspaper's entire circulation was made cognizant of the dearth. Still the percentage of tenors to basses, baris and leads was low. It has been suggested that mating existing tenors with sopranos who will sing "You Take the High Road" above b-flat during the crucial months might get results eventually if the offspring were fed exclusively on bird seed. That and a cricket under every hearth to set the right example!

But, let us also take the words of two authorities viewing the Society's needs for the future. Retiring President Chas. M. Merrill of Reno, Nevada, has said: "We must appreciate our Society for what it has become; a unique musical, fraternal and service society with a reputation to prize and protect. We must exercise care and discrimination in securing the right kind of members and chapters and officers, and in conducting public performances and chapter functions. If we so guard the present that only these right things come to our Society, we shall have met our challenge".

In President O. H. King Cole's first message from Sheboygan, Wisc. at the beginning of the eleventh year he said: "The newly elected officers should strive to perform their duties in a manner that will justify the faith that the members have demonstrated in them . . . We must attract more of the right kind of men. We must assist groups in organizing and make sure that they are acceptable to the Society . . . Our members must conduct themselves at all times, particularly at Society functions, in a manner that will bring credit. Our shows must be models of propriety — our quartets and Masters of Ceremonies must deport themselves beyond reproach . . . We have already proved that what is good for our members is good for the communities in which we live".

These men, geographically remote from each other, started at the chapter level and came to the top by District and International steps. It is reasonable to assume that in their comments these two incorporated the elements which each considered most important, based upon experience and observation. The frequent agreement in principles, written a year apart, is significant.

Enthusiasts foresee a chapter in every village, town and city of 1,500

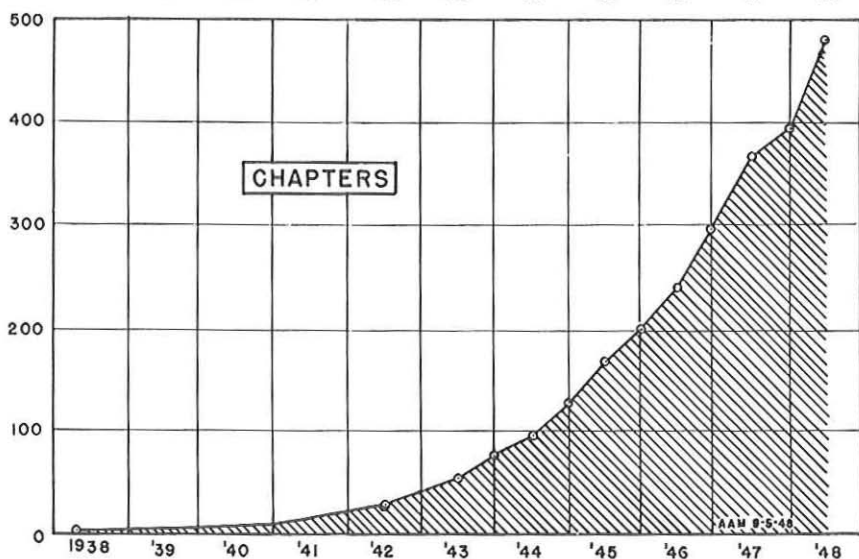
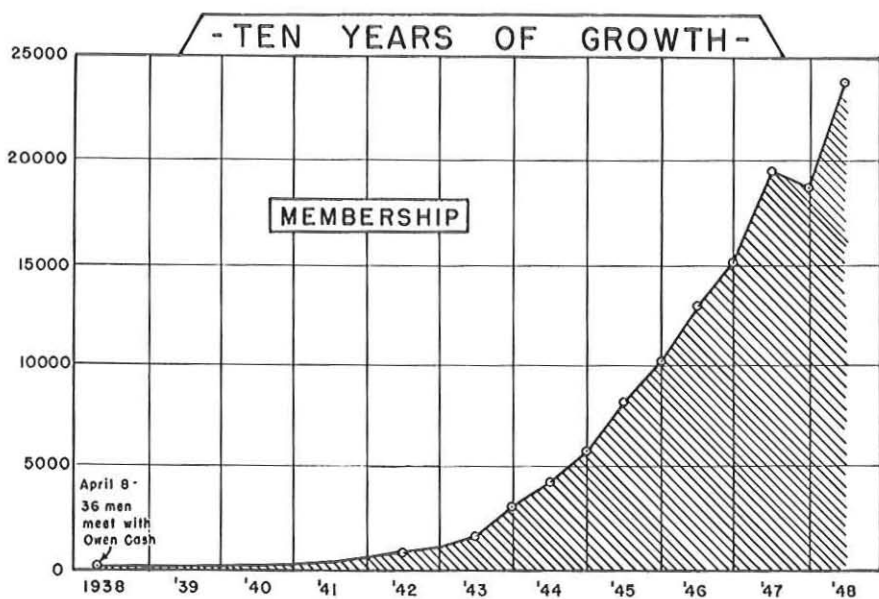
population or over. More practical conservatives realize the impossibility of that. There are not enough bloodhounds in the country to trail down that many good tenors. But, as the Society entered its second decade, it could expect a continuation of growth, probably a very large one because of the almost universal interest in what is really a form of self-expression and an outlet for it.

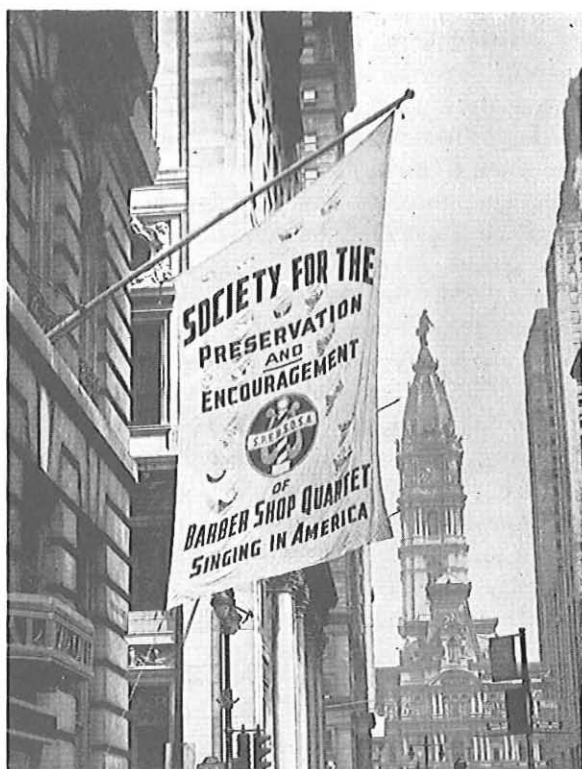
Certainly the Society in its tenth anniversary year could be proud of an almost incredible accomplishment in giving dimensions and substance to a pleasantry tossed off with a wistful hope but without expectation that out of it would grow an International institution devoted to "Keep America Singing".

A global comment made by Mencken applied to the Society in its eleventh year. In 1948 both the World and the Society still had a lot of unfinished business.



Sing Tenor, darn you





On SPEBSQSA meeting dates in Philadelphia this banner flies all day on the front of the famous Bellvue-Stratford Hotel.

APPENDIX

No. I

Appendix No. I

ORIGINAL INVITATION

April 8, 1938

In this age of Dictators and Government control of everything, about the only privilege guaranteed by the Bill of Rights not in some way supervised or directed, is the art of Barber Shop Quartet singing. Without doubt we still have the right of "peaceable assembly" which I am advised by competent legal authority includes quartet singing. The writers of this letter have for a long time thought that something should be done to encourage the enjoyment of this last remaining vestige of human liberty. Therefore, we have decided to hold a songfest on the Roof Garden of the Tulsa Club on Monday, April 11, at six-thirty p.m. A Dutch lunch will be served.

After several months of research, and investigation, we are convinced that your record warrants our tendering you the honor of joining this group. We sincerely trust you will not fail us.

As evidence of the work that your Committee has done in this connection, we inclose a compilation of most of the good old fashioned Barber Shop Quartet songs which we trust you will look over and familiarize yourself with. Bring this list with you. It is our purpose to start right in at the first, sing every song, in numerical order, plow right down the middle, and let the chips fall where they will. What could be sweeter than ten or twelve perfectly synchronized male voices singing "Dear Old Girl!" Just thinking about it brought back to your Committee fond memories of a moonlight night, a hay ride and the soft young blonde summer visitor from Kansas City we dated on that occasion years ago.

Do not forget the date, and make every effort to be present, telephone us if convenient. We will have a private room and so will not be embarrassed by the curiosity of the vulgar public. You may bring a fellow singer if you desire.

Harmoniously yours,

THE SOCIETY FOR THE PRESERVATION AND
PROPAGATION OF BARBER SHOP QUARTET
SINGING IN THE UNITED STATES

RUPERT HALL, Royal Keeper of the Minor Keys
Braniff Investment Company — Phone 2-9121

O. C. CASH, Third Asst. Temporary Vice Chairman
Stanolind Companies — Phone 2-3211

No. II

Appendix No. II

THOSE WHO ATTENDED THE FIRST MEETING OF SPEBSQSA

<i>Name</i>	<i>Business Connection</i>
Rupert I. Hall	Insurance - Loans - Real Estate
S. M. (Puny) Blevens	Oil Well Supply Business
Dick Hittson	Insurance
Roscoe Adams	Banker
Pete Hurley	Banker
Bill Palmer	Lumber Dealer
H. E. Hurst	Railway Representative
Jack Carroll	Grain Dealer
Herb Coulter	Clothing Store
Hollis Hodges	Manager - Tulsa Hotel
Elmer Lawyer	Paper Company Executive
Charley Pendleton	Wholesale Hardware
Tubby Young	Radio
C. A. O'Donovan	Radio
Glen Thompson	Tax Commissioner
A. J. Wells	Tax Commissioner
Happy Fenton	Piano and Accordion Shop
Bill Downing	Banker
Bud Neal	Hardware Merchant
H. E. Fitzer	Wholesale Hardware
Thomas J. Murray	(KC) Mortgage Loans
Merle Gump	Hardware
Marvin Ashbaugh	Radio
Ben Edwards	Mid-Continent Airlines
O. C. Cash	Attorney

(As recalled by O. C. Cash, 1948)

No. III

Appendix No. III

ANNOUNCEMENT OF FIRST CONVENTION, 1939

Why You Should Come to Tulsa

In the first place, you need a vacation and some relaxation. You haven't been looking so well lately.

Now, you have attended conventions before. What did you get? Listened to a mess of dry speeches, reports of committees and heard meaningless resolutions read; then reached your room exhausted and tried to organize a quartet.

And what a failure that always is! The only thing about a "pick up"

convention quartet that is ever "organized" is the singers. The purpose of our Society is to organize the *harmony*.

Have you ever participated with 2,000 men, 500 tenors, leads, baritones and basses, in "busting" "I Want A Girl" wide open? No! Then you have a thrill coming. There will be few speeches, if any, at Tulsa, June 2 and 3—just harmony—harmony until the tenors drop in their tracks.

So get three or four of your "cronies" together—rig up this trip—come by plane, train or covered wagon—but come. Be extremely nice to the "little woman" from now until June but if she doesn't soften up, *do as I do*. Just give her a good stiff punch in the jaw and come on anyway.

When you get to Tulsa I want to show you the baritone to "Mandy Lee." I am the only baritone in the United States who can do it correctly.

Now if you "mugs" don't come to this party, the next time I see you, I am going to kick your britches right up between your ears.

Affectionately

O. C. CASH

Oklahoma's Champion

Barber Shop Baritone

Founder—SPEBSQSA

No. IV

Appendix No. IV NATIONAL OFFICERS — 1938-1939

NO OFFICERS WERE ELECTED

NATIONAL OFFICERS — 1939-1940

PRESIDENT

Rupert I. Hall Tulsa, Okla.

SECRETARY-TREASURER

O. P. Erickson Tulsa, Okla.

MASTER OF CEREMONIES

S. M. Blevens Tulsa, Okla.

VICE-PRESIDENTS

Dempster Godlove St. Louis, Mo.

C. T. (Deac) Martin Cleveland, Ohio

Dr. Mark S. Nelson Canton, Ill.

Robert Poole Dallas, Texas

E. G. Schwoppe Lansing, Mich.

S. A. Springer Wichita, Kansas

I. S. (Hank) Wright Oklahoma City, Okla.

PERMANENT THIRD ASSISTANT TEMPORARY VICE-CHAIRMAN

O. C. Cash Tulsa, Okla.

BOARD OF DIRECTORS

Sam Breadon, St. Louis, Mo.; Wm. R. Boyd, New York City; Ralph Carr, Denver, Colo.; "Bing" Crosby, Hollywood, Calif.; Tommy Gibbons, St. Paul, Minn.; Pat O'Brien, Hollywood, Calif.; George P. Rea, New York City; Sigmund Spaeth, New York City.

NATIONAL OFFICERS — 1940-1941

PRESIDENT

Dr. Norman F. Rathert St. Louis, Mo.

SECRETARY-TREASURER

O. P. Erickson, till Jan. 18, '41 Tulsa, Okla.

Jos. E. Wodicka St. Louis, Mo.

MASTER OF CEREMONIES

S. M. Blevens Tulsa, Okla.

VICE-PRESIDENTS

Alfred E. Smith New York City

Carroll P. Adams Detroit, Mich.

George Hillyer Topeka, Kansas

PERMANENT THIRD ASSISTANT TEMPORARY VICE-CHAIRMAN

O. C. Cash Tulsa, Okla.

BOARD OF DIRECTORS

Joseph Bentonelli, New York City; Ralph L. Carr, Denver, Colo.; Bing Crosby, Hollywood, Cal.; Phil Embury, Warsaw, New York; Dempster Godlove, St. Louis, Mo.; R. W. Granger, Tulsa, Okla.; Rupert I. Hall, Tulsa, Okla.; H. M. Hedges, Chicago, Ill.; Bob Hope, Hollywood, Cal.; R. C. Jopling, Bartlesville, Okla.; Deac Martin, Cleveland, Ohio; Dr. M. S. Nelson, Canton, Ill.; George P. Rea, New York City; Sigmund Spaeth, New York City; Harold B. Staab, Northampton, Mass.; Joe Stern, Kansas City, Mo.; Joseph P. Wolff, Detroit, Mich.; I. S. (Hank) Wright, Oklahoma City, Okla.

No. V

Appendix No. V NATIONAL OFFICERS — 1941-1942

PRESIDENT

Carroll P. Adams Detroit, Mich.

SECRETARY-TREASURER

Jos. E. Stern Kansas City, Mo.

MASTER OF CEREMONIES

Ray W. Granger Tulsa, Okla.

VICE-PRESIDENTS

Phil Embury Warsaw, N. Y.

Dr. M. S. Nelson Canton, Ill.

Jos. E. Wodicka St. Louis, Mo.

Frank Winchell Jacksonville, Fla.

DIRECTOR OF PUBLICITY

O. P. Erickson Tulsa, Okla.

HISTORIAN

C. T. (Deac) Martin Cleveland, Ohio

FOUNDER AND PERMANENT THIRD ASSISTANT

TEMPORARY VICE-CHAIRMAN

O. C. Cash Tulsa, Okla.

BOARD OF DIRECTORS

Everett G. Baker, St. Louis, Mo.; Roscoe Bennett, Grand Rapids, Mich.; Steve Cady, Los Angeles, Cal.; Gov. Ralph L. Carr, Denver, Colo.; George Christenson, Seattle, Wash.; Justice Denver N. Davison, Oklahoma City, Okla.; Roy Fox, Springfield, Ill.; Lt. Col. Ray H. Green, U.S.A., San Antonio, Texas; H. M. Hedges, Evanston, Ill.; Damon Kerby, St. Louis, Mo.; Verne M. Laing, Wichita, Kansas; George Lucas, Elsmere, Delaware; Wm. M. Mullen, Boston, Mass.; E. V. Perkins, Chicago, Ill.; Dr. Norman F. Rathert, St. Louis, Mo.; Maurice E. Reagan, Pittsburgh, Pa.; E. G. Schwoppe, Lansing, Mich.; Harold B. Staab, Northampton, Mass.; Frank H. Thorne, Chicago, Ill.; Jos. P. Wolff, Detroit, Mich.; I. S. (Hank) Wright, Oklahoma City, Okla.

No. VI

Appendix No. VI NATIONAL OFFICERS — 1942-1943

PRESIDENT	Harold B. Staab	Northampton, Mass.
VICE-PRESIDENTS	Phil Embury	Warsaw, N. Y.
	E. V. Perkins	Chicago, Ill.
	Maurice E. Reagan	Pittsburgh, Pa.
	Joseph P. Wolff	Detroit, Mich.
SECRETARY	Carroll P. Adams	Detroit, Mich.
TREASURER	Joseph E. Stern	Kansas City, Mo.
MASTER OF CEREMONIES	Clarence Eddy	Flint, Mich.
DIRECTOR OF PUBLICITY	Damon Kerby	St. Louis, Mo.
HISTORIAN	C. T. (Deac) Martin	Cleveland, Ohio
FOUNDER AND PERMANENT THIRD ASSISTANT		
TEMPORARY VICE-CHAIRMAN	O. C. Cash	Tulsa, Okla.
BOARD OF DIRECTORS	Roscoe D. Bennett, Grand Rapids, Mich.; R. Harry Brown, Wilmington, Del.; Steve Cady, W. Los Angeles, Cal.; Ralph L. Carr, Denver, Colo.; Denver N. Davison, Oklahoma City, Okla.; Lieut. Ray W. Granger, U.S.N.R., Navy Yard, Mare Island, Cal.; Fred D. Graves, Tulsa, Okla.; John Hanson, Peoria, Ill.; R. J. Heinen, Halbur, Iowa; Verne M. Laing, Wichita, Kans.; Glenn O. Laws, Oklahoma City, Okla.; Clarence R. Marlowe, Clayton, Mo.; Frank C. Morse, Muskegon, Mich.; Mark S. Nelson, M.D., Canton, Ill.; Dr. Norman F. Rathert, St. Louis, Mo.; J. Frank Rice, Bartlesville, Okla.; Henry Stanley, Chicago, Ill.; Joseph E. Stern, Kansas City, Mo.; R. H. Sturges, Atlanta, Ga.; Frank H. Thorne, Chicago, Ill.; Joseph E. Wodicka, St. Louis, Mo.	

No. VII

Appendix No. VII INTERNATIONAL OFFICERS — 1943-1944

PRESIDENT	Harold B. Staab	Northampton, Mass.
VICE-PRESIDENTS	Phil Embury	Warsaw, N. Y.
	C. T. (Deac) Martin	Cleveland, Ohio
	Frank C. Morse	Muskegon, Mich.
	Frank H. Thorne	Chicago, Ill.
SECRETARY	Carroll P. Adams	Detroit, Mich.
TREASURER	Joseph E. Stern	Kansas City, Mo.
HISTORIAN	R. H. Sturges	Atlanta, Ga.
MASTER OF CEREMONIES	John Hanson	Peoria, Ill.
FOUNDER AND PERMANENT THIRD ASSISTANT		
TEMPORARY VICE-CHAIRMAN	O. C. Cash	Tulsa, Okla.

BOARD OF DIRECTORS

(Term expiring June, 1946)

R. Harry Brown, Wilmington, Del.; John R. Buitendorp, Muskegon Heights, Mich.; R. Ray Campau, Saginaw, Mich.; Clarence R. Marlowe, Clayton, Mo.; Dean W. Palmer, Wichita, Kans.; W. Welsh Pierce, Chicago, Ill.; J. Frank Rice, Bartlesville, Okla.

(Term expiring June, 1945)

Burnett J. Abbott, Albion, Mich.; Dempster Godlove, St. Louis, Mo.; Verne M. Laing, Wichita, Kans.; E. V. Perkins, Chicago, Ill.; Maurice E. Reagan, Pittsburgh, Pa.; W. Carleton Scott, Birmingham, Mich.; Henry Stanley, Chicago, Ill.

(Term expiring June, 1944)

Judge Denver N. Davison, Oklahoma City, Okla.; Clarence Eddy, Flint, Mich.; John W. Garrett, Joplin, Mo.; R. J. Heinen, Halbur, Iowa; James F. Knipe, Cleveland, Ohio; Dr. Mark S. Nelson, Canton, Ill.; Joseph P. Wolff, Detroit, Mich.

No. VIII

Appendix No. VIII INTERNATIONAL OFFICERS — 1944-1945

PRESIDENT

Phil Embury Warsaw, N. Y.

IMMEDIATE PAST PRESIDENT

Harold B. Staab Northampton, Mass.

VICE-PRESIDENTS

Frank H. Thorne Chicago, Ill.

James F. Knipe Cleveland, Ohio

Maurice E. Reagan Pittsburgh, Pa.

J. Frank Rice Bartlesville, Okla.

SECRETARY

Carroll P. Adams Detroit, Mich.

TREASURER

Joseph E. Stern Kansas City, Mo.

HISTORIAN

R. H. Sturges Atlanta, Ga.

MASTER OF CEREMONIES

W. Carleton Scott Birmingham, Mich.

FOUNDER AND PERMANENT THIRD ASSISTANT

TEMPORARY VICE-CHAIRMAN

O. C. Cash Tulsa, Okla.

BOARD OF DIRECTORS

(Term expiring June, 1947)

*L. C. Baston, Tulsa, Okla.; J. D. Beeler, Evansville, Ind.; Otto Beich, Bloomington, Ill.; William W. Holcombe, Paterson, N. J.; Charles M. Merrill, Reno, Nev.; Virgil E. Pilliod, St. Louis, Mo.; Ralph R. Rackham, Elkhart, Ind.; Edward D. Sperry, Battle Creek, Mich.

(Term expiring June, 1946)

R. Harry Brown, Wilmington, Del.; John R. Buitendorp, Muskegon Heights, Mich.; R. Ray Campau, Saginaw, Mich.; Clarence Marlowe, Clayton, Mo.; Robert M. McFarren, Buffalo, N. Y.; Dean W. Palmer, Wichita, Kans.; W. Welsh Pierce, Chicago, Ill.

(Term expiring June, 1945)

Burnett J. Abbott, Albion, Mich.; Dempster Godlove, St. Louis, Mo.; Verne M. Laing, Wichita, Kans.; Thurlo G. Masters, Detroit, Mich.; C. L. Morgan, Canton, Ill.; E. V. Perkins, Chicago, Ill.; Henry Stanley, Elmhurst, Ill.

* Resigned

No. IX

Appendix No. IX INTERNATIONAL OFFICERS — 1945-1946

PRESIDENT	Phil Embury	Warsaw, N. Y.
IMMEDIATE PAST PRESIDENT	Harold B. Staab	Northampton, Mass.
VICE-PRESIDENTS	Frank H. Thorne	Chicago, Ill.
	R. Harry Brown	Wilmington, Del.
	James F. Knipe	Cleveland, Ohio
	Dean W. Palmer	Wichita, Kans.
SECRETARY	Carroll P. Adams	Detroit, Mich.
TREASURER	Joseph E. Stern	Kansas City, Mo.
HISTORIAN	R. H. Sturges	Atlanta, Ga.
MASTER OF CEREMONIES	W. C. Harper	Wichita, Kans.
FOUNDER AND PERMANENT THIRD ASSISTANT		
TEMPORARY VICE-CHAIRMAN	O. C. Cash	Tulsa, Okla.
BOARD OF DIRECTORS		
	(Term expiring June, 1948)	
	G. Marvin Brower, Grand Rapids, Mich.; Walter E. Chambers, Rock Island, Ill.; W. D. Common, Dayton, Ohio; C. W. Coye, Muskegon, Mich.; A. H. Falk, Appleton, Wis.; Robert L. Irvine, River Forest, Ill.; Guy L. Stoppert, Flint, Mich.	
	(Term expiring June, 1947)	
	J. D. Beeler, Evansville, Ind.; Otto Beich, Bloomington, Ill.; Maynard L. Graft, Cleveland, Ohio (Jan. '46); William W. Holcombe, Paterson, N. J.; Charles M. Merrill, Reno, Nev.; Virgil E. Pilliod, St. Louis, Mo.; *Ralph R. Rackham, Elkhart, Ind.; Edwin S. Smith, Wayne, Mich. (Jan. '46); *Edward D. Sperry, Battle Creek, Mich.	
	(Term expiring June, 1946)	
	John R. Buitendorp, Muskegon Heights, Mich.; R. Ray Campau, Saginaw, Mich.; Ray W. Hall, Grand Rapids, Mich.; Harvey S. Jacobs, Royal Oak, Mich.; Clarence Marlowe, Clayton, Mo.; B. F. Marsden, Detroit, Mich.; Robert McFarren, Buffalo, N. Y.; W. Welsh Pierce, Chicago, Ill.	
	* Resigned as of Jan. 1946.	

No. X

Appendix No. X INTERNATIONAL OFFICERS — 1946-1947

PRESIDENT	Frank H. Thorne	Chicago, Ill.
IMMEDIATE PAST PRESIDENT	Phil Embury	Warsaw, N. Y.
VICE-PRESIDENTS	Charles M. Merrill	Reno, Nev.
	J. D. Beeler	Evansville, Ind.
	C. W. Coye	Muskegon, Mich.
	Maurice E. Reagan	Pittsburgh, Pa.
SECRETARY	Carroll P. Adams	Detroit, Mich.
TREASURER	Joseph E. Stern	Kansas City, Mo.
HISTORIAN	R. H. Sturges	Atlanta, Ga.
FOUNDER AND PERMANENT THIRD ASSISTANT		
TEMPORARY VICE-CHAIRMAN	O. C. Cash	Tulsa, Okla.

BOARD OF DIRECTORS

(Term expiring June, 1949)

O. H. King Cole, Manitowoc, Wis.; W. Lester Davis, London, Ont.; E. H. Dick, Oklahoma City, Okla.; Ted E. Haberkorn, Sr., Ft. Wayne, Ind.; Roy S. Harvey, Muskegon Heights, Mich.; Arthur A. Merrill, Schenectady, N. Y.; *W. L. Otto, Pontiac, Mich.; Walter Jay Stephens, Chicago, Ill.

(Term expiring June, 1948)

G. Marvin Brower, Grand Rapids, Mich.; Sandford Brown, New York City; Walter E. Chambers, Rock Island, Ill.; W. D. Common, Dayton, Ohio; A. H. Falk, Appleton, Wis.; Robert L. Irvine, River Forest, Ill.; Guy L. Stoppert, Flint, Mich.

(Term expiring June, 1947)

Otto Beich, Bloomington, Ill.; Luman A. Bliss, Midland, Mich.; W. P. Ferris, York, Pa.; Maynard L. Graft, Cleveland, Ohio; William W. Holcombe, Paterson, N. J.; Joseph J. Murrin, Chicago, Ill.; Virgil E. Pilliod, St. Louis, Mo.; Edwin S. Smith, Wayne, Mich.

* Resigned

No. XI

Appendix No. XI

INTERNATIONAL OFFICERS — 1947-1948

PRESIDENT

Charles M. Merrill Reno, Nev.

IMMEDIATE PAST PRESIDENT

Frank H. Thorne Chicago, Ill.

VICE-PRESIDENTS

Sandford Brown New York, N. Y.

J. D. Beeler Evansville, Ind.

O. H. King Cole Manitowoc, Wis.

Edwin S. Smith Wayne, Mich.

SECRETARY

Carroll P. Adams Detroit, Mich.

TREASURER

Robert L. Irvine River Forest, Ill.

HISTORIAN

Harold B. Staab Northampton, Mass.

FOUNDER AND PERMANENT THIRD ASSISTANT

TEMPORARY VICE-CHAIRMAN

O. C. Cash Tulsa, Okla.

BOARD OF DIRECTORS

(Term expiring June, 1950)

Jean M. Boardman, Washington, D. C.; William B. Coddington, East Aurora, N. Y.; Willis A. Diekema, Holland, Mich.; James H. Emsley, Canton, Ohio; Howard C. Mellow, Peoria, Ill.; Russell C. Stanton, San Gabriel, Cal.; Clare E. Wilson, Omaha, Nebr.

(Term expiring June, 1949)

W. Lester Davis, London, Ont.; E. H. Dick, Oklahoma City, Okla.; Edward G. Fahnestock, Wichita, Kans.; Ted E. Haberkorn, Sr., Ft. Wayne, Ind.; Roy S. Harvey, Muskegon Heights, Mich.; Arthur A. Merrill, Schenectady, N. Y.; Walter Jay Stephens, Chicago, Ill.

(Term expiring June, 1948)

John J. Briody, Jersey City, N. J.; G. Marvin Brower, Grand Rapids, Mich.; Walter E. Chambers, Rock Island, Ill.; W. D. Common, Dayton, Ohio; A. H. Falk, Appleton, Wis.; Maurice E. Reagan, Pittsburgh, Pa.; Homer L. Scott, Geneva, N. Y.; Guy L. Stoppert, Flint, Mich.

No. XII

Appendix No. XII NATIONAL AND INTERNATIONAL MEETINGS

<i>Date</i>	<i>Type of Meeting</i>	<i>City</i>	<i>Headquarters</i>	<i>Contest</i>
April 11, 1938	First Get-together	Tulsa	Tulsa Club	
June 20, 1938	Organization Meeting	Tulsa	Hotel Tulsa	
June 2-3, 1939	First Convention-Contest	Tulsa	Hotel Tulsa	Central High School
Jan. 20, 1940	Mid-winter Board	St. Louis	Mayfair Hotel	
July 22-26, 1940	Convention-Contest	New York City	Hotel New Yorker	World's Fair
Jan. 18, 1941	Mid-winter Board	St. Louis	Hotel Coronado	
July 3-5, 1941	Convention-Contest	St. Louis	Hotels Jefferson & Coronado	Kiel Auditorium
Jan. 17, 1942	Mid-winter Board	Chicago	Hotel Morrison	
June 19-20, 1942	Convention-Contest	Grand Rapids	Hotel Pantlind	Civic Auditorium
Jan. 16, 1943	Mid-winter Board	Peoria	Hotel Berry	
June 18-19, 1943	Convention-Contest	Chicago	Hotel Morrison	Medinah Temple
Jan. 15, 1944	Mid-winter Board	Detroit	Hotel Statler	
June 14-15, 1944	Convention-Contest	Detroit	Book-Cadillac Hotel	Masonic Temple
Jan. 13, 1945	Mid-Winter Board	Cleveland	Hotel Carter	
June 15-16, 1945	Convention-Contest	Detroit	Book-Cadillac Hotel	Masonic Temple
Jan. 19, 1946	Mid-winter Board	Evansville	Hotel McCurdy	
June 13-15, 1946	Convention-Contest	Cleveland	Hotel Carter	Public Auditorium
Jan. 17, 1947	Mid-winter Board	Omaha	Hotel Fontanelle	
June 12-14, 1947	Convention-Contest	Milwaukee	Hotel Schroeder	Civic Auditorium
Jan. 16-17, 1948	Mid-winter Board	Pittsburgh	Hotel Keystone	
June 10-12, 1948	Convention-Contest	Oklahoma City	Hotel Biltmore	Municipal Auditorium

No. XIII

Appendix No. XIII SPEBSQSA CHAMPION QUARTETS

1939

CHAMPIONS—Bartlesville Barflies, Bartlesville, Oklahoma
2ND Place — Capitol City Four, Springfield, Ill.
3RD Place — Flat Foot Four, Oklahoma City, Okla.

1940

CHAMPIONS — Flat Foot Four, Oklahoma City, Oklahoma
2ND Place — Bartlesville Barflies, Bartlesville, Oklahoma
3RD Place — Commuters, New York City
4TH Place — Kansas City Police Quartet, Kansas City, Mo.
5TH Place — New York City Police Quartet, New York City

1941

CHAMPIONS — Chord Busters, Tulsa, Oklahoma
2ND Place — Kansas City Barberpole Cats, Kansas City, Mo.
3RD Place — Phillips 66 Barflies, Bartlesville, Oklahoma
4TH Place — Harmony Kings, Springfield, Illinois
5TH Place — Capitol City Four, Springfield, Illinois

1942

CHAMPIONS — Elastic Four, Chicago, Illinois
2ND Place — Kansas City Barberpole Cats, Kansas City, Mo.
3RD Place — Phillips 66 Barflies, Bartlesville, Oklahoma
4TH Place — Harmony Kings, Springfield, Ill.
5TH Place — Misfits, Chicago, Ill.

1943

CHAMPIONS — Four Harmonizers, Chicago, Illinois
2ND Place — Kansas City Barberpole Cats, Kansas City, Mo.
3RD Place — Mainstreeters, Tulsa, Okla.
4TH Place — Aristocrats, St. Louis, Mo.
5TH Place — Harmony Halls, Grand Rapids, Mich.

1944

CHAMPIONS — Harmony Halls, Grand Rapids, Michigan
2ND Place — Misfits, Chicago, Ill.
3RD Place — Westinghouse Quartet, Pittsburgh, Pa.
4TH Place — Gipps-Amberlin Four, Peoria, Ill.
5TH Place — Garden State Quartet, Jersey City, N. J.

1945

CHAMPIONS — Misfits, Chicago, Illinois
2ND Place — Westinghouse Quartet, Pittsburgh, Pa.
3RD Place — Continentals, Muskegon, Mich.
4TH Place — Lamplighters, Cleveland, Ohio
5TH Place — Doctors of Harmony, Elkhart, Ind.

1946

CHAMPIONS — Garden State Quartet, Jersey City, N. J.

2ND Place — Serenaders, Kansas City, Mo.

3RD Place — Doctors of Harmony, Elkhart, Ind.

4TH Place — Chordoliers, Rock Island, Ill.

5TH Place — Hi-Los, Milwaukee, Wisconsin

1947

CHAMPIONS — Doctors of Harmony, Elkhart, Indiana

2ND Place — Serenaders, Kansas City, Mo.

3RD Place — Mid-States Four, Chicago, Ill.

4TH Place — Chordoliers, Rock Island, Ill.

5TH Place — Westinghouse Quartet, Pittsburgh, Pa.

1948

CHAMPIONS — Pittsburghers, Pittsburgh, Pa.

2ND Place — Mid-States Four, Chicago, Ill.

3RD Place — Clef Dwellers, Oakland County, Mich.

4TH Place — Westinghouse Quartet, Pittsburgh, Pa.

5TH Place — Four Shades of Harmony, Terre Haute, Ind.

No. XIV

Appendix No. XIV

INTERNATIONAL OFFICERS — 1948-1949

PRESIDENT

O. H. King Cole Manitowoc, Wis.

IMMEDIATE PAST PRESIDENT

Charles M. Merrill Reno, Nev.

VICE-PRESIDENTS

J. D. Beeler Evansville, Ind.

Sandford Brown New York, N. Y.

James F. Knipe Cleveland, Ohio

Edwin S. Smith Wayne, Mich.

SECRETARY

Carroll P. Adams Detroit, Mich.

TREASURER

Robert L. Irvine River Forest, Ill.

HISTORIAN

Harold B. Staab Northampton, Mass.

FOUNDER AND PERMANENT THIRD ASSISTANT

TEMPORARY VICE-CHAIRMAN

O. C. Cash Tulsa, Okla.

BOARD OF DIRECTORS

(Term expiring June, 1951)

Leonard H. Field, Jackson, Mich.; Charles E. Glover, Jamestown, N. Y.; Fred N. Gregory, Brazil, Ind.; Mathew L. Hannon, Oak Park, Ill.; John Z. Means, Manitowoc, Wis.; Berney Simmer, St. Louis, Mo.; Edward Spinnler, Ridgewood, New Jersey.

(Term expiring June, 1950)

Jean M. Boardman, Washington, D. C.; William B. Coddington, East Aurora, N. Y.; Willis A. Diekema, Holland, Mich.; James H. Emsley, Canton, Ohio; Howard C. Mellow, Peoria, Ill.; Russell C. Stanton, San Gabriel, Cal.; Clare E. Wilson, Omaha, Nebraska.

(Term expiring June, 1949)

Max E. Cripe, Elkhart, Ind.; W. Lester Davis, London, Ont.; E. H. Dick, Oklahoma City, Okla.; Edward G. Fahnestock, Wichita, Kans.; Ted E. Haberkorn, Sr., Ft. Wayne, Ind.; Roy S. Harvey, Muskegon Heights, Mich.; Arthur A. Merrill, Schenectady, N. Y.; Walter Jay Stephens, Chicago, Ill.

No. XV

Appendix No. XV CHAPTERS INCORPORATED IN THEIR STATES

Oak Park, Ill.	April 27, 1946
Chicago, Ill.	July 15, 1946
Lincoln, Ill.	July 9, 1946
Jacksonville, Ill.	June 30, 1947
Louisville, Kentucky	September 5, 1947
LaCrosse, Wis.	September 29, 1947
Redford, Mich.	October 31, 1947
Oakland County, Mich.	November 22, 1947
Bloomington, Ill.	March 15, 1948
Manitowoc, Wis.	March 15, 1948
Bloomsburg, Penn.	March 17, 1948
Appleton, Wis.	March 29, 1948
Pioneer, Ill.	March 29, 1948
New Bedford, Mass.	March 29, 1948
Clayton, Missouri	April 17, 1948
New Haven, Conn.	June 14, 1948
Kansas City, Missouri	June 21, 1948
Philadelphia, Penn.	July 19, 1948
South Bend, Indiana	July 19, 1948
Mishawaka, Indiana	August 12, 1948
Houston, Texas	August 19, 1948

No. XVI

Appendix No. XVI CHAPTERS AS OF AUGUST 23, 1948

ALABAMA	Inglewood	Denver
Birmingham	La Canada	Longmont
Decatur	Long Beach	CONNECTICUT
Talladega	Newhall	Bridgeport
Tuscaloosa	Orinda	Bristol
ALASKA	Pasadena	Hartford
Anchorage	Sacramento	Meriden
ARIZONA	Salinas	Mystic
Globe	San Diego	New Britain
Phoenix	San Francisco	New Haven
Tucson	San Gabriel	New London
ARKANSAS	San Jose	Norwalk
Jonesboro	Santa Monica	Rockville
CALIFORNIA	Santa Rosa	Terryville
Bakersfield	Tri-City	Waterbury
Berkeley	Van Nuys	DELAWARE
El Monte	West Los Angeles	Diamond State
Glendale	COLORADO	Wilmington
Hollywood	Colorado Springs	DISTRICT OF COLUMBIA
		Washington

FLORIDA
Miami
St. Petersburg
Tampa
West Palm Beach

GEORGIA

Atlanta

GUAM

Guam

HAWAII

Honolulu

ILLINOIS

Alton

Aurora

Barrington

Beardstown

Belvidere

Bloomington

Cairo

Cambridge

Canton

Champaign

Charleston

Chicago

Clinton

Danville

De Kalb

Decatur

Dixon

Dundee

Effingham

Elgin

Farmer City

Galesburg

Geneva

Highland Park

Homewood

Jacksonville

Joliet

La Grange

La Salle

Lincoln

Lombard

Macomb

Mattoon

Monmouth

Morrison

Oak Park

O'Fallon

Ottawa

Palos Heights

Park Ridge

Peoria

Pioneer (Chgo)

Princeton

Quincy

Roanoke

Rock Island

Roodhouse

Rushville

Southtown (Chgo)

Springfield

Streator

Tuscola
Washburn
Waukegan
Wheaton
Winnetka

INDIANA

Anderson

Auburn

Brazil

Broad Ripple
(Indianapolis)

Clinton

Columbus

Connersville

Corydon

Dearborn County

East Chicago

Edwardsport

Elkhart

Evansville

Fort Wayne

Frankfort

Franklin

Gary

Goshen

Hammond

Hobart

Indianapolis

Jasper

Kendallville

Kokomo

Lafayette

Logansport

Michigan City

Mishawaka

Muncie

Richmond

South Bend

Tell City

Terre Haute

Vincennes

Wabash

IOWA

Clear Lake

Council Bluffs

Des Moines

Fort Dodge

Sioux City

Spencer

Waterloo

KANSAS

Abilene

Anthony

Arkansas City

Great Bend

Hutchinson

Junction City

Kansas City

Kingman

Kiowa

Manhattan

Osborne County

Parsons

Pittsburg
Pratt
Salina
Topeka
Wichita

KENTUCKY

Frankfort

Louisville

LOUISIANA

New Orleans

MANITOBA

Winnipeg

MARYLAND

Baltimore No. 1

Baltimore No. 2

MASSACHUSETTS

Boston

Brockton

Chicopee

Conway

Holyoke

Marlborough

New Bedford

Northampton

Quincy

Reading

Salem

Springfield

MICHIGAN

Adrian

Albion

Allegan

Ann Arbor

Battle Creek

Bay City

Belding

Benton Harbor - St. Joe

Beulah

Big Rapids

Boyne City

Charlevoix

Chesaning

Clare

Dearborn

Detroit

Dowagiac

East Detroit

Eaton Rapids

Escanaba

Flint

Gaylord

Grand Haven

Grand Rapids

Gratiot County

Greenville

Grosse Pointe

Hamtramck

Hart

Hastings

Holland

Holly

Ironia

Iron Mountain

Jackson
Kalamazoo
Lansing
Lapeer
Lowell
Ludington
Manistee
Marcellus
Marquette
Midland
Milan
Monroe
Mt. Pleasant
Muskegon
Niles
Northville
Oakland County
Ortonville
Owosso
Petoskey
Pontiac
Port Huron
Redford
Reed City
Saginaw
South Haven
Sparta
Sturgis
Tecumseh
Three Rivers
Traverse City
Vicksburg
Wayne
Whitehall - Montague
Ypsilanti

MINNESOTA

Austin
Hibbing
Minneapolis
St. Paul
Virginia

MISSISSIPPI

Jackson

MISSOURI

Bowling Green
Carthage
Centralia
Clayton
Hermann
Independence
Joplin
Kansas City
Mexico
St. Louis
Union
Windsor

NEBRASKA

Franklin
Fremont
Kearney
Lexington
Lincoln
Omaha
Scottsbluff

NEVADA

Reno

NEW BRUNSWICK

Frederickton
Harvey Station

NEW JERSEY

Asbury Park
Bergenfield
Bridgeton
Camden
Garfield
Jersey City
Leonia
Newark
Passaic
Paterson
Penns Grove
Ridgewood
Salem
Teaneck
Union City
Vineland
Westfield
Wood - Ridge

NEW MEXICO

Albuquerque
Carlsbad
Las Vegas
Santa Fe
Springer

NEW YORK

Addison
Albany
Batavia
Bath
Binghamton -
Johnson City
Bronx
Buffalo
Cohoes
Corning
Cortland
Dansville
Dunkirk - Fredonia
East Aurora
Elmira
Endicott
Fulton
Genesee (Rochester)
Geneva
Gowanda
Hamburg
Hornell
Ithaca
Jamaica
Jamestown
Kenmore
Lockport
Manhattan
Middleburg
Newark
Niagara Falls
Olean
Painted Post

Penn Yan
Rochester
Schenectady
Seneca Falls
Springville
Staten Island
Syracuse
Troy
Walton - Downsview
Warsaw
Whitestown

NORTH CAROLINA

Asheville

OHIO

Akron
Alliance
Berea
Canton
Cincinnati
Cleveland
Cleveland Heights
Columbus
Conneaut
Dayton
Defiance
Elyria
Findlay
Fremont
Galion
Hamilton
Lakewood
Lebanon
Lima
Lorain
Mansfield
Massillon
Medina
Middletown
Napoleon
New Philadelphia
North Olmsted
Painesville
Parma
Piqua
Springfield
Steubenville
Toledo
Warren
Wellington
Youngstown

OKLAHOMA

Bartlesville
Blackwell
Bristow
Cherokee
Cushing
Enid
McAlester
Norman
Oklahoma City
Pauls Valley
Pryor
Shawnee
Tulsa

ONTARIO

Amherstburg
Assumption College
Brantford
Chatham
Guelph
Hamilton
Kitchener
London
Paris
Sarnia
Stratford
Sudbury
Toronto
Wallaceburg
Windsor

OREGON

Ashland
Eugene
Klamath Falls
Portland
Salem

PENNSYLVANIA

Bloomsburg
Corry
East Liberty
Harrisburg
Lebanon
New Castle
Philadelphia
Pittsburgh
Reading
Ridgway
Scranton
Sharon
Warren
Washington
York

QUEBEC

Grand'Mere

SOUTH DAKOTA

Sioux Falls
Vermillion
Yankton

TENNESSEE

Memphis
Nashville

TEXAS

Amarillo
Austin
College Station
Corpus Christi
Dallas
El Paso
Freeport
Galveston
Houston
Longview
Lubbock
Pampa
Phillips
San Antonio
Wichita Falls

VERMONT

Barre
Burlington

VIRGINIA

Alexandria
Danville
Richmond

WASHINGTON

Mt. Rainier
Port Angeles
Tacoma

WEST VIRGINIA

Fairmont

Wellsburgh
Wheeling
WISCONSIN
Algoma
Appleton
Ashland
Baraboo
Beaver Dam
Beloit
Brodhead
Dale
Fond du Lac
Green Bay
Kenosha
Kewaunee
La Crosse
Madison
Manitowoc
Marinette
Marshfield
Milwaukee
Neenah - Menasha
Oshkosh
Racine
Rhineland
Sheboygan
Sturgeon Bay
Waukesha
Waupaca
Waupun
Wausau
Wauwatosa
Wisconsin Rapids
WYOMING
Laramie





HARMONY HEAVEN . . . ON EARTH!

