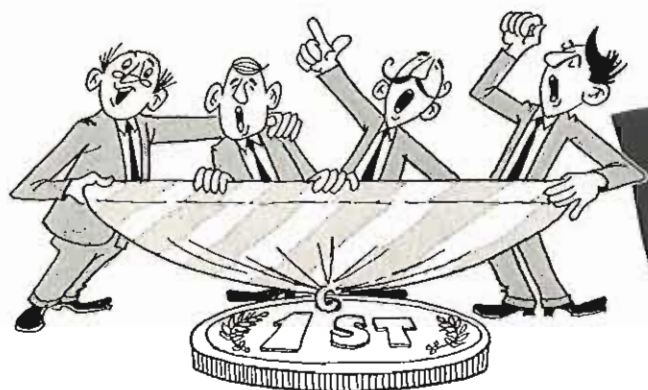


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Of Bed With A Smile • There's Something
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Nice About You • Oh How I Miss You Tonight
• Looking At The World Through Rose Colored
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Standing On The Promises • Softly And
Tenderly • Were You There? • Abide With
Me • Nearer To The Heart Of God • Lead,
Kindly Light • Nearer My God To Thee •
Jesus, My Lord, My God, My All • Holy,
Holy, Holy, Lord God Almighty • May The
Good Lord Bless And Keep You

DL 8997 • DL 78997 (S)

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January-February

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ON OUR COVER

Thousands of Barbershoppers who have toured Harmony Hall will recognize our January cover as the original first print copy of "Sweet Adeline" which is on display at the Headquarters (a gift from Sam DeVincent of Fort Wayne, Indiana). So many have requested a nostalgic type HARMONIZER cover that we recently asked Kenosha artist WM. BLOOM to scan our Old Songs Library for props for such a reproduction. Our cover is a highly realistic trompe-l'oeil oil painting, measuring 20" x 24". BLOOM is currently painting a series of originals pertaining to the Barber Shop and Early American subjects. His portraits are done in keeping with the tradition and technique of the Old Masters, and he is one of the few artists successful in the Fine and Commercial art field with this type of greatly detailed work. The original painting of "Sweet Adeline" is for sale and interested persons may inquire concerning its price by writing to The Editor, HARMONIZER, 6315 Third Avenue, Kenosha, Wisconsin.

Truth can be so much stranger than fiction as this story will attest, recently written but started many years ago just an hour's drive from "Harmony Hall". The music office and studio at 2529 North Robey Street, Chicago, owned by one Miss Sylvia E. Hall was to play a role in Barbershop Harmony—a role that she did not, nor could not then know. This was the Gay Nineties period and Miss Hall was a talented and famous harpist, as reads from a brochure of that era: "Miss Sylvia E. Hall is a new star in the musical world, and destined to shine with the brightest of them all. Her youth, queenly appearance and sweeping enthusiasm in her chosen profession, coupled with her pronounced talent, all combine in making her a great and attractive artiste".

Not only was Miss Hall an accomplished harpist but also an excellent pianist as well. It is herein that Miss Hall came to play a role in Barbershopping. Being the attractive and beautiful artist that she was, many men were to lay roses at her feet, but having a heart for only one who loved the popular music of that era, she chose her one and only because of his remarkable voice. It was he who bought all the sheet music that was then popular. However, tragedy was about to strike and a few days before their marriage he was killed in an accident. The sorrowing Miss Hall put away all his music and kept it through her travels around the country.

Miss Hall was very devoted to Church activities and lent her talents to her church wherever she might be. Through her church she later met and married Mr. Cope and moved to California where she and her husband lived out most of the remaining years of their lives.

Ah, but her role in Barbershopping is still in the making even at an adult age, after the loss of her husband. Sylvia Hall Cope is still in music. She came to Lake City, Iowa to keep house for her brother-in-law after the death of her sister, and it was here again that Mrs. Cope unknowingly became a part of Barbershopping. She was drawing into her influence a group of four men to build a quartet for her church. One of them happened to be this writer, way back in 1948. We used to practice at her home on South Woodlawn Avenue and sing for the Woodlawn Christian Church activities. Yes, this was my first quartet but not Barbershop.

The impact of Barbershopping did not hit me until much later when by chance I happened to attend a Central States District Chorus and Quartet Contest at Spencer, Iowa in May, 1956. By that time I was living in Cedar Falls, Iowa and after hearing this contest became so interested in Barbershopping that when the

now "Twin Town" Chapter of Waterloo and Cedar Falls was formed my name was on the Charter Roster.

After a visit to our chapter by Floyd Connert, I learned the need for old songs and then it hit me. Sylvia Hall Cope had a lot of old music, but she had moved back to California. Letters and more letters to find her and no luck. Then by chance on a hot summer day, while on vacation I returned to Lake City for a visit. I learned that the long sought for Mrs. Cope was in town to sell the property left by her sister and brother-in-law. After a pleasant visit with her, she gave me the now "Hall-Cope Collection of Old Music" preserved for all time in the "Old Songs Library of Old Music" at Harmony Hall in Kenosha, Wisconsin.

It is this writer's opinion that more music like this can come from you, Mr. & Mrs. Barbershopper, if you will but look around. There can be gold in your own back yard, just remember back where you might have seen some and dig.

I am reminded of these words on the face of an old brochure, printed many years ago and given to me by Mrs. Cope: "Music is a thing of the Soul—a rose-lipped shell that murmurs of the sea—a strange bird singing the songs of another shore". J. G. Holland from "Art and Life".

Yes, there are many more Hall-Cope Collections of Old Music lying around, just waiting for a Barbershopper to get them back into circulation. There is no place like Harmony Hall for Old Music where it can be preserved for all time in the original. Old music may not be exactly gold but when it starts coming from the throats of the Schmitt Brothers, the Confederates and a host of other quartets, it's gold in its purest form. Dig it up fellows and send it in.

Mrs. Cope is now retired and lives at 1037A Ninth Street, Santa Monica, California. Thank you, Mrs. Cope for starting me in a quartet and for the "Old Music" and for being just you.

Editor's Note:

The cover of your January HARMONIZER shows several "Old Songs" from the expanding "Old Songs Library" at Harmony Hall in Kenosha, Wisconsin. The copy of "Sweet Adeline" shown was presented to the Society by Sam DeVincent of our Ft. Wayne, Indiana chapter. It is a copy from the first printing of this familiar Barbershop song. "Sweet Adeline" came into public domain last year (1960) and the Society plans to publish a new arrangement of the number in the near future. This article was written by a recent contributor to the Society's "Old Songs Library" in the hope it will stimulate many members into "digging" for additional music sheets for this nationally known collection.

KENNETH HAGBERG OF WATERLOO—
CEDAR FALLS, IOWA TELLS HOW TO . . .

PROSPECT FOR GOLD IN YOUR OWN BACKYARD



HOPE FOR FREEDOM

Mercy Ship Loaded With Knowledge and Harmony for Asia

The dream of one physician was placed in the capable hands of another recently as Dr. Paul E. Spangler took charge as Chief Medical Officer of the S.S. HOPE in San Francisco Bay. The man with a dream was Dr. William B. Walsh, a Washington, D. C. physician and heart specialist who is president of the People-to-People Health Foundation.

The S.S. HOPE is one of the first of the World War II moth ball fleet to be commissioned to the Great White Fleet of mercy. Her first destination is Djakarta, Indonesia and after that Saigon, Viet Nam. Her Chief Medical Officer is no stranger to Southwestern and West Coast Barbershoppers since Dr. Paul Spangler organized the Corpus Christi, Texas chapter of our Society and was a charter member of the Salinas, California chapter. Dr. Paul was a close personal friend of our Founder O. C. Cash. The good doctor found time to sing with the Four Biddens Quartet and the original Plus Fours of the Monterey Peninsula chapter. While in the Navy he sang with The Brass Hats—four Navy Commanders. He also boasts of being a chatter member, along with his good friend Sigmund Spaeth, of the Portland, Oregon chapter.

The natives of Southwestern Asia are about to be wooed by the voice of Barbershopping. Dr. Paul and the S.S. HOPE are carrying Barbershop arrangements and recordings (courtesy of Decca) to our friends across the sea to complement the harmony of his hands and mind which will spread needed medical knowledge to a desperate people.

No one will find a more devoted and dedicated man in the ranks of Barbershopping than Dr. Paul Spangler. His assignment aboard the first ship of Project Hope climaxes a lifetime of service in the medical ranks of the U.S. Navy. Captain Spangler had already retired from the Navy and was serving as Senior Medical Officer and Chief Surgeon at Stanford University Medical Center when he asked if he might be allowed to serve Project Hope in some capacity.

The S.S. HOPE (Health Opportunities for People Everywhere) sailed from San Francisco on September 22 stocked with enough free medical supplies and equipment to take care of their needs for many months. The generous hearts of American industry and labor opened wide to help make possible this floating medical training center—with the emphasis more on training than treatment. The ship will be operated on a non-profit basis by the American President Lines. It's staff numbers 15 doctors, as well as a dentist, 24 nurses, 22 medical and dental technicians and other personnel.

"Enough nations have bid for the ship's services to keep the staff busy for five years", Dr. Paul reports. "Those physicians (in the Indonesian Islands) have virtually no access to the newer techniques of medicine. With only 1100 of them for Indonesia's 80 million people, they hardly have time to learn", he concluded.

The HOPE has 250 beds in hospital wards, plus three operating rooms, a special room for eye surgery, and a delivery room.

Dr. Paul, who performed the first surgery on American troops in World War II (at Pearl Harbor on December 7, 1941) became the first to operate aboard this floating medical



Left to Right: Bill Nuoffer, 1959 Barbershopper of the Year—Berkeley, California Chapter and Captain Paul E. Spangler, Senior Medical Officer, S.S. HOPE, Monterey Peninsula and Berkeley Chapter member aboard the HOPE tuning up for the trip ahead. We hope the key is most harmonious all year long.

training center. He was called into emergency surgery when pediatric nurse Ann Roden, 26, of South Bend, Indiana, was stricken with an abdominal ailment.

Before sailing, Dr. Paul asked Dave Stevens, director of the Berkeley, California Chorus (The Californians, 1957 International Champions) to work up a Barbershop arrangement of the Indonesian National Anthem. This he did and Dr. Paul plans to teach the song to his newly-recruited compliment of doctors to sing before the Indonesian President.

The spirit of Barbershopping is aboard the S.S. HOPE to help carry the message of harmony and medical knowledge to the people of Southwestern Asia. We urge your support of Project HOPE as a tribute to a great humanitarian, and a great Barbershopper—Dr. Paul E. Spangler.

Ed Note: Our thanks to Dan Knapp, public relations chairman of the Far Western District for supplying the facts and photos for this article.

The 15,000 ton vessel S.S. HOPE as she headed for the bay and the Golden Gate Bridge and the Far East for a year's duty. Aboard are 250 beds complete with all facilities. This floating medical ship now operated by the American President Lines is the former hospital ship, the Consolation. Photo by Milo J. Pesak, San Francisco.



Washington Attorney Prepares Brief for Progress In The Sixties

A confident, energetic Washington, D. C. attorney is our new International President. John B. Cullen presents to the membership a 15-year record of devoted service and progressive accomplishment in many areas of Society activity.

Elected at the Dallas Convention last June, John has spent the past six months laying the ground work of what promises to be an exciting administrative year. He is surrounding himself with proven talent from all areas of the Society. These men will act as his advisors and International committee personnel. Early indications are that the Cullen administration will hit hard at what he terms "... a fear of stagnation and even retrogression" in many areas of the organization.

With the Society having established an all-time high membership in 1960, John will fight hard to increase this figure during the next 12 months. One will find our new President receptive to opinions opposing his views. This promises an even closer tie between the Society's various levels of executive administration.

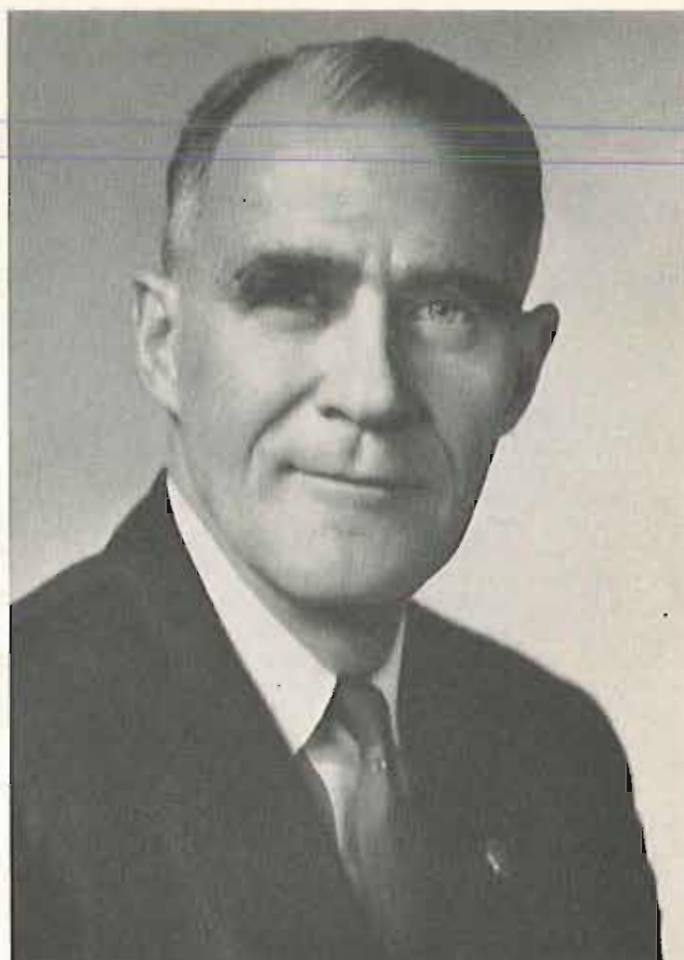
You will find John Cullen eager to blend his Jolson-type voice with any three worthy exponents of the woodshedding craft. An occasional solo, minstrel variety, is not expected to hinder our new President's devotion to encouraging increased interest in four-part harmony.

To know a man well, one must study his past and the road he has traveled on his journey to success. It would seem John's early training has equipped him well for the task he now finds challenging him.

He is a native son of our nation's capital where he was born April 17, 1904. Music was introduced into his early life when he became a choir boy at St. Paul's Catholic Church.

After his graduation from Central High School, John went on to obtain his A.B. Degree from Holy Cross College at Worcester, Massachusetts. Georgetown University was later the site of his graduation from Law School where he obtained his L. L. B. Degree. His career shingle has always read "Attorney At Law". It should be mentioned that between university sessions he journeyed to South America as a member of the Columbia University faculty. There he taught English to our Spanish speaking neighbors while they showered a working knowledge of Spanish on him.

Cullen was first admitted to the District of Columbia Bar in 1934. This was the same year that he got his first taste of another form of harmony ... the kind where you buy the arrangement from the County Clerk's Marriage License Bureau. His new bride was Dorothy (Dotty) McCarty, his hometown sweetheart. It wasn't long before midnight dischords were pouring forth from the Cullen family nursery. Young Kenneth has now followed in his dad's footsteps and is serving with the U. S. Navy. Dad's Navy duty found him serving in the Pacific during 1943-45 as a communications officer.



Chase Ltd. Photo, Washington, D.C.

JOHN B. CULLEN
International President

John's musical activities started to boom in the post war years with leading parts in his Bar Association's Minstrels and with helping in the early organization of the District of Columbia Chapter of our Society. He is proudly listed as a charter member of that group (November 1945). John was stage manager for the Singing Capital Chorus when they won the International Championship in 1954. About this time he was also blending his lead voice with a quartet called the Capitolians.

Advancement in Society administration came rather quickly to John and by 1949 he was president of his chapter. It wasn't long before the Mid-Atlantic District called on his talents in the capacity of Executive Vice-President. Three years later (1958) he was called to serve his Society as an International Board Member. In 1959 he became a Vice-President, the position he held until his elevation to the Society's highest position.

John's devotion to Barbershopping has not dimmed his interest in serving his community through other worthy affiliations. He is an active member of the American Legion, Knights of Columbus, Friendly Sons of St. Patrick, the District of Columbia and the American Bar Associations.

Our President and his family reside in Chevy Chase, Maryland, a neighboring community of our nation's capital.

This is John B. Cullen ... our 1961 International President ... a man who promises a year of forward, progressive activity ... a year to challenge his many talents as our chosen leader in the "Singing Sixties".

One of the first obstacles encountered in any discussion of woodshedding is some sort of agreement regarding just what the word itself means. There are a number of words which mean many different things to many different people—such ill-defined terms as “marital bliss,” “modern art,” and “spaghetti sauce,” for example, will stir up as many widely differing, fighting-mad-opinions as there are people to utter them. To this long list we must add “woodshedding”. But! If woodshedding, whatever it is, is to be such an important experience in the life of any Barbershopper, and we are set to the task of trying to suggest some guideposts along the way of “how-to-do-it”, we must map some common ground on which to stand, for the purposes of the moment anyway. So, by the way of definition, here goes:

Woodshedding: A never-before and never-again-to-be experienced phenomenon in which four (and no more) men of exceptional personal bravery and vocal versatility wage frontal assault upon a song which has not, on any previous occasion, been attempted by this particular aggregation, and for which there is no manuscript, printed score, or phonograph recording at hand.

The Barbershopper's Classroom

An Educational Series For The Member
Who Wants To Be Better Informed About His Society

THIS MONTH
“HOW TO LEARN TO WOODSHED”

By Joe A. White — San Diego, California

A Shorter Definition: Singing a song by ear, for the first time with this particular combination of three other guys.

Notice that this definition has been left purposely broad in scope, so that a few general principles might be applied. To wit:

1. **Determine the “level” at which you wish to operate.** Woodshedding a song may have as its objective nothing more complicated than the unparalleled thrill of singing a good Barbershop tune in good Barbershop harmony with no fancy frills added. Wonderful! On the other hand, you might find yourself in company with some very sharp and inventive fellows who find their greatest delight in producing exciting new variations on an old favorite as a built-in part of the woodshedding process. For example, if you should discover that your partners in harmony are such talents as Jerry Nyhan, Jack Briody, and Buzz Haeger, you'd better make the next one coffee,

because these boys operate in a very harmonically ongoing manner. Whatever the harmonic climate may be, however, agree to it, and scale the complexity of your operation accordingly.

2. **Sing songs you all know.** Remember, when you start to woodshed, that your object is to harmonize, not to grope. Nothing, with the exception of an uninvited “fifth wheel” sailing about three sheets to the wind, can throw a colder pall over a woodshed session than the inability to get through a song without having to stop every other chord or so just to get the note or the word right. Pick songs which harmonize well—try “Mandy” or “In the Good Old Summer-time,” or “Wait Till the Sun Shines, Nellie”. Avoid the overly tricky arrangements, at least in the beginning. This isn't a contest, or a parade, or a rehearsal—it's woodshedding.

3. **Sing all four parts.** “What?” “All four parts?” Now don't get rattled. You needn't be a “four-part” man to be a good woodshedder. However, you must bear in mind that you are singing a *part of a chord*, and your first obligation is to make that chord sound good, not to throw in that choice note that just occurred to you, regardless of how poorly it might

eyebrows or a certain “leaning in” of the body, you can cue the whole quarter to follow along (if they aren't already throwing you the same cue). These patterns might occur in a “swipe” (that is, a note sustained in the lead voice while the other parts go through a series of chord changes to sustain the rhythm), or they might be built right into the flow of the song. In either case, the chords themselves will be the same. Let's look at four of the most familiar.

A. The “Diminish Transition”—much easier to sing than to pronounce. This often occurs as a swipe between the first and second choruses of a song, or leading from one song to another in a medley. However, we will choose an example taken right from the body of a well known tune. In “Coney Island Baby” we find the phrase, “Farewell my own true love.” On the word “love” there are three beats, and rather than just let the chord sit there, we throw in the old diminish.

The bass goes up two successive half tones; the lead, who has the next higher position in the chord, holds it right across; the bari starts on a note an octave higher than the bass, goes down one whole tone then back up one half; the



tenor holds his note for the first two beats, then goes up one half tone on the third—the three outside voices repeating words “true love” on the changes. This is a true swipe in this case, by the way, but the circumstances could vary widely in other instances of these chords occurring—for example, the lead and bari positions in the chord might be reversed, no echo of words continuing throughout the chord changes, etc.

B. The “Two-Way Stretch”—just what we all need some time, in a pinch. This is one of the most useful chord progressions we have. Offhand, we can think of three prime examples of its usage. The most time-honored instance occurs as a swipe in the song “Sweet Sixteen”, right on the word “sweet”. We use these chords also in the title phrase of the song “In the Evening by the Moonlight”, and in the introduction to “Yona From Arizona”.

Notice this starts as a three note chord with the bass and bari doubled

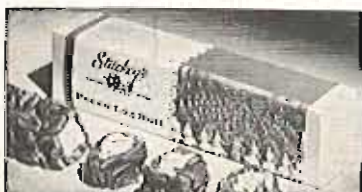
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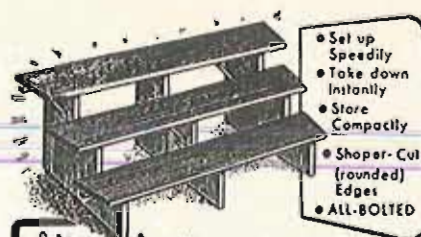
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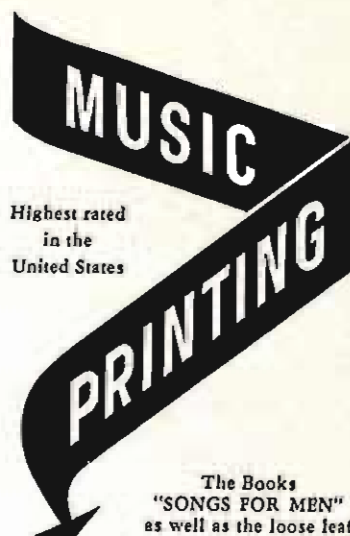
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Barbershoppers Unite for U. J. C. Development Fund

The Union County, New Jersey chapters, including Plainfield, Westfield, Summit, Linden and Elizabeth, joined forces on Friday October 28, to present a "harmony packed" performance for the benefit of the Union Junior College, Cranford, New Jersey development fund.

Along with three quartets, "The Antics", "The Note Knitters" and "The Rocket Tones", these five chapter choruses thrilled a capacity crowd in the twelve hundred seat Cranford High School auditorium, with two hours of choice Barbershop singing. The enthusiastic applause even brought two of the choruses back for an encore.

This show was born almost a year ago when Fred Todd, a Linden Chapter member, suggested the idea at one of his chapter meetings in an effort to promote Barbershopping in this area and to aid this fine college in their development program.

The Union Junior College Alumni Association offered assistance with ticket sales, publicity, and back stage jobs. Dan Heyburn, tenor of the Easternaires Quartet, took over as Co-chairman along with William J. Seeland, Union Junior College development director. It was decided that the total proceeds would go toward the purchase of additional Library furnishings which the college needs in their new building. On November 7th, at a special meeting, representatives of the Union County Chapters presented Dr. Kenneth C. MacKay, president of the college, with a check for \$1,475.00. Dr. MacKay remarked that this was among the largest contributions to the development fund from an organization in the college's 27 year history. He also told of the many pleasant comments he had heard regarding the entertainment and that he felt that without exception, this was the finest program ever presented for the benefit of U.J.C.

A bronze plaque will be placed in the library, on or near the items purchased and will read . . .



MUSICAL GIFT—Daniel Heyburn (tenor, Easternaires, 1960 International Finalists), third from right, presents check for \$1,475 to Dr. Kenneth C. MacKay, president of Union Junior College (Cranford, New Jersey), for the college's development fund. A joint concert by Union County's five Barbershop chapters made the gift possible. On hand for the presentation were (l. to r.): John Anderson, president—Linden, New Jersey Chapter; Fred Todd, Linden member who originated idea for the concert; Dr. MacKay; Heyburn; Philip Richards, secretary—Summit, New Jersey Chapter; and John O'Donnell, president—Elizabeth, New Jersey Chapter.

DONATED OCTOBER 28, 1960 BY THE
UNION COUNTY CHAPTERS
SOCIETY FOR THE PRESERVATION AND
ENCOURAGEMENT OF BARBER SHOP QUARTET
SINGING IN AMERICA INC.
IN MEMORY OF ITS FOUNDER, OWEN C. CASH

Editors Note: Our thanks to Dan Heyburn for furnishing us this story material and photo.

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By
Deac Martin
Cleveland, Ohio

THE WAY I SEE IT

*"I disagree with what you say, but I shall
defend to the death your right to say it."*

Attributed to Voltaire, 1694-1778

"Out of the Dusk"

The way I see it, the editor of a district publication did a service to the membership by criticizing the Arrangement judging in a '60 regional quartet contest. In so doing he revealed the thinking of the majority of our members who haven't delved into practices in judging arrangements. Later the International chairman of judges offered a rebuttal in that same publication. Supplementing what has been published, I shall quote here several points made by the Arrangement judge who was criticized. In combination this might illuminate some dark corners and help take judging in that classification "Out of the Dusk". (Remember it?)

The original editorial said in part: "Some of the boys are confused". The cause of their confusion was a 56 and 65 point Arrangement score on two songs harmonized by two of the Society's well known arrangers, numbers on which this quartet had received 80 and 82 points when sung at the Chicago International. "They sang the same arrangements note for note". Two other songs by the same arrangers were scored lower in the regional than at Chicago.

Said the editorial: "If the numbers used are approved by the Song Book Committee, that approval should go as far down as the judging of contests. It is without reason for the Society to recommend a song and arrangement, and then have the judge throw out a quartet because he doesn't know or doesn't approve the official SPEBSQSA song (arrangement)."

It said that quartets accept what is published by the Society as material suitable for contests. It then quoted from the Foreword of Book XI, Songs for Men, that an arrangement published by the Society offers no assurance that it is right for contests. "In other words, songs approved, published, and distributed by the Society are not worth the paper they are printed on, in the estimation of some of the judges . . .". It added that quartets relying upon the arranging integrity of Society specialists in that field had better look elsewhere, "they can't trust their own Society's stamp".

Such an indictment of our arranging and judging could hardly escape notice of the International chairman of judges. In a later issue of this district publication he said in part: "There is a good answer to the quartet's perplexity. It did not sing either of those two songs as well at the regional as at Chicago. There is more to judging arrangements than mere composition . . . the arrangement judge does not judge merely the way the arranger has put the notes on staff paper. Arrangement judging considers the presentation of the over-all number."

"Quartets that get careless as they sing often produce chords which are not recognizable. Slow tempo is often dragged to the point of becoming unpleasant. Sometimes the rhythm is badly broken in spots". He cited the comment of arranger John Hill who has also done much judging. Hill once said that, as a judge, he had scored his own arrangement of "Son of the Sea" all the way from 41 to 82 in a contest where five quartets sang his arrangement.

The chairman pointed out that a quartet does not invariably present a song identically on two or more occasions. "Some quartets just don't seem to realize that they sound better one time than another. . . . I have heard the same people who criticize the judges say 'Such-and-such, a famous quartet, was lousy tonight. How did they ever get to be champions?'"

Such comment from the head of our judging system does much to clarify what was obscure. Now for the points made by the

veteran Arrangement judge who bore the brunt of the original editorial:

"The writer of that editorial seemed to feel that judging arrangements consisted entirely of judging the way the arranger put the tones on paper. If this were true we would be judging the arranger rather than a presentation by a quartet. The notes as written are usually the lesser part of Arrangement judging. The notes provide a means of 'policing', guarding against intrusion of the dischordant, glee club, and other styles that are foreign to the type of harmony which we are committed, by the Society's name, to preserve and encourage."

An arrangement judge considers the entire presentation, composition, harmonization, phrasing, tempo, rhythm, and more:

1. When quartets are careless, their bell chords, chords on fast numbers, and bum-bum bass too often just can't be recognized. Some quartets give out with clear ringing harmony on accented chords but are careless with the harmony and pitch value of intermediate unaccented chords.
2. Quartets sometimes use strange harmonies on old standard numbers, so strange that they 'shock' the listener. We encourage originality, but some are just too-far-out to be acceptable.
3. Using melody in the bass sometimes get a quartet into trouble because the bass melody is often on the third or seventh tone of the chord, which is weakened in consequence.
4. The chairman of judges mentioned that tempo can be dragged to become unpleasant to the ear.
5. High baritone, used too often with all voices within one octave, is glee club style. High baritone by the tenor singing *two* octaves from the bass (with the bari singing the usual tenor in normal tenor position) is far better barbershop style.
6. It is not good when the bass run ends on a third or a seventh note, as mentioned in 3 concerning bass melody.
7. When judging, I have heard an individual in a quartet do a short solo, apart from the acceptable pick-up of melody, at the start of a phrase, and I have heard duets. In neither case were they accompanied by a humming background to round out the four parts for four singers.
8. We judges are really up against it when a quartet uses a long slide where it is impossible to pick out a solid chord from the slithering harmony, which may have started and may end on a good solid chord. In between, we can't judge what we can't hear. So there's only one thing to do.
9. Sometimes we hear a 'divorced' tenor. This is usually when the melody goes into the bass. As a result, we hear three low muddy tones below, with the tenor's fourth tone standing out high above.
10. I'm glad to report that bad voicing on intermediate unaccented chords was on the decrease in the Dallas '60 International.
11. But we still have bad voicing of important chords, spots where the same notes, better voiced, would have produced a brilliance, the kind of chords that 'lift the judges out of their seats', almost.

I believe that I've jotted down enough to convince intelligent barbershoppers that there is more to judging Arrangements than listening to the chords that the arranger set down." That from one of our best-known judges of Arrangements.

One more comment in the original editorial remains to be clarified, the suitability of Society-approved songs for contests.

Continued on page 31

Sharps and Flats

by JOHN CULLEN
INTERNATIONAL PRESIDENT



Those little characters that appear at times in front of notes we sing, tell us to shade a half-tone up or down, and when we have the right combination of plain notes and sharps or flats in a chord, then we hear the ring that brings joy to every Barbershopper. But, when we have a note to sing in a chord and we sound it either sharp or flat, we make a dischord and certainly the result is pleasing to no one. Thus, there are two connotations to the heading of my column—Harmony and Dischord.

For what it is worth, during my term as President of our Society, I shall use this opportunity to present the chords that ring, stressing the sharps—the exceptional events—and the flats, those unmentioned deeds of our quartets and members that mean true harmony. And just as the director cautions the voice that sings sharp or flat and spoils the overall effect of the chorus, so too, shall I use this space to caution those who are causing dischord in our chorus of harmony. Let us hope that we shall have many more ringing chords than dischords.

But, the director has human frailties, so—in all humility, at the beginning of service, I ask for the assistance and cooperation of each one of you. We have just completed a session in which we all heard too many dischords. Entirely too many of our chorus were singing sharps—personal vituperations—and an equal number were singing flat—lack of knowledge about what they were attempting to speak or write. The fundamental harmony is still with us and we all agree that a few chord changes are necessary to improve the arrangement. Where and when do we make those shifts? Perhaps a bell chord is

called for—a series of changes. We are not all arrangers so I am sure we all cannot place the sharps and flats to the best advantage, but to the one who does place them, the intended result produces the best harmony. Bear with us, who are arranging the chords, and remember we have only one end in mind—better Barbershop Harmony for all.

By now, I hope that you have heard from your District Presidents, about the workshop they had at Kenosha early in December. Thirteen Presidents and two Vice-Presidents gave up three or four days of their time to attend the first such instruction and discussion seminar and four other Barbershoppers, besides the Executive Committee, took their time to teach and to lead the discussions. Each of these men was present because of his desire to make our Society better. Each one gave ideas and each one accepted ideas. And the spirit of harmony pervaded all meetings at Harmony Hall!

May I quote one of our District Presidents?—"If every Joe Barbershopper could visit Headquarters personally, most of our troubles would be over. The personal animosities would end, the Expansion Fund would be paid up—and no one would object to a dues increase". Brother Barbershoppers, personal contact and observation is a wonderful thing. Try it!

One final word, as we enter 1961. Your International Officers are working. Your District Officers are working. Are you working to make S.P.E.B.S.Q.S.A. better? *You* will get out of our Society just what *you* put into it.

Be Sharp — but, don't sing that way.

ASCAP LICENSING

ATTENTION: CHAPTER SECRETARIES

"Chapters in the United States are reminded that effective September 15, 1958, all Society affairs (contests, shows, parades, etc.) whether they be International, District, Area or Chapter, to which the public is invited and an admission fee is charged and at which any part of the repertoire of the American Society of Composers, Authors and Publishers is per-

formed, shall be properly licensed by ASCAP prior to such event. See article on page 31, September, 1958 issue of *The HARMONIZER* for possible exceptions, the license fee schedule and the names and addresses of ASCAP representatives in charge of District Offices who should be contacted regarding license agreements well in advance of the show date."

(For additional details write: International Headquarters, 6315 Third Avenue, Kenosha, Wisconsin)

IF IT'S NEW . . .

It Probably Started In Rockford, Illinois



"We make 'em smile at the Rockford Shut-In Show," say Lee Thorsen, bass of Sweet Adeline Medalist "Caper Cutters"; Russ Ridgeway, Rockford bass; and Bob Haines, officer in charge of advertising for the show. From the expressions of our two little unidentified shut-ins, we would say our Rockford group is most successful in the smile department. Photo by Rockford Newspapers, Inc.

An inspired "Forest City Chapter" Barbershopper Len Weeg is credited as being the father of an annual matinee show for shut-ins by our Rockford, Illinois chapter. Since its inauguration in 1957, this performance for those whose physical condition normally prevents them from attending public gatherings, has become an annual affair. Guest quartets who are scheduled to appear at the Chapter's regular fall parade agree to arrive early in the day for the "shut-in show".

Long before the curtain goes up, a special committee of Barbershoppers begins the task of locating as many shut-ins as possible. Ambulance and bus companies plus volunteers from local service clubs donate their efforts to transport the "audience" to the show. Student nurses act as ushers for the special presentation. At the 1959 show, for instance, over 750 shut-ins forgore their worries while Barbershoppers filled their minds with ringing chords and warm friendship.

ALL PATHS LEAD TO . . .

1959 was a good year for Rockford. Then Program VP Bob Humphries inaugurated another annual institution—the Novice Quartet Competition. Enthusiastically endorsing the Contest each year are Barbershoppers from Elgin, Sterling Rock Falls, Freeport and Oregon, Illinois plus the gang from Janesville, Wisconsin.

Yep! If its new in Barbershopping, it probably was dreamed up somewhere in the vicinity of the "Forest City Chapter" in Rockford, Illinois . . . a spot where things are always popping!

THE COST OF A LETTER

or

"We Enjoy Hearing From You, But . . ."

Thousands of pieces of correspondence flow into P. O. Box 670, Kenosha, Wisconsin each year. Most of them require some sort of an acknowledgement from Headquarters Office. In an effort to keep operating expenses as low as possible, which in reality means spending less of *your* money, we want to bring to your attention some most provoking statistics which appeared in a recent issue of the Curtis Courier. The data source for the following information is the National Office Management Association.

" . . . The average cost of an outgoing (business) letter today is \$1.83 each . . . this is a modest average for most business offices . . . it assumes that the person dictating the letter gets an average sales correspondent's salary, and that the costs of materials are only average, etc . . ."

Only about seven cents out of the cost of every letter goes for materials, including letterheads and envelopes, carbon papers, typewriter ribbons, pencils and other supplies . . .

Ninety-six per cent (96%) of the costs of a letter are for **OTHER THAN MATERIALS** . . .

While it is true that the most expensive letter may be the one you didn't write, it may also be true that many letters are unnecessary . . .

Any executive who is concerned with costs should make an analysis of his company's correspondence. *A letter that costs around \$2.00 cannot be considered an unimportant detail . . .*

This information is presented in the hope that more members will become aware of various financial expenditures in the Society today. No attempt is made to discourage important correspondence aimed at improving chapter operations, etc. We would appreciate it very much that if you do not desire a reply to a given letter that you tell us so. We especially encourage your sending information about your chapter activities, photos and human interest stories which we can use to make Barbershopping more enjoyable for everyone. Yes, we enjoy hearing from all of you, but we feel we owe it to you to spend your money as wisely and effectively as possible.

Your Headquarters Staff

Our New Chapters

LAKESHORE (Beaurepaire), Quebec . . . Northeastern District . . . Chartered October 1, 1960 . . . Sponsored by Montreal, Quebec . . . 35 members . . . John Swaine, 134 Larch, Beaconsfield, Quebec, Secretary . . . John S. Houseman, 34 Maple Crescent, Beaurepaire, Quebec, President

CORNWALL, ONTARIO . . . Ontario District . . . Chartered November 17, 1960 . . . Sponsored by Ottawa, Ontario . . . 27 members . . . Lou Piper, 13 Elm Streer, Apt. 1, Cornwall, Ontario, Secretary . . . John Droon, 31 Johnson Crescent, Long Sault, Ontario, President

In order to stress the separate identities of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated and Sweet Adelines, Inc., and at the same time to preserve a harmonious relationship between the two organizations, the following policies have been adopted by the respective Boards of Directors of SPEBSQSA, Inc. (hereinafter also referred to as "the Society") and Sweet Adelines, Inc.

GENERAL

1. SPEBSQSA, Inc. and Sweet Adelines, Inc. are two separate and independent organizations, related only in that their mutual interest is the promotion of four-part harmony, barbershop style.
 - a. In no case shall one organization be referred to as an affiliate or an auxiliary of the other organization.
2. Use of one organization's members by the other in the capacity of chorus directors, judges and quartet coaches, within the rules of the respective organizations, shall be permissible. However, members who participate in such activity shall restrict their activities and influence to the sphere of operation in which they have been invited to participate. In many instances the organizational structure and the policies of the two organizations differ considerably. All administrative matters of Chapter and District/Regional operations are under the sole direction of the respective governing bodies.

Joint Statements of Policy By SPEBSQSA, Inc. And Sweet Adelines, Inc.

MEETINGS AND SOCIAL GATHERINGS

To insure that a Society Chapter and a Sweet Adeline Chapter in the same community serve to complement one another, the following requirements must be met:

1. Regular meetings shall in no event be held at the same time and place. If it is necessary that the same location be used, meetings shall be scheduled on separate nights.
2. Invitations of a social nature, extended by a unit of one organization to a unit of the other organization, shall include the wives and husbands of members. Such social events should be held to a minimum.
3. Attendance at meetings or special functions by individual members of one organization must be by invitation of the officer in charge of the sponsoring organization.

PUBLIC PERFORMANCES

1. Chapter shows which attract the same general audience shall be appropriately scheduled to avoid competition in the sale of tickets and advertisements.
 - a. Mailing lists for solicitation of tickets and/or advertising shall be shared only on agreement of the Chapters involved.
 - b. It is recommended that shows be scheduled not less than six months apart if at all possible.
2. Quartets and/or choruses of one organization may participate in shows sponsored by a Chapter of the other organization, at the invitation of the sponsoring Chapter, but such shows shall consist predominately of performances by members of the sponsoring organization.

3. Chapter shows should not be jointly sponsored by Chapters of the two organizations except in cases where a community is too small to support two barbershop harmony shows in a single year. When SPEBSQSA and Sweet Adeline groups do combine to present a show, rosters of members which may be published in the printed show program must be listed separately.
4. During the singing of either organization's theme song, "The Old Songs" and "Sweet Adeline", and singing mottoes, "Keep America Singing" and "Harmonize the World", the conduct of members shall be dignified and respectful, giving the audiences a favorable impression of our organizations and our members.

CONVENTION ACTIVITIES

1. It shall be understood that members of the organization sponsoring a convention shall be given preference in assignment of convention registrations. The order of priority shall be: (1) Members and members of their immediate families, (2) Interested observers.
2. The public convention space—hotel lobbies, restaurants, etc.—at International or District/Regional Conventions is reserved for the singing of the organized quartets and woodshedders of the sponsoring organization.
 - a. Society quartets shall not appear in costume nor perform in such Sweet Adelines, Inc. public convention space; neither shall Sweet Adeline quartets do so at the Society conventions. (An exception to the above policy occurs when an organized quartet has been officially invited to an International Convention by an International officer of the sponsoring organization, or to a District/Regional Convention by a District/Regional officer of the sponsoring organization.)
 - b. Although woodshedding (impromptu harmonizing) constitutes an activity which is encouraged by both organizations, members are urged to use discretion as to when and where indulgence in such activity shall be proper and be considered in good taste.
 - c. Singing at the invitation of the host/hostess in private hospitality rooms or other private quarters during such conventions is permissible.
 - d. Neither organization shall sponsor hospitality rooms or other functions at the conventions of the other organization. Hospitality to all ladies attending SPEBSQSA, Inc. conventions shall be under the sponsorship of the Society, and hospitality to all men attending conventions of Sweet Adelines, Inc. shall be sponsored by that organization.
3. Attendance of members of one organization at the other organization's official convention shall be limited to "open" sessions—those at which attendance of interested observers is invited or upon specific individual invitation by the person in charge. This policy shall apply not only to business meetings of legislative and administrative bodies, but to training seminars as well.

PUBLICITY AND PUBLIC RELATIONS

1. Releases to the press and other media shall be issued individually by the respective organizations—not jointly. The separate status of our organizations shall be made clear in all such publicity material which refers to joint activities.
2. While it may be considered desirable for news items of general interest regarding one organization to be covered in the other's publications, it is agreed that there shall be no column or department as such in those publications devoted to news of the other organization. Instead, members of the organizations interested in broader coverage of news regarding the other organization are encouraged to subscribe to the other organization's official publication.

Continued on next page

STATEMENTS OF POLICY —

Continued from page 11

3. District/Regional bulletins are published in the interests of the respective memberships, and therefore news items and articles should pertain to the activities of the sponsoring organization. Paid advertisements of other organizations may be accepted at the discretion of the District/Region.

MISCELLANEOUS

1. Should members of one organization be officially invited by the other organization to attend craft demonstrations, educational sessions, or similar events, such guests shall attend as observers only, and shall not participate in the event.
2. When interest is expressed in the formation of a Chapter of either organization in a community where none exists, names and addresses of contacts should be furnished at once to the International Headquarters Office of the respective organization. Current information regarding rules for chartering will be furnished directly to those persons interested in applying for membership after proper screening, in accordance with the policies of the respective organizations.
3. Solicitation of funds between units of either organization is prohibited. The talents of our respective organizations in presenting public performances should be used to supplement dues revenue in financing organizational and charitable activities.

NOTICE OF VIOLATION

Any violation of the above policies shall be reported to the International Headquarters Office of the reporting member.

MBP Defeated 13 to 2- Alternate Plans Readied For Mid-Winter Study

The proposed Member Benefit Program failed to pass the majority vote needed at the District Conventions. Only two of the Society's 15 Districts approved passage of the measure. Those were Central States and Dixie. Opposing the measure were: Evergreen, Far Western, Illinois, Indiana-Kentucky, Johnny Appleseed, Land O' Lakes, Michigan, Mid-Atlantic, Northeastern, Ontario, Seneca Land, Southwestern, and Sunshine.

At the Mid-Winter Convention at Milwaukee this month alternate proposals to MBP will be presented by Districts to the International Board of Directors. Decisions on an alternate proposal, agreeable to the majority, will probably not be made before the summer convention at Philadelphia. The International Executive Committee at a meeting last month voted to recommend deferral to the International Board of Directors.

International per capita dues will remain the same throughout 1961 for current members. Per capita dues are presently \$5.50 per member which includes HARMONIZER subscription fee of \$1.50.

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Hock says:

Share the wealth



By ROBERT HOCKENBROUGH
Past International Board Member

Send Your Ideas To:
4150 Deyo Avenue
Brookfield, Illinois

THE BEST DOLLAR YOU EVER SPENT! A fascinating treasure-trove of ideas is jam-packed into a recently published volume entitled "Barbershop Bonanza" . . . edited by Dan Knapp, PR Committee Chairman of our Far Western District. It's volume number two of a set and a boon to the harried program chairman and I suggest you drop Dan a line and enclose a buck for your copy. You'll say it's the best dollar you ever spent. And here's just one example of the imaginative thinking it contains:

HOW ABOUT A BARBERSHOP COMMEMORATIVE STAMP for our 25th year by Lloyd R. Davis, Editor of Palomar-Pacific Chapter's "Vista Vocals". "Sound far fetched? It might not be! The Post Office Department issues postage stamps commemorating various people, places and anniversaries: 50, 100 years, sometimes even 10 and 25 years. Wouldn't it be marvelous to have a special stamp honoring SPEBSQSA on our 25th anniversary in 1963? The design should include our colorful emblem, and of course, our popular motto, goal and credo, "Keep America Singing."

Think of all the postal clerks who are Society members who would really get their kicks selling such stamps! And think of all the people who would see them (120 million of these stamps are printed!) We wonder if Kenosha thought of this. If not, maybe we have started something. (Ed. Note: Yes, Lloyd, you have started something, and the chain reaction is about to begin, we hope, for there are those who are working on this project NOW and their hopes are high! And International has taken cognizance of your hot item, for if and when the project is successfully completed, you will receive full credit.)

APPRECIATION NIGHT—Our Baton Rouge, La. Chapter recently had an appreciation night—that is, each section appreciated the other section a little bit more than they had. Reason for this was that for a change of pace, the baris sang bass and vice-versa, and the tenors and leads also swapped parts. And after each group "learned" its part, every man got to show how much he'd learned because he was asked to hold his own in a quartet! This is why it's called "appreciation" night. The basses appreciated what the baries have to do, etc., etc. Prize of the evening went to bari Andy Anderson who knew where the bass notes went but he couldn't go with them!

GEORGE NITE WORKS FOR LOU! Some years ago we presented a GEORGE NITE program from our Toronto, Canada Chapter. Lou Mau of our Elyria, Ohio Chapter writes, "this is the second time that the Elyria, Ohio Chapter has used the George Night Program. It was as successful the second time as it was the first."

We met early—built two woodshed rooms, cleaned the place up—sang a lot—a quartet dropped in to sing for us—had a planned

program to boot—and collected \$.05 per infraction (everytime you call a member anything but George) to be used for the building fund. Also, we will undoubtedly use it again in another year or so."

A GRIPE NITE was scheduled by our Salt Lake City, Utah Chapter recently. Members received questionnaires with the chapter bulletin on which they could ask questions, comment, criticize and gripe to their heart's content and no signatures were requested. It was an opportunity for members to speak out. Says Bob Roberts reporting the meeting in the chapter bulletin, "many things were brought out, all members had a chance to air their feelings . . . as a result Salt Lake Chapter will better itself in many ways".

NO SMOKING DURING REHEARSAL! And you'll not only sing better—but you'll feel better too. Again Bob Roberts of Salt Lake reporting: "The smoking lamp is out during chorus rehearsals—that one thing we all agreed to—after all, it's only for an hour and we really won't die—it just seems that way."

REMEMBER OUR GUESTS! They represent our prime source of new members and we should make them feel at home. When they visit Salt Lake City Chapter they all have badges with their names on them, with a big yellow streamer . . . so members can spot them easily, shake their hands and introduce them around.

THIS STREAMLINED MEMBERSHIP DRIVE is now in progress in our Land of Lincoln, Springfield, Illinois Chapter. And here are the five simple steps you can readily adapt to your own use.

1. Each member is asked to submit 6 names of men who like to sing and who would make good members.
2. Each prospect will be invited to a special meeting by letter.
3. Prospects will be called prior to meeting to confirm arrangements.
4. **SPECIAL MEETING.**
5. Each prospect will be contacted personally in the following week.

BOOST SHOW TICKET SALES with a little inter-chapter contest. In our Phoenix, Arizona, Chapter the membership was divided into four teams. The team selling the most show tickets was treated to a steak dinner by the losers who dined on beans.

To make sure the losers all showed up for the party, the winning team was kept secret until the dinner hour.

In our Q-Suburban, Hinsdale, Ill. Chapter we compile a list of all ticket sellers. This list is then divided in half . . . the top half eat steak and the bottom half eat beans . . . the gimmick is that the price of both meals is the same . . . a prize for the winners, a penalty for the losers.

Continued on next page

SHARE THE WEALTH —

PLAN THAT JULY 4 FLOAT NOW! Our Freeport, Ill. Chapter garnered much good publicity for their chapter and won several prizes with a barbershop float featuring the popular local quartet, the Lincolnaires. Charlie Wilcox, the Freeport director says, "The boys and their float were viewed by a probable total of 50,000 people. They got big hands all along the way and I'm quite sure they now know their parts to our theme songs. The display is a fine ice breaker for the publicity for our annual parade."

On the front of the float was a Barber Pole in action. The side rails of the float were the treble and bass clef of music with black lines and gold and silver notes arranged just as they are in the first line of "Keep America Singing." A hat rack was on hand and a rack of mugs on the back wall over the lavatory. On the back of the float was a huge Society emblem and below it the paragraph from the code of ethics, which reads.

"We shall, by our stimulus to good music and vocal harmony, endeavor to spread the spirit of harmony throughout the world."

This caught and held the eyes of the viewers and prompted immediate favorable comment. The quartet developed the idea and did all of the work on the float. We're pretty proud of them."

ROAD SIGNS STILL GREAT PUBLICITY! Roy Stuart of our River City Chapter of Mason City, Iowa says, "there is great benefit to every chapter having our distinctive official insignia placed out on the highway along side the signs of the service and civic clubs."

We checked on a special Scotchcal plastic, which is the only material used for insignia markings on the outside of U. S. Supersonic Jet Aircraft. Besides the permanence of this miracle product with its tough adhesive qualities, it can be mailed inexpensively for local application on metal and wood. Its erection on posts (ours are barber-pole striped) on each side of the city, may include a locally added strip to identify the Chapter's Place & Time of Meetings.

We obtained a quotation for making such a sign in quantities. . . \$7.95 in lots of 4, or \$8.95 singly, with 20c for postage-handling. We then checked with Headquarters who said they had never heard of so low a priced sign of such excellence.

These Insignia signs are now up from coast to coast and we must order another batch. We are surprised at the enthusiasm, yet lack of Board authority to order promptly on the part of many Chapters throughout the land. From roughly \$9 to \$32 seems a small decision to attend to for so great a benefit. Such an Insignia can also be used on a standard in many other ways, such as Chorus and Quartet appearances and Display publicity for Parade or Float trim."

All you chapters that haven't yet installed your road signs around town—get your order off to Roy Stuart now. This is a real not-for-profit operation that will bring us all great profit in lasting public awareness.

MAKE YOUR NEXT SHOW A COMMUNITY PROJECT. In the Miami-Shelby, Ohio Chapter bulletin, editor Carlos Schneider tells of the all out support the Uniontown, Penna., Chapter received from the town in hosting the recent JA District Convention. Says Carlos, "This town really went all out for the meet. Radio and TV coverage, Harmony Days Sale posters in the store windows, a store-front window painting contest, (which, incidentally, was won by a painting of Ike, Kruschev, Castro and de Gaulle all singing, and the caption read "Let's Harmonize")—planting of an apple seed in the town and many more examples of Barbershop activity."

A DOUBLE-BARRELLED GIMMICK that says thanks and helps sell future program ads comes from George Dain, Sr. of our Florissant Valley, Mo. Chapter. He says, "Why not place a bumper Decal just above the fillerpipe on your car. This would be on the side of most cars and on the rear of other cars. With the decal positioned close to the filler pipe, the filling-station man cannot help but see that the car belongs to a Barbershopper. If the filling-station owner is or was a program advertiser, every Barber-shopper who buys gas, and displays the decal, calls attention to the fact the advertising dollar is not wasted. He's a cinch to buy an ad next time you have a Parade."

NOVICE QUARTET CONTESTS are on the schedule for both our Cleveland, Ohio and our Allentown—Bethlehem, Pa. Chapters. The rules are the same in both. Allentown-Bethlehem plans a one nite stand—Cleveland is planning two preliminary sings and a grand final contest.

According to Elmer Vorisek of Cleveland, "The major rule governing the Chapter contest is this: All four members of the Novice Quartet may have sung previously in an organized 4-some provided that no two of them have previously sung *together* in the *same* organized quartet. All entries must clear thru the contest chairman at least two weeks prior to singing date. Winner will be selected from each Semi-finals and the Semi-finalists will sing in a FINALS for the CHAMPIONSHIP."

We'll have a complete judging panel, timers, etc.—the full treatment.

And what are we shooting for besides the thrill of finding a new chord and the joy and satisfaction of making it to the top? Man—the winner will again appear on our Annual Show to sing and receive a distinctive award; plus—the additional gift of four (4) free International Convention Book Tickets to the 1961 Int'l Quartet Contest in Philadelphia to be presented to the four wives or gal friends of the CHAPTER NOVICE QUARTET CHAMPIONS!

A PERSONAL OBSERVATION! Recently a program chairman contacted a quartet to appear on a chapter program, only to be told that "this quartet takes no jobs, not even chapter programs, except for cash!" Thank goodness there are not too many of these members who ignore the Code of Ethics, point number seven of which says, "we shall not use our membership . . . for personal gain".

I know this is the exception to the many fine quartets who give freely of their time and talent not only to their own and other chapters, but to all kinds of civic and charitable organizations.

THE HARMONY HOUNDS of our Santa Barbara Chapter are a wonderful example of the loyal, hardworking quartets dedicated to Society principles. These men turned down a choice quartet engagement, (a paid job) singing on the Hollywood Variety Show because the date fell on the same night as the Chapter Banquet. Hats off to four true barbershoppers!

From an article by Roscoe Bennett in the Michigan Troubadour we find this thought . . . "quartets of the past, that couldn't get into the first hundred in a National Contest nowadays did more public singing . . . furnished more fun and sang more places than many of the *current crop who talk fee first* and singing second."

AMONG THE BULLETINS that I receive daily, I've been impressed by the fine professional appearance of so many . . . to name a few the Milwaukee Bars and Swipes; Jersey City Swipes and Gripes; Lancaster Swiper. A clever twist appears on the mast-head of our San Jose, California Chapter bulletin "Swipings". This is called the "swipe of the month" in which a different 4 part arrangement of a swipe or tag appears as part of the mast head design each month. Members are instructed in the bulletin to "learn it and be prepared for some interesting presentations". Well that does it for another month. I hope you're planning to go to Philly next summer. I'll be looking for you there.

Hock



Wisconsin Avenue—Downtown Milwaukee
Headquaters Hotel, The Schroeder, in background

This Is It ...
The 1961
MID-WINTER
CONVENTION
MEETS IN
Milwaukee,
Wisconsin

▼
JANUARY
20-21-22
1961
▲

“I wouldn’t think of
missing the Society’s
Final mid-winter ...”



OFFICIAL RESERVATION BLANK

1961 MID-WINTER CONVENTION - SPEBSQSA, Inc.

TO: SVERRE JOHNSON
6219 West Richmond Avenue
Milwaukee 10, Wisconsin

Make Checks Payable To:
Milwaukee Chapter SPEBSQSA, Inc.

Enclosed is my check or money order in the amount of \$ for the following
Events at the 1961 Mid-Winter Convention in Milwaukee:

- A. All-Star Parade Tickets (Sorry, All Sold Out)
- *B. Kick-Off Dinner and Afterglow
(Package Deal) at only \$5.00 (Specify Meat ☐ or Fish ☐)
- C. Kick-Off Dinner (only) \$4.25 (Specify Meat ☐ or Fish ☐)
- D. Afterglow (only) \$2.00
- E. Food For Thought Luncheon \$3.00
- F. Ladies Luncheon \$3.00
- G. PROBE Breakfast \$1.50

*Special Combination Package Price

I plan to arrive in Milwaukee at approximately AM
PM on (Date)
and leave at AM
PM on (Date). Please make the following
Hotel Reservations for me:

- Single Room — \$7.00 ☐ \$7.50 ☐ \$8.50 ☐ \$10.00 ☐
- Double Bed Room — \$10.00 ☐ \$11.00 ☐ \$12.50 ☐ \$15.00 ☐
- Twin-bed Room — \$12.50 ☐ \$13.00 ☐ \$14.00 ☐ \$16.00 ☐
- Suite: Parlor and One Bedroom — \$30.00 and up ☐
- Suites: Parlor and Two Bedrooms — \$40.00 and up ☐

(IF NO ROOM IS AVAILABLE AT RATE REQUESTED, RESERVATION WILL BE MADE AT NEXT HIGHER RATE.
ROOMS WILL BE HELD ONLY UNTIL 6 PM ON DAY OF ARRIVAL UNLESS LATER HOUR IS SPECIFIED)
NO DEPOSIT REQUIRED ON RESERVATIONS

NAMES OF MEMBERS IN MY PARTY:

PRINT ALL INFORMATION CLEARLY

Your Name

Chapter

City Zone.....

Street

State or Province

SPECIAL ATTRACTION

COMEDY WOODSHED QUARTET CONTEST — FRIDAY NIGHT, JANUARY 20

☐ Comt Me In, I'll Be There

Join the Fun At Milwaukee



Hospitality and Harmony to Prevail

Get set for the most spectacular International Mid-Winter Convention ever held in the Society's history. This will be the 22nd and *final* Mid-Winter Convention and Milwaukee promises a weekend of harmonious hospitality you'll never forget. Barbershoppers from coast to coast will be on hand and a whole group of our Canadian members have already made reservations and plan to have a hospitality suite of their own. Other chapters and districts will also provide hospitality at the Hotel Schroeder commencing Friday, January 20th. Milwaukee's hospitality area will be open the entire convention featuring good Wisconsin cheese and the liquid which made Milwaukee famous.

Comedy Woodshed to be Hilarious

Friday night, January 20th, immediately following the KICK-OFF DINNER, the fun-tastic COMEDY WOODSHED CONTEST will get underway. All Barbershoppers are urged to bring a comedy costume and form a quartet at the convention to participate in this great and silliest of contests. Special prizes will be awarded to all and the judges will be the All-Star Parade quartets.

Parking and Transportation Good

For those driving to the convention, parking area directly across from the Auditorium on Fifth Street (one block north of the Hotel Schroeder) will be available at about \$1.50 per day. The Milwaukee Road, North Shore and Greyhound Bus depots are all within two blocks of the headquarters hotel where all Barbershoppers will be accommodated for the convention. Many fine eating places are within walking distance so that it will be unnecessary to use an automobile once you arrive. **Send for Event Reservations NOW!**

Reservations for the KICK-OFF DINNER, FOOD FOR THOUGHT LUNCH, PROBE BREAKFAST, LADIES LUNCHEON and AFTER-GLOW are rapidly approaching the maximum limits. Hurry if you want to be assured of a seat at these events as it appears now that between 1,000 and 1,500 Barbershoppers and wives will attend the gala convention. Don't YOU miss out on the *gemuetlichkeit* at Milwaukee.

Sorry, All the All-Star Parade Tickets

Are Already Sold.

SCHEDULE OF EVENTS

1961 MID-WINTER CONVENTION MILWAUKEE, WISCONSIN

WEDNESDAY, JANUARY 18TH

International Executive Committee
International Board Assembly

Harmony Hall — Kenosha, Wis.
Harmony Hall — Kenosha, Wis.

THURSDAY, JANUARY 19TH

International Board Assembly

Harmony Hall — Kenosha, Wis.

FRIDAY, JANUARY 20TH

10:00 a.m. International Board Meeting
12 noon Registration begins at Milwaukee
to 8:00 p.m.

English Room — Hotel Schroeder
4th floor — Hotel Schroeder

12 noon Milwaukee Hospitality Room

Assembly Room — Hotel Schroeder

to midnight

12 noon Woodshed Room

East Room — Hotel Schroeder

to midnight

12 noon Ladies Hostess Room

Club Rooms — Hotel Schroeder

to 5:00 p.m.

6:30 p.m. KICK-OFF DINNER

Crystal Ballroom — Hotel Schroeder

8:30 p.m. COMEDY WOODSHED CONTEST

East Room — Hotel Schroeder

SATURDAY, JANUARY 21ST

8:30 a.m. Registration

4th floor — Hotel Schroeder

to 6:00 p.m.

8:30 a.m. PROBE Breakfast and Meeting

Pere Marquette — Hotel Schroeder

to 11:00 a.m.

All Day WOODSHEDDING

East Room — Hotel Schroeder

9:00 a.m. Milwaukee Hospitality Room

Assembly Room — Hotel Schroeder

to 8:00 p.m.

9:00 a.m. Judging Clinic

Crystal Ballroom — Hotel Schroeder

to 10:30 a.m.

9:00 a.m. Ladies Tour of City

to 11:30 a.m.

12 noon FOOD FOR THOUGHT LUNCHEON

Crystal Ballroom — Hotel Schroeder

12 noon LADIES LUNCHEON

Pere Marquette — Hotel Schroeder

2:00 p.m. Ladies Activities

Club Rooms — Hotel Schroeder

to 5:00 p.m.

2:00 p.m. Chorus Directing Clinic

East Room — Hotel Schroeder

to 3:30 p.m.

3:30 p.m. Barbershop Craft Clinic

Crystal Ballroom — Hotel Schroeder

to 5:00 p.m.

8:15 p.m. PARADE OF QUARTETS

Bruce Hall — Milwaukee Auditorium

11:00 p.m. AFTERGLOW

Crystal Ballroom &
East Room — Hotel Schroeder

Facts About Travel To Milwaukee, Wisconsin

TO MILWAUKEE FROM:	VIA RAILROAD*		VIA PLANE**	
	Coach	First Class	Tourist	First Class
Baltimore, Md.	57.90	100.95	84.50	90.10
Boston, Mass.	78.39	134.17	103.50	118.90
Chicago, Ill.	4.45	5.95	15.10	17.70
Cincinnati, Ohio	27.70	44.10	53.60	59.40
Cleveland, Ohio	30.70	49.65	40.00	50.10
Dallas, Texas	51.60	72.25	107.10	134.70
Denver, Colo.	52.40	73.30	97.90	128.00
Detroit, Mich.	27.00	42.90	30.30	38.70
Houston, Texas	64.60	88.65	132.60	148.30
Kansas City, Mo.	27.05	37.85	64.40	74.60
Los Angeles, Calif.	114.90	154.45	173.00	248.80
Miami, Fla.	83.10	115.80	139.30	187.40
Minneapolis, Minn.	16.60	23.25	36.90	41.40
New Orleans, La.	53.80	71.30	113.60	123.00
New York, N. Y.	67.80	118.60	79.30	100.30
Philadelphia, Pa.	61.55	107.40	90.90	92.80
Pittsburgh, Pa.	37.75	64.70	52.00	66.50
Portland, Oregon	93.90	125.20	168.70	248.80
San Francisco, Calif.	104.40	139.45	168.70	248.80
Seattle, Wash.	93.90	125.20	168.70	248.80
St. Louis, Mo.	19.05	26.25	—	50.00
Washington, D. C.	57.90	100.95	69.70	90.10

*Rates quoted are round trip and do not include Tax

First Class Rates quoted do not include Pullman charges

(All Fares Subject To Change)

**Fares quoted are round trip and do not include Tax

Prepared by Transportation Division-Milwaukee Association of Commerce. These are not necessarily official fares.

stage I'll never know. My heart was hammering. Dry. G. . . was singing an interesting motion pattern. I stole a look at Dodge Harris, singing tenor, and saw his eyes were glazed, his face . . . Toward the end of the . . . I remember thinking, God, we've only a little . . . And then came the big-

part would not be much more difficult than that of the tenor. . . . You can't move up or down a half time. If you're doubling with the lead drop to F or Sol. If the bass is already . . . what they are doing and how they are doing. . . . me. I have public lia- . . . ice.

Passing time and numerous shows lightly ernation quartets was singing in the Medalist contest and the bari's pant leg actually shook throughout both songs unless he has sung in a ntered a contest. There's ting glow that spreads to

be a variety and an assortment th AZA? one in rganiz of it choruses, or a foursome with a tw hundred-horsepower bass give on with "Honey . . . Honey . . . Hom that goe I love you, I love yo ove you, love you, Lo ring and in the fall and

NEWS ABOUT QUARTETS



SUNSHINE DISTRICT CHAMPIONS*
 *Not Shown On Page 25 Due to Late Arrival of Photo
CORAL KEYS—MIAMI, FLORIDA
 Roy Dean, bass; Bill Tremblay, lead; Grover Baker, bari; and Nick Apollony, tenor

In our November issue we reported a possible merger between two well-known Dixie District quartets. This is now a fact and here are the details. Dave La Bonte and Wally Singleton, lead and bass, respectively, of our 1956 International Champs, Confederates, teamed with two Chick-A-Saws, Asa Wilkerson, tenor and Don Carter, bari to produce Dixie District's runner-up foursome at the recent District contest. The crowd loved what they heard and the quartet, which they've named the Candidates, were quite pleased with their reception, having rehearsed together for only two weeks prior to the contest. Keep your eyes and ears open for this potential Dixie powerhouse in the next year or so.

Decca Records has expressed a desire to cut another album with the Schmitt Brothers, 1951 International Champs. This probably will be done within the next month or so. Release dates for the album are not known but this information will be passed on to you at the earliest possible date.

Speaking of recording sessions, The Saints, 1960 International Fifth Place Medalists, are in the process of producing their own LP at the request of their many friends on the West Coast. If you are interested in further information drop a line to Charles Crawford, 2328 Rocking Horse Road, San Pedro, California.

The Chordsmen Chapter of Alamo Heights (San Antonio), Texas needed a quartet with a change of pace and man they got one. These are the fashionable Free-Loaders. Left to right are Jim Grim, tenor (strings); Chuck Remling, lead (hootenanny . . . that junk yard on wheels); Chet Lee, bari (slide whistle); and Ben Bailey, bass (guitar . . . student, that is). They're an eager bunch—say they'll ride the rods anyway to appear on a chapter show. (Photo and story courtesy, Southwestern District Roundup).



WE WUZ ROBBED . . . might be the title you'd select for this expressive photo, but another entry won the prize in a recent contest staged by our Livingston, New Jersey chapter. Marion Morrison of Staten Island, New York was awarded two tickets to the Dapper Dan's Fifth Anniversary show with the captinn (hold your hats) "TWEET ADELINE". The May '61 show will be a full scale musical comedy with eight different stage settings.

Your local record dealers soon will be stocking a new RCA Victor disc featuring the 1960 International Finalists, Easternaires. Release date was January 1 so most record dealers should have it on the shelves shortly. By the way, don't forget to order your 1960 International Quartet Finalist and Chorus Medalist albums which were recorded at the Dallas Contest last June. The reproductive qualities of this year's albums are excellent and we guarantee you'll be pleased. If your local record dealer does not have a supply on hand just drop a note to the Order Department, SPEBSQSA, 6315 Third Avenue, Kenosha, Wisconsin.

The apologies of our Quartet Registration Department go to a recently formed quartet, The Timbre-Tones of our Kingston, New York Chapter. It seems a few names and voice parts got switched in the registration files, so we would like to give you a correct listing of the group: Bill McFadden, tenor; Bob Poliachik, lead; Ken Wheatley, bari; and George Coddington, bass. By the way, this fine group is a representative of the Northeastern District rather than the one stated in our November issue.

Illinois' loss is certainly Arizona's gain in the person of Roy Redin, Continued on next page

IT'S THAT FIFTH MAN AGAIN . . . but this time it's motion picture and TV celebrity Ronald Reagan who joined the Nautical Notes of New Bedford, Massachusetts at that city's United Fund Kick-Off Dinner. Left to right: Bap Balestracci, tenor; Jose Duarte, bari; Reagan; Enoch Duarte, lead and Cliff Allen, bass. The quartet conceded that Reagan is a pretty terrific bass singer—so why isn't he a Barbershopper?



NEWS ABOUT QUARTETS—

former bass of the Mellow Fellows, one of the oldest and most active quartets in the Illinois District. Recently Roy retired and decided to take up residence in Tucson. On the occasion of his leaving, his many Barbershopping friends threw a Farewell to Roy Night. More than 200 well-wishers turned out along with nine quartets and a full chorus to serenade him. A fine tribute to a great Barbershopper.

The Gaynotes, 1958 Champs (Tulsa, Oklahoma) have broken up. Bass Morris Rector has embarked on a new career as baritone of the Frisco Four in the road company of The Music Man. No future plans have been announced by the Gaynotes except that they will be devoting some much needed time to their respective business. Our good wishes to Morris for much success in The Music Man, and we hope to see and hear the Gaynotes again very soon.

James P. Fleming, of our Asbury Park, New Jersey chapter reports on a recent engagement he arranged for the Easternaires. . . "The quartet were guests of Jim Bishop (reporter and author of 'The Day Christ Died' and 'The Day Lincoln Was Shot') at a homecoming celebration for Mr. Bishop's daughter, Virginia Lee. She had given birth to a baby boy earlier in the week. The keen interest and warm reception of Mr. Bishop prompted lead Tommy Dames to remark, 'There is a gentlemen reporter who knows good music.' 'If he didn't he could have easily written The Day Barbershopping Died', added Dan Heyburn, tenor. 'Or, he could have written The Day The Easternaires Were Shot' piped up bari Bob Bohn. 'What you actually mean, fellas', chimed in bass Bill Annichiarico, is 'The Day America Stopped Singing, don't ya?'"

Barbershopper Captain Willard K. Hillyer reports on the problems he has been facing in attempting to keep his quartet together down Bermuda way. Here's the story: "The quartet has hung together through thick and very thin these past few months. . . We ran into trouble . . . not with the base, not with the local Bermudians, but with International politics. . . It is sufficient to say that getting



ON A BICYCLE BUILT FOR FOUR . . . a quartet is a natural publicity getter. Mechanic Roger Aylesworth and the other three-fifths of the Four-Fifths of Harmony salvaged some scrapped bikes and decided to make their own transportation arrangements. Dave Weaver donated his Model A Ford to this new Santa Barbara, California foursome and they're ready to parade for good old SPEBSQSA come rain (oops!) or shine. Peddling left to right are: Otto Hafner, lead; Weaver, bass; Aylesworth, tenor; and Colin Menzies, bari.

off the base, or getting Bermudians on the base gave us quite a blow. Most of our 'on base' singers (three) are members of combat crews stationed here with the Strategic Air Command. This in itself gives us a real problem. SAC has this alert force duty which combat crews must maintain. This means living in a special building, being always ready to fly. . . Our movements are highly restricted, our working areas guarded. Therefore, we can't get out, and our singers can't get in. We've had several practices (to show our diligence) with our bass outside the window of our special living quarters, and the other members inside. . .

Ed Note: And you think you got troubles?



GET THE GUYS TO VOCALIZE

WITH
NATIONAL'S DANDY
"SING-ALONG SONG SLIDES"!!

Meetings that begin or end with sing-along sessions are successful meetings! Watch your gang warm up fast with a lusty group sing! Send for National's fantastic free catalog of more than \$50 all-time hit songs, available in slide form for as low as 50c a tune! Need a projector? Let us know . . . we'll save you real dough! Write today to:

NATIONAL STUDIOS
46 West 48th Street, N. Y. 36, N. Y.



THE FRATER FOUR are seminarians at Mount Carmel College in Niagara Falls, Ontario—Shown "helting one" are: Frater Leo Augustine Colsant, O. Carm (tenor); Frater Aedan Luke O'Malley, O. Carm (lead); Frater Ferrer St. Anbin, (bari); and Frater Stephen Harding Jackson, bass. Young Fr. O'Malley is the brother of Bob O'Malley, bari of the Mid-Towners, Teaneck, New Jersey chapter.



THE BARBERSHARPS of Southwest Suburban and Southtown (Chicago), Illinois have developed a one hour Quartet Craft session demonstrating chords, inversions, voicings and the Clock system. The group performs a full black face minstrel routine for parades. L to R: Tony Fileccia, lead; Jim Albini, bass; Fred Eastman, tenor; and Jack Baird, bari (he's the one getting trimmed). The Barbersharp offer their Craft session to chapters for "expenses" only.

Better Hurry . . .

If you haven't renewed your dues for the coming year. Best bargain anywhere!

IN TUNE WITH THE TIMES

CATALOGS • BOOKLETS
ANNUAL REPORTS
SALES PRESENTATIONS
COMPANY HOUSE ORGANS

THE GRIT PRINTING CO.
745 So. Emporia, Wichita, Kan.



Barbershop Craft

By JIM EWIN, Chairman, Barbershop Craft Committee

DO-IT-YOURSELF CRAFT

(Barbershop, That Is)

By Richard I. Bonsal
Montclair, New Jersey

Have you ever had the experience of attending a Barbershop Craft session on a Saturday morning at an International Convention, learning fascinating facts about the fundamentals of our wonderful hobby, yet suffering a pang at such a wealth of material being lavished on the limited group of your buddies in attendance because of: 1. the small number from your Chapter fortunate enough to attend the International, and 2. the willingness of only a few of them to arise early following all night woodshedding?

If so, worry no more about what the boys at home are missing, for whether or not you have had any formal education in music, there is something you can do about it. You can carry the material home with you and have a Do-it-Yourself Barbershop Craft program for your own Chapter!

If this bug bites you, perhaps you won't mind a couple of suggestions. Keep your program brief. Twenty minutes or so is long enough for a captive audience; you should try to stimulate interest, rather than conduct a college course. Also, give it some eye-appeal—which brings us to the "Chord Catcher". This device, as shown in

you feel in need of a little brushing up on the clock system on the Q.T., dig back into your old HARMONIZERS and refer to Dick Svanoe's article on page 16 in the March, 1956 issue and Jim Ewin's article on page 6 of the January 1959 issue.) The other panel of the Chord Catcher bears the names of commonly used Barbershop chords. The outfit is completed with a control box having a set of buttons for each panel.

Pushing one clock button and one chord button lights two respective lights, one red and one white (could be any colors but this is the way the prototype was made), indicating the complete chord, as 1 o'clock Barbershop 7th, 12 o'clock major triad (tonic) etc. Punching out a succession of chords to the accompaniment of a quartet permits the visual demonstration of Barbershop progression or, indeed, entire songs. The winking lights are eye-arresting, sort of like a pinball machine. Some of you may have seen the Chord Catcher in action in Dallas last June.

Should you like to build your own Chord Catcher, here are a few details about the original. Each panel has a face of 1/4" plywood fastened to a frame of 3/4" thick wood making a unit of 22 1/2" square by 2 1/4" deep, painted white with black lettering. Each panel has a hinged plywood back to support the 3.8V flashlight bulb sockets and one side houses the batteries (3 standard flashlight cells). The glass bullseyes, similar to those used on traffic stop signs, are cemented in openings in the front surfaces aligned with the respective light bulbs. Plywood separator strips prevent the lights from shining through the wrong bullseyes.

The two panels are hinged so they may be folded for carrying and latches are provided for locking in either the open or folded positions. The joined panels stand up with a slight backward lean for balance and folding legs prevent them from toppling over. The control box, connected with a spare length of multiple wire telephone cord, is 9" long, 4 1/2" wide x 2 1/4" high. The switches are homemade of spring leaves, brass push rods and typewriter buttons, but commercial switches would save a lot of construction time.

If you don't have a couple of months of spare time to make a Chord Catcher, but would like to "make the clock tick" for your Chapter, there's no reason why you can't borrow the prototype. Just drop a line to the oversigned at 233 North Mountain Avenue, Montclair, New Jersey. A shipping trunk is available for handling by express—dimensions approximately 27" x 27" x 10 1/2" and total shipping weight about 65 pounds.

All you have to do is work out a little format, practice a bit with a volunteer quartet and let 'er rip with chord identification, chord progressions, singing around the clock, key changes or what have you with a complete song for a finale. When you have finished some one will probably come up to you and say, "I didn't understand what you were talking about but I still got a real charge out of it". And someone else will say, "You know, that clock system is beginning to make sense to me", and then you will feel that it has been worth the effort.



CHORD CATCHER shown set up ready for action—clock panel with red bullseyes at left and chord panel with white bullseyes at right. Overall width of unit about 46", requiring table at least 48" long. Control Box on small table below.

the accompanying photographs, is a homemade visual aid for indicating by lighted bullseyes the various chords used in Barbershopping. As may be seen, it is in two halves. The left panel bears the familiar Reagen clock in which the chord root notes are arranged in a circle of fifths on a rotatable disc within the numerals of a clock face. (If



CHORD CATCHER shown in folded position for carrying with Control Box latched to back. Unit rests on shipping container.

Chorus of the Potomac Draws 12,000 to Inter-Chapter Concert



Here's an interchapter activity designed for publicity. The Chorus of the Potomac singing for 12,000 people in the Watergate Theatre on the Potomac River in Washington, D. C. This 225-voice chorus which performs under three directors is composed of members of five chapters—District of Columbia and Alexandria, Arlington, Fairfax and Manassas in Virginia. Their latest appearance was on the Atlantic City boardwalk during the Mid-Atlantic District convention last October.

INTERCHAPTER RELATIONS for PUBLIC RELATIONS was the theme of a recent event in Washington, D. C. Five chapters of the metropolitan area joined to present a Harmony Under the Stars concert for 12,000 people. The audience enjoyed three separate 25-minute package shows and then thrilled to a finale which featured the 225-voice Chorus of the Potomac. The show was presented in the splendid Watergate Theatre, an outdoor amphitheater with the stage located out on the Potomac River. From this beautiful setting the chords were bouncing off the Lincoln Memorial and the Washington Monument.

The Chorus of the Potomac, which performs under three directors, is composed of members of chapters in Washington, D. C., and Alexandria, Arlington,

Fairfax and Manassas, all in Virginia.

All of the committees were staffed by members of the participating chapters. The show was preceded by excellent publicity and followed by flattering reviews in newspapers and on television.

The Watergate Theatre is the scene of service band concerts on Tuesday through Friday evenings. The Barbershoppers picked an "off" Monday night to demonstrate their drawing power to the theatre officials. Prompted by their success, the District of Columbia Chapter has already booked the theatre for their 1961 show which will again be an interchapter activity.

Dee Paris
Vice-President, Mid-Atlantic District

WHAT DO YOU THINK?

By Norm Shryer
Springfield, Missouri

I am in no way in discord with our International Board and Officers. We all realize the tremendous energy they expend in doing such a great job of directing our Society. We must think and act big if we are to grow and be a strong Society. But let us not forget wherein lies our strength.

Sometimes I think we can get so enthused and so deep into our "Big Thinking" we overlook the obvious and most important facts. When that happens, we need to sit back and take a radical about face. It could result in some genuine, simple fundamentals that could make us say "Why didn't we think of that before?"

OTHER PROBLEMS INCIDENTAL

I believe in the Barbershop Quartet and the tremendous effect it possesses. I believe in the preservation and encouragement of the Barbershop Quartet for which our Society stands. I believe if our Society will pointedly concentrate on preserving and encouraging Barbershop Quartets *All* other problems will become incidental. Without quartets our Society would not last 12 months. There has been a lot of thinking and planning for better Society-wide public relations. We have the greatest public relations medium any organization could ever hope to have—Our Society Quartets. To have an International Office is a must but this office should use the organized quartets as a ready made tool to channel their public relations and various field work. Why not help ourselves by working out a system to compensate our quartets and assist them in doing various kinds of field work and public relations.

A PUBLIC RELATIONS BUDGET

To go a bit further in the public relations field, why not have a sort of a do-it-yourself chapter home furnishing kit—Or a system of chapters exchanging a home movie accompanied by a tape recording of their organized quartets—How about refunding and charging to public relations a portion of the membership dues paid by members who are in a registered quartet and perform in at least one Barbershop Quartet Parade each year. All these could be underwritten by our International public relations budget (if one were appropriated). In summation let's have more intra-budgeting of our expenditures with concentration on encouraging and preserving our quartets.

NEW QUOTA SYSTEM

I would also like to suggest we change our system of determining the number of District Quartets to compete in the International. Keeping in mind that we must encourage new quartets to organize, which in turn strengthens our Society, why not determine the number of quartets each District may qualify to compete in the International by the percentage of total registered quartets competing in each regional to the total number of registered quartets competing in all regionals.

Let's Wrap It Up In 1961!

MAKE YOUR FINAL PAYMENTS NOW
ON YOUR CHAPTER'S PLEDGE TO THE

International Expansion Fund



CENTRAL STATES

FOUR NUBBINS

(SPENCER, IOWA)

Bob "Red" Norris, tenor; Harold Krile, bass; Paul Krile, bari; and Bob Sopeland, lead.



EVERGREEN

CAPITOL CHORDSMEN

(SALEM, OREGON)

Al Smith, bass; Lloyd Griffiths, lead; Dick Roth, tenor; and Dick McClintic, bari.

1960 DISTRICT QUARTET CHAMPS



DIXIE

DIXIE COLONELS

(HIGH-TOM, NORTH CAROLINA)

Glad Lawson, lead; Jerry Livengood, bass; Gilbert Seckrest, tenor; and Dave Livengood, bari.



FAR WESTERN

GALA LADS

(MUSIC MEN—S. PASADENA, CALIFORNIA)

Dave Panther, tenor; Bill Cockrell, bass; Gordie Lees, bari; and Tom Keehan, lead.

Continued on next page

QUARTET CHAMPS—

ILLINOIS

FOUR BARONS

(BLOOMINGTON, ILLINOIS)

Bob Potts, bari; Bob Park, lead; Jerry Girard, tenor; and Chuck Lewis, bass.



INDIANA-KENTUCKY

HOOSIER-STATESMEN

(GREATER INDIANAPOLIS, INDIANA)

Dave Viehe, lead; Bob Brock, bari; Gary Viehe, tenor; and Frank Church, bass.



JOHNNY APPLESEED

BUCKEYE FOUR-GET-ME-NOTES

(COLUMBUS, BUCKEYE, OHIO)

Ron Morrison, lead; Cline Clary, bass; George Core, bari; and Bob Durst, tenor.



LAND O'LAKES

FOUR CLIPS

(GREEN BAY, WISCONSIN)

Cy Downham, lead; Ladde Ott, tenor; Ed Selissen, bass; and Bob Ganiere, bari.



MICHIGAN

AIRE-MALES

(WAYNE & DEARBORN, MICHIGAN)

Dale Clixby, bari; Roger Craig, bass; Tom Pollard, lead; Bill Wilcox, tenor.



MID-ATLANTIC

OUT OF TOWNERS

(ALLENTOWN-BETHLEHEM, PENNSYLVANIA)

Larry Reagan, bass; Carl Roberts, tenor; Robert Parry, bari; and Charles Ruth, lead.

NORTHEASTERN

THE "B" SHARPS

(SALEM, MASSACHUSETTS)

Fran Page, Jr., tenor; Tom McQueeney, lead; Bob Le Seune, bari; and Don Bagley, bass.



ONTARIO

FOUR GENTS

(LONDON, ONTARIO, CANADA)

Ross Dilling, tenor; Mel Capener, lead; Geo. Moffatt, bass; and Bill Robinson, bari.

SENECA LAND

TOPPERS

(GENESEE-ROCHESTER, NEW YORK)

Rudy Reger, tenor; Dave Priddle, lead; Dick Harmon, bari; and Charlie Laiosa, bass.



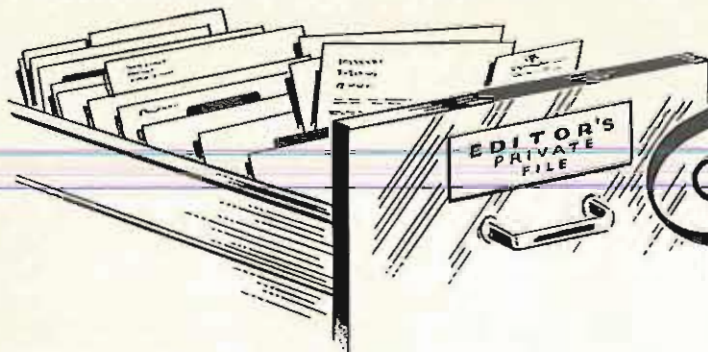
SOUTHWESTERN

THE PLAYBOYS

(SAN ANTONIO, TEXAS)

Scott Mullen, bass; Dale Dieser, tenor; Franklin Spears, bari; and Ben Benford, lead.

NOTE: Photo of Sunshine District Champs, "Coral Keys", Miami, Florida will be found on page 19 since it was received too late for inclusion on this page.



Confidentially Yours

by CURT HOCKETT

We've received several copies of page 11 from the April, 1960 issue of the Wm. Feather magazine. While the magazine itself may not hold any great interest for you what it had to say on page 11 certainly should. Here's what Mr. Feather had to say about us . . . "I wrote a tribute to the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, which ended with the line, 'We don't hear so much singing in men's bars as we used to, maybe because we don't get around as much as we used to.' Promptly came a rebuke from a member who insisted that the Society is striving to correct the impression that its membership guzzles or favors guzzling. Barbershop harmony is an art form, he said, and rhymes with black tie and Carnegie Hall. My reply: I was not aware that you disliked any association with drinking. Inclusion of Barber Shop in your name led me astray. I fear you will never live down your association with liquor, bars, barbershops, saloons, clubs, and locker rooms. Personally I don't see why you should try. I shouldn't insist on the last word, but I have run out of space . . ."

● Carlton Overton, member of our Montclair, New Jersey Chapter sends us an interesting footnote via Past International President Rowland Davis, concerning the Dallas Convention last June . . . "Knowing your interest in good public relations for SPEBSQSA I thought that you would be interested in an incident which took place in the Coffee Room at the Adolphus on the Sunday A.M. while Dixie and I were having a late breakfast. A man (I don't know if he was a Barbershopper or not) at the next table asked the Maitre D. if he had heard enough singing the last 3 days. He replied, 'I sure did, but it was better than having a bunch of drunks! As a matter of fact it has been a pleasure to have this crowd. They are fine people to serve and I've heard the same thing from all over the hotel. We hope they come back. . .'"

● International Board Member Cecil Brantner's article in the last HARMONIZER about the International Jamboree certainly has stirred comment—so much so that a discussion of the Jamboree has been placed on the agenda for the Society's International Board of Directors at the Mid-Winter Meeting in Milwaukee. We'll fill you in on the results in the next issue . . .

● Our good friend Dr. Irving Dreyer of Steubenville, Ohio has come up with a poem he titles "Man Overboard" or "A Domestic Dis-Chord" and claims it can be sung to the tune of "A Lavender Cowboy" (I'm sorry I haven't heard that one either). Anyway, hold your breath and let your eyes enjoy this poetic feast:

She is only a Barbershop Widow:
Her husband's alive (so they say),
But she, poor dear, hardly knows it
For he's so much away.
He works all day for a paycheck;
He comes home at night to eat.
Then she brings him his pipe and his slippers
And softly begins to entreat:
Oh, stay—stay home, my darling.
Don't leave us again, I implore.
The dog and the children miss you;
They don't see you any more.
You used to take me out dancing
Or we'd sit by the fire and chat;
Now all that I hear from your lips, dear,
Is your pitch-pipe blowing B-flat.
On Monday you go to the Chapter,
On Tuesdays committees galore,
On Wednesday and Friday, rehearsals
Of your quartet, "The Gem City Four".
There's the Steubenville visit on
Thursday,
Your Saturday's given to golf;
By Sunday you're so gosh-durned tired
You need all day to just sleep it off!
The Area claims your attention,
There are Chapter Parades to attend.
Each year you take in four conventions.
Oh, WHERE will it all end?
And if, perchance, you stay home, dear,
Instead of romantic thrills
You just give me the chance to listen
To your records—of the "Buffalo Bills."
You practice your songs about "Daisy",
Of "Yona" and "Rose of Tralee";
How come you don't sing about "Gertrude"?
You know who I mean,—that's ME!
Oh, stay, stay home, my darling,
Let's sing a DUET for today;
Just who do you think that you married—
S.P.E.B.S.Q.S.A. ? ? ?

● Far Western District Secretary Jerry Graham tells us about a special Christmas project put on by the Mojave Desert (Barstow), California Chapter. The boys had details of men at the checking station (California border) around Christmas and placed International literature in cars entering the state as well as giving children in the cars Christmas packages and candy. (Of course a copy of Westunes, official FWD magazine was included.) As you probably know, California maintains this checking station and all cars entering California must stop for a plant and fruit inspection. Several hundred cars stop here each day and one can readily see that the Society received much fine publicity. The Mo-

jave Desert Chorus was also on hand periodically as were several quartets. Congratulations to our gang in the Mojave Desert Chapter for giving the Society a real fine Christmas gift.

● From the Southwestern District Round-up we learn that actor John Wayne booked the International Champion Chordsmen Chorus to provide feature entertainment at the world premiere of his multi-million dollar production "The Alamo". Among the first nighters who paid fifty dollars each for tickets, were the governors of Seven Southern states.

● An interesting advertisement appeared in a recent edition of the London (Ontario) Free Press and read something like this . . . "Congratulations, Men of Accord and the Four Gents—we want to individually say thank you to the London Chapter of the SPEBSQSA for the honour of being your host while in Orillia. May you continue to be successful in Barbershop singing.—Signed The Maples Motel, Orillia, Ontario—Ernest and Kay Groves. . ." Ontario District President Ross Schott, who sent us this newsclip, feels certain that there are many motels and hotels all over the continent whose managers feel the same as the Groves, but fail to express it. He feels, and rightly so, that the above is a fine piece of public relations and indicates the prestige the Society has attained in Orillia.

● Our International Champs, The Evans Quartet from Salt Lake City—Ogden, Utah keep us pretty well informed of their activities and we thought you'd be interested in a comment from one of their recent letters . . . "We've just returned from (a) District contest as candidates in various judging categories and we just wanted to thank all those responsible for our being able to do this. . . it was a new and memorable experience. It's a wonderful thing to be able to sit back and participate in the problems of the judges for a change. We were impressed with the program. As a quartet we are interested in promoting an alliance between the judges and the competitors. In the past we've been on the receiving end of the program and have often commented on the fact that little or no assistance is given the quartets as far as the knowledge of how to improve their singing and become proficient in the qualities necessary for top contest quartets. The things needed for a novice quartet to work on are not the same as an experienced quartet can receive. We feel that it's absolutely necessary to give these new men the correct start in the desires to become a good quartet. . . there is a dire need for education in our areas to give good advice to new members wanting to form a quartet. We must teach them the simple basic qualities of quartet singing, and where is a better place to begin than in our judging program? . . ." (Signed) Turk, Jack and Pres. Oh yes, Gene Smith, too. . .

1960

District Chorus

Champions



CENTRAL STATES . . .
PONY EXPRESSMEN
 St. Joseph, Missouri—Byron Myers, Director



DIXIE . . .
SMOKYLAND CHORUS
 Knoxville, Tennessee—Charles Saunders, Director



EVERGREEN . . .
CASCADE CHORUS
 Eugene-Springfield, Oregon—"Bud" Leabo, Director



FAR WESTERN . . .
THE REVELAIRES
 Downey, California—Earl Moon, Director



INDIANA-KENTUCKY . . .
THOROBREDS
 Louisville, Kentucky—William Benner, Director



JOHNNY APPLESEED . . .
RAZOR'S EDGE CHORUS
 Middletown, Ohio—Bob Mucha, Director



LAND O'LAKES . . .
JANESVILLE BARBERSHOP CHORUS
 Janesville, Wisconsin—D. Schuyler Davies, Director
 Continued on next page

CHORUS CHAMPS —



MICHIGAN . . .
PORT CITY CHORUS
 Muskegon, Michigan—Al Burgess, Director



MID-ATLANTIC . . .
HOMETOWN CHORUS
 Lodi, New Jersey—Don Clause, Director



NORTHEASTERN . . .
EMPIRE STATESMEN
 Gloversville-Johnstown, N. Y.—Fran O'Brien, Director



ONTARIO . . .
MEN OF ACCORD
 London, Ontario—Jim Turner, Director



SENECA LAND . . .
GENESEE CHAPTER CHORUS
 Rochester, New York—Louis Ugino, Director



SOUTHWESTERN . . .
FOUNDER'S CHORUS
 Tulsa, Oklahoma—Charles Bowles, Director

NOT PICTURED

(Photos were not available of
 These Champions By Deadline Date)

ILLINOIS...

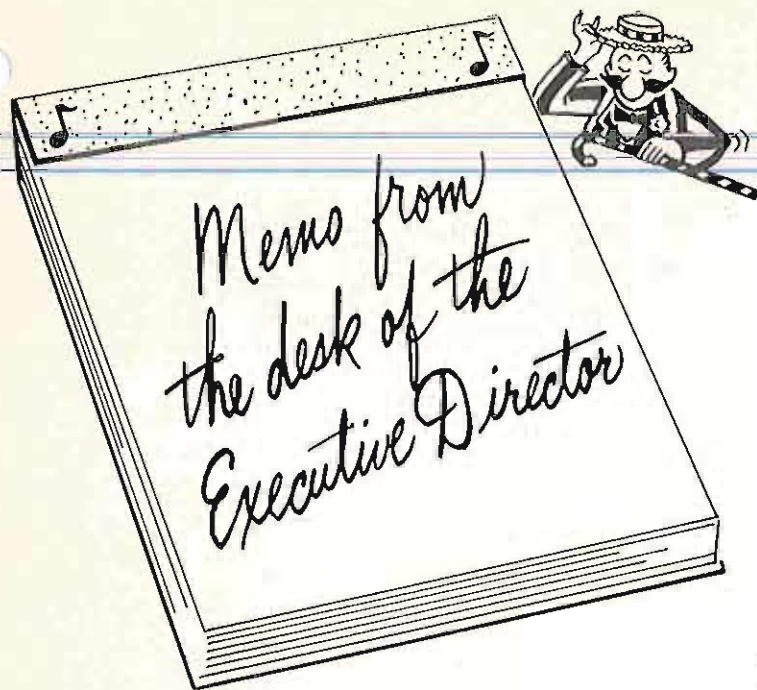
WEST TOWNS CHORUS
 Lombard, Illinois—Wayne Ruggles, Director

SUNSHINE...

MIAMI CHORUS
 Miami, Florida—Grover Baker, Director

Editors Note:

The following photos of District Champions were from existing Harmonizer files and chorus personnel may not be accurate: Indiana-Kentucky; Michigan; Northeastern; Ontario and Seneca Land.



STATUS QUOTES

ROBERT G. HAFFER



By the time you receive this issue of The Harmonizer, your Society will have set a new all-time high membership figure. Early in November Society membership was in excess of 27,000 members—capping the previous all-time high of 26,901 set in 1950!

Many factors contributed to this happy situation—which all of us, I'm sure, hope will prove to be the beginning of a continual rise in strength and numbers in our Society in the years to come. Some of these contributing factors, I believe, are as follows:

- 1) Improved operations on the part of many of the Society's 15 Districts,
- 2) Better Chapter programming and more vigorous efforts to retain old members and to attract new members,
- 3) Success of the new minimum membership requirement for chapters raised from 20 to 25, effective January 1, 1960,
- 4) Success of the license-to-operate provision which permits prospective chapters to use the Society's name and initials while building toward eventual full chartered status (this plan was inaugurated in April of 1959, with every group licensed within the year immediately following being chartered, except one which failed to meet the necessary standards), and
- 5) Advancing the quarter quota determination date to March 1st, resulting in more vigorous membership promotion efforts in the first quarter of the year (this is expected to be reflected mainly in a much improved record of renewing members from the previous year).

Altogether, we feel this constituted highly commendable "team" effort.

Especially gratifying is the fact that this step upward from the membership "plateau" on which we hovered for ten years occurred during a year in which a very sizeable dues increase was contemplated in connection with the proposed Member Benefit Program—which although it was approved by a majority of the Society's members expressing their opinions in a poll conducted through The Harmonizer last summer, failed to be ratified by 13 of the Society's 15 Districts. It would therefore seem readily evident that the thinking and activity generated by an admittedly very ambitious plan for advancing the Society has already had marked effect.

Proposals involved in the Member Benefit Program apparently have stimulated "do it yourself" projects on the part of

our Districts and Chapters which have already benefitted those units and our entire Society, and much serious thinking about the Society's future on the part of many Barbershoppers has resulted in submission to the Society for study, possible alternative promotion plans. All of this material has been analyzed by the Society's Historian and Recorder, International Board Member Stirling Wilson, for review by the International Executive Committee and the International Board of Directors.

To those of us who are privileged to work with Barbershoppers every day here at Harmony Hall, it has been most gratifying to observe the high regard in which membership in the Society is held by so many of our members who expressed themselves accordingly in written comments both for and against the Member Benefit Program. Except for the rare occasions of vituperative and downright nasty comments received (their authors' sincerity, nevertheless, should not be doubted), this exchange of views on what the Society is and should be and what services it should provide will no doubt prove to be healthy for the organization.

Something else which is expected to improve the Society's membership picture considerably in the new year is the quarterly dues collection plan which permits a new member to be enrolled at any time during the year without paying a financial penalty, which has been the case in the past when the Society has operated on a strictly calendar year or fiscal year basis insofar as membership was concerned. Through this plan it is hoped that every Chapter will enroll new members in every month of the year instead of "soft-pedaling" this important phase of Society activity depending on the time of the year.

NEW EDUCATIONAL PROGRAMS

Another encouraging sign is that educational activities are being stepped up throughout the Society. Two educational programs at the International level hold much promise—they are the District Presidents Educational Forum to be held for District Presidents-elect in December of each year (the first having been held at Harmony Hall in December 1960) and the International Board Assembly which will be held at Harmony Hall immediately preceding the mid-winter business meetings in January of each year (and immediately preceding the Mid-Winter Convention at Milwaukee this year).

In addition, plans are underway both at the International and District levels for more training sessions for contest judges, chorus directors, quartet coaches and members interested in Barbershop craft.

Therefore, we approach 1961 with optimism and anticipation for development of a bigger and better Society.

In closing my remarks in this issue, on behalf of everyone at Harmony Hall, I would like to express appreciation for the many holiday greetings we received which, of course, are too numerous to acknowledge individually. A Happy and Harmonious New Year to all our members and your families is wished by all of us!

HOW TO WOODSHED —

Continued from page 5

on the bottom note. The bass does nothing more complicated than just singing down the tones of the scale (*do-ti-la-sol*); the bari goes up one whole tone, then returns, via a succession of two half



tones, right back where he started; the lead holds his note straight across; and the tenor goes up in a progression of three consecutive half tones. The whole effect is not unlike that of a beautiful flower blooming open under the gentle morning sunshine.

C. The "Rose Chord"—no one is sure just where the name was derived, but everyone can sing it. A good example of this can be found in the song "Sweet Roses of Morn". You know the place, where the words go "You're the I-(deal of my dreams)".



The bass is up fairly close to the lead, and travels down two half tones; the lead takes the melody of course; the bari is up above the lead and just holds his note straight across; and the tenor—but beware, the tenor has a choice. He can start up there an octave above the lead and either go down two half tones, like the bass, or he can hold onto the first half tone change for two beats and get quite a different effect altogether. The latter pattern will result in a bright sounding seventh chord, the former will produce a more subdued sixth or minor quality. But there is a time for each, so pick the right one—your ear will tell you which. (Incidentally, the hold-onto-the-second-note method is recommended for the example above.)

D. The "Bass-Bari Close-Up"—getting a little more specialized now, leads and tenors may take a break. The purpose of this figure is that nobelst of all Barbershop endeavors, getting rid of a doubled note and achieving a ringing four-part

Barbershop seventh chord. One example, out of millions, comes from "Wait 'Till the Sun Shines, Nellie", right at the end of the phrase "Sweethearts you and I".

Some ambitious foutsomes carry the swipe on a bit more elaborately, but this is the basic ingredient. The bass sits an octave below the lead; and the bari holds out just halfway between the two. So, the bari moves up to the seventh, quite near the lead tone, and the bass sweeps (or swipes) right into the note just vacated by the bari. The effect is a real goose-pimpler.



So much for general principles. There remain yet a few words of specific caution for each voice in the quartet; namely:

TENOR: As a rule, you should sing the "first" harmony—that is, the most apparent progression of harmonizing notes—the notes you would choose if you were singing a duet. In time you may grow rather fancy with other harmonies, but, as a starter, this is a good rule of thumb. Also, and this is very important, keep it *above the melody*.

LEAD: This may sound like belaboring the obvious, but your job is to *sing the song*. The other three fellows are having troubles enough without the insecurity of an ad-libby lead. Hold your note straight during swipes. Give them something steady to work around that they can count on. Remember, you are likely to be the one that picks the song, so make it one you're sure you know, or the whole operation is doomed from the start.

BARITONE: Your job is the most taxing of all. You must "fill in" the harmony. Actually, your note is the one that is left over after everyone else has his, so you must be more sensitive to the whole chord than anyone else in the quartet. One neat little technique to employ when you are not sure which way the next chord is going to go is to seem to have something caught in your throat which you must swallow down, and in that split second take your cue from the others and come in right on the mark. But don't tell a soul, because everybody thinks baritones have some harmonic "sixth sense" and we don't want to dissuade their illusions.

BASS: First of all, avoid the oriental sounding business of singing the melody an octave below the lead. Even though it comes out all right occasionally, carried on throughout the whole song it sounds terrible. You, too, are singing a harmony part, one that has its own notes. And very important notes they are, too, for they give the rest of the chord a good solid foundation to rest on. There is a certain "bassy" quality that is unmistakable and indispensable. It's not hard to find, if you are thinking in terms of the chord rather than the melody. Also it's wisest, generally speaking, not to get more than an octave away from the lead. A chord spread too wide loses its blend and "ring". We know you can go an octave lower, but save it for the tag.

And to the whole quartet we would like to say, "What's all this talking about? SING!!!"

NOTICE TO ALL MEMBERS

As you have been notified in previous HARMONIZERS, a new method of collection of per capita dues from chapters (on a quarterly basis) became effective October 1, 1960. If you are presently holding a white membership card imprinted "1960" your membership expired December 31, 1960.

It is IMPERATIVE that you renew your membership NO LATER THAN MARCH 31ST in order to retain the status of a "renewal" member. If your renewal dues are not paid in full to your chapter and your renewal is not reported to International Headquarters by March 31, 1961 you will be subject to a Service Charge (reinstatement fee) of \$2.00. (The report must be RECEIVED at International Headquarters no later than 5 P.M. Central Standard Time on Friday, March 31st).

**AVOID THIS PENALTY FEE!
DO NOT DELAY!**

If you are holding a yellow membership card, your "expiration date" is clearly shown on it. This is the date by which you MUST renew! If you enrolled before October 1, 1960 this date should be December 31, 1960. If you enrolled (as a new or reinstated member) during the fourth quarter of 1960 this date should be December 31, 1961. Or if you have ALREADY renewed your membership the date on your card should also read December 31, 1961.

In all cases, this expiration date MUST be observed. Do not let your membership lapse beyond the date shown!



IS IT RECOMMENDED THAT CHAPTERS PAY THEIR CHORUS DIRECTORS?

Many chapters do pay an annual fee to someone outside of their chapter to come in as their Chorus Director. In some instances this is the only way a given chapter can continue its chorus work. However, the recommended procedure is to develop directing talent within the chapter itself, thus saving a good deal of expense to your group. Most Districts now conduct annual Chorus Directors Schools for the benefit of chapters like yours who would prefer to use home-grown talent. While many Chorus Directors receive no pay for their efforts, the chapter membership usually says "THANK YOU" at the close of the year with an appropriate gift.

DOES THE SOCIETY PERMIT FEMALE QUARTETS TO APPEAR ON CHAPTER SHOWS?

ISN'T IT OK FOR US TO WELCOME LADIES AS VISITORS AT OUR REGULAR CHAPTER MEETINGS? CAN OUR CHORUS USE A WOMAN DIRECTOR?

Answers to these questions will be found on page 11 in "Joint Statements of Policy Between S.P.E.B.S.Q.S.A., Inc. and Sweet Adelines, Inc.". If you are in doubt as to the policies and methods between your chapter and your local Sweet Adeline chapter we urge you to read pages 11 and 12 in this issue of the HARMONIZER.

HOW COME CHAPTERS MUST APPLY TO ASCAP FOR PERFORMANCE RIGHTS ON OUR SHOWS? HOW CAN ANOTHER ORGANIZATION "TAX" US?

They have every legal right to "tax" us because we are performing THEIR copyrighted material and charging the public to hear us do it. Your chapter secretary has been furnished with a complete explanation of the ASCAP situation as it affects your chapter. If he has mislaid his copy ask him to write to International Headquarters, 6315 Third Avenue, Kenosha, Wisconsin.

IF AN ALTERNATE DUES INCREASE PLAN IS ADOPTED BY THE INTERNATIONAL BOARD OF DIRECTORS IN 1961, AT THEIR JANUARY OR JUNE MEETING WHEN WOULD IT BECOME "LAW"?

Probably not until January 1, 1962. However, under the new method of enrolling members on a quarterly basis it could become "law" on the first day of the calendar quarter following adoption of the necessary bylaw changes for new members (only) who join after that date. Current members would not be required to pay an increase in dues until their expiration date in 1961. (See article at bottom of page 12.)

Note: Names of persons submitting questions to this column are withheld to avoid possible embarrassment to an individual chapter or district. Questions should be submitted to "What's The Pitch?", % HARMONIZER, 6315 Third Avenue, Kenosha, Wisconsin.

NEW — for People of "NOTE" —

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- NO MORE ACCIDENTAL BLOWING OF TWO NOTES AT SAME TIME

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THE WAY I SEE IT — Continued from page 8

The International chairman of judging says:

"All of our arrangement judges respect the songs published by the Society. If we did not have those books, we would have very little contest music . . . All of our published arrangements could be sung in any contest, but some lend themselves to competitive presentation better than others . . . Too many quartets pick contest songs that are 'way beyond their capabilities'. Too many quartets are picking songs off the Medalist records, expecting to score as well as the Medalist quartets . . . They castigate the judges who score them low on a number that, they think, they produced note for note as well as the Medalists produced it.

Vanity is a great thing for our quartets to have. I know, because I sang in a couple of quartets that thought they should be International champions no less. Fortunately, our judges thought otherwise". (The way I heard it in the mid-'40s, his Ambassadors were up there with the best, if only they'd sung in contests as they did in less formal appearances.) The Chairman invited critics "who think they can do better judging" to apply for judges' training in any category.

I hope that this three-way presentation promotes clarification and better understanding, and harmony.

CECIL FISCHER DIES

The Society was saddened by the recent death of Past International Board Member and Michigan District President, Cecil Fischer, of Grand Rapids, Michigan. His devotion to his District during his two terms as Michigan President and to his Society as an International Board Member will long be remembered. Cecil succumbed to a heart attack on Dec. 23rd while shoveling snow at his home.

He was 59 years of age and was a salesman for the Portis Hat Company. Messages can be sent to Mrs. Fischer (nickname "Blick") at 1923 Hall S.E., Grand Rapids 6, Michigan.



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

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

ASCAP LICENSING

"Chapters in the United States are reminded that effective September 15, 1958, all Society affairs (contests, shows, parades, etc.) whether they be International, District, Area or Chapter, to which the public is invited and an admission fee is charged and at which any part of the repertoire of the American Society of Composers, Authors and Publishers is performed, shall be properly licensed by ASCAP prior to such event. See article on page 31, September, 1958 issue of *The HARMONIZER* for possible exceptions, the license fee schedule and the names and addresses of ASCAP representatives in charge of District Offices who should be contacted regarding license agreements well in advance of the show date."



JANUARY—1961

- 13-14—Vallejo, California
- 13-14—Montclair, N. J.
- 14—Chicago #1, Illinois
- 14—St. Croix Valley, Wis.
- 14—Yuma, Arizona
- 15—Sheridan, Indiana
- 20-22—Milwaukee, Wisconsin
- International Mid-Winter Convention
- 21—Pontiac, Michigan
- 21—Lexington, Kentucky
- 21—Palm Springs, California
- 22—Dundalk, Maryland
- 22—Tell City, Indiana
- 28—Lima, Ohio
- 28—Inland Empire (Riverside), California
- 28—Grand Forks, N. D.

FEBRUARY—1961

- 4—Tucson, Arizona
- 4—Lake Washington, Wash.
- 4—Miami-Shelby, Ohio
- 4—Oklahoma City, Oklahoma
- 4—Green Bay, Wisconsin
- 4—Marion, Ohio
- 4—Crescenta Valley, Calif.

- 4—Niles-Buchanan, Michigan
- 4—Middletown, Ohio
- 4—Kankakee, Illinois
- 11—Kalamazoo, Michigan
- 11—Long Beach, California
- 11—Scranton, Pa.
- 11—Akron, Ohio
- 11—Huntington Park, California
- 11—Kingston, Ontario
- 11—Minneapolis, Minnesota
- 11—Denver, Colorado
- 11—Placer County, Calif.
- 12—Town & Country, Ill.
- 15—Pittsburgh, Pa.
- 17-18—Northshore, Ill.
- 18—Pomona Valley, Calif.
- 18—Enid, Oklahoma
- 18—Stark County, Ohio
- 18—Menomonie, Wisconsin
- 18—Grants Pass, Oregon
- 18—Fresno, California
- 18—Burlington, Ontario
- 18-19—Philadelphia, Pa.
- 24-25—Phoenix, Arizona
- 25—Summit, N. J.
- 25—County Line, Ill.
- 25—Long Beach, Calif.
- 25—Taunton, Mass.
- 26—Bloomington, Ill.

MARCH—1961

- 4—Garden Grove, Calif.
- 4—Seattle, Washington
- 4—Tulsa, Oklahoma
- 4—Toronto, Ontario
- 3-4—El Paso, Texas
- 4-5—Peoria, Illinois
- 5—Lebanon, Pa.
- 10-11—Pasadena, Calif.
- 10-11—Danville, Virginia
- 11—Bellefontaine, Ohio
- 11—Toronto, Ohio
- 11—Shenango Valley, Pa.
- 11—Salem, Oregon
- 11—Elyria, Ohio
- 11—South Town (Chicago), Ill.
- 11—Eden-Hayward, Calif.
- 11—Greater Alton, Ill.
- 17-18—Salinas, California
- 18—Anne Arundel, Md.
- 18—Kansas City, Mo.
- 18—Altoona, Pa.
- 18—Ottawa, Ont.
- 18—Manitowoc, Wis.
- 18—Mt. Baker, Wash.
- 18—Michigan City, Ind.
- 18—Belmont, Mass.
- 18—Ogden, Utah
- 19—Darke County, Ohio
- 18—Marshfield, Wis.
- 19—Marshfield, Wis.
- 25—Meriden, Connecticut
- 25—Flint Hills, Kansas
- 25—Bay City (Coos Bay), Oregon
- 25—Cumberland County, N. J.
- 25—Charlotte, N. C.
- 25—Des Moines, Iowa
- 25-26—Lancaster, Pa.
- 25—New Castle, Pa.
- 25—Abbotsford, Wis.
- 31—Apr. 1—Fairfax, Virginia

JUNE—1961

- 20-24—Philadelphia, Pa.
- International Convention and Contests

NOTEWORTHY CHAPTERS

Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1959 to November 30, 1960. Figures showing total number "Noteworthy Chapters" per district include 20% chapters listed in previous issues.

CENTRAL STATES DISTRICT (17)

St. Louis, Missouri

DIXIE DISTRICT (12)

Hi Tom, North Carolina

EVERGREEN DISTRICT (16)

Abbotsford, B.C., Canada

Mt. Hood (Portland), Oregon

FAR WESTERN DISTRICT (33)

Tucson, Arizona

ILLINOIS DISTRICT (12)

Arlington Heights, Illinois

INDIANA-KENTUCKY DISTRICT (4)

Whitley County, Indiana

JOHNNY APPLESEED DISTRICT (18)

Euclid, Ohio

Zanesville, Ohio

LAND O'LAKES DISTRICT (19)

Eau Claire, Wisconsin

Jefferson, Wisconsin

Madison, Wisconsin

MICHIGAN DISTRICT (17)

Dearborn, Michigan

MID-ATLANTIC DISTRICT (27)

Catonsville, Maryland

Arlington, Virginia

NORTHEASTERN DISTRICT (16)

New Britain, Connecticut

Presque Isle, Maine

ONTARIO DISTRICT (10)

Oakville, Ontario

SENECA LAND DISTRICT (7)

Gowanda, New York

New Bethlehem, Pa.

SOUTHWESTERN DISTRICT (11)

SUNSHINE DISTRICT (5)

Jacksonville, Florida

CENTURY CLUB

(As of November 30, 1960)

1. Dundalk, Maryland, Mid-Atlantic 233
2. Pittsburgh, Pa., Johnny Appleseed 159
3. Manhattan, N. Y., Mid-Atlantic 154
4. Washington, D. C., Mid-Atlantic 137
5. Tell City, Ind., Indiana-Kentucky 129
6. Skokie, Illinois, Illinois 127
7. Miami, Fla., Sunshine 124
8. Oak Park, Ill., Illinois 118
9. Minneapolis, Minn., L.O.L. 113
10. Philadelphia, Pa., Mid-Atlantic 111
11. Ft. Worth, Texas, Southwestern 110
12. Buckeye (Columbus), Ohio, Johnny Appleseed 109
13. San Gabriel, Calif., Far Western 108
14. Winnipeg, Manitoba, Canada, L.O.L. 105
15. Oklahoma City, Oklahoma, Southwestern 102
16. Grand Rapids, Michigan, Michigan 101

EXPANSION FUND IN HOME STRETCH

1957

This year the Five-Year Contribution Plan for The Society's Expansion Fund will be completed for most chapters. If your chapter is not listed below, it means you have not yet completed payment of your quota which was established on December 31, 1956. Chapters chartered since 1957 still have one year or more to complete their payments. If your chapter is not listed please contact your chapter secretary to determine the balance due on your payments. We are pleased to honor here those chapters which have contributed 100% or more of their Expansion Fund Goal.

1961

CENTRAL STATES

Burlington, Iowa
Cedar Rapids, Iowa
Denver, Colorado
Des Moines, Iowa
Kansas City, Missouri
Springfield, Missouri
St. Louis #1, Missouri

DIXIE

Birmingham, Alabama
Jackson, Mississippi

EVERGREEN

Calgary, Alberta
Cascade (Eugene), Oregon
Grays Harbor (Aberdeen), Washington
Seattle, Washington
Spokane, Washington

FAR WESTERN

Arcadia, California
Crescenta Valley, California
Downey, California
Fullerton, California
Long Beach, California
Monterey Peninsula, California
Palomar-Pacific, California
Pasadena, California
Phoenix, Arizona
Pomona Valley, California
Salinas, California
Salt Lake City, Utah
San Fernando Valley, California
San Gabriel, California
San Jose, California
South Bay, California
Tucson, Arizona
Ventura County, California
Whittier, California

ILLINOIS

Arlington Heights, Illinois
Chicago #1, Illinois
Firefighters (Chicago), Illinois
Oak Park, Illinois
Pioneer (Chicago), Illinois
Q Suburban (La Grange), Illinois
Rockford, Illinois

Skokie, Illinois

Southtown (Chicago), Illinois
Southwest Suburban, Illinois
Town & Country, Illinois
West Towns (Lombard), Illinois

INDIANA-KENTUCKY

Danville, Kentucky
Forr Wayne, Indiana
Gary, Indiana
Michigan City, Indiana
Paducah, Kentucky
Versailles, Kentucky

JOHNNY APPLESEED

Akron, Ohio
Alle-Kiski, Pennsylvania
Buckeye (Columbus), Ohio
Cleveland, Ohio
Cincinnati, Ohio
Lakewood, Ohio
Pittsburgh, Pennsylvania
Steubenville, Ohio
Western Hills (Cincinnati), Ohio

LAND O'LAKES

Kaukauna-Little Chute, Wisconsin
Kenosha, Wisconsin
La Crosse, Wisconsin
Madison, Wisconsin
Manitowoc, Wisconsin
Milwaukee, Wisconsin
Minneapolis, Minnesota
Oshkosh, Wisconsin
Sheboygan, Wisconsin
St. Croix Valley, Wisconsin
Winnipeg, Manitoba
Wisconsin Rapids, Wisconsin

MICHIGAN

Detroit #1, Michigan
Holland, Michigan
Lansing, Michigan
Oakland County, Michigan
Wayne, Michigan

MID-ATLANTIC

Alexandria, Virginia
Allentown-Bethlehem, Pennsylvania

Asbury Park, New Jersey

Baltimore, Maryland
Catonsville, Maryland
Delco (Delaware County), Pennsylvania
Harrisburg, Pennsylvania
Jamaica, New York
Lebanon, Pennsylvania
Livingston, New Jersey
Lodi, New Jersey
Mahanoy City, Pennsylvania
Manhattan, New York
Montclair, New Jersey
Nassau County (Long Island), New York
Reading, Pennsylvania
Suffolk County, New York
Teaneck, New Jersey
Westfield, New Jersey
Westchester County, New York

NORTHEASTERN

Bridgeport, Connecticut
Housatonic, Connecticut
Laconia, New Hampshire
Littleton, New Hampshire
Needham, Massachusetts
New Bedford, Massachusetts
New Haven, Connecticut
Providence, Rhode Island

ONTARIO

East York, Ontario
Oshawa, Ontario
Ottawa, Ontario
St. Catharines, Ontario

SENECA LAND

Erie, Pennsylvania
Genesee (Rochester), New York
Mohawk Valley, New York
New Bethlehem, Pennsylvania
Warsaw, New York

SOUTHWESTERN

Crescent City (New Orleans), Louisiana
El Paso, Texas

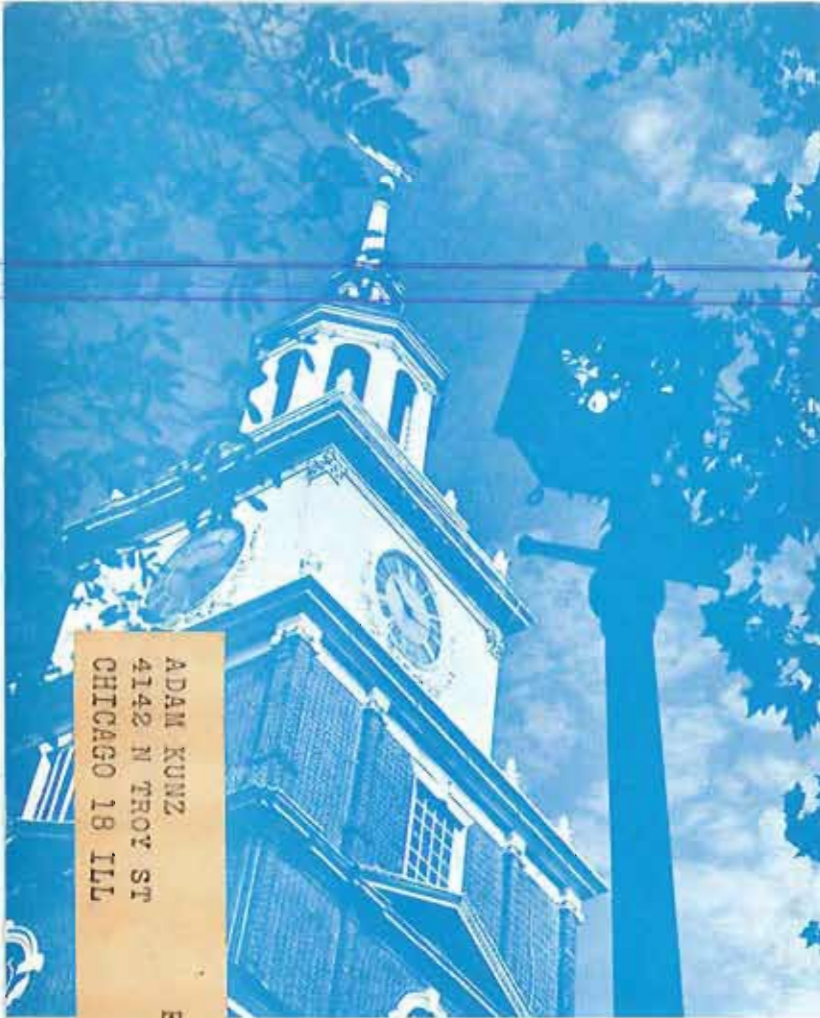
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