



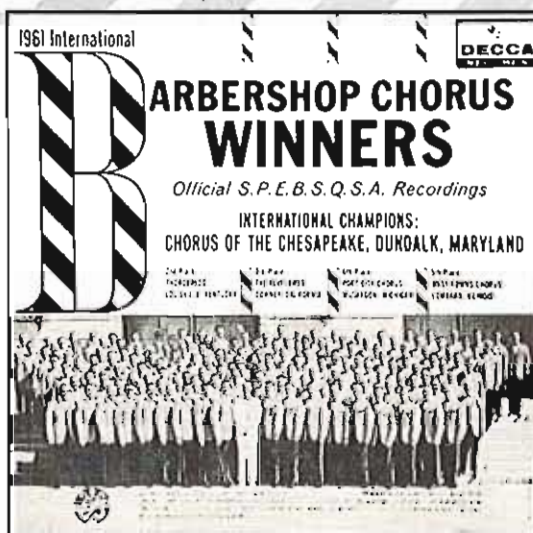
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January-February

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ON OUR COVER

Our cover painting "Battle Hymn" is another by Kenosha, Wisconsin artist, William Bloom. The original painting is so realistic that many people have attempted to pick the objects off, only to find that everything is painted. In this painting Mr. Bloom has juxtaposed objects of the north and the south around a song sheet of "Battle Hymn Of The Republic", one of America's greatest Civil War songs. The artist feels that the hope of the future lies in examining America's past. He says that his paintings are a protest against the undisciplined abstract paintings of today. A history of our cover song and other Civil War melodies will be found on page 2 in this issue. Those readers wishing to contact our cover artist may do so by writing to Mr. Bloom at 5904 Twenty Second Avenue, Kenosha, Wisconsin.

"The Singing War"

Brought Forth Great Melodies for All Men

"Battle Hymn of the Republic," "Dixie," "Tenting On The Old Camp Ground," "Yellow Rose of Texas" . . . these were songs of the Civil War, the songs sung by marching infantry and folks back home, the songs remembered and loved by Americans throughout the United States.

Group singing—in Army camps in North and South and at gatherings on the home front—was so popular that the war between the States came to be called "The Singing War."

"Penny sheets" of popular music and beautifully illustrated song sheets that sold for 75c taught the population its wartime music.

Composers and writers such as George Frederik Root (Tramp, Tramp, Tramp), Daniel D. Emmett (Dixie), William Shakespeare Hays (The Drummer Boy of Shiloh) were as well known then as Cole Porter and Irving Berlin are today.

The best-remembered lyricist of them all is Julia Ward Howe. She took a stirring melody and wrote the moving poem "Battle Hymn Of The Republic" to fit the music. It is considered the *most popular parody* to the most-parodied melody in American music.

THE BIRTH OF A GREAT SONG

Soldiers had been singing words of their own to the tune for years. These included the still-famous "John Brown's Body," a speciality of the Massachusetts Twelfth Regiment . . . dubbed "The Hallelujah Regiment" on account of its rousing marching song.

The District of Columbia Civil War Centennial Commission's official account states Julia Ward Howe wrote the words just before dawn in her room at Willards' Hotel in Washington, D. C. Some old histories have reported the words were composed in a camp tent.

The account also clears up the popular misconception that "John Brown's Body" was a corruption of the hymn.

Actually, Mrs. Howe based her hymn on "John Brown's Body" as sung to music written in 1852 by William Steffe.

The Howes, who were interested in hospital work, were visiting Washington from Boston when, on November 18, 1861, they went to a picnic at Bailey's Crossroads. But Southern skirmishes broke that up and the civilians hurried back to the city. According to one account, Mrs. Howe heard "John Brown's Body" sung by soldiers and said those were poor words for such a glorious tune.

According to the District Commission's official account, the Howe party itself was singing of John Brown. Soldiers marching beside the carriage called out, "Good for you, Ma'am," while a minister suggested to her, "Why don't you write some good words for that stirring tune?"

IN THE GRAY DAWN

That night, at Willard's, Mrs. Howe slept soundly as troops marched in the street below her hotel window.

"I awoke in the gray dawn of the morning twilight," Mrs. Howe said. And as she "lay waiting for the dawn, the long lines of the poem began to twine themselves" in her mind.

She recalled lines from the Old Testament and she saw the faces of boys around camp fires—and heard again the sound of military trumpets. She wrote the lines "in the dimness" with an old stump pen.

Printed in the Atlantic Monthly of February, 1862, the new verses to Steffe's tune spread throughout the North. Soldiers sang it on the way to battle. In Southern prisons, Union voices raised the hymn.

And after the battle, wounded and dying men could be heard singing the tune and speaking the verses as a prayer.

The most popular war song of the Confederate soldiers, "Dixie", is still the anthem of our southern states and is a favorite throughout the entire country.

One Saturday night, in 1859, Daniel D. Emmett, a professional minstrel, was asked by the head of the Bryant Minstrels for a new song to be ready Monday morning. The rainy weekend made him remember how pleasant one southern tour had been, and he remarked to his wife, "I wish I was in Dixie". Thus, the song was born.

SORROW WAS THEME OF MOST MUSIC

According to Allan W. Greene, President of the Heath Company of Benton Harbor, Michigan and a collector of Civil War relics, "Among the most popular songs of the Civil War were those heart-rending ballads which told the stories of separated sweethearts, mothers losing their sons and soldiers dying far from home."

Some of these have been long since forgotten, many are being revived this year as a result of the 1961 Centennial of the war. They include, "Weeping Sad and Lonely" (When this Cruel War is Over), "Down in Charleston Jail," "All Quiet Along the Potomac," and "Home Sweet Home".

SONGS CROSSED FIGHTING LINES

"Tenting On The Old Camp Ground", as many of the popular Union songs, crossed the front lines and was sung with equal feeling by soldiers of the South. A note which accompanied its publication states, "The air . . . chimed in well with the feelings of those who had laid down their arms, or who, just before its (the war's) close, felt that the fight was hopeless and mourned their lost comrades and wasted effort."

WHY CIVIL WAR SONGS STILL LIVE

In the years following "the singing war", many editors and writers set about collecting these songs for posterity. Thanks to them, and to the writers and composers of that sad and colorful era, we have the pleasure of listening to these historic ballads and marching songs and spirituals today.

The Civil War could make an excellent theme for your next chapter show. Our Peoria, Illinois; Arlington, Virginia and Cleveland, Ohio Chapters have used this theme most successfully. Three of the popular songs of this well publicized era are now available from International Headquarters, 6315 Third Avenue, Kenosha, Wisconsin. Two are found in *Songs For The Chorus* (\$1.00 per copy) . . . "Battle Hymn of the Republic" and "Dixie". The third selection is *Harmony Heritage No. 22*, "Home Sweet Home" at 10 cents per copy. Minimum order on all music is \$2.00.

Sources for Civil War show suggestions are: Bob Irish, 3501 North Dinwiddie Street, Arlington 7, Virginia; Bill Engel, 5428 North Ronald Road, Peoria, Illinois; or Burke Roberts, 1872 Farmington Road, Cleveland, Ohio.



Group singing—in army camps in North and South and at gatherings on the home front—were so popular that the War between the States came to be called "the singing war".

Introducing Lou Laurel

A Man of Action



International President Lou Laurel, left, is escorted to place of honor by El Paso, Texas Chapter President Jim Eppler at recent "This Is Your Life" dinner given Lou by his fellow chapter members.

"Lou, we are gathered here tonight as a chapter and as a group of friends to honor your many achievements in Barbershopping. Your Southwestern District, and particularly your own El Paso Chapter, are tremendously proud of your recent election to the International Presidency. It comes as no surprise, however . . ."

With these words, the members of our El Paso, Texas Chapter began a night of tribute last August to their favorite son when they announced to the 200 guests in attendance that "This Is Your Life, Lou Laurel". This surprise testimonial dinner was arranged by chapter president Jim Eppler who has been kind enough to furnish the HARMONIZER with the facts about our new International President Lou Laurel.

Since Lou joined our Society, he has been constantly active in the administration of either the chapter, district or International organization. He was elected to the Presidency of the El Paso Chapter in 1953. From 1955 through 1956, he was President of the Southwestern District. He became an International Board Member for a three year term beginning in 1957. In 1959 he was elected 2nd Vice President at the International level. Lou served as International 1st Vice President last year prior to his election to the Society's highest office at Philadelphia last June.

Louis Philip Laurel was born to Romeo and Charlotte Laurel

on May 6, 1918 in Laredo, Texas where he resided until 1928. It was then that the family moved to El Paso where Lou attended public and parochial schools. Following graduation from Cathedral High School, Lou was given a choice of three scholarships which included one to the College of Mines, which is now Texas Western College. He selected Texas Western as his collegiate headquarters.

It was during the summer of 1936 when Lou met a fellow by the name of Hal Elder. Hal had been asked to sing on KTSM in El Paso and he needed someone to accompany him. He chose Lou and his guitar. The two worked on this program for a combined salary of \$5.00 a week. The program was called "The Singing Gypsy".

In August, 1936 Lou went to work for the Mine and Smelter Supply Company as a clerk in their Machinery Department. Since that time, he has advanced to his present position of Manager of Sales—Industrial Machines Supply Department. On the 16th of August, 1961 he celebrated his 25th Anniversary with the Company.

It was September of 1937 when Lou attended a meeting of his local Catholic Youth Organization (CYO) and met a tall gal from Minnesota by the name of Helen Barden. While as-

Continued on next page

Introducing Lou Laurel—

sociated in the C.Y.O., they both joined the Glee Club. Harmony was practically instantaneous and Lou and Helen were married on January 4, 1941. They have been blessed with four children. Peggy, age 19, is a graduate of Loretto Academy and attended Texas Western College for one year. She is currently employed by the El Paso Natural Gas Products Company. Next in line is Marty, age 17, who says, "Guess if Dad had known I was going to be a Yankee fan I wouldn't have appeared on the scene." Third in line is Michael who is a seventh grader at St. Joseph's School. He is 12 years of age and admittedly is a close kin to "Dennis the Menace". In August of 1953 little Laurel number four appeared on the scene. Patricia is a third grader at St. Joseph's School in El Paso.

In 1945 the Laurels moved to Carlsbad, New Mexico. It was in the spring of 1947 in that city Lou was first introduced to Barbershopping, when he attended the organization meeting of the Carlsbad Chapter. Lou's work as a traveling salesman for the Mine and Smelter Supply Company did not allow him sufficient time to attend many of the Carlsbad Chapter meetings. But, in December of 1948 he was transferred back to El Paso where he attended the first meeting of that Chapter in 1949. Lou's interest in music extended beyond Barbershopping that year when he became choir director at St. Joseph's Church.

One will find our new President to be a great advocate of organized quartet singing. Two years ago he served as chairman of the International Quartet Encouragement and Development Committee (QUENDECO). He has been singing quite regularly in organized quartets since his introduction to Barbershopping. It was 1949 when Lou, Ernie Winter and Bert Dycus got together and formed a trio more for their own pleasure than anything else. After joining the El Paso Chapter, the boys got together with Jack Brown and formed the



It isn't unusual for Lou Laurel to receive a standing ovation, but the one above was special. Here Lou acknowledges the applause of his own El Paso Chapter members and their families. On stage with Lou are, left to right, his father and mother and his wife, Helen. The four Laurel children were also on hand to honor Dad on his "This Is Your Life" night. Telegrams, letters, phone calls and proclamations of congratulations from city, state and Society dignitaries added a fitting climax to the celebration.

original *Desertaires* quartet. Lou has been making entrances and exits in front of the footlights ever since. The *Desertaires* won their first District competition in Lubbock, Texas in 1953. They found competition to be such a thrill that they entered contests each year after that until 1956. In 1955 and 1956 they were judged seventh place International Finalists.

Lou has not missed an International Convention since 1950. It was 1955 when Lou found himself as President of the Southwestern District due to the untimely death of the current President Joe Kemendo. The next year Lou was elected to the same office for a "second term".

His rise through the ranks of the International administrative organization has been rewarded with many accomplishments. Yet, this mild mannered Texan with the warm smile continues to devote his valued time and many talents to Barbershopping without a thought of reward or personal aggrandizement.



This is El Paso's popular quartet, and Lou Laurel's pride and joy, the *Desertaires*. They finished in seventh place in International Finals competition two years in succession—1955 and 1956. Left to right are: Bill Spooner, lead; Charlie Van Dien, tenor; Ernie Winter, bass; and you-know-who on baritone. The quartet is still active although practice sessions will probably be rare during the next twelve months.

We encourage every member to read Lou's first official column "Yours For A Song" which appears on page 9 in this issue of the *HARMONIZER*. We think you will be favorably impressed by the far-sightedness and dedication of our 1962 International President, Lou Laurel of El Paso, Texas.

So that he might get to know you better, Lou is sending a personal letter to each Society member in January. He wants you to know of his program of "ACTION" for 1962. A special "ACTION" card is also being sent. Sometime during 1962 you may have occasion to write your President. For your information, his address is: 4617 Walter Lane, El Paso, Texas . . . and he'll sing baritone with you at the drop of a pitch pipe.

ADMINISTRATIVE HARMONY RINGS

New District Presidents Sing Way Through School

By Leo Fobart

Immediate Past President - Land O' Lakes
Associate Editor - The Harmonizer

Disproving the well worn statement that "officers can't sing—that's why they become officers", the newly elected 1962 District Presidents assembled at Harmony Hall for the second annual District President's Educational Forum in search of administrative knowledge; kept chords ringing throughout the weekend; had a better than average quartet (with some faculty assistance); and to top it off learned a brand new song during the recess periods.

Outgoing International President John Cullen called the Forum to order promptly at 9:00 AM on Friday, December 1, 1961. He then presented First Vice President Elect, Wayne Foor who gave the invocation, part of which we quote: "... Help us to find the secret of agreement that we may show it to our Society and our members, between every group and faction, so that our Society may prosper. Amen."

President John spent the next few moments welcoming the assembled Presidents and briefly reviewed 1961, paying tribute to the entire "team" for all that has been accomplished during the year. He then called upon incoming International President Lou Laurel, who served as moderator for the educational sessions.

President Lou laid down the ground rules for the seminar and after reflecting on the accomplishments thus far in '61, paid proper tribute to President John Cullen, and continued by establishing his goal for the course of ACTION to be taken to attain those goals during 1962. Turning again to the business of moderating the seminar he stated: "We are here to bring about a close liaison between our International Executive Committee, the International Board of Directors, our International Headquarters, the District organizations, area organizations, chapters and members".

He called upon the District Presidents to approach their responsibilities with the proper attitudes, calling their attention to our definite need for each other, in all segments of our organization.

Pointing out that the effectiveness of the District organization flows from the wisdom and the clarity with which the District President performs his policy-making and leadership role, he urged the students to be well-versed in all phases and in all workings, not only of our Districts but our entire Society.

Culminating his remarks, he appealed for the personal assistance of the assembled group to help him carry out the grave and challenging responsibilities of the program to be undertaken by him and his fellow Board members during the coming year.

Executive Director Bob Hafer was then introduced and he gave a very thorough resume of "Headquarters Operations". In connection with his subject the various department heads were asked to introduce and describe the duties of employees working under their jurisdiction.

Calling upon one of the popular features of last year's Forum, President Lou Laurel led the "self introduction" portion of the meeting. Each man present, including faculty members, introduced

himself by using the questionnaire form which had been sent to him as a guide. President Hansen of the Michigan District, an FBI agent, insisted, "Everybody keep their hands above the table". Tom Watts, International Treasurer admitted that his introductory questionnaire had been filled out by his wife, Nell. (That's what I call togetherness). Seneca Land District President Rush Wyman is convinced his being elected President "conclusively proved the absolute triumph of mediocrity". The perennial membership promotion feud between FWD and LOL Districts was continued by Far Western District President Barrie Best and Land O'Lakes President Fred Seegert, adding to the humorous aspects of the self introductions.

Conducting the first of the educational sessions Past International President Joe Lewis lectured on "Organization and Administration". He pointed out the main task of the District President would be "to mold different personalities into an effective social whole". He charged the District Presidents with the responsibility of leading and restraining when necessary, blending the more capable members of the Board with the less experienced, and developing a unity of purpose and a loyalty to specific goals, so that each board member realizes his own judgment is a part of the collective wisdom of the Board.

Delving further into the specifics of District organization, Vice President Dan Waselchuk emphatically pointed out the importance of setting one or two realistic goals, rather than trying to accom-



CLASS OF 1962 - Pictured here are the students and faculty members of the second annual District Presidents Educational Forum held in Kenosha, Wisconsin, November 30 - December 3. Front row, left to right: Executive Director Bob Hafer (Faculty); Sam Stahl, Sunshine; Joe Juday, Cardinal; Ed McKay, Ontario; and Bill Hansen, Michigan. Second row: Barrie Best, Far Western; C. V. "Pete" Peterson, Central States; International President Lou Laurel (Forum Moderator); Don Summers, Illinois; and International Vice-President, Dan Waselchuk (Faculty). Third row: Leo Fobart, Associate Harmonizer Editor; Jack Rickert, Johnny Appleseed (Alternate); Bill Shoemaker, Southwestern; Bill FitzGerald, Northeastern; and Al Fraser, Evergreen. Fourth row: Fred Seegert, Land O' Lakes; International Vice-President Rudy Hart (Faculty); Rush Wyman, Seneca Land; and Imm. Past President John Cullen (Faculty). Top row: Bill Templeton, Dixie (Alternate); Past International President Joe Lewis (Faculty); International Treasurer Tom Watts; International Vice-President Joe Jones (Faculty); W. L. "Buck" Dornay, Mid-Atlantic; and International First Vice-President Wayne Foor (Faculty). Not shown is Society Public Relations Director Curt Hockett (Faculty).

plish magic in attempting to cure all the "ills" of each District. Stressing the importance of delegating authority, and getting complete cooperation of fellow officers, he said: "If you can't convince the men immediately under you that you mean what you say, don't expect Chapter officers to pay any attention to your programs". He further explained the necessity of removing "non-functioning" officers, even though it may not be consistent with the spirit of Barbershopping.

He discussed the use of Area councils as a method of achieving effective communications with Chapters, and teaching the value of using the best tool that has ever been developed for running a Chapter, The Chapter Operations Manual.

Continued on page 28

So You're Going To Cut A Record?

or

(Don't End Up In Jail Just To Make A Sale)

If you, your quartet, your chorus or your chapter plans to make any type of recording during 1962 it is imperative that you have a working knowledge of the copyright laws and Society regulations governing such activities. While all of us enjoy hearing the sounds of our vibrating vocal chords pouring forth from a plastic disc or tape recording, none of it is worth going to jail for!

It is because of copyright involvements that the Society's Board of Directors has ruled that chapter shows may not be recorded, broadcast, or televised without express permission from the International Headquarters Office. Approval of such activity is given only for specific purposes and certain strict requirements must be met. They are as follows:

1. Such recording must have the official approval of the chapter and district presenting the show.

2. Recording must be permissible under the rules of the auditorium in which the show is being held.

3. Such recording must have the consent *in writing* of any participants in the show whose singing you plan to record.

4. The firm or the radio station doing the recording must assume full responsibility for the copyright clearance or payment of royalties.

5. It must be clearly understood in writing, agreed to by the chapter, and the radio station, that recordings will be rebroadcast only on the specified dates at the specified times.

6. It will be the responsibility of the district and chapter sponsoring a recording project to determine numbers which may have been recorded by performers under contract which may restrict re-recording (such as is the case with the Society's official recordings produced by Decca Records).

7. The Society name or initials may not be used on the record label or on the jacket to imply that the recording is Society-approved or sponsored. The legend on the cover may state only that the performers are members of SPEBSQSA.

Remember—these regulations apply to tape-recordings made for the private use of individuals or the chapter as well as for recordings made for commercial purposes.

Under sub-paragraph (E) of the copyright law, the subject of making mechanical recordings of the musical copyright is covered. In plain English, this portion states that when the owner of a musical copyright has permitted it to be recorded mechanically, "any other person may make similar use of the copyrighted work upon the payment to the copyright proprietor of a royalty of 2c on each such part manufactured to be paid by the manufacturer thereof". That means that on a long play record with six playing bands on each side of the record—a total of twelve bands, the royalties would total 24c per record unless medleys were used, in which case each additional song would cost 2c per record.

Anyone planning to produce a set of recordings should make arrangements with the manufacturer to first ascertain whether the number has previously been recorded and then see to it that the royalties paid by the producer of the record

which is required, incidentally, to be paid by "the 20th of the next succeeding month" and a notice of intention to make recordings must be sent to the copyright office in Washington, D.C. and to the copyright owner.

Members and chapters of the Society who make recordings without observing requirements of the copyright laws, and those who reproduce copyrighted songs in efforts to economize place themselves and the Society in jeopardy. This could not only involve embarrassing and costly litigation, but could have damaging effects on the Society's continuing effort to further cement relations with music performance licensing organizations and publishers, without whose cooperation availability of songs would be limited to those which are in public domain. Grouped together, all the savings effected in such illegal enterprise would be infinitesimal alongside the cost of the damage which might be done to our Society through violation resulting from ignorance or from willful violation.

WHAT IS COPYRIGHT?

Copyright is the legal means of protection for the authors of literary, musical, artistic, dramatic and similar works. The word itself means literally, "the right to copy", and the owner of such a copyright possesses certain exclusive rights to his work. Beside his exclusive "right to copy" his work, he also enjoys the sole right to sell or distribute copies of it, the right to revise or transform the work, such as by means of dramatization, translation, *musical arrangement* and so forth. Within limitations, the right to perform and record the work is included. The last applies principally to musical compositions.

HOW LONG DOES COPYRIGHT LAST?

The first term of statutory copyright runs for twenty-eight years, beginning on the date the work is published with notice of copyright (in the case of un-published works registered in the Copyright Office, on the date of such registration). A copyright may be renewed for a second term of twenty-eight years should application for renewal be made and duly registered at the Copyright Office during the last year of the original twenty-eight year term.

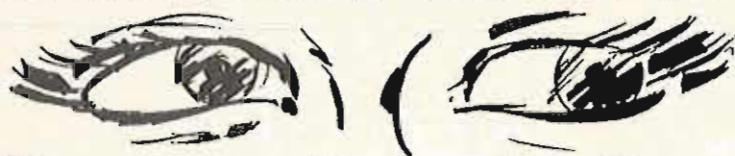
PUBLIC DOMAIN

A song goes into the "Public Domain" at the end of 56 years coverage by copyright or at the end of 28 years if a copyright is not renewed. When a song becomes a part of the public domain anyone may copy, publish or otherwise use the specific work without permission of the original copyright owner.

PENALTIES FOR COPYRIGHT VIOLATIONS

Music publishers are well aware that many cases of the
Continued on next page

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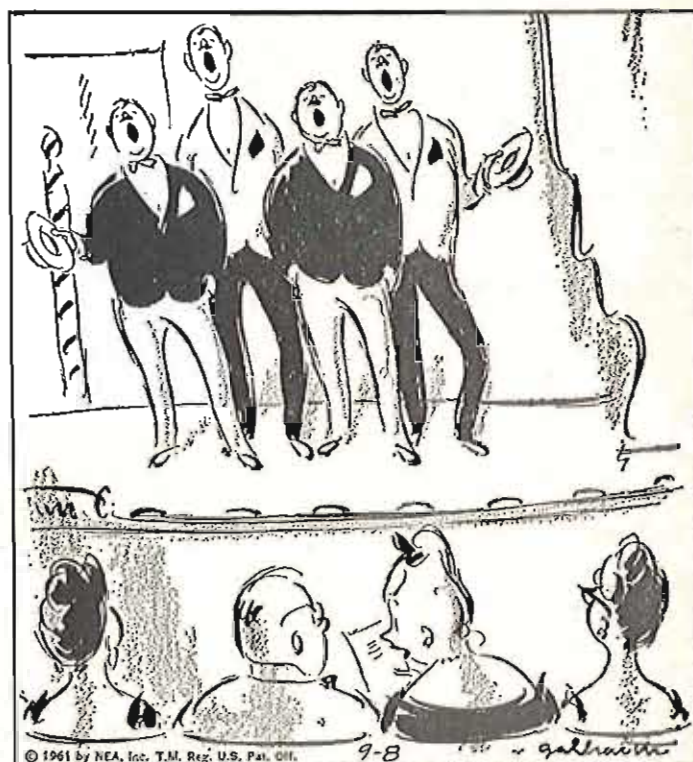
By Galbraith

misuse of a Copyright Law are perpetrated through ignorance of the law. This does not in any way lessen the offense, nor does it abrogate the publisher's right to protect his property. The moral basis of the Copyright Law may be expressed by paraphrasing a celebrated quotation by Abraham Lincoln: "No fruits of man's labor are more particularly his own than the fruits obtained from the labor of his mind."

Quite apart from respect for the property of others, a sense of fair play and respect for the law of the land, the Law expressly provides civil and criminal liability incurred by persons making any unauthorized use of copyrighted material.

Section 101 (b) of the Copyright Law states that anyone infringing a copyright may be required to pay the copyright owner such damages as he may have suffered through the infringement and it states further that one may be liable to pay for infringement of the musical copyright, "\$1.00 for every infringing copy made or sold by or found in the possession of the infringer or his agents or employees" and under (d) one may be required "to deliver upon oath for destruction all the infringing copies . . . as well as all plates, molds, matrices or other means for making such infringing copies as the court may order." In addition to the penalties noted, section 104 permits anyone proved to be infringing or aiding in the infringement of the Copyright Law to be found "guilty of a misdemeanor" which can "be punished by imprisonment for not exceeding one year or by a fine of not less than \$250 nor more than \$1,000 or both in the discretion of the court."

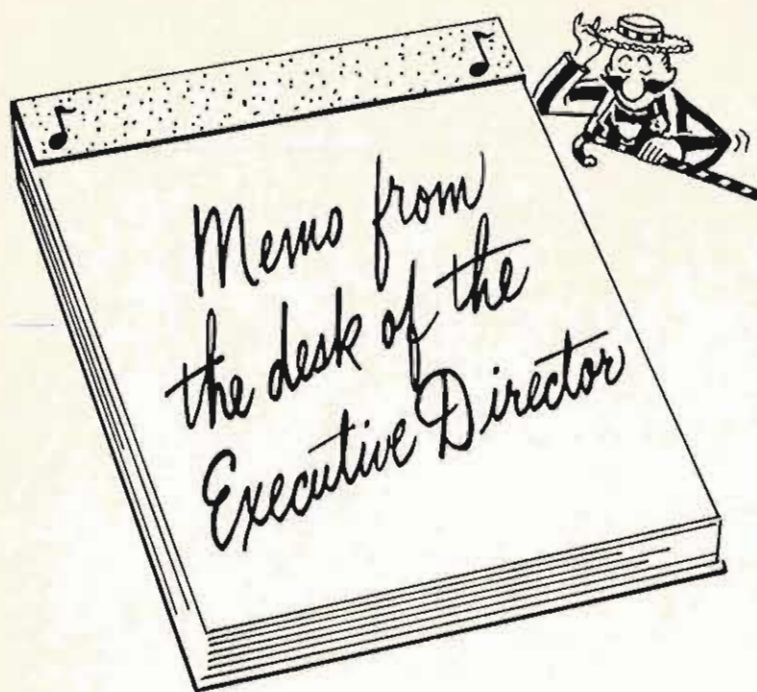
So, if you're planning to make that big record this year, be completely certain that you understand all aspects of the Copyright Law and "don't end up in jail just to make a sale".



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9-B

"I just love this split-level singing!"



STATUS QUOTES

ROBERT G. HAFFER



This, I hasten to point out, is just a beginning step in the right direction. It is definitely not the full answer to the publicity and PR problem. This simply means that more of the time of a paid specialist will be available to plan programs to be implemented by volunteer workers at the District and chapter levels. We are going to have to call on Districts and chapters to more universally recognize the need of appointing the right men to head up publicity and public relations activity and of seeing to it that activities are programmed using imagination and stressing quality and balance to a point which will give our publicity and public relations corps a real product to sell through the various media available to us.

IT'S A JOB OF TRANSLATION

At the December Educational Forum for incoming District Presidents held at Harmony Hall the first weekend of the month, Curt Hockett has been asked to give the D. P.'s a report on plans under our new program and to urge them to give the project the backing it needs.

Curt plans to start out by passing along the findings of the world's top voluntary and trade associations "That association work is 90% public relations". Curt further points out that "Every organization has public relations. So has every individual. We know from our own personal experience that public attitudes determine reputations of individuals, sales of companies, and the very existence of industries. The important thing is to know that it is up to the individual member, officer and employee of our Society to determine whether its public relations will be good, bad or indifferent. The purpose, then, of our Society's public relations program is to translate into understandable terms the nature of the Society's activities and aims. Its goal is to earn favorable public recognition for the Society, its music and its members."

Naturally, our greatest force for good publicity and public relations at the present time is the "PROBE" organization (Public Relations Officers and Bulletin Editors). If your chapter's bulletin editor and/or public relations officer is not currently a member of this organization, please write to Curt Hockett at Harmony Hall for an application form and a brochure describing what PROBE is and does. This has been called the Society's "most influential fraternity". Your chapter should be represented.

THOSE WE MUST SERVE

Have you ever given thought to how many "publics" our Society has? Here is Curt Hockett's list:

1. Members and their families.
2. Show patrons
3. News Media personnel
4. Opinion Leaders
5. Local and State Music Educators
6. The General Public

One of our best "tools" for reaching these publics is "Barbershop Harmony Week" which is scheduled for April 7-14, 1962. Last year's Harmony Week theme was "A Time for Rededication". In '62 the theme will be "Service Through Song". Many of our chapters are best known for their singing contributions of a community service nature and Harmony Week gives us an excellent opportunity to recap such contributions during the past year in public print and to schedule special appearances. Each chapter in the Society will be furnished with a Harmony Week promotion kit which, it is hoped, will be put to use in every community where our organization is represented.

If all of us will become "PR-minded" and if we will take advantage of every opportunity to put in a good word about SPEBSQSA—and make many more opportunities through our own initiative, maybe before long our seat partners on air planes, when they spot our lapel emblem, instead of asking what it stands for will be saying something like "Oh, I see you are a member of SPEBSQSA. That's a great outfit and certainly has done a lot for our town!"

At the time of writing of this column (late November), the Society's overall membership figure is well over that achieved in the entire year in 1960 (27,852 members). We "caught up" in the first few days of November and now we are encouraging extra effort in all quarters to sign up former and new top quality members and chapters to put us over the 30,000 mark.

The Society has experienced healthy growth in the past several years. That growth has been steady and has seen men come into our Society possessed of a sincere desire to participate in and contribute to the organization to a gratifying and most encouraging degree. The ranks of the "curiosity seekers" and casual "joiners" coming into our Society are thinning and a stronger organization is the result of more careful membership prospecting, screening, indoctrination and training, plus the fact that more of our chapters have placed a more realistic monetary value on membership in our fraternity.

As a result of this more careful membership enrollment, it is obvious that we are adding more good "salesmen" of barbershop harmony to our membership. These high quality new members are attracting more sound and promising members, making it possible for us to achieve new membership heights. We still have a long way to go, however, in selling our tremendous product as we should.

There are still too many seat partners on air planes I ride who, when they ask "What do all those initials on your lapel pin stand for?", make this remark upon hearing the answer, "Golly, I had no idea that there were that many barbers who sing!"

"THE STRAW THAT BROKE . . ."

Also, the other evening at a banquet I was introduced to the audience as "The President of the Barbershops". Occurrences such as this, I don't mind telling you, irk me considerably. And yet I believe we will have to admit that the fault is mainly ours. We just haven't done the job of publicity and public relations that we should in acquainting the public at large with our organization and just what it is all about. And we won't get the job done unless more of us, as individual barbershoppers, take advantage of opportunities to tell the world about SPEBSQSA. More of our quartets, when they make their many appearances at public gatherings, are going to have to take a little bit of time out from singing and joke telling (preferably the latter) to say just a little bit about our Society, why it exists and what it is doing.

As I reported in one of these columns early last year, following receipt of thousands of letters from members both for and against the proposed Member Benefit Program, we were astounded at how many of our members were conscious of our need for an enlarged program of publicity and public relations. That is why one of the prime recommendations of the 1961 International Committee on Long Range Planning was that an Associate Editor for the Harmonizer be employed so that Society Public Relations Director Curt Hockett could devote more of his time to this very important activity.



BY INTERNATIONAL PRESIDENT

LOU LAUREL

4617 Walter Lane

El Paso, Texas



On April 11th of this year 1962, our Society will be 24 years of age. Compared with other voluntary associations such as Kiwanis, Lions, Rotary and others, S.P.E.B.S.Q.S.A. is definitely a "junior" organization (Kiwanis is 47 years old; Lions 45; and Rotary, 57).

However, we are definitely at the age that we can be expected to have developed considerable maturity and to have settled upon our goals as an organization and on how we expect to achieve our goals and fulfill the Society's corporate object. Our "purposes" are stated in this way in our International By-Laws (numbering of parts is introduced for purposes of analysis):

1. To perpetuate the old American institution, the barber-shop quartet, and
2. To promote and encourage vocal harmony and good fellowship throughout the world by the formation in foreign countries and in the several states of the United States of local Chapters and Districts, state and national associations of such local Chapters; composed of members interested in the purposes of this corporation;
3. To hold annual local, state, national and international contests in quartet and chorus singing;
4. To encourage and promote the education of the public in music appreciation; and
5. To promote public appreciation of barbershop quartet and chorus singing by publication and dissemination thereof, through the medium of auditions, recordings and radio broadcasts;
6. To initiate, promote and participate in charitable and civic projects and to establish and maintain music scholarships and charitable foundations;
7. To initiate and maintain a broad program of musical education, particularly in the field of vocal harmony and the allied arts;
8. To purchase, mortgage, hold, improve, give, grant, sell, lease and convey real estate;
To do all things incidental to or reasonably necessary toward the accomplishment of the above stated purposes.

AN INVENTORY OF OUR PERFORMANCE

The Society's basic purposes were defined by our "founding brothers". The above wording was the result of very little revision over the past 24 years. Therefore, we have had nearly a quarter of a century to implement programs toward accomplishment of our basic objectives. Let's see how well we have performed—take inventory, so to speak, as we launch a new administrative year.

1. I believe we will generally agree that we have succeeded in perpetuating "the old American institution—the barber-shop quartet". True, every once in a while it becomes necessary to remind our membership to "keep it barbershop" and occasionally we have infractions of this by some of our top quartets however, generally speaking I believe that we can score 100% on this.
2. As yet we have not accomplished the establishing and maintaining of Chapters outside of the United States and

Canada. However, I am not too greatly concerned about this as I feel that most of our efforts should be directed in the areas where we are now established without venturing into foreign lands. In my opinion we have not done nearly the job we should have done in populating the United States and Canada with strong healthy Chapters and although it would be my desire to witness an EXPLOSIVE job of extension I am just as interested or more so in tackling our retention problem which seems to be constantly with us. You all know that our big problem has been maintaining our Chapters. We have launched 1600 of them, yet today we have fewer than 650 in operation. Analyzing all this therefore would you say 50% accomplishment sounds reasonable on this item?

3. The Contest system that we have developed appears to have covered the field. 100% must be right here, wouldn't you say?
4. Although HEP is a step in the right direction we have definitely not had a concerted program of educating the public in music appreciation. Does 25% look realistic?
5. Although some of our Chapters have utilized the various media (recordings, radio and TV) with very commendable results, I hardly think we can claim over-all Society wide success in this department. Yes, we are making definite progress, but up to now wouldn't you say that maybe a grade of 25% would be about right on this item?
6. As you know the Society thus far has elected to leave it to local Chapter discretion as to what charitable projects they wish to support and to what extent. This is certainly fine and some Chapters have done outstanding jobs along these lines. Most of you are now aware of the organization of our "Harmony Foundation, Incorporated". It has not yet started to function in it's charitable and educational aspects, but it is expected that a definite program will be launched in 1962. We have tried to evaluate from the various reports gathered from all Chapters regarding over-all accomplishment and I would say that a score of 50% would be generous, what do you think?
7. Our past proponents of *long-range-planning* have stressed this point repeatedly. Most of us were aware of the dire need of musical education but because of many other obstacles and problems that had to be resolved, this has not been given the priority that, in my opinion, it needs. Our "broad program of musical education" was just begun in the past year. Although I realize that we have been working in certain areas of musical education such as our Barbershop Craft program which began somewhere around 1950, we did not have a really concerted plan of action until our Harmony Education Program became a reality. Believe me we are on the way up, but evaluating our position over the years I feel that possibly a 25% accomplishment figure is fairly realistic.

Continued on next page

YOURS FOR A SONG—

8. In the real estate department—purchase of "Harmony Hall" for our International Headquarters in Kenosha, Wisconsin in 1957 fulfilled this objective in a truly wonderful way as I see it. The over-whelming personal approval of nearly 7,000 visiting barbershoppers in the past four years rates us 100% on this item I'd say.

Before we add up the score, I am certain that by now many of you are shaking your heads in disapproval at my "guestimates" while some of you undoubtedly will feel that we are fairly close on our evaluations. It would be extremely interesting if each of you could add up your own score and compare levels of accomplishment. Undoubtedly, we would be "all over the map". However, for the purpose of arriving at an approximate figure based on my own observations when we tote up the score we show an average of just under 60%. Would *you* consider this a good score for a "mature adult responsible" organization?

WE MAY BE HAVING TOO MUCH FUN

Why haven't we done better? I'd say it's because we have been so busy enjoying the wonderful privileges and pleasures of organized close harmony that we have scarcely thought of the Society's objects except when our Long Range Planning and Laws and Regulations Committees call our attention to them from time to time in their important deliberations. But as a singing, working "team" we haven't paused to reflect on our basic goals or to point definitely from year to year toward progressive realization of what we pledged to help achieve when we joined an organization which adopted such a worthy and purposeful set of objectives.

Please do not get me wrong. I feel that what we have accomplished in what I consider was a rather hap-hazard, fun-filled, happy harmonizing way is great in both degree of magnitude and of worth-whileness. We can look back through the years and hold our heads high being proud that we belong to a Society that has accomplished so much particularly in our music field. I am proud and pleased with what my favorite organization has done, but I am not satisfied and I know that you are not either. I think our general music excellence is remarkable and to me this is most important, but I think our organizational and administrative strength, our public acceptance and prestige can be greatly improved if we will give the non-musical elements of our organized hobby (to many of us it has really become a vocation) more planned systematic attention. Many of you know I dearly love to sing. I am just like most of you in experiencing a tremendous thrill when I can be a part of a chord whether it be woodshed, gang sing, organized quartet or chorus. I am extremely fortunate in being able to sing with 3 great guys in an organized quartet and with over half a hundred wonderful barbershoppers in my chorus. These activities have brought me inner satisfaction and downright pure enjoyment far beyond what I feel that I can ever hope to repay to the Society, to my fellow harmonizers in the years to come. And so even though I find tremendous satisfaction in the singing I do, I have to admit that I have found similarly rewarding the satisfaction of seeing my Chapter operate as a strong successful business enterprise winning a place of respect and honor in my community (and helping it, in my own small way to do so).

By now there are probably more heads shaking, particularly belonging to that certain segment of our membership (and they certainly are entitled to their opinion) that cries "the heck with business, let's sing". I am certain that the very large majority of us recognize that our personal enjoyment of barbershopping and the quality of our harmonies will be in direct proportion to the quality of our Chapter leadership and the business-like operation of our local units.

And so we have taken a close look at our past accomplishments and have evaluated our present position to those past objectives. We have taken inventory and are now ready to do everything within our power to bring the Society closer to full accomplishment of the broad objectives outlined for us. With this in mind, therefore, we have prepared a program for 1962 which I urge you to support wholeheartedly. Will you please help me by joining your International Board of Directors, who have been elected to lead your Society, in carrying out this program which has been tied-in with the following phrase:

ACTION

Through

1. Music
2. Teamwork
3. Performance

It is proposed that these basic objectives for 1962 be accomplished through the following program:

I. MUSIC

A. UNIFICATION AND UPGRADING OF MUSICAL CONCEPTS AND STANDARDS

1. Through intensification of our music education program to more widely disseminate music policies, concepts, learning and performance techniques.
2. Establishment and working toward a goal of every chapter having a chorus and one or more quartets capable of representing our Society favorably in public at any time.
3. Acceleration of our music publishing program by using present and future composing and arranging talent and contacts with commercial music publishers to better advantage.

B. ADOPTION OF NEW CONCEPT OF ARRANGEMENT APPROVAL

1. Clarification and better "standardization" of the arrangement category.
2. Unification and development of teamwork among Society Arrangers.

II. TEAMWORK

A. DRAWING OF ALL UNITS WITHIN THE SOCIETY CLOSER TOGETHER

1. Through development or active participation of the "we" movement to build a bigger and better Society.
2. Establishment of an "esprit de corps" based on a solid foundation of individual pride in and loyalty to our Society.
3. Instillation of a feeling of "family concept" in establishing harmonious relationships of various Society units.

III. PERFORMANCE

A. ESTABLISHMENT, DEVELOPMENT AND ENFORCEMENT OF MORE PRODUCTIVE ACTIVITY THROUGH HIGH PERFORMANCE STANDARDS OF THE SOCIETY'S ADMINISTRATIVE "TEAM"

1. Through clear definition of lines of authority, responsibility and duties at all organization levels.
2. Guidance of the International Board in its duty to promulgate policies, laws and programs for the Society and prescribe procedures.
3. Charging districts with full responsibility for successful operation of all such policies, laws and programs.
4. Following up to see that requirements are met and taking remedial measures where necessary.

This basically is the program of objectives for 1962 which I plan to present to our new International Board of Directors for adoption at their January 1962 meeting.

In the final analysis, however, the ultimate success of the Society's program will depend upon the active and wholehearted support of you—the Society's most important element, the member. Therefore, I am addressing this article to you as a personal appeal for your help in carrying out the grave and challenging responsibilities my fellow officers, Board Members and I have undertaken. Because I feel that you, personally, are vitally important to the success of your Society, I am asking our International Headquarters to send you a pocket folder containing a useful calendar and a recap of the watch word for 1962 "action". Will you please carry this with you as a reminder that with your "active" help our Society will not only grow in number but in musical and administrative excellence far beyond our wildest dreams.

Keep singing!

THE CHORDETTES

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TAMMY • THEME FROM A SUMMER PLACE
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Does Your Checkbook Balance?

(Reprinted from Westunes, Official Publication of the Far Western District)

By BOB WILKE

Santa Barbara, California

The SPEBSQSA is an organization of men having a common interest. Yet each member has joined because of various personal reasons. These reasons are too often forgotten by the individual; therefore let's take a moment to evaluate our position by checking the balance of our "Harmony Checkbook". As one would expect, the "Harmony Checkbook" has two entry columns; Withdrawal and Credit. Every time we gain enjoyment from the organization, through one form or another, we have made an entry in the WITHDRAWAL column. The CREDIT column (deposits) represents all the individual effort you contribute to Barbershopping from which benefits are drawn. To have a successful chapter, and Society, each member's "Checkbook" must properly balance.

Under the WITHDRAWAL column, six basic entries should be recorded. They are: (1) Singing for Pleasure; (2) Friendship; (3) Music; (4) Instruction; (5) Quarteting, and (6) Service. Each member contributes a different amount in his "Checkbook" in direct proportion to his interests in the organization; so let's take a closer look at each entry to see how you stand.

When first exposed to Barbershopping you not only enjoyed what you heard but were impressed with the easy style of singing. Since you enjoyed singing, the decision for joining came quite easily, thus, the first entry, "Singing for Pleasure."

WHY MEN STAY WITH US

The reason for remaining a member is more than likely due to the "Friendship and Fellowship" that exists. The sharing of common interests with others is like a magnet that attracts us with a "field" of Barbershop Chords. Without this attraction you would go elsewhere (heaven forbid) and obtain it from members of other organizations.

Another entry is that of "Music." The Society provides Barbershop arrangements from which our interests are furthered. With the music we are able to join others in adding a fourth part without relying on our memory.

This brings to mind the subject of improving your voice in order to aid that fourth part. Through "Instruction" we gain knowledge of basic music which furthers our singing abilities. Lessons on voice techniques help make the chords ring loud and true without a great deal of effort. Aids are also given to obtain the best possible over-all sound through balance and blend, voice expression, harmony accuracy, and attacks and releases.

THE NEED FOR ENCOURAGEMENT

"Quarteting" applies to those who have gained the confidence to sing in a foursome. Constant encouragement from all the members helps you overcome thoughts of not being capable to sing in a quarter. The benefits that can be reaped by being part of a foursome, whether organized or not, are beyond the scope of realization of a non-quartet man.

Last is the entry of "Service." Much could be said about this subject, but briefly, it boils down to the pride one gains in being of service to the chapter as a member, officer, or serving on a committee. It also includes the pleasure gained from serving the community through chapter activities, large or small.

To properly balance the "Harmony Checkbook" one, of course, must make entries in the CREDIT column to match each entry under WITHDRAWALS. This column begins with "Regular Attendance" and payment of "Dues." By being present at each meeting, ON TIME, allows all members to obtain the joy of singing to the fullest extent. All of this enhances friendship and fellowship within the chapter, particularly the dues we pay, because they support the chapter and Society in extending our interest to others who care to join.

In justifying the deposit of "Friendship and Fellowship" one

must always have an extended hand of fellowship to all those we meet. Remember, this was probably one of the most important reasons why YOU became a member, so DON'T drop the ball because you're a member now.

Many of our members take the attitude that the fellow sitting next to him will have his music with him, so why bring it? If this is your feeling, the checkbook will not be balanced under the "Music" entry. This deposit also includes taking time to maintain your song folders and keep them up to date.

NEVER TOO OLD TO LEARN

Now about "Instruction." Learning can best be achieved through a desired and directed effort on each individual's part in order to obtain the maximum result from the instruction given. Unfortunately, some members feel that these efforts are beneath their dignity; therefore the Chapter suffers a definite setback. Of course, when these members finally see and hear the fruits of the others' efforts, it is too late for them to catch up. It is also the latter-comer that forces the other members to go through some of the instruction twice. To all these men we ask, is this really fair to all the others as well as yourself?

Needless to say, quarteting can become credited to the account if the quartet serves the chapter and the community. However, it is realized that not all men have the desire or the ability to sing in a quarter. For these men, credit can be given if they encourage and offer constructive criticism to quartet members. This action furthers Barbershopping pleasure to both the listening and singing member in the Society.

Under the heading of "Service" comes the desire to give willingly of your time, talents, and efforts. This is achieved when one supports the chapter in every way possible. Too many of us tend to let someone else do the job rather than pitching in to get the job done more readily and efficiently. Honest, constructive criticism also comes under this heading and should be encouraged at all times, for it is through the thoughts and ideas of each member that the Chapter grows in stature. Keeping these to yourself or complaining outside the Chapter will never help anyone at any time.

Well now, how does YOUR "Harmony Checkbook" balance? Check it over closely for possible errors to see where you stand in SPEBSQSA. If it doesn't balance, then ask yourself "Why did I join this organization?" Remember your first entries in the "Checkbook" were under the WITHDRAWAL column, for as a guest and a new member you couldn't immediately deposit anything to CREDIT. Therefore, if the answer to the question draws a big deficit, it can only mean YOU didn't CREDIT very much. Is this true? If so, what are YOU going to do about it!!

NOTICE TO ALL MEMBERS

If you are holding a membership card on which is entered an "expiration date" of December 31, 1961, you should renew your Society membership immediately. You will, of course, have until March 31st, 1962 to be reported to International Headquarters, but don't wait until the last minute. Regardless of whether you renew during January, February or March your membership will be extended to December 31, 1962 upon renewing. You have everything to gain and nothing to lose by renewing now and insuring that your membership does not lapse.



Dan says:

Share the wealth



By DAN KNAPP

Send Your Ideas To:
3255 Broderick
San Francisco 23, California

WORKING IN A WINTER WONDERLAND (Blue skies, balmy breezes and under a warm sun)

Hi Gents! I'm about to "snow" you under with lots of goodies gleaned from some of the finest chapter bulletins I've ever had the good fortune to peruse. And once I get "snowballing" there's no telling where we may wind up. So I'll just "shovel" it out and you "scoop" up whatever suits you best. And smooth "sledding" to everyone.

First of all HERE'S SOME FOOD FOR THOUGHT . . . from Reading, Massachusetts' Lines 'n' Spaces as seen in the Palomar-Pacific's Vista Vocals—"SINGING IS MORE FUN WHEN DONE PROPERLY"

"How about these things called quartets? You can read all the articles in the world on Barbershop Harmony—you can sing in the chorus for ten years—you can direct a chorus—you can become the most ardent Barbershopper in your chapter—but you haven't lived until you have sung in a quartet (one that practices *hard* to learn a song that all four men are sure they will sing better than anyone else . . .)

You don't approach the idea of quartet singing trying to further the cause of good music. You just know it's more fun than anything else in the world. Right about here, I feel the need to say that if you don't sing in a quartet, you are cheating four people; you and three other guys, and mostly YOU!" (And that is ever so true, fellas. Nothing gives me a greater thrill than to watch the metamorphosis of four relatively unknown quantities from within the chorus, which is the basic training area for potential quartets, get together, and through trial and error, keep working out various combinations, until suddenly they hit upon a balance and blend that has that certain something that stirs Barbershoppers to gear heights. A light flashes, a bell rings, a sweet sound falls upon hopeful ears and a good, well-coordinated four-some is in the making. Many hard working hours later, an outstanding show quartet or even a championship quarter may evolve, like a beautiful butterfly, that blossoms forth in all its radiant beauty.)

ALL KINDS OF "HONEY" SWEETENED WOODSHED QUARTET CONTEST . . . The Davenport, Iowa Chapter as reported in the Rock Island "Pitch" hosted a most unusual quartet contest last November. It was made mandatory that each foursome sing a different version of "Honey"—ranging from waltz tempo to Ink Spot styling (have you ever tried to sing "Honey" in rock 'n roll style?) Of course the results were hilarious!"

(How about it gang, does that give vent to some other such ideas or variations for your next woodshed quartet contest? Why not try something similar and report the results to STW)

HERE COMES MORE FOOD FOR THOUGHT . . . "SURE I'M A GOOD MEMBER . . . "I paid my dues didn't I? . . . Meetings? . . . Oh I get out to a lot of them . . . No, I didn't make it last week but I was there the night we voted to sing in the contest . . . It couldn't be that long ago could it? . . . On Time? . . . Fraid I don't . . . My intentions are always good but somehow

I just don't get away at the time I plan on leaving for the meeting . . . No, nothing special, just don't seem to get started from the house soon enough . . . No, I didn't get out to the show . . . I don't know the chorus numbers so there is no use trying to make the outside engagements . . . BUT . . . I'M A GOOD MEMBER!"

(Oh yeh, sez who? This short bit of "soul-searching" was picked up from Nojoco, North Johnson County, Kansas Chapter Bulletin. Have your toes been stepped on by it?)

WANT TO BE IN SHOW BIZ? WANT TO GAIN RECOGNITION FAST? Then step UP to the responsible position of Chapter Show Chairman! And don't think for a minute it's all a thankless task. Matter of fact, it's just the opposite. For every chapter has its share of "good guys": men who are dedicated and devoted Barbershoppers, who are more than willing to work with you to prepare for your chapter's "finest hour of sharing".

You may wind up wearing many hats, for there are many loose ends to be tied together to make your package or annual chapter show a grand success, and the challenge to your generalship under fire may be put to the test early and often. But welcome this challenge, for yours is a labor of love. You will be presenting the chapter in its best light and singing Barbershop Harmony so that others too, may enjoy the golden gift of four part close harmony. Here also is the opportunity to use your full imagination, ingenuity and administrative abilities in a project that is fraught with excitement, showmanship and many satisfactions.

You can be a producer, director, writer, stage manager, ticket seller, publicist, costumer or any of a dozen or more jobs—all a vital part of "Showtime—Barbershop-style".

Step UP and when it's all over, you'll look back and remark to yourself, after all the sweat, decisions and work, "It was worth all the trouble. Let's get started on next year's show right now, while the ideas are fresh in our minds!"

IT SEEMS TO ME I'VE HEARD THAT SONG BEFORE, IT'S FROM AN OLD FAMILIAR SCORE . . . but somehow, writes Lloyd Davis, Editor of Vista Vocals, Palomar-Pacific's bulletin, you then hear it in a Barbershop arrangement and sometimes the chord structure is so altered that you hardly recognize the song. True, the melody is still there, but you can't tell just where, unless you've heard it before.

Usually you'd be especially appreciative of a song like this more than if you'd never heard it before.

In our opinion when the arrangement "bends over backwards" to use Barbershop chords without regard to the original sound, it is a mistake". As Lloyd so often states in his bulletin—"K.A.S.T.O.S.—Keep America Singing The Old Songs"

(And may I add, in the same old, beloved way—with a prominent melody line.) Too many times the modernists in our midst tend to forget what we are trying to preserve. A modern treatment of a venerable oldie is alright in its place, but there are bounds beyond which we as Barbershoppers must not trespass if we are to truly

Continued on next page

SHARE THE WEALTH

preserve and encourage the honesty and beauty of the songs of our golden yesteryear.

GOOD NOOSE FROM THE HANGMAN'S NOOSE . . . bulletin of the Yuma Territorial Prisonaires Chapter, Yuma, Arizona, is the door prize they offered at their November show. It happened to be a \$25 Savings Bond. So men, if you've about run out of prize suggestions, here is one that may be old school, but be that as it may, it's still your number one investment, any day, any time.

FOUR SECTION CHORUS PRACTICE . . . the value thereof can never be measured. So states Leo J. Blaschek, Editor of the Peoria, Illinois Noteworthy. "The special practice sessions held in preparation for contests *do* help choruses and the participating members in many ways. Better understanding, better tone production, better diction, better breathing habits, better vowel sounds and a better sounding chorus are the results of a little extra effort on the part of the members who attend. Why not organize your sections with section leaders (or captains) and practice in private." (It will probably give the over-worked and many times unappreciated chorus director a real boost to his flagging morale and he'll try to show his own brand of appreciation to you with more devotion to duty than ever before. So give him a treat instead of a treatment and everybody gets a break!)

M.A.D. CONVENTION PUBLICITY STUNTS MADE EVERYONE G.L.A.D. . . . from Editor Arthur N. Fonskov of the Asbury Park, New Jersey bulletin, The Asbury Pitchpiper we gleaned the following promotion gimmicks that really pay off in the "exposure" department.

1. A biplane was hired to fly over Atlantic City (during the Mid-Atlantic District convention last fall) trailing a banner which read, "WELCOME SPEBSQSA".
2. Signs in restaurant windows said, "Quartets, come in and sing your hearts out."
3. Small stickers marked, "Fairfax (Virginia, that is, suh) Was Here", were strategically affixed to many things—hats, mirrors, badges, clothes, telephones, windows, signs, etc.

(Say, by the way, whatever *did* happen to Kilroy?)

Judging from the above, I'd be inclined to say Atlantic City loves Barbershoppers and Barbershop Harmony By The Sea!

A NOTE ABOUT STANDING . . . Turk Evans of our 1960 International Championship Evans Quartet from Salt Lake City Chapter, who just happens to be their chorus director too (in his spare time), has instituted a 45 minute "standup and be heard" chorus rehearsal every week, and as Bob Roberts, Editor of The Spotlight, reports, "It hasn't hurt him any, so I guess we all will live thru it." (Now here is a positive way to get full attention from your troops, Chorus Directors! Who knows, this standing suggestion may catch on internationally if it ultimately brings the desired results so earnestly strived for by beleaguered C.D.'s everywhere. However, if it backfires, we know *who* to blame, don't we? Let's listen for the Beehive Statesmen in future contests!

HOW TO REMEMBER KEY SIGNATURES . . . is a small item your STW editor spotted in the (here we go again) Vista Vocals of Palomar-Pacific (believe me fellas, there is no plugola involved here—Lloyd Davis just happens to have a "meaty" bulletin—and regular too). Attributed to Lynn Wozencraft, it reads as follows:

"I have always had trouble remembering key signatures. Recently I ran across a solution in a magazine that may be "old hat" to a lot of people but it was new to me:

Remember two slogans: 'Fat Boys Eat Apple Dumplings Greedily' and 'Good Deeds Are Ever Bearing Fruit'. The first phrase is for flats, the second for sharps. Four Sharps, fourth word, Ever, Key of E, etc."

WOODSHEDDERS, GO TO THE "DOGS" . . . try this one next time you are woodshedding. This little song starts on "do" and goes up the scale on each line:

I have a little puppy,
He has a stubby tail,

He isn't very chubby,
He's skinny as a rail.
He'll always be a puppy,
He'll never be a hound,

They'll sell him at the butcher shop

For thirty cents a pound!

(Now back down the scale—a note on each word)

Bow, wow, wow, wow,

Bow, wow, wow, wow,

(Shout) HOT DOG!

(Please pass the mustard and relish and I promise never to tell you where I picked up that little gem. You tell them, Lloyd!)

GUESS WHAT'S NEXT? THE NEXT ENTREE OR ENTRY IN OUR FOOD FOR THOUGHT CAMPAIGN . . . "THERE IS NO STANDING STILL IN THE CHAPTER—we either go forward or backward. To progress, we must have new members. There are many men in your area who enjoy singing. They are waiting for *you* to invite them out to a meeting. When will *you* make that extra little effort? ? ? That tasty morsel from The Harmonews. Woodstock, Ontario Chapter, Canada.

WANT TO WIN A CHORUS CONTEST? THEN REMEMBER YOUR THREE "A's" . . . ATTITUDE, ATTENTION AND ATTENDANCE! So writes Editor George McCay of The Woodshed Chips, San Diego. Chorus Director Joe White adds, "Remember six eyeballs are glued on you the very time you are lip-lickin', fingertwitchin', bitescratchin', and throatgurglin' (ain't that the truth—and you might add eyewanderin' and headturnin'!)"

DENVER, COLORADO, THE MILE HIGH CHAPTER GIVES GUESTS "SOUVENIRS" Each guest, reports Arthur Bourque of The Harmony Hilites, receives a souvenir chapter bulletin (the one with his name listed as a guest with a special chapter welcome to come back anytime.)

Do you publish the names of your weekly guests with their addresses and phone number for followup purposes, and do you present each guest with a current bulletin? You should! It *proves* to your guests that you have remembered them and are truly interested in having them return time and again for fellowship and song.

THE RIVER CITY PITCH (Mason City, Iowa) offers this bit of worldly wisdom: "The Good Lord didn't give you those vocal chords to voice your troubles." (Nuff said!)

A THOUGHT FOR THE MONTH — EVERY MONTH . . . from the Freeport, Illinois Pretzel Bender . . .

"It isn't the name of the song

That tells if it's right or wrong

It's the heart that you bring

to all you may sing,

As ev'ry new day comes along.

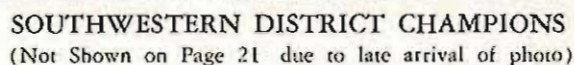
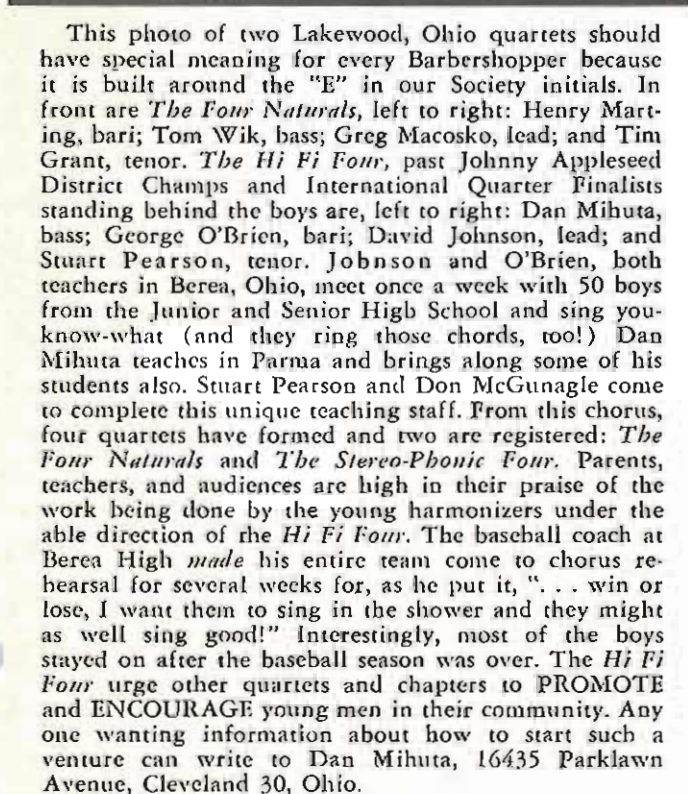
(Thanks to Editor Charlie Wilcox and a large size smile.)

NEW SYSTEM ESTABLISHED FOR HANDLING NEW MUSIC . . . Westchester County, New York Chapter thru its Westchester Notes, edited by Dave Logan reveals that "When new music is handed out at the regular rehearsal it is also mailed to the members who missed that rehearsal. A three week rule applies in learning that music, after which time all members will be expected to have it memorized. If you cannot learn it in three meetings, homework to the extent of 15 minutes an evening is helpful, as is also approaching any of the members before a regular meeting to review your part."

Looks like these boys mean business, and who can blame them? Why not try this method yourself? A little bit of self-enforced policing in the concentration department might snap some of us out of our lethargic attitudes and sharpen us up for our own good. Exercise your will power and listen to the results. You'll be amazed. And it can be done! Floyd Connett, the master magician, has taught a chorus of over 100 men a difficult number in less than 40 minutes! And they wound up applauding Floyd *and* themselves, too!



what they are doing and how they are doing.



Tulsa, Oklahoma

Dale Radford, tenor; John Dutton, lead; Dean Radle, bari; and John Jones, bass

- Our Society has lost another great championship quartet man in the death of Britt Stegall of Oklahoma City, Oklahoma. Britt was well known as the lead of the 1940 International Championship quartet *The Flat Foot Four*. He also had sung in the *Bore-some Foursome*. His death was quite sudden and unexpected. He is survived by his wife Peggy, and a daughter, Mrs. Edna Mae Miller of Stockton, California.
- A welcome note from Chuck Brooks announces that the *Colonials* are now back in business, and with the same personnel. As you'll recall, the *Colonials* caused quite a stir Internationally as they placed third at the big contest at Dallas in 1960. All future correspondence to the quartet should be forwarded to Chuck Brooks, Box 72, New Waterford, Ohio.
- A very popular mid-western quartet, *The Chord Counts* of Holland, Michigan have announced their retirement from active show participation effective immediately. The Society is especially indebted to this quartet for their participation, two years ago, in the Capital Serenade in Washington, D. C. Here they brought great honor to our organization by appearing before the members of President Eisenhower's Cabinet, members of Congress and 500 religious leaders from throughout the United States.
- The 1951 International Champions, *The Buffalo Bills*, currently on tour with the Arthur Godfrey Show, report a rather unusual tribute which was given them recently in Toronto. Most professional acts hate nightclub work because of the atmosphere and attitude of the customers. Noise is also a big factor. One night in Toronto the public address system broke down just before the show. The house was loaded and it was announced that it would take an hour for repairs to be made. Despite the odds, the quartet decided to give it a whirl. The MC screamed for silence and described the situation to the customers. The cooperation was beyond belief. The quartet sang 45 minutes and people seemed embarrassed

Continued on page 16

NEWS ABOUT QUARTETS--

if the ice cubes clinked in their glasses; waiters never performed with such quiet; cashiers opened the drawers of their registers and made change without ringing up sales; and air conditioning fans were silenced and the applause was exciting to say the least. The owners of the club, who have had over 30 years in the business said they had never seen such a tribute to any act. So, who says Barbershop isn't commercial? By the way, the club has asked the *Bills* back for a solid month's booking.

● The scuttle-butt from our Fort Worth, Texas Chapter is that the *Guns of Texas* are disbanding. This is sad news to many Southwestern District Barbershoppers who loved their smooth, sweet harmony. Odds are that the boys will be singing Barbershop individually somewhere, because they obviously like to sing to well to quit. Another item from the Southwestern District Roundup tells us that the *Mavericks of Big "D"* (Dallas) Chapter are recuperating from the damage done by Jim Massey in his unscheduled fall during their recent performance at Lake Texoma. Jim managed to break the front off an accordion, step on a pair of sun glasses and a guitar case. The guitar case fared far better than the sun glasses. A bass fiddle escaped unharmed. We guess Jim was afraid to tackle something that size.

● The Lorain, Ohio Chapter has lost its Chorus Director and the *Spacemen* quartet have lost their bass in the transfer of Bob Gray to Los Angeles, California by his company. The *Spacemen* were Johnny Appleseed District finalists in 1959. A new bass is currently being sought along with

the possibility of a new quartet name.

● Things are really cooking quartet-wise down in our Honolulu, Hawaii "Aloha" Chapter. They currently have three fine quartets going and the names are real doozers, as per example: *Tiki-Tones*, *Purple Four*, and the *Wacky Keys*. How about that?

● An unusual performance was recently staged during the Michigan District Convention being held in Jackson. Arrangements were made for some of the competing quartets to put on a "Parade of Harmony" for the inmates of the Southern Michigan State Prison. This prison is the largest walled institution of its kind in the world and supplied the quartets with a very "captive" audience. Participating were the *Aire-Males*, past Michigan District Champions and International Semifinalists; *The Curbstone Serenaders* of Birmingham (Oakland County #9) Michigan Chapter; *Fortune Tellers* of the Jackson, Michigan Chapter; and the *Detroit Tuggers* of the Dearborn, Michigan Chapter. A tip of the harmony hat to these Michigan District quartets who were able to find time during their busy contest schedule to bring a bit of harmony to a group of men who obviously are in great need of it.

● The Boston Off-Beat, official publication of that chapter, has an interesting quotation attributed to one Bob Campbell:

"... A Washington quartet, practicing a number, were flattered when a stranger came and stood before them. Stimulated by their audience, they gave it all they had. They were completely crushed on finishing when the stranger, not mentioning their performance, said, 'Excuse me, do you have change for a quarter? I want to make a phone call'."



SAY CHEESE! Do you recognize this devoted couple? This photo is from their Christmas card, mailed from Boston, Mass. where hubby is appearing in the National Road Company of "The Music Man". Yep, it's Morris and Jean Rector formerly of Tulsa, Oklahoma. Morris sang bass with the Gaynotes, 1958 Champs, and currently carries bari in The Frisco Four. Mom and Dad Rector recently added a son to their touring troupe during their stay in Philadelphia.



Claiming to be the oldest quartet in the Society, the 29'ers of the Crisfield, Md. Chapter have been singing together for 32 years without a single replacement. The quartet was originally known as the "Ward-Tyler Boys". The present name was adopted in August, 1961 to reflect the year they were organized. Members of the quartet are: left to right, Lawrence Tyler, tenor; Len Ward, lead; Harlan Tyler, bari; and Steve Ward, bass. Their combined age is 241 years with Harlan a youngster of 50 and Steve the "grand-daddy" of 66.

The Crisfield Chapter has several other unusual features. The group applied for a license in April, 1961. Although the total population of Crisfield is only 3,540 people, the chapter already has 45 members.

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A rousing tribute, "BACK TO OLD ONTARIO" by Ontario Barbershopper Clarence Burgess.

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What's The Score?

OR

WHY I DON'T OPEN MY MAIL BOX ANYMORE

By Professor H. Stirling Wilson



Some time ago, and perhaps longer than that, I attempted to add to the erudition of readers of *The Harmonizer* by publishing some of the questions which are asked me by barbershoppers. These questions relate to harmony, love, finance, social etiquette and other problems which confuse and torture the minds of human beings and Barbershoppers. A wave of letters of appreciation and protest poured into Kenosha as a result, showing that people value our advice and sometimes even follow it. So we are giving you this month some of the questions which came in in the last ten minutes, and our answers, based on years of experience, threats, reading, and lotus eating. Try asking yourself these questions and let us know how you would answer them.

Q: My barbershopping husband sleeps with his pitchpipe under his pillow. Is this good?—*Wakeful Winnie*.

A: We are not quite clear as to whether you are asking if it is good that he is sleeping, or that he has the pitchpipe cached under the pillow. Let's put it this way—you wouldn't want him to snore in the wrong key, would you?

Q: Dottie Q. asks: Is the key of "C" more suitable than "C sharp" for a men's quartet?

A: It's not only more suitable, it's more possible.

Q: When my quartet sings "Broken Down Shack in Altoona" I have a squeaky noise in my ears. What could be the cause of this?

A: Either one of you is standing on a mouse or your ears need oiling. If it were a *ringing* noise, I'd say you have been taking quinine.

Q: What would you do with a chapter member who has not paid his pledge to the Expansion Fund?

A: Boiling in oil is suggested, but good oil is 40 cents a quart now. Try tickling his feet with an arrangement of "Ten Little Fingers and Ten Little Toes" and lose count.

Q: The bari in our quartet always wants to sing "Dear Land Of Home" by Sibelius. What do you think of such an obsession?

A: I talked with your bari. He says he pays \$150 a month rent for an air-conditioned broom closet; his grocery bill is \$125 a month; he was soaked \$25 for a tire that blew out after 85 miles; and his dentist is charging him \$20 an hour for re-modeling his teeth. He says his homeland is dear; that's his story and he'll stick to it.

Q: When we practice at our tenor's house his wife always insists on us eating her homemade reinforced doughnuts. How can we avoid this?

A: Tell her they remind you of whole notes and you

haven't wind enough to hold them. That'll be a hint she is going in circles.

Q: Why is a quartet of Sweet Adelines spelled with two "t"'s?

A: You should know women go for teas more than men do.

Q: Why did the Society buy Harmony Hall?

A: They thought it could be rented out as a garage and make the Society wealthy. Re your question about removing those bumps on your head, just remove your whole head. You'd be ahead.

Q: Can a quartet register five men instead of four? We call ourselves the Cincos and that means five in Spanish?

A: Yes, but your quartet would have to pay the hazard insurance on the fifth man. Why not call yourselves "The Sigh-Fors." That means zeros.

Q: The Bunion Blenders claim they have a new song, called "Dear Old Girl" but I'm sure I have heard it before. What do you think?

A: It is a new song—the way they sing it. It sounds like a song with too many feet in each line.

Q: What can I say when a lousy quartet has sung and my wife remarks: "Weren't they wonderful?"

A: Be tactful. Say something like this! "There's a smudge on your nose and your stocking has a run." But who are you to judge?

Q: Can a quartet do its best singing at 6 a.m., as some assert?

A: You neglected to say whether you mean Greenwich Mean Time or Local Sidereal Time? And you omitted the stamped, addressed envelope.

Q: I want my quartet to sing "I've told you every little thing" but they insist on singing "Daisies won't tell." What can I do?

A: They want to hide something. Maybe it's you.

Q: What is good for a case of poison ivy?

A: If it's something to drink, are you sure it comes by the case? If it's what I think it is, my antidote is to sing "Hauls of Ivy."

Q: Three of us learn songs quickly but the bass is slow. What to do?

A: In another year songs will be available in ampoule form. Get one and inject it in his arm. Many a bass has improved when properly needed.

Q: Who's going to manage the Convention Manager while the Convention Manager is managing conventions?

A: We'll think of something. Don't let it stop you from perfecting "Tell me you'll forgive me."



CARDINAL (Formerly Indiana-Kentucky)

FUNTASTIC FOUR

(Evansville, Indiana)

Don Julian, tenor; Mac Huff, lead;
Jim Ewing, Bass; and Virgil Sauls, bari

Contact: Virgil Sauls, 206 Kenmore Drive, Evansville 15, Ind.



CENTRAL STATES

VIGORTONES

(Cedar Rapids, Iowa)

Len Bjella, bari; Bob Nance, bass; Ken
Vogel, tenor; and Dick Leighton, lead

Contact: Len Bjella, WMT Radio Station, Cedar Rapids, Iowa

1961 District Quartet Champs



DIXIE

THE CHORDIALS

(Nashville, Tennessee)

Jack Lee, tenor; Dan Fitzgerald, lead;
Bud McLaughlin, bari; and Dave McLean, bass

Contact: Dave McLean, % WVOL Radio Station, Box 8085,
Nashville 7, Tennessee



EVERGREEN

THE NORTHERNAIRES

Ross Gould, bass; Gordon Ness, tenor; Arne
Dahl, lead; and Rudy Magnuson, bari

Contact: Arne Dahl, 4809 52nd Street, Camrose, Alberta, Canada
Continued on next page

QUARTET CHAMPS—(Cont'd)

FAR WESTERN

THE FORTE-NINERS QUARTET

(Eden-Hayward, California)

Bill White, lead; Hec Rivas, bari; Bob Bird, tenor; and Bob Richardson, bass

Contact: Bob Richardson, 18510 Center Street, Castro Valley, Cal.



ILLINOIS

ESCAPADES

("Q" Suburban, West Towns, Aurora and Morris, Ill.)

(clockwise) Bob Tilton, lead; Don Marth, tenor; Gil Stammer, bari; and Jim Bond, bass

Contact: Jim Bond, 4354 W. Warren Avenue, Hillside, Illinois



JOHNNY APPLESEED

STA-LATERS

(Painesville, Ohio)

Bill Bleasdale, lead; Al Anderson, tenor; Fred Kent, bari; and Jim Jones, bass

Contact: William Bleasdale, 155 Grant St., Conneant, Ohio



LAND O' LAKES

GATE CITY FOUR

(Fargo-Moorehead, North Dakota)

Arnold Bakko, bass; Tom Humphrey, bari; Irv Williams, lead; and Ardell Bakko, tenor

Contact: Tom Humphrey, 1521 4th Avenue, Fargo, N. Dakota



MICHIGAN

THE AUTO TOWNERS

(Detroit #1 and Dearborn, Michigan)

Carl Dahlke, bass; Clint Bostick, bari; Glenn Van Tassell, lead; and Dominic Palmieri, Tenor

Contact: Glen Van Tassell, % Westown Barbershop, 10340 Fenkel Avenue, Detroit 38, Michigan



MID-ATLANTIC

ROCKET TONES

(Westfield-Plainfield and Lakeland, New Jersey)

Chuck Fisk, bari; Dick Geiger, bass; Frank Szente, lead; and Burt Lumley, tenor

Contact: Frank Szente, 346 Florence Avenue, Hillside, New Jersey

NORTHEASTERN

THE NORTHSHOREMEN

(Salem, Massachusetts)

Roger Begin, tenor; Charles Crawford, lead; Stewart Graves, bass; and Robert Cail, bari

Contact: Charles Crawford, 16 Opal Avenue, Beverly, Mass.
(Picture taken from color photo)



ONTARIO

LADS OF LONDON

(London, Ontario)

Robert Tuckey, tenor; Brooke Rothwell, lead; James McDougall, bass; and (seated) Bill Robinson, bari

Contact: Brooke Rothwell, 22 Watling Street, London, Ontario, Canada

SENECA LAND

CHORDABLES

(Syracuse, New York)

Sam Strobert, bari; Dugal Peck, bass; Dick Harris, lead; and Phil Lambrinos, tenor

Contact: Sam Strobert, RFD #3, Clay, New York



SUNSHINE

THE GLADESMEN

(Miami, Florida)

Rik Ogden, tenor; Steve Keiss, lead; Dave Covalt, bari; and Bob Boemler, bass

Contact: Bob Boemler, 1385 W. 5 Court, Hialeah, Florida

NOTE: Photo of Southwestern District Champs, "Songsmen", Tulsa, Oklahoma will be found on page 15 since it was not received in time for inclusion on this page.





CARDINAL
(formerly Indiana-Kentucky)

THE THOROBREDS

William Benner, director
Louisville, Kentucky

CENTRAL STATES

PONY EXPRESSMEN

Byron Myers, director
St. Joseph, Missouri



1961 DISTRICT CHORUS CHAMPIONS



DIXIE

SMOKYLAND CHORUS

Gilbert Oxendine, director
Knoxville, Tennessee

EVERGREEN

STAMPEDE CITY CHORUS

Don Weldon, director
Calgary, Alberta, Canada



FAR WESTERN

REVELAIRES

Earl Moon, director
Downey, California





ILLINOIS

PEKIN CHORUS

Jim Moses, director

Pekin, Illinois

JOHNNY APPLESEED

EUCLID CHORUS

Tom Neal, director

Euclid, Ohio



LAND O' LAKES

COMMODORE CHORUS

Harold Ulring, director

Minneapolis, Minnesota

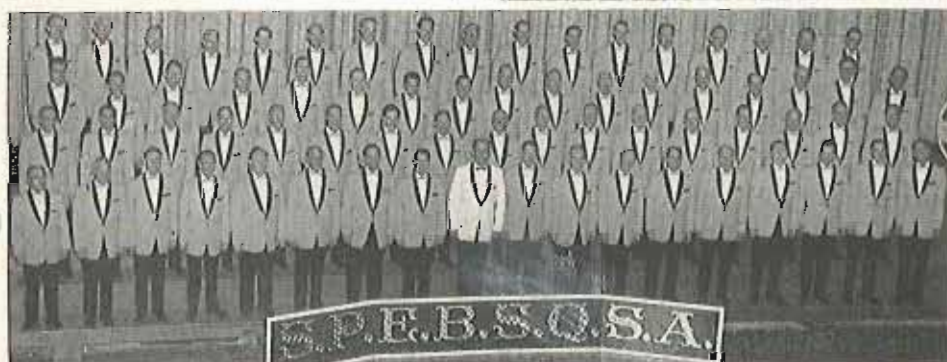
DON BERG STUDIO-PHOTO

MICHIGAN

DETROIT #1 CHORUS

Robert Craig, director

Detroit, Michigan



MID-ATLANTIC

THE DELCHORDIANS

John W. Peterson, director

Delaware County, Pennsylvania

Continued on next page

CHORUS CHAMPIONS—

NORTHEASTERN

HARPPOON HARMONIZERS

Bap Balestracci, director
New Bedford, Massachusetts



SENECA LAND

BINGHAMTON- JOHNSTON CITY CHORUS

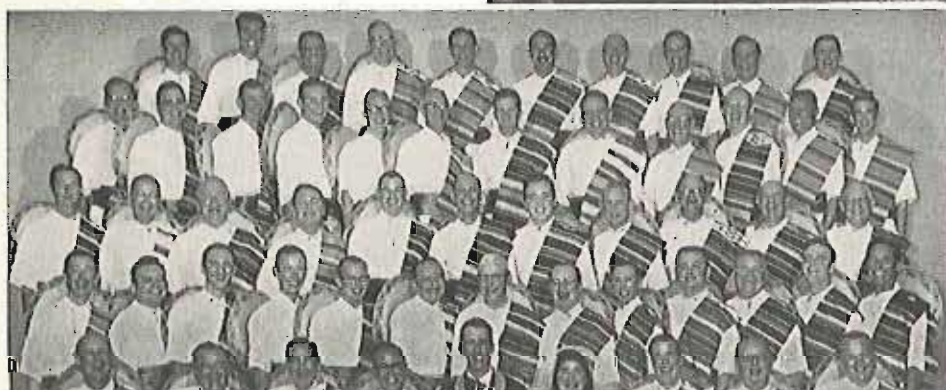
Rush Wyman, director
Binghamton-Johnston City, N. Y.



ONTARIO

SCARBOROUGH CHORUS

Dick Pooley, director
Scarborough, Ontario, Canada



SOUTHWESTERN

BORDER CHORDERS

Jim Bob Nance, director
El Paso, Texas

SUNSHINE

ORANGE BLOSSOM CHORUS

Stan Harris, director
Orlando, Florida



SOS In Harmony- Our Theme for 1962

During 1962 a banner will be hanging in your meeting room. It contains only three letters and our Society emblem. The letters are SOS, and they will serve as our public relations guide post during the coming 12 months.

"Keep America Singing" is our year to year singing motto which the general public can easily understand and absorb. But, we inside the Society hear this so often it may sometimes lose its meaning for us. For this reason, we want to develop a new "internal" theme each year which can act as our guidepost for our contacts with the general public.

LET'S GIVE MEANING TO OUR SONGS

Have you guessed the meaning of SOS? Actually, it's quite simple . . . "Songs Of Service in Harmony 1962". During the coming year we want every song we sing in four-part harmony to be of value, to be of "Service" to someone or some group. We've spent the majority of the past 24 years singing primarily for our own satisfaction and enjoyment. During 1962 let's pledge ourselves to be a benefit to our communities as we present "Songs of Service".

A VAL HICKS ORIGINAL

To help us remember our responsibilities to our fellow citizens, we asked Val Hicks of Salt Lake City, Utah to compose an original four-part Barbershop song which would tell our SOS story in our communities. This excellent selection is reprinted on the outside back cover of this issue of The HARMONIZER. The song is called "SERVICE THROUGH SONG". As you hit the final chord, you will notice you are ready to begin our theme song, "KEEP AMERICA SINGING".

We hope you will close every chapter meeting during 1962 with these two songs; that you'll use them in every public performance; during Barbershop Harmony Week, April 7-14; on your annual show; and at your District and International Conventions.

We have a big job to do in our public relations program this year. The tools will be provided and all you have to do is supply the talent and enthusiasm for "Songs Of Service in Harmony 1962".

See the back cover for your personal copy of "Service Through Song" by Val Hicks

—for People of "NOTE"—



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APOLOGIES TO ST. LAMBERT

In the November-December, 1961 Harmonizer we carried a story about Frank Pearson and his family on page 6. Now Frank lives in Montreal, Quebec, but is a member and chorus director in the St. Lambert (South Shore) Chapter. Frank's chapter was shown as Montreal and this was an error.

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Orillia, Ontario Stages Little International

By E. Jack Allen

Orillia, Ontario Chapter

Orillia, Ontario is a friendly little town of some 16,000 people. The town itself is situated on the shores of Twin Lakes, Simcoe and Couchiching. Noted Canadian humourist and author, STEVEN LEACOCK, immortalized this resort area as MARIPOSA the "Sunshine Town" in his best seller, SUNSHINE SKETCHES OF A LITTLE TOWN.

My name is JACK ALLEN, I would like to tell you in my own way just how this week-end, which has done so much to arouse and sustain the interest of S.P.E.B.S.Q.S.A. members within a radius of four hundred miles, came into being. Our guests come from across central Canada and the northern States of New York Michigan and Ohio. I chose a good subject for my interview—he lives the stuff we call Barbershopping. A guy who sleeps with a Society Code of Ethics under his pillow got the brainstorm back in 1952. His name then was HUGH PALMER, Charter President of the Orillia Chapter. Hugh hasn't changed his name but his official title is now, International Board Member.

When I went to see Hughie he was as usual on the phone, this time talking long distance to Toronto, making arrangements for the Twenty-fifth International Convention to be held in Toronto in July, 1963. I put on the coffee pot and Hughie did the talking.

"In '52 I had been a Barbershopper for little more than a year, and the fun and fellowship really impressed me. The guys sure had a swell time together.

One day I said to myself,—"Gosh wouldn't it be wonderful if a whole weekend could be provided for Society members and their wives?"—Our set-up here in Canada's largest resort area looked like a real natural so I nosed around to see what I could work up.

An early fall week-end looked like a real good time, especially before fall and winter Conventions.

"HUGH, YOU'RE GOING NUTS"

At the time of the conception of this little bit of ingenious mental wizardry we had about 35 members in the chapter. They found it hard to comprehend anything of this proportion in a small town—in fact our Secretary said, and I shall quote him—"Hugh, you're going nuts." It was a big undertaking and I did think about scrapping the idea, but on second thought decided anything worth while is worth at least a try. The first brochures went out about the first of June, and by the first of July the thing was sold-out solid. HARMONY WEEK-END #1 was a decided success and—thank Heaven, it's been that way ever since. Each year our guests come from further afield. Say Jack!—I guess you could call them WEEK-END-ER'S, eh?

We always have anywhere from 12 to 16 quartets entertaining at the Saturday night Jamboree. We draw names out of a hat at the Orillia District Officers' Dinner, Saturday evening. Just before the show, it's announced who will sing and in what order they'll appear. Incidentally this dinner is attended by Orillia's Mayor and his charming wife.

We want to have the public enjoy our week-end as much as possible, so extra tickets are made available for sale and needless to say they're picked up in no time flat.

I think I've met a million wonderful people at Harmony Week-end over the last nine years—well, darn near 5000 . . .

The coffee is gone and Hughie is still talking, but this time he's back on the phone so I'll continue with my part of the story.

The week-end programme was a panorama of activities. Friday night's feature was Ladies' Harmony Hall Cabaret. While guests were registering and stowing away their gear the Cabaret provided a meeting place for many to renew old acquaintances. There was dancing until the wee hours and the theme of Harmony Week-end was well established before the evening ended as a good many chords rang out across the moonlit waters of Lake Couchiching.

Saturday morning at 9:00 AM breakfast got under way. Between sing-alongs, radio interviews and woodshedding the dining room staff had hardly enough time to prepare for lunch. After lunch did get finished, there were sport activities that will never find their way to the annals of sport history. The parade followed.

In the evening the "Quartet Jamboree" presented twelve quartets to the spotlight before a capacity audience of close to five hundred Barbershoppers and town guests.

Sunday morning the Orillia Kiltie Pipe Band, piped everyone up in true highland fashion. You either got up or they serenaded outside your door until you did "rise and shine". The President's Pajama Breakfast was next on the agenda. This morning meal is a real comic routine with prizes awarded for the most original costume of night attire. Needless to say candy-striped night gowns were very much in vogue. Accessories consisted of mortarboards (red & white) and night caps. Need I say more?

OUR OWN RADIO STATION

One could best illustrate community interest in Barbershop activity, besides noting participation of fire trucks and police motorcycle escorts, etc; by the fact that the local Radio Station was taken over from four PM Friday afternoon, until Saturday at seven PM. A mobile unit was used to do a complete "live" broadcast. This was my department since I am morning wake-up man in Orillia. CFOR has a strength of 10,000 watts, 1570 on the dial. This voice of Central Ontario reaches far and wide, so we took good advantage of the fact. A post card was sent to each guest registered advising him to tune in Harmony Lane on the car radio, also to tell his friends to listen, so they could be kept up to date on activities. What they were unaware of was Hughie Palmer's unique memory. Hughie knew almost to the minute when a good majority of these people would be driving on the highway. I then had my announcers talk to them as they rolled North, advising folks at home of the arrivals and talking to people as they checked in. Saturday morning the show was done from the breakfast hall where I interviewed guests and employed a gimmick that turned out to be a real success. A chap named Jimmy Jenkins, Eastern V.P., Ontario District, his wife and mother and father from London, England, were due to arrive Saturday AM, from Ottawa, Ontario. These good sports were warned in advance that I was going to use them to create interest and continuity for our listeners. Periodically, even in the middle of a commercial, I'd say "I wonder what has happened to Jimmy Jenkins". By the time this guy got to town his name was household word, in fact he had a reception committee waiting for him when he drove into town. The entire afternoon show was broadcast from the main street, which for one week-end each year is called Harmony Lane. A live commentary of the parade plus interviews, served to keep the public well advised of current events and happenings. There was music, of course, and where could they find better entertainment than from recordings of the "Old Songs" done up in real fine Barbershop Harmony? Besides radio there was extensive newspaper and TV coverage which we felt should be thrown in. After all, I couldn't hog the whole show.

I had a pretty costly project on my hands, employing the entire station staff for the week-end on an overtime basis. To off-set expenses I obtained subscriptions among the local merchants and I could still be signing contracts. Some of our sponsors have already stated their desire to be a part of the show next year, and next year will be bigger and better than ever.

You're more than welcome to join us, we'll find somewhere to bunk you up. Of course with so many Barbershoppers bustin' chords who has time to worry about a place to sleep—who needs sleep?

Right now back to working on our Spring Show, which follows a dozen other activities planned for this winter.

Open Letters to O. C. Cash and All Barbershoppers

Every once in a while the Harmonizer receives a letter which is intended for all Barbershoppers. Following are two such letters which we want to make available to you.

Dear O. C.

You'll never know how sorry I am that I didn't have the chance to meet you personally when you were singing chords "out of this world". You really must have been a fun-loving guy! Anyone who would give birth to an organization under the improbable title—"SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBERSHOP QUARTET SINGING IN AMERICA" (Inc. added later)—is the kind of guy I like!

But O. C., something's wrong!

There's lotsa chapters, and there's lotsa quartets, and there's lotsa choruses, and there's lotsa singing, and there's lotsa almost everything—but somewhere along the line most of the fun has been sidetracked!

I can remember when every chorus in the area was composed of members of a quartet of some kind—good or bad—and the total number of singers in the chorus was exactly divisible by four! Now, it seems a chapter chorus is INDEED lucky to have one quartet to sing on the local shows! (much less get invited to sing on someone's parade!)

We have lotsa members, and they're singing, but NOT in quartets. You're the guy who named this outfit, O. C., and somehow, the "SOCIETY OF THE PRESERVATION AND ENCOURAGEMENT OF BARBERSHOP CHORUS SINGING IN AMERICA" just doesn't fit either the mood or the initials!

I've asked a lot of people around the Central States what the chapter chorus is for. "Well, they sing at the parades—you couldn't have a show without 'em!"—that's one fairly common answer. Another—"Well, Gee! Not everybody can sing in a quartet, and besides—I like to have fun when I sing!" is also a common answer.

Where have we missed the boat, O. C.? Why isn't it fun for everyone to sing in a quartet anymore? Has the electric razor ruined our shaving-mug attitude? Or would you say that people just don't care for the Old Songs anymore?

Heck, O. C.—a fella named Mitch Miller is makin' himself a millionaire and believe me he's got America singing along!

We must keep this outfit pure barbershop-style, and about that there is NO question. But how about it, O. C.? Don't you think a little less RULES and more FUN is what the doc ordered?

I have NO argument with Good Showmanship! Stage Presence—Harmony Accuracy—Balance and Blend—Voice Expression—and Arrangement are items every member of the audience looks for, whether he knows it or not! And being perfect (or close to it) is wonderful! But the average guy just wants to sing.

I know a quartet that has lousy Stage Presence (on purpose of course) but they're tops in entertaining a crowd. Their Harmony Accuracy is not championship quality, but it's adequate. Balance and Blend are afterthoughts—Voice Expression is precious—and arrangements are true Barbershop.

Championship quartets smile their way through the most intricate and delicate passage—hating every minute of it, it seems. These guys never crack a smile while the audience is nearly hysterical—and they love every minute of it! These are the guys that are selling Barbershop in the Midwest * East * South * North—everywhere they go! I don't mean that every quartet should imitate them, but I say any show with this type of quartet sells Barbershop.

I'm not anti-chorus . . . I just think the total membership in any barbershop chorus should be divisible by four—and not by coincidence.

Dick Johnson
Town and Country Chapter
Fort Dodge, Iowa

Dear Fellow Barbershoppers:

I'd like to share with you my impressions of my First District Convention. The House of Delegates meeting was of course the "work" part of the convention and was not meant to be particularly entertaining. However, I was surprised and impressed with the scope of our organization and I realized for the first time how extensive and deep are the roots of this thing we call Barbershopping. What makes a man work long tedious hours, take valuable time, travel hundreds of miles, spend substantial sums of his own money to attend a district convention?

I think a part of the answer came when I attended W. L. Pickard's craft session on Saturday morning. There I saw the human voice mechanically broken down into its basic tones and overtones. I learned and saw why some chords ring and others do not. I learned about the "fifth man" in a quartet. I saw what happens when one reaches for a note and does not quite make it. For the first time, I began to truly appreciate what it takes to be a part of a quartet or chorus of competition quality.

Another part of the answer came in the contests that afternoon and evening when I found myself listening for something new to me in the marvelous blend and harmony pouring from the throats of new found friends. Here and there I heard a chord or two with the "fifth man" coming through in its subdued beauty, all the more impressive because I now could appreciate how many hours and days and weeks these fellows must have worked to try to reach that degree of overall perfection that it takes to hit just one or two chords in absolute and perfect harmony.

Keeping my own score card of the contests and feeling the chagrin of having the judges arrive at my choice in only one or two instances brought home to me how very, very little I know about Barbershopping. Realizing how much more I enjoyed the competition with my bit of new found knowledge made me resolve to dig deeper into the whole idea; dig to a depth not even dreamed possible before the convention.

The fun and frolic of the afterglow added still another dimension in my concept of Barbershopping. Still another was added in the joy of joining good fellows and new friends in familiar songs at the "after-afterglow" at the Headquarters Hotel; tumbling into bed, dog tired but feeling warm, relaxed and happy, ending a day that had been filled with satisfaction I had never before known.

Sunday morning brought the nostalgia of admitting that this whole unbelievable adventure was drawing to a close. An adventure in which I saw not a single Barbershopper with too much to drink; saw not one display of bad manners nor heard a single off-color story that could offend. An adventure that culminated when I heard the manager of the Headquarters Hotel and a member of the Fairbault, Minnesota police force say that of all the conventions Fairbault had hosted, none had been so worthy of the distinction of being a "convention of gentlemen".

I know that I can never learn to sing like many of the fellows, for the good Lord in His wisdom did not endow me with that kind of a voice, but there is much, much more to Barbershopping than singing. I can still sing along with the fellows just for fun and there are lots of other jobs that I can do too. If our boys with good voices are to be able to sing their best and if we as an organization are going to keep not only Barbershoppers but all of America singing, then a great many fellows like me must be willing to carry water, tend the fires and otherwise mind the store. This I intend to do and I shall make the most of it.

Sincerely yours,
Kenneth M. Wilson
Eau Claire, Wisconsin Chapter #35
Land O'Lakes District

Johnson New Director Of Musical Activities

The Director of "The Chorus of the Chesapeake", 1961 International Champions from Dundalk, Maryland is our Society's new Director of Musical Activities. He



Johnson

leaves his work as Chairman of the Music Department of Patterson High School in Baltimore to assume his new work in Kenosha in late January. Bob brings to Harmony Hall a background of formal music training coupled with a deep understanding of Society activities. He has served on numerous International Musical Committee assignments and has taught chorus direction at both the District and International level. At 43 years of age, Bob is married and he and Betty have two children, Robert Lee, 19 (cadet at West Point), and Jill Anne, age 11. He is a member of Kappa Delta Phi, honorary fraternity, and Phi Kappa Psi, social fraternity.

Events Manager, Chuck Snyder

A 13-year member of the West Towns (Lombard), Illinois Chapter Executive Committee, Charles "Chuck" Snyder brings an equal number of years of top-level Society administrative experience to his new job as Society Events Manager. He is single and 32 years of age. During his Society years, he has served as Chapter and District President, and International Board Member. Numerous other Chapter, District and International offices have had his guiding hand also. Chuck sings tenor in



Snyder

the "Trilanares" quartet. He was instrumental in the success of the Chicago International Convention in 1959. Prior to his coming to Harmony Hall on December 11, Chuck served as Traffic Manager for a transportation and warehousing facility in Chicago. His many years experience in helping to produce District Conventions will aid him considerably in his new assignment.

Leo Fobart Associate Harmonizer Editor

The Land O'Lakes District lost a very popular and capable President on December 12 when Leo Fobart of Stevens Point, Wisconsin joined the Kenosha Headquarters Staff as Associate Editor of the HARMONIZER. Leo, who is 39 years old (shades of Jack Benny) came to the Society from his position as Assistant Production Manager of Worzalla Publishing Company. Prior to his publication work, he served in an administrative capacity with the Soo Line Railroad for 19 years. Since he



Fobart

joined Barbershopping in 1953, Leo has served as Chapter President, Area Counselor, District Treasurer and President. He and his wife, Mary have three children: David, 9; Michele, 5; and Virginia, 1. His favorite pastimes include playing the clarinet, alto clarinet, violin and piano. He sings tenor and enjoys coaching quartets.

DISTRICT PRESIDENTS FORUM—

Continued from page 5

The Officer Training portion of the curriculum was capably handled by 1st Vice President Wayne Foor. After establishing "why" we must train officers, he proceeded to explain "who" should be trained, "when" they should be trained, "where" the training should take place, "how" we go about the actual training program and "what" tools should be used in implementing an effective training program.

Vice President Rudy Hart put forth his thoughts on what "proper coordination of all musical aspects" could mean for the Society in the future. A permanently located International summer school; development of additional instruction manuals; organization of expert demonstration units similar to "Operation 192"; greater cooperation from all music publishers; and concert tours by special groups in prestige locations such as Carnegie Hall, were among the developments he discussed as possible results of a properly coordinated musical program.

At the suggestion of participants of the 1960 Forum, The Contest and Judging Program was added to this year's curriculum. Serving on the faculty was Mr. "C&J" himself, International Vice President Joe Jones, 1961 Chairman of the International C&J Committee. Joe was concerned about the dissociation that now exists between the District President and the District C&J Committee, and advocated a better concept of the workings of the

C&J Committee by the District Presidents. Making them responsible for the operation of good contests, he asked that they be very careful about the selection of their C&J Committee Chairman for 1962.

1961 International President John Cullen was the instructor for the Convention Planning course, also added to the Forum this year at the request of last year's "alumni". He played up the importance of proper convention planning, asking the Presidents to assume complete responsibility for making the convention more attractive to "Joe Barbershopper". Reminding the men assembled of the excellent opportunity conventions present for Officers to communicate with their constituents, he advised them to be particularly conscious of this method of contact.

Public Relations Director Curt Hockett outlined the Society's Public Relations program for 1962. After being assured that everyone's PMA (Positive Mental Attitude) was pitched to the same degree of enthusiasm as the first D.P.'s forum where he introduced P.M.A., he proceeded to point out the purpose and the goals of the Society's Public Relations program. The "SOS" signs appearing at Harmony Hall throughout the weekend were then explained (see "SOS In Harmony" page 25 for "SOS" story) and the sessions were concluded with the learning of "Service Through Song" by the entire group. (Written especially for the Society by Val Hicks, of Salt Lake City, Utah, a copy of which appears on the back cover).

International Expansion Fund Honor Roll

THESE CHAPTERS HAVE PAID THEIR QUOTA IN FULL

**Does not include chapters listed in previous issues*

Aurora, Illinois
Brockton, Massachusetts
Brooklyn #1, New York
Charlotte, North Carolina
Colorado Springs, Colorado
Connersville, Indiana

Dayton Suburban, Ohio
Edmonton, Alberta, Canada
Faribault-Owatonna, Minnesota
Hamburg, New York
Jacksonville, Florida
Kenmore, New York
LeMars, Iowa

Lynchburg, Virginia
Music Men (S. Pasadena), California
Oscoda County, Michigan
Port Washington, Wisconsin
Santa Monica, California
West Valleyaires (Canoga Park), California



Barbershop Craft

By JIM EWIN, Chairman, Barbershop Craft Committee

EVERYBODY LEARN TO READ NOTES

Barbershoppers are a wonderful bunch of fellows—with keen musical ears—and intelligent too. They can “hear” the harmony—find their part—and bend their tones until the chords lock-in and come out with a glorious ring.

But when it comes to written music we have an appallingly high rate of illiteracy. Relatively few of our members can actually read what they try to sing—some do very well in approximating the note, up or down, then singing by ear. But a big majority of our members rely entirely on guesswork, harmonizing by ear, or listening for what others sing or what is played for them on the piano.

Now Barbershopping can be a lot of fun whether you can read notes or not, but it's certainly not any fun while you're groping around for your note, wondering whether it's you or somebody else (or both) that's making the chord sour.

I refuse to believe that Barbershoppers are lazy, but many are not yet sufficiently impressed with the importance of reading notes to get down to serious work and learn it.

When I think of the long hours of work put in by some quartets trying to learn a new number—and extra rehearsals by the chorus just to clean up the parts—I am convinced that something should be done about it.

Every member who sings in a quartet or a chorus ought to know how to *read notes*. You should be ashamed of yourselves if you can't. It's easy to learn, it's fun to learn, there's a step-by-step proven method that is sure-fire, and it will pay handsome dividends—saving fifty hours of rehearsal time for every hour spent on learning. There's only one prerequisite—you must be able to sing the musical scale up and down.

But let's get one thing straight at the outset—it will take a little mental effort at the start and a *lot of practice*. It absolutely will not come by wishing for it. Fortunately the practicing can be done at odd times—while driving a car—walking—riding a bus—or anytime you can devote a little quiet thought to it.

One thing sure—when you've learned, you'll kick yourself for not having learned sooner. So let's all join in and learn right now.

—CHOICE OF METHODS—

Reading notes involves a process of identifying the note on the sheet of music, and translating it mentally into the tone to be sung. Along with this goes the reverse process—the identifying of tones that are sung or played.

To identify the note, some knowledge of musical notation is desirable, but it need not be extensive. Also, some knowledge of time and rhythm is assumed.

To translate the identified note into a musical tone, it must be related to some standard of musical pitch thru some easily understandable relationship. Here we run into several different “methods” that actually differ only in this matter of relationship. Many musicians think they are using a different method of reading notes without realizing how slight the difference is.

We will consider only two methods that are suitable for Barbershoppers; both use the Key Note “Do” of the key in which the piece is written as the standard of pitch, and the familiar musical scale for a framework of relationship.

1. The Tonic Sol-fa (The moveable Do). This method has been standard for a long time and is the best method for Barbershop type of songs. The tones are named by the familiar solmization syllables called Solfeggio or Sol-fa, but may be numbered from one to eight if desired. The Sol-fa names are more desirable since they are the same for any key, and indicate accidentals in a single syllable which can be sung. This method is recommended because it is by far the easiest for Barbershoppers.

2. The Piano Keyboard Method. This is recommended only if you play the piano and have a fair knowledge of music. The tones are named by the letters of the key board. This method has some advantage in reading modern types of music but has a disadvantage in the possibility that the piano may prove to be a crutch that is hard to get rid of—also there is much more to learn. It is necessary to become familiar with the notes and intervals of each separate key, whereas all keys are the same in Sol-fa.

When we speak of singing intervals we mean to sing from Do to Mi, or from Re to Sol, rather than to sing a Major Third or a Fourth. It is not safe for Barbershoppers to sing by intervals because of the way we “bend” our tones, but singing from one note of the scale to another is easy and definite by either method.

From here on instructions are written to apply to the Tonic Sol-fa method, but each step can be directly applied to the Piano Keyboard if that is your choice. The two methods are completely compatible—the only difference is in the terminology. You can easily learn both methods—but one at a time please!

—TONES OF THE SCALE—

For the purpose of instruction it is helpful to name the tones of the scale by Sol-fa;

do, re, mi, fa, sol, la, ti, do

or by numbers;

1, 2, 3, 4, 5, 6, 7, 8

The Ascending Chromatic Scale (including the 5 accidentals) is:

di ri fi si li
do re mi fa sol la ti do

The Descending Scale is:

re le se me ta
do ti la sol fa mi re do

(The Sol-fa syllables are pronounced with the Italian vowels—re is pronounced “ray”; ri is “ree”; ra is “rah”.)

THE KEY

In conventional musical notation the key signature (the

Continued on next page

BARBERSHOP CRAFT—

number of sharps or flats and their positions) identifies the key in which the music is written, i.e.; it locates "do", and the key is named by the location of "do". (Do is in the same position for either Major or Minor keys, but the Relative Minor Scale starts on La.)

For our purposes, three simple rules will suffice to locate the key note "do".

1. If there are no Sharps or Flats, it is the key of "C", and "do" is on C (the first line below the treble clef, or the first line above the bass clef—or any octave above or below this middle "C".)

2. If the signature is in Flats, The last flat is on "fa", and "do" is the third step below, or the 4th step above. The next to the last flat is on "do".

3. If the signature is in Sharps, the last sharp is "ti", and "do" is the next step above.

The Twelve Keys are:

Signature	Name of Key (Do)
Open	C
One Sharp	G
Two Sharps	D
Three Sharps	A
Four Sharps	E
Five Sharps	B
One Flat	F
Two Flats	Bb
Three Flats	Eb
Four Flats	Ab
Five Flats	Db
Six Flats	Gb

—LEARN THE SCALE—

To become thoroughly familiar with the musical scale, three approaches should be used for study and practice.

A. Sing the tones of the scale by name over and over, using every possible sequence and interval many times, until each tone has a distinctive character or personality by which it can be instantly recognized, and which is the secret of identification. Return to "do" frequently.

(Ignore accidentals until the scale proper has been familiarized. Then approach each accidental from the tone immediately above, i.e.; sing sol, fi, sol, then ri, te, ti, etc. Then approach from the tone below, i.e.; sing fa, fi, fa. Then use larger intervals. You will find that each accidental has its own distinctive personality, as do the regular tones of the scale.)

B. Using the fingers of the left hand as the lines of the staff, select any position for "do" and sing "do" on the desired pitch. Then point to other positions on the staff and identify them and sing them by name.

C. Have someone sing a melody slowly, or sing it yourself, and identify the tones by name as they are sung. Sing the names of the tones in place of the words of the song. (Note: Radio, TV and records are not good for this because the song is usually fast and the harmony in the accompaniment complicates the sound and personality of the tones. When you are much farther advanced, try a good Barbershop Record.)

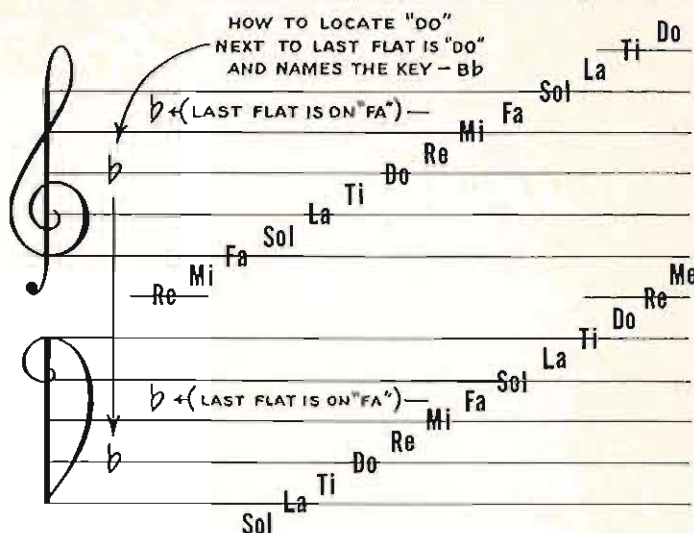
The identification of tones by their position in the scale and their relationship to the keynote "do" (their "personality") is positive and there should be no uncertainty in singing the right tone.

—IDENTIFYING THE NOTES—

Using the musical scale as our reference, the steps in reading a given piece of music are as follows:

1. Determine from the signature the key in which the piece is written and locate the position of "do", and, of course, the other notes of the scale. (See example at top of next column) Retain the location of "do" in mind throughout the song.

2. Sound the pitch of "do" on the pitchpipe (or piano) and sing "do". (Note: If the piece is sung in a different key from that in which it is written, that does not change the position of "do" as determined from the key signature in reading.)



3. Identify and sing each tone as the song progresses—(retain the pitch of "do" in the back of your mind, and recall it any time you feel uncertain of a tone.) Sing each tone in its relation to "do", regardless of what tone has been sung for the previous note.

—PRACTICE—

It is recommended that practice periods of about half an hour be arranged at a time when there is no radio, TV or other music that might distract.

You should be able to read notes slowly after the first practice, but speed in identifying tones comes only after considerable work, when the personality of each tone is so clear in your mind that the position of the note suggests the tone instantly.

Now—dig in. Take any convenient pitch for “do”—sing the scale up and down several times using the sol-fa names—then jump around, coming back to “do” frequently. When you have done that about five minutes, get a book of simple melodies (without accidentals at first)—select an *unfamiliar* tune—notice the key signature and locate the position of “do” (and all the other tones)—take a convenient pitch for “do” (it doesn’t have to be the exact pitch) and start out to sing the notes by sol-fa names, and see how far you can go.

Next use the fingers of your left hand as a staff, and practice identifying tones. Keep changing your practice frequently so it does not become boring. Much helpful practice can be done by thinking tones while driving or walking. You can practice anytime you can put your mind to do it—even if without pitch-pipe, piano or music.

As you practice, always notice the identifying personality of each tone, and visualize its position in the scale. When the position of a note instantly suggests a tone, you are on your way. You will find that the tones are really old friends—the only thing new is identifying and naming them.

After you can read, it's a good idea to consciously read every piece of music you hold, even if completely familiar. Also, when singing, identify the tones mentally as you sing them.

Ultimately it will become unnecessary to name the tones. The position of the note, relative to the key note, will instantly bring to mind the one to be sung. Then you can discard the sol-fa or number or letter names, just as a scaffolding is discarded after the building is built. But until that time—*name every tone you sing*. And for now—

PRACTICE!—PRACTICE!—PRACTICE!



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—1962

- 2—Linden, N. J.
- 7—Buena Vista (Storm Lake), Iowa
- 13—Milwaukee, Wis.
- 14—Dundalk, Md.
- 21—Tell City, Indiana
- 25—St. Croix Valley, Wis.
- 26-27—Vallejo, Cal.
- 26-27—Lima Beane, Ohio
- 26-27—Euclid, Ohio
- 27—Pontiac, Michigan
- 27—Riverside, Cal.
- 27—Canton, Mass.
- 27—Montevideo, Minn.
- 28—Fort Wayne, Indiana

FEBRUARY

- 2-3—Montclair, N. J.
- 3—Oklahoma City, Oklahoma
- 3—Green Bay, Wisconsin
- 3—Akron, Ohio
- 3—Arlington, Mass.
- 3—Grand Forks, N. Dak.

EXECUTIVE DIRECTOR ELECTED TO ASAE

SPEBSQSA Executive Director Bob Hafer has been admitted to membership in the American Society of Association Executives, it was announced recently by Glenn B. Sanberg, ASAE Executive Vice-President, at the Society's headquarters in Washington D.C.

Acceptance of Bob's membership in ASAE gives him recognition as a "key" manager among the nearly 2,000 association executives in the Society. Collectively, this group represents more than 1,500 important business, industrial and professional associations throughout the United States and many foreign countries.

Bob Hafer has worked professionally for the Society during the past 12 years, joining the Headquarters staff in 1949 as Associate International Secretary. He was appointed Executive Director in 1953.

He has also been listed in "Who's Who in America".

DID YOU PAY YOUR PLEDGE TO The Expansion Fund?

COMING EVENTS—(cont'd)

- 3—Crescenta Valley, Cal.
- 10—Portland, Maine
- 10—Painted Post, N. Y.
- 10—Minneapolis, Minn.
- 10—El Monte, Cal.
- 10—Francis Marion (Marion), Ohio
- 10—Scranton, Pa.
- 10—Kalamazoo, Michigan
- 17—Red Deer, Alberta
- 17—Long Beach, Cal.
- 17—Niles-Buchanan, Mich.
- 17—Geneva, New York
- 17—Dearborn, Mich.
- 17—Fresno, Cal.
- 17—Sanra Barbara, Cal.
- 17—Worcester, Mass.
- 23—Summit, N. J.
- 23—Champaign-Urbana, Ill.
- 24—County Line (Deerfield), Ill.
- 24—Pomona Valley, Cal.
- 24—Stark County (Massillon), Ohio
- 24—Greater Alton Area (Alton), Ill.
- 24—Placer County (Auburn), Cal.

JUNE

- 19-23—International Convention and Contests, Kansas City, Missouri

NOTEWORTHY CHAPTERS

Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1960 to Oct. 31, 1961.

CARDINAL DISTRICT (10)

Sheridan (Country Gentlemen), Ind.

CENTRAL STATES DISTRICT (13)

- Kossuth Co., Iowa
- Le Mars, Iowa
- Emporia (Flint Hills), Kan.
- Kansas City, Mo.
- Lincoln (Cornhusker), Neb.

DIXIE DISTRICT (9)

- Rocket City, Ala.
- Stuttgart, Ark.
- Pensacola, Fla.

EVERGREEN DISTRICT (9)

- No. Vancouver, B.C.
- Cascade (Eugene-Springfield), Ore.
- Lake Washington, Wash.

FAR WESTERN DISTRICT (18)

- El Monte, Cal.
- Mojave Desert, Cal.
- Music Men (Pasadena), Cal.
- Pomona Valley, Cal.

ILLINOIS DISTRICT (12)

- Sterling-Rock Falls, Ill.

JOHNNY APPLESEED DISTRICT (14)

- Cleveland Hillcrest, Ohio
- Lakewood, Ohio
- Western Hills, Ohio
- Beaver Valley, Pa.

LAND O' LAKES DISTRICT (21)

- Lake Crystal, Minn.
- Roseville No. Suburban, Minn.
- Marinette, Wis.
- St. Croix, Wis.
- Tri-Town (Milwaukee), Wis.

MICHIGAN DISTRICT (11)

- So. Haven (Blue Water), Mich.
- Wayne, Mich.
- Windsor, Ont., Can.

MID-ATLANTIC DISTRICT (26)

- Catonsville, Md.
- Lodi, N. J.
- Plainfield, N. J.
- Ridgewood, N. J.
- Summit, N. J.
- Delco, Pa.
- Merrimac, Va.
- Richmond, Va.

NORTHEASTERN DISTRICT (15)

- Atrleboro, Mass.
- Reading, Mass.

ONTARIO DISTRICT (6)

- Barrie, Ont., Can.

SENECA LAND DISTRICT (12)

- Geneva, N. Y.
- Niagara Falls, N. Y.
- Utica, N. Y.

SOUTHWESTERN DISTRICT (9)

- Garland, Tex.

SUNSHINE DISTRICT (6)

- Orlando, Fla.



SALINA, KANSAS . . . Central States District . . . Chartered October 17, 1961 . . . Sponsored by Wichita, Kansas . . . 25 members . . . Reinhart Unruh, 205 N. Oakdale, Salina, Kansas, Secretary . . . A. Jay Andersen, 516 Anderson, Salina, Kansas, President.

SOUTHTOWN (Kansas City), MISSOURI . . . Central States District . . . Chartered October 30, 1961 . . . Sponsored by Nojoco, Kansas and Springfield, Missouri . . . 31 members . . . Joe E. Cooper, 8717 Tomahawk Rd., Prairie Village, Kansas, Secretary . . . Elson R. Schrader, 5932 E. 136th St., Grandview, Missouri, President.

QUEENS COUNTY (New York City), NEW YORK . . . Mid-Atlantic District . . . Chartered November 15, 1961 . . . Sponsored by Manhattan, New York . . . 34 members . . . William Paul, 42-60 79th St., Elmhurst, New York, Secretary . . . Robert Ness, 94-39 46th Avenue, Elmhurst, N.Y., President.

EUREKA, CALIFORNIA . . . Evergreen District . . . Chartered November 16, 1961 . . . Sponsored by Grants Pass, Oregon . . . 25 members . . . Bob Bauer, P.O. Box 66, Eureka, California, Secretary . . . Glen M. Parker, 2123 Spring Streer, Eureka, California, President.

NOTICE TO MEMBERS

Songs For Men Book Twelve, as have several other books previously produced, was not intended for complimentary distribution to all. Introductory copies were mailed to all Chorus Directors and all contact men of registered quartets; however this folio, as well as other folios and single sheet arrangements, is available for purchase by any Society member. Book 12 contains 9 original Barbershop songs and is priced at \$1.00 per copy (75c each for ten or more). Send for a complete listing of titles available.

CENTURY CLUB

(As of October 31, 1961)

1. Dundalk, Maryland, Mid-Atlantic 226
2. Pittsburg, Pa., Johnny Appleseed 155
3. Washington, D.C., Mid-Atlantic 149
4. Manhattan, N. Y., Mid-Atlantic 141
5. Minneapolis, Minn., Land O' Lakes 132
6. Skokie, Ill., Illinois 127
7. Oak Park, Ill., Illinois 115
8. Fairfax, Va., Mid-Atlantic 111
9. Philadelphia, Pa., Mid-Atlantic 109
10. Bloomington, Illinois Illinois 106
11. Buckeye (Columbus), Ohio Johnny Appleseed 104
12. Miami, Fla., Sunshine 104
13. Rockford, Ill., Illinois 102
14. Ft. Worth, Tex., Southwestern 102
15. San Diego, Cal., Far-Western 100
16. San Gabriel, Cal., Far-Western 100

Dates Set For National Company #2 of "Music Man" (featuring the Easternaires)

JANUARY

- 2-3—Vancouver, B.C., Can.—Queen Elizabeth Auditorium
- 4-6—Portland, Oregon—Paramount Theater
- 8-10—Oakland, Calif.—Auditorium Theater
- 11-12—Sacramento, Calif.—Memorial Auditorium
- 13—Modesto, Calif.—Strand Theater
- 15-16—San Jose, Calif.—Civic Auditorium
- 17-18—Fresno, Calif.—Memorial Auditorium
- 19-20—Bakersfield, Calif.—Harvey Auditorium
- 22-24—Santa Barbara, Calif.—Granada Theater
- 25-28—Santa Monica, Calif.—Civic Auditorium
- 29—San Bernardino, Calif.—Fox California Theater
- 30—(Open Date)
- 31—Pasadena, Calif.—Civic Auditorium

FOLLOW THE SUN-TONES

Champs Schedule

1962 JANUARY

- * 13—Saturday—Milwaukee, Wisconsin Parade

FEBRUARY

- 3—Saturday—ACME—Chicago, Illinois
- 4—Sunday Afternoon—Gary, Indiana Parade
- 23—Friday—Champaign—Urbana, Illinois Parade
- 24—Saturday—Alton, Illinois Parade
- 25—Sunday Afternoon—Bloomington, Illinois Parade
- 27—Tuesday—West Palm Beach, Florida Parade
- 28—Wednesday—Ft. Lauderdale, Florida Parade

MARCH

- 2-3—Friday and Saturday—Miami, Florida Parade
- 7—Wednesday—Everglades Club—West Palm Beach, Florida
- 9-10—Friday and Saturday—Reading, Pa. Parade
- 16-17—Friday and Saturday—Pasadena, California Parade
- 23-24—Friday and Saturday—Fairfax, Virginia Parade
- 31—Saturday—Dayton (Suburban), Ohio Parade

APRIL

- 1—Sunday Afternoon—Dayton (Suburban), Ohio Parade
- 7—Saturday—New Bedford, Mass. Parade
- 8—Sunday Afternoon—Marblehead, Mass. Parade
- 13-14—Friday and Saturday—El Paso, Texas Parade
- 27—Friday—Arlington, Mass. Parade
- 28—Saturday—Bridgeport, Conn. Parade
- 29—Sunday Afternoon—Reading, Mass. Parade

MAY

- 5-6—Saturday and Sunday Afternoon—Dundalk, Maryland Parade
- 11—Friday—Saratoga Springs, N. Y. Parade
- 12—Saturday—Providence, Rhode Island Parade
- 18—Friday—Manhattan, N. Y. Parade
- 19—Saturday—Philadelphia, Pa. Parade

JUNE

- 9—Saturday—St. Louis, Missouri Parade
- 20-24—International Convention—Kansas City, Missouri

AUGUST

- 18—Saturday—Asheville, North
- *UNCONFIRMED



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Even though you were not able to attend the recent HARMONY EDUCATION PROGRAM series of summer school courses conducted at Winona, Minnesota, you, as a member of the Society, now have the opportunity to purchase any or all of the six text books pictured above that were acclaimed so successful at the Society's history making school.

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1962 PUBLIC RELATIONS THEME SONG

Music and Arrangement by Val Hicks

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time, with a key signature of one flat (Bb). The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are: "It's great to be a Bar-ber-shop-per, sing-ing a-long — ; Help-ing our com-mu-ni-ties with ser-vice through song — — — * Ser-vice through song, you can't go wrong when you're a Bar-ber-shop-per sing-ing a-long — — — . It's". The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. A star symbol (*) is placed above the final measure of the second line of music.

It's great to be a Bar-ber-shop-per, sing-ing a-long — ;

Help-ing our com-mu-ni-ties with ser-vice through song — — — *

Ser-vice through song, you can't go wrong when you're a

Bar-ber-shop-per sing-ing a-long — — — . It's

* Omit swipe if only first four measures are to be sung;

Second time: Include swipe to go directly into "Keep America Singing" (key of Eb)
or omit swipe to conclude song.

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SEE PAGE 25 FOR FULL DETAILS ABOUT THIS NEW SONG