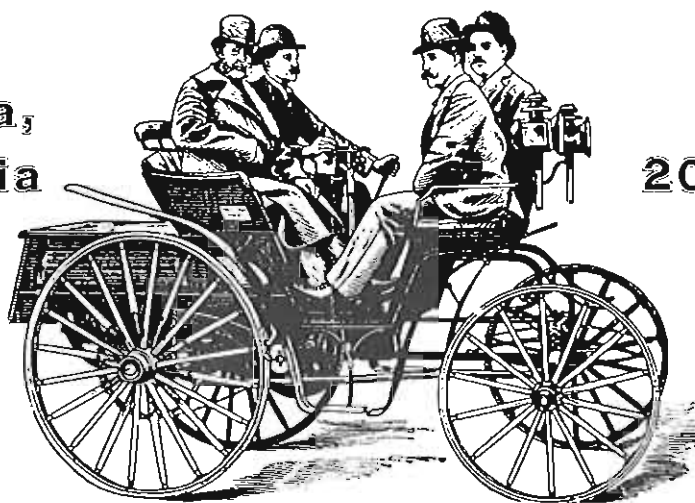




# 23rd International Convention and Contests

Philadelphia,  
Pennsylvania

June  
20-24, 1961



*F. H. H. H.*

LET HARMONY

RING ★★★★★



THE  
HARMONIZER

MAY-JUNE, 1961  
VOLUME XXI • NUMBER 3

DEVOTED TO THE INTERESTS OF  
BARBER SHOP QUARTET HARMONY

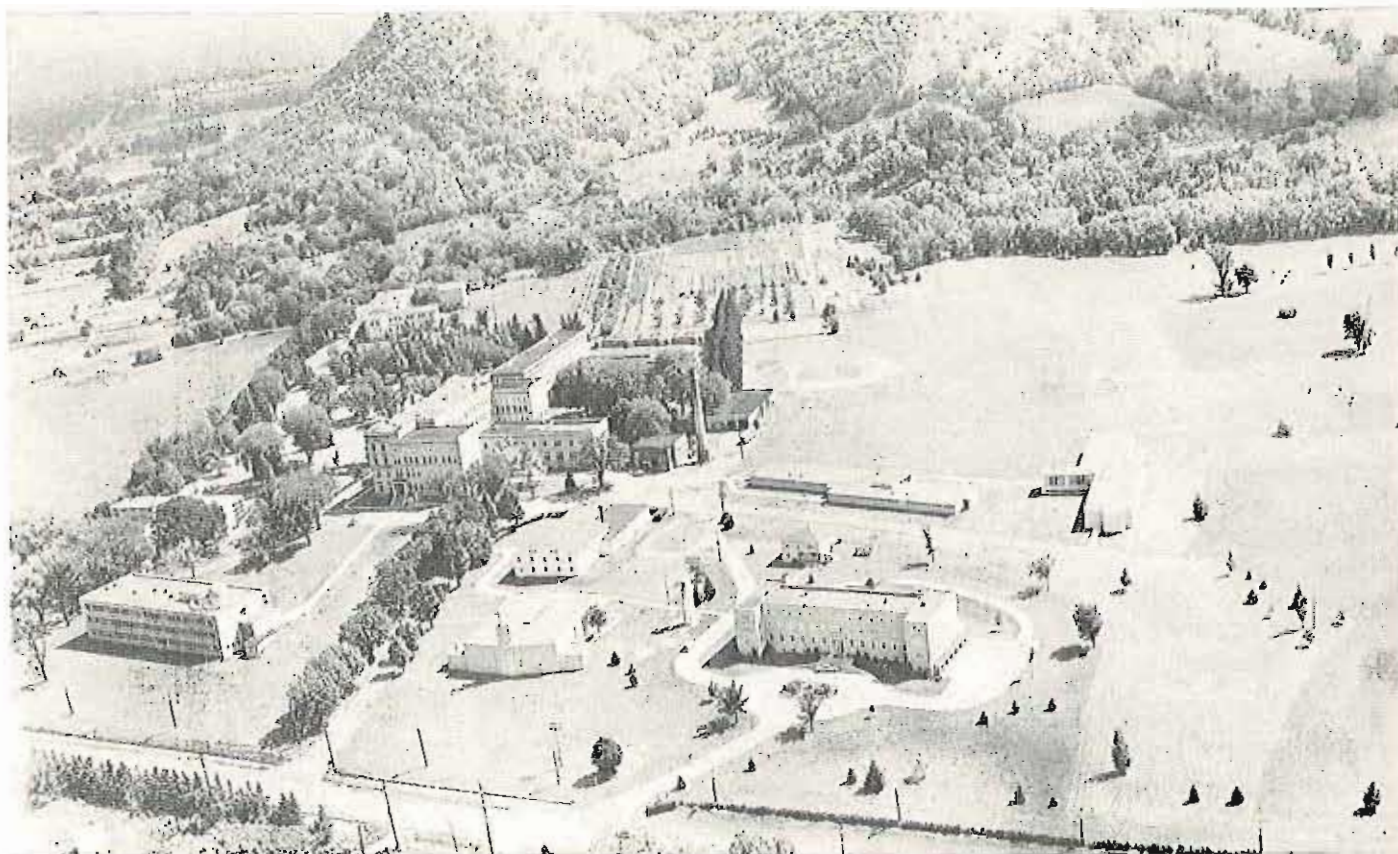


THE SOCIETY FOR THE PRESERVATION AND  
ENCOURAGEMENT OF BARBERSHOP QUARTET  
SINGING IN AMERICA, INCORPORATED

## ANNOUNCES

1961 HARMONY EDUCATION PROGRAM SCHOOL  
ST. MARY'S COLLEGE, WINONA, MINNESOTA  
AUGUST 24 thru 27, 1961.

# Let's Get H.E.P.!



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MARK YOUR CALENDAR

**AUGUST 24-27**  
**1961**

*(See Inside Back Cover For Registration Form)*

THE SOCIETY HARMONY EDUCATION  
PROGRAM OFFERS ITS MEMBERS

- NEW . . How to teach others Basic  
concepts of Barbershop Music
- NEW . . Special Course in Arranging  
Barbershop Harmony
- NEW . . Directing Techniques for  
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# ON OUR COVER

Kenosha Artist Rudy Havranek has dramatically illustrated the importance and prestige of our 23rd International Convention and Contests to be staged in Philadelphia, June 20-24. As a seat of American democracy, Philadelphia offers visiting Barbershoppers and their families a vacation chance of a lifetime. Hear the best in Barbershop Harmony and visit all the wonderful landmarks of America's early history. You may not choose the mode of transportation shown on our cover but the spirit of American freedom and American music will be part of your equipment for the Philadelphia journey. We look forward to welcoming you and yours to the City of Brotherly Love. Our Canadian Brothers will find Philadelphia a most exciting historical city. We hope many of them will be with us to share in the excitement. Of course, we Americans will be in Toronto in 1963 for sure.



# Warmth of Society Finds Place In Life Of Tough Naval Hero

By WILBUR SPARKS

Secretary, Mid-Atlantic District—Alexandria, Virginia

Never let it be thought that close harmony singing and a love for this Society can have no place in the life of a salty sea dog who has brought more than one American submarine through perilous enemy waters and helped to sink thousands upon thousands of tons of hostile Japanese shipping! The naval record of Captain William J. Ruhe, USN, may seem to indicate the antithesis of the lazy, fun-loving and completely undisciplined camaraderie which characterizes so many of our Society activities, but he proves clearly that the two loves—a Naval career and Barbershopping—can mesh together without trouble.

Today a member of the Alexandria, Virginia Chapter, Bill is from a musical family in Allentown, Pennsylvania, plays piano and several other instruments, and loves, above all other musical activities, his participation in a Barbershop quarter. A versatile athlete (holder of the U. S. Naval Academy 50- and 100-yard free style swimming records, member of the 1938 Naval Academy team which won the Intercollegiate Lacrosse Championship, boxer and football player), he was commissioned an ensign in 1939 and served on the cruiser, USS Trenton, and the destroyer, USS Roe, before attending Submarine School prior to the outbreak of World War II.

Ruhe's first undersea duty was on the USS S-37, which participated in the defense of Guadalcanal. Then followed service as gunnery officer on the USS Sea Dragon and as gunnery officer and executive officer on the USS Creville. The Creville was commended for her four war patrols in 1943-44, sinking over 100,000 tons of enemy shipping in Japanese-controlled waters, and Ruhe was awarded the Silver Star Medal and two Gold Stars for his part in this remarkable achievement. In 1945 he took command, his first, of the USS Sturgeon.

Following the war, Ruhe served on the Staff of the Commander Submarine Force, Atlantic, and the Submarine School at New London, Connecticut. While there, in 1947, he heard of the Society and wrote to O. C. Cash for details. Cash referred him to the New London, Connecticut Chapter, which helped him to gather Naval personnel and civilians and to form a new chapter of the Society in Mystic, Connecticut, which is now the Norwich, Connecticut Chapter. His first Society quarter, the Slop Chute Four (from an irreverent Navy song), entertained its members and the chapter with considerable success.

In late 1949 Ruhe reported as NROTC instructor at Allentown, Pennsylvania, his home, where he proceeded to form another chapter, now known as Allentown-Bethlehem. He also organized another quartet, the Five Star Four, which competed in the 1949 Regional Contest at Reading, Pennsylvania. Wherever he has spearheaded formation of a chapter, Ruhe always has praised the local nucleus he gathered around him and has paid tribute to the manner in which they carried on after he went to his next Navy assignment.

During 1950 Ruhe commanded the USS Hugh J. Gaffey, a

naval transport making trips of 12-15 days' duration to and from Japan. On each trip he gathered together groups of singers, numbering 30-40, from among the passengers and crew, and they met practically daily for Barbershop singing. There was no opportunity to organize, or the Society at that point might have had its first floating chapter!

In 1950-51 he took command of the submarine, USS Sea Devil, which operated in Korean waters under the United Nations Command, making frequent stops in Japan. There his latest quartet, the Sea Devil Four, sang often in hospitals. All five officers on the craft were singers; it was simple enough for the captain to "arrange" a rehearsal simply by putting one man on watch and ordering the other three to report to the wardroom for harmonizing.

During his next tour of duty in the Bureau of Naval Personnel in Washington, D. C., Bill joined the Alexandria, Virginia Chapter and almost immediately formed the Professors of Harmony with F. Stirling Wilson, who was already serving as International Historian and writing in the HARMONIZER as "The Ol' Professor". They competed in the 1954 District Contest at Baltimore, Maryland, placing ninth, and with a new tenor (Stirling having moved to Florida) in the 1955 Regional Contest at Richmond, Virginia, again placing ninth. The Professors sang in academic cap and gown as a result of Professor Wilson's urging (He didn't have to buy a quartet uniform!), and they became well known for their outfits and routines, if not their singing.

In 1956-57 Ruhe was a student at the Naval War College at Newport, Rhode Island, and there again he formed a quartet, but was prevented by classroom pressures from extensive singing. In 1958-59 he was stationed, once more, at the Submarine Base at New London, Connecticut, and joined up with his old chapter, now located at Norwich, Connecticut. With more time at his disposal, he now sang in still another quartet, the Missiles. Since 1960 he has been back in Washington, D. C., starting to become active again in the Alexandria, Virginia Chapter and already having fitted into a new, as yet unnamed quartet with F. Stirling Wilson again singing tenor.

In 1954 Bill composed the words and music for a stirring song, "Take Her Down", which has been adopted as the official song of the Submarine Service and is used as the theme song for the TV series, "Silent Service". After its acceptance as official, this song was recorded by the 120-piece United States Navy Band, with the words sung from a special Barbershop arrangement by Bud Arberg, chorus director of the Alexandria, Virginia Chapter, and member of the Society's College of Arrangers. The singers were the Sea Chanters, an outstanding choral organization which is an integral part of the Navy Band. The record was distributed to all Navy units afloat and ashore.

Shortly after this, the TV series, "Silent Service", based on specific incidents in submarine warfare, was conceived, and in March, 1955, a pilot film was shown and arrangements for a commercial sponsor were made. The musical introduction was based on a small band arrangement of "Take Her Down", and the closing included sections of the Arberg arrangement of this song, sung by the Sea Chanters. Ruhe served as technical advisor of the first episodes of this series, and nine of the episodes were based on his own war experiences. He also appeared in several episodes. In all, 78 episodes were filmed and run during the next two years; reruns still are being carried on many TV stations.

Quite a career, eh? Bill's service friends predict further, even longer strides forward in his professional future, and his Barbershop friends are even firmer in their certainty that wherever he goes, whatever he does, he will always be a Barbershopper!



Captain William J. Ruhe, USN



# Philadelphia Will Sell Out

- Mayor Dilworth Sends Official Greetings on Page 4
- Official Registration Form on Page 15
- Travel Facts on this Page
- We're All Ready . . . How About You?

Philadelphia and its area Barbershoppers are eagerly awaiting your visit!

Much has already been done but still lots more is being done to make certain the thousands of Barbershoppers, families, friends and others attending the 23rd International Convention and Contests will have the time of your lives.

"Let Harmony Ring!" is the slogan for the 1961 conclave beginning Tuesday, June 20th. The keynote, however, is HOSPITALITY and the entire manpower of your host chapters—Philadelphia and Delco (Delaware County) has been enlisted to carry out the theme.

Your official program is itemized in other parts of this issue but you can expect extra-curricular activities to help round out a wonderful get-together and make yours an unforgettable visit.

There will be numerous interesting activities for every person present. Your convention committees are seeing to that. They want you to experience, enjoy and long remember Philadelphia hospitality.

For those who want to seek their own diversions aside from the planned entertainment, here's a little information about the city, although you really won't find time to enjoy most of the attractions listed.

First of all, a little about the place.

Philadelphia began in 1682 as a small colony established by William Penn. It became the capital of the Province of Pennsylvania. The State House, first occupied by the Provincial Assembly, later was the scene of the Second Continental Congress. Here, in 1775, George Washington became General of the Continental Army to lead the colonies to freedom. Here the United States came into being in 1776. Now known as Independence Hall, it is visited by about 1,500,000 persons annually.

## AMERICAN HISTORY UNFOLDS BEFORE YOU

Barbershoppers, especially those who bring their families to the convention, will want to see here the famous rooms where Washington, Jefferson, Franklin and all the other great patriots met to form the Nation. Here, too, is the venerable Liberty Bell, which proclaimed American liberty to the world.

Numerous shrines abound in the area. Within walking distance are Christ's Church, where Washington worshipped; other churches where other heroes prayed; the Betsy Ross House where, according to legend, the first American flag was created, and many other structures and sites.

The Franklin Institute, at 20th street and the Benjamin Franklin Parkway, is one of the oldest institutions in the country devoted to mechanical arts and the sciences. It houses Fels Planetarium which reproduces the heavens including the sun, moon, planets and stars in their relative positions at various times in history.

The Philadelphia Museum of Art, located at the Benjamin Franklin Parkway at 25th Street, is one of the really great art museums of the world. It is a magnificent Greek-style structure on a high bluff above the Schuylkill (pronounced school-kill) River. Here can be seen famous paintings, sculptures, other works of art, antiques and even whole period rooms.

The Philadelphia Zoological Gardens, at 34th Street and Girard Avenue, was the first zoo in the United States. The col-

lection of 2000 animals, birds and reptiles ranks among the finest in the world. Small fry attending the convention will love "The Children's Zoo", a special area for smaller animals more popular with the kids.

You may want to visit Elfreth's Alley, a small street near Second and Arch streets, with perfectly preserved Colonial homes still occupied as private residences. Contrast that with the multi-million dollar skyscraper development that begins at 16th and Market streets!

And while you're in the latter neighborhood, visit Philadelphia's City Hall (two blocks away from convention headquarters in the Bellevue Stratford). The figure atop the tower is William Penn himself. You can ride an elevator to the observation platform just beneath the statue and get a marvelous view of the city in all directions.

All these are interesting spots to visit. There are thousands of others, but frankly, you just won't have the time. Many of the bigger department stores are sights themselves and worth a visit.

Numerous fine restaurants with excellent cuisine are within walking distance of all the hotels occupied by Barbershoppers during the convention. If your taste runs to the exotic you can find nearby establishments specializing in dishes from China, Japan, France, Germany, Greece, Italy, Pakistan and India.

—By Frank McDevitt

## FACTS ABOUT TRAVEL TO PHILADELPHIA, PA.

To Phila. From:	Time Hours	VIA AIRLINES		VIA RAILROAD	
		1st Class	Tourist	Time Hours	1st Class
Atlanta, Ga.	4	\$110.75	\$ 80.95	17	\$ 66.37
Birmingham, Ala.	5½	123.40	95.00	19	79.12
Boston, Mass.	1½	46.77	39.30	7	43.08
Buffalo, N. Y.	2	55.00	—	12	55.25
Chicago, Ill.	3	102.10	79.55	15	105.25
Cleveland, Ohio	1½	57.55	47.10	13	62.80
Dallas, Texas	6	199.55	149.20	36	133.35
Denver, Colo.	10½	235.85	176.20	31	149.15
Detroit, Mich.	2	69.85	58.40	15	99.40
Indianapolis, Ind.	3½	93.20	71.80	15	93.10
Kansas City, Mo.	6½	168.40	122.30	23	133.35
Los Angeles, Cal.	11	366.60	237.85	69	214.25
Louisville, Kentucky	4	95.25	75.60	19	94.30
Miami, Fla.	2	170.70	124.40	22	119.23
New York, N. Y.	3½	20.70	18.40	1½	12.26
Oklahoma City, Okla.	7½	195.00	161.40	33	133.35
Omaha, Neb.	7	104.45	121.80	24	130.05
Philadelphia, Pa.	—	—	—	—	—
Phoenix, Ariz.	8½	322.20	222.65	50	201.06
Pittsburgh, Pa.	1½	43.00	20.00	8	46.85
Portland, Oregon	10	375.80	265.15	41½	204.00
San Francisco, Cal.	11	366.60	237.85	69	214.25
Seattle, Wash.	11	375.90	265.20	69	204.00
St. Louis, Mo.	3½	125.30	98.10	19½	123.60
Toronto, Ontario	2½	80.10	—	12½	61.11
Calgary, Alberta	14	340.00	—	68	186.70

### RAILROAD:

Fares quoted are round trip, not including Federal Tax.  
Pullman or special accommodation extra.

### AIRLINE:

Fares quoted are round trip, Federal Tax included.  
Jet service additional charge.

RATES SUBJECT TO CHANGE



CITY OF PHILADELPHIA

RICHARDSON DILWORTH  
MAYOR

March 28, 1961

TO THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBERSHOP QUARTET SINGING IN AMERICA, INC.

If the two million people of Philadelphia could sing harmony, they would rise in song to welcome the 23rd International Convention of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. This letter brings an equally heartfelt, though less musical, greeting.

Philadelphia proudly bears its reputation as a favorite convention city. Fraternal, business, professional, religious, military and learned societies have sampled our hospitality and returned for more. I sincerely believe that because of your conviviality, zest and honest fun, you "Barbershop Quarteters" rank among our favorite convention guests.

We think you will find in our city, a metropolis that matches your own good nature and vigor. Philadelphia has been doing things in a big way during the past decade... and the physical evidence is everywhere. Meanwhile, the historic attractions that have endeared our community to generations of visitors have grown and improved in charm.

So welcome again to the City of Brotherly Love. May your International Convention be harmonious and pleasant to remember for many a year.

Sincerely,

*Richardson Dilworth*



# Ol' Doc Filch Rides Again

OR

## "Let's Practice In The Coal Bin, Pa"

By Professor Stirling Wilson



I bumped into my old friend Doc Filch coming out of a pawnshop the other day. Doc had been pawning his saxophone.

"You mean you're giving up playing the Sax, Doc?"

"Sure have, son. The public don't want nothing but crooners nowadays."

"But, Doc, all the crooners have saxophones and trumpets for accompaniment."

"I know, son, the crooners try to drown out the band and the band tries to drown out the crooners. Naturally, I'm rootin' for both sides. I had to put my TV down in the cellar. The noise was too much for the canary, to say nothing of the family."

"But, Doc, with the TV in the cellar you can't see whose singing."

"Yes, it helps some, but the announcer is sure to remind you, just like a pebble in your shoe reminds you a blister is coming up."

"Yours must be a confusing household, Doc, even for a barbershopper."

"It is, but nothing like the confusion when our quartet practices."

"How's that, Doc?"

"Well, I get started on setting up practice about ten days in advance. First, I get Eddie lined up, because he's the lead, and he sings in two choirs, is lead-off man on his office bowling team, on the exec committee of the PTA, and drives taxicab after dark. So I set the practice for Monday, when Eddie's choir is not practicing, the bowling team is not bowling, the committee is not meeting and he'll swallow the loss on not driving the cab."

"So you met on Monday, eh, Doc?"

"Well, not exactly. It turns out the bari, Max Hooley, promised his wife to take her to a meeting of the Bird-Watchers and Paving-for-Main-Street Association that night, but he can make it Tuesday night. So I call Eddie back and Eddie says he will skip choir if Elsie, his wife, will do the taxicab stunt for him, and turn in the money."

"So it's Tuesday night, Doc?"

"Not altogether, Elsie says she'll drive the cab, because they need new drapes, but it happens that Tuesday is the night Joe Calomel, the bass, does the bookkeeping for Phil's Diner on Ivy Lane, but he can practice Wednesday night. So I call Eddie back

and he says he can practice Wednesday night. So I call Eddie back and he says he can practice Wednesday if the choirmaster will repeat last Sunday's anthem. Then I call Sven Beadle, the tenor, but he says Wednesday he is entered in the cribbage tournament at the firehouse, and he's in the finals, but he could practice Thursday. It's all right with Eddie, provided we start at 9, after he has bowled three games. So I call Sven Beadle about Thursday, and it's OK, but Max Hooley says he can come only if he can bring the Bird-Watchers and Paving-for-Main-Street with him and be holding their meeting in my recreation room, so he can be there for consultations."

"You must have a big rec room, Doc."

"Well it's not really a rec room. We knocked out the old coal bin, put up the pictures of the Past Champion Quartets and our Anvil (Iowa) Chorus and we were in business as a rec room. Good acoustics, too. The walls are soundproof and we have running water. So I call Joe Calomel back, about Thursday and Joe says he always takes his Yogi lesson on Thursday, but he can practice Friday if he can bring his two dachshunds along, as the dogs are nervous about being left alone. It turns out Sven Beadle can make it Friday if he can bring his uncle along; the uncle is deaf and Sven is the only one who can yell loud enough to talk to him."

"So you met on Friday, eh, Doc?"

"We did, sorry to say. Sven showed up with his deaf uncle, Eddie had the bowling team, Joe Calomel showed up with an armful of ledgers of Phil's Diner, plus the dachshunds, and Max Hooley brought the Exec. Committee of the Bird-Watchers and Paving-for-Main-Streeters."

"How did the practice go, Doc?"

"Well, the bowling team went right in the kitchen and started making themselves some sandwiches, the Bird-Watchers went down in the coal bin, and Sven's uncle sat in the dining alcove with the dachshunds in his lap, and the quartet went in the living room and started work on our new song: *When I Dream About the Moonlight on the Wabash, I'll Include a Nightmare for You.*"

"Sounds more like a convention than a quartet practice, Doc."

"It sure was, son. I can't claim we accomplished much on our march to the championship at Philadelphia, in fact, we slipped a little. When the dachshunds heard the first chord of the song we use to warm up—I'm a Splinter in the Winter but a Log Jam in the Spring—they came tearing through the living room and down the cellar steps into the meeting of the Bird-Watchers. Their president made a motion that they be evicted and they chased the dogs upstairs into the bowling team. A lady member took Eddie's place as lead while he helped round up the dogs, but she had an awful vibrato and she didn't know the gimmicks we throw into a song. The bowling team had started rolling their ten-pin balls across the kitchen into the dining room, and one went right through a what-not loaded with cranberry glass, Mama's pet collection, and Sven's uncle ended up with the Bird-Watchers and every time anyone spoke he'd yell: 'What did he say? What did he say?' and everybody was calling for Sven to tell him to get out or shut up, since he never watched a bird in his life except a Thanksgiving turkey and as for Main Street, he wouldn't even shovel snow off his front walk, much less help pave anything. When Eddie got back to the quartet the lady singing lead didn't want to drop out, and Eddie was threatening to go back and drive the cab. Hooley said we would all feel better after some refreshments, but the bowling team had eaten everything in the refrigerator except some cold parsnips. I tell you, son, it took some doing to get everybody calmed down, the dachshunds back under control and Sven's uncle quiet."

"But Doc, did the quartet get anything out of the practice, after all your efforts to get them together?"

"We sure did, son. We knew our potential. In the Reginalds we knew what we could do, and we did it."

"Oh, then your quartet qualified for the big contest, Doc?"

"No, we were eliminated."

"What are your plans now, Doc?"

"We solved our problem. We all joined the Bird-Watchers and Paving-for-Main-Street group and while they debate we slip out and sing in the bathroom."



# Through the Years



By

W. L. "Bill" Otto

Associate International  
Secretary

Prior to his death in 1953, our beloved founder O. C. Cash, of Tulsa, Oklahoma, was a regular contributor to the columns of *The HARMONIZER*. Those of our members who had the fortunate privilege of knowing him, know of his penchant of utilizing supposed experiences in his youth in order to illustrate a point. Our founder was, in reality, a very modest man, even though he continually referred to himself as "The world's greatest Barbershop baritone".

O. C.'s articles were always good for a smile, and yet his "tall tales" invariably brought out, in a subtle and humorous manner, the point he wanted to emphasize.

In the December 1943 issue of *The HARMONIZER* we find the following in substance, prefaced by a notation by the editor: *The editor feels it necessary to say that the blood-thirstiness exhibited in Cash's writing herewith is not chronic, but youthful exuberance.*

## O. C. SPINS HIS FOLKLORE

"Barbershop quartet singing was still in vogue when I was growing up as a boy at Bluejacket, Indian Territory (now Oklahoma). It was mighty rough and wild around the old home town just before Indian Territory became a state. Everybody wore a pair of six-shooters more or less to hide their nakedness, if for no other purpose. I'll never forget a killing one cold Saturday night back in 1906. It was when Ed Potts shot the drummer from Kansas City in Jim Davis' barber shop.

There was quite a crowd in town this night—Indians and cowboys shooting and fighting and raising neo but nobody had been killed and it had sorter quieted down by ten or eleven o'clock. No women had been on the streets all day. They were all at home where they belonged. (And, mister, that isn't a bad place for women to be even in this day.) Ed Potts who ran a livery stable had come up to the barber shop for his regular Saturday night shave. Ed was one of the leading citizens of Bluejacket. Taught a Sunday school class and was member of the School Board. He was the best livery stable man I ever knew. Always kept his whiffle trees clean (he just simply wouldn't tolerate a dirty whiffle tree), furnished nice, flowery laprobes and otherwise was right down to date all the time, and always had nice, new buggy whips. And, too, he was the best baritone I ever heard. Had sort of a sob in his voice, kind of moaned his baritone sweet-like, you know. Well, the boys had been waiting for him all evening to show them a chord in some tune which I have forgotten now. So when Ed came in they got right down to work. And just about that time in walks the shoe drummer from Kansas City.

The Mexican who worked at Ed's livery stable, had driven the drummer over to Welch, a neighboring town, in the buckboard that day, with his two trunks of sample shoes and dropped him off at the barber shop on his way back to the stable. Well, the drummer swaggered in and sat down in Jim's chair and said, "Gimme the works," which meant haircut, massage, shave, bay rum and everything. Jim folded him back in his chair and had

just softened up his beard and had him all lathered up when it happened.

Ed and the boys by this time had worked out the chord and had just got into it and were holding it—putting the steam or pressure to it—when the drummer fellow raised up in the chair and sang out—"da da da da" ending up on a fifth, seventh, eighth or ninth, making a five tone chord, his tone being just about one-sixteenth of an inch above Ed's pretty baritone note. You know how these five tone chords sound and how the fifth tone messes up the regular baritone note.

Well, Ed ordinarily was a nice, even-tempered Christian sort of an individual, but this smart aleck drummer seemed to rile him up something awful. Ed jumped up, pulled out his six-shooter and said, "Say, pardner, there ain't but four men in a quartet" and with that just hauled off and shor him. Things were pretty quiet for about a minute or two and then Jim, the barber, wiping the blood off his white coat said, "Say, get this bum out of here," meaning the drummer. Well, without even wiping the lather off his face, we took the drummer out behind the barber shop, dug a grave, put him in it, patted down the dirt even and level and nice, and all sang "Shine On Me". (We used the same arrangement that the Southernaires afterwards made famous.) The moon was shining mighty pretty that night, which suggested that song selection and I have always thought it was very appropriate.

## LET'S DIVIDE THE LOOT

Never heard anything more about the affair as we didn't have any Sheriff and Judges and stuff like that down in the Indian Territory in those days and folks got along fine just tending to their own business and settling their problems as they came up. But we did have quite a little excitement about the shoe samples. After getting the drummer decently buried we went back into the barber shop and worked over a few numbers and then someone suggested that we go down to the Bluejacket Commercial Hotel, bust open the sample trunks and each one see if we could get us a new pair of shoes. Well, sir, when we busted into them trunks, what do you suppose we found—all the shoes were for the left foot and size 6A. That was the worst trick I suppose that was ever played on a bunch of barbershop singers. We all took an oath that we would never again buy a pair of Acme shoes.

Oh, yes, Ed said later that he was awful sorry about what he done and I guess he was pretty remorseful about it, because the drummer had used the buckboard, driver and team, for a week and Ed never was able to collect his bill.

I had forgotten all about this particular singing session in Jim's barber shop at Bluejacket until the Grand Rapids Convention. The Okies (Cash's quartet) were singing to a large group of their admirers one day when Cy Perkins slipped up behind us and threw in a fifth on our final chord. I didn't have my gun with me, but I did tell Cy in no uncertain terms that, "There ain't but four in a quartet".



# FROM BARBER SHOP TO BROADWAY



The Buffalo Bills began singing together as amateurs, and in 1950 won the S. P. E. B. S. Q. S. A. International Championship. Then, Broadway beckoned with featured roles in The Music Man. The Buffalo Bills lost their amateur status, but gained thousands of new friends in the enthusiastic audiences who enjoyed their authentic barber shop quartet style. They have just completed the movie version of The Music Man and are currently on a national tour.

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## ON COLUMBIA RECORDS



# Review of 1960

Condensed from remarks by Clarence L. Jalving

(Immediate Past International President-Holland, Michigan)

Presented to International Board of Directors—January, 1961

Published at the request of the International Executive Committee

My term as International President has been filled with so many wonderful personal experiences that it would take all day to recount them all. We all serve to enhance the welfare and progress of SPEBSQSA. Most of us at the administrative level are filled with a zeal to help in achieving our destiny—to use our talents in keeping with our motto "Keep America Singing"—to spread the gospel of Barbershop Harmony to every city, village, hamlet in North America and elsewhere. We must never lose sight of the fact that we have an obligation to all who have gone before us to preserve and encourage a form of music which our fellow citizens will appreciate.

I have visited with thousands of barbershoppers—at chapter meetings, shows and conventions. It has created in my mind an awareness of the solidarity which exists but, at the same time, an awareness of the faults and weaknesses which must be faced and overcome. I am sure all of you are familiar with them since your very interesting thumb-nail sketches of your lives indicate that each of you have been long serving in various administrative capacities. The matter of 'Communications' was discussed this morning. This is a very real problem in a Society as far-flung as ours. With very little opportunity to become personally acquainted with the men who are running the Society at all levels, chapter, district and international, we have to rely on correspondence which is very often misunderstood or misinterpreted.

In reviewing the past eighteen months I would like to comment briefly on several legislative changes which transpired, some of considerable importance:

1. At El Paso, a reconfirmation of the rule establishing a minimum chapter membership of 25 was adopted. This has created controversy but, whatever the merits or demerits of the plan, I believe that the past year's experience has proved that it is successful. The fact is that many chapters have put forth a real effort to keep their membership up.
2. A chapter-at-large was established for those who wish to keep up their membership when moving to a community where there is no chapter.
3. Harmony Foundation was established and Trustees elected. Our real estate holdings have been transferred to the Foundation in the hope that we get relief from real estate taxes by virtue of being a not-for-profit organization.
4. At Hartford it was voted to discontinue the House of Delegates and to have District Boards make nominations for International Board of Directors. At Dallas Directors' terms of office were set at two years.
5. The District Presidents Forum and this Board assembly are innovations which, in my opinion, hold great promise and to have been a part of these sessions has been a wonderful experience for all of us.

As time goes on, there will undoubtedly

be other legislative changes. For an organization such as ours, in spite of the critical remarks that too much time is taken up with discussion on legislation, it must be realized that we have to operate within the framework of well-defined regulations.

## MEMBERSHIP:

It has been most gratifying that we attained the highest membership we have ever had (27,850 plus 592 in licensed groups). The figure of 82% renewals is particularly pleasant to contemplate. If we can keep our attrition down each year we would soon realize our goal of increasing membership each year. We also hope that the establishment of the cycle billing system will help in further increasing membership. Perhaps the biggest thing that happened during my administration was the Member Benefit Program proposal. If all of the words spoken or written about it could be put in book form it would make quite a volume. Whatever the merits or demerits of the plan, we must concede that it caused some deep thinking and a realization of the necessity of giving more thought to extension and retention of members as well as to find ways to raise money to give financial aid to those who are willing to give of their time and talents in promoting the welfare of the Society, whether they be volunteers or professionals. A new word—"volunteerism"—has crept into our vocabulary. No one can deny that our present status has been achieved by the work of volunteers—unselfish men giving of their time and money. But the fact re-

mains that we cannot expect these men to give their money as well as their time and energies merely for the satisfaction derived in doing something for others. We are hopeful that a plan can be devised which will be acceptable to all. We hope Floyd Connett's work can be carried on by others. He did a lot of good work. Our present plans call for a different method of approach but musical training in the Barbershop style must not be neglected. We must not be selfish with the capable musicians who can and will carry on. Let's face the fact that it is going to take money.

## FINANCES:

We wound up 1960 with a fine report, due largely to a very successful convention at Dallas. Most of the time we have been able to keep within our budget so a profit was shown for the year's operations. I want to thank John Niemer and his committee members for the efforts expended on the Expansion Fund Program during this past year. 1961 will see the wind-up of the program and I hope it will be successfully completed.

We have a beautiful property here at Harmony Hall and my only regret is that every member of the Society cannot come here to see what we have. We have every right to be proud of it.

## MUSIC:

Our music is becoming a larger and larger part of American life. Very rarely does one



CLARENCE JALVING



encounter a person who has not heard of our type of singing. We have become more publicity conscious under the prodding of PROBE and the appearance of the Buffalo Bills and the Frisco Four in the "Music Man" have helped. Now the Bills are going to take part in the movie version which will reach a still larger audience. I hope that you will take a good look at our music library. With next to the largest collection of OLD SONGS, there will be no dearth of those which can be agreeably arranged in Barbershop style for a long time to come.

#### HEADQUARTERS STAFF:

It has been a privilege to work with Bob Hafer and his staff. I hope all of you will study the operations and come to realize what a tremendous amount of work is done. If you are a businessman, you can appreciate what a job it would be to service 650 branches throughout the U.S. and Canada. The analogy may not be perfect but that is virtually what is being done here. There are a thousand and one details to attend to and Bob and his staff are doing it efficiently and intelligently. I, for one, want to give my vote of thanks for the wonderful cooperation we have been given.

I have had many highlights during my administration and also many thrills. It has been rewarding to meet so many fine men in so many different places. Perhaps one of the great thrills I received was in presenting a plaque to Mrs. O. C. Cash and the president of the Tulsa Chapter commemorating the birth of our Society on April 11th of 1938.

#### EXPRESSIONS OF GRATITUDE

Bob (Hafer) and I had a pleasurable trip through the West. While it was strenuous and tiring to make seventeen meetings in the course of three weeks, it was most rewarding to be greeted so warmly wherever we went. It is an unforgettable experience. I had another great thrill last month. John Cullen touched on it briefly this morning when he referred to our meeting with the District presidents in December, to conduct our first Educational Forum. To observe the interest while our mutual problems were discussed—to listen to talks of men such as Hal Schultz, Geo. Dohn and other members of the faculty—to get well acquainted with each other in the three days and nights which we spent here, makes me believe that a much greater degree of solidarity as a Society will result.

In conclusion, I certainly wish to express my gratitude to all those who had a hand in making my administration, in most instances, a thoroughly enjoyable one. I have had my share of arguments but always on a friendly basis. When we talk of the aims and purposes of our Society, arguments are apparently inevitable.

To the officers and members of the districts and chapters I have visited, the quartets and choruses whose singing I was privileged to enjoy, the members of the headquarters staff, the judges, music writers and arrangers, international board members, the committee members who worked so hard to make the job easier, a great big "Thank You."

#### OURS IS A WORTHY IDEAL

We must never forget our aims and objectives in a changing world. Whether we can survive as a Society in this modern age with its rapid changes we do not know, but music has always been and will be a big part of our lives, either as participants or listeners. We have a worthy ideal—that of preserving and encouraging Barbershop Quartet Singing in America and it is always up to us to progressively follow that ideal. Then we can and will succeed.

I shall always cherish the many, many friendships I have made. It has been a great honor and privilege to serve you as International President and I hope that life may still hold a few more years of service to the Society which we all love, and to work in close harmony with all those who are trying to achieve our goal to "Keep America Singing".

—for People of "NOTE"—



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# Are Americans Musical?

“I hear America singing,” poet Walt Whitman said a century ago. Today he’d hear not only singing, but the tinkling, tootling, scraping and strumming of the 31 million Americans—one person in six—who play musical instruments.

He’d be able to hear more than half the world’s symphony orchestras in the United States. In 1900, according to information supplied by Broadcast Music, Inc., there were 10 symphony orchestras in all of America, less than 100 in 1920—and more than 1,200 by 1960.

Music to his ears might also be the sound of cash registers all over the country ringing up do-re-mi. In 1959, the nation spent \$50 million at the concert box office, \$100 million on records of classical music, \$300 million on hi-fi equipment—\$450 million in all as against \$305 million for all spectator sports. The box office “take” for concert music was bigger than that for baseball.

In short, Americans have good reason to blow their own horns—and 2,650,000 of them do, according to the American Music Conference. An additional 28 million plus play other instruments. The odds are better than one in nine that the next person you see on the street will be a piano player, about one in 40 that he or she plays the second most popular instrument, the guitar. The odds are one in 56 that you’ll meet a string player, one in 67 that you’ll encounter a woodwind virtuoso, one in 78 that you’ll pass an organist, and 138 to one that the next man, woman or child you see *doesn’t* play the concertina.

## SOME STAGGERING FIGURES

The score: twice as many do-it-yourself music fans as were around in 1939. Nine million of them are children getting school or private instruction—compared to only 2,500,000 a decade ago. That not all these kids practice unwillingly can be seen by the tremendous boom in school bands and orchestras. The bands, now numbered at 47,000 have doubled since World War II, while the 26,000 orchestras have increased in even greater proportion—largely as a result of interest generated through class instruction.

It adds up to a big volume of business not only for the sellers of musical instruments, but sometimes for their buyers as well. Juke boxes, radios and TV sets have recently blared forth hits composed by high school principals and elementary school teachers, by jazz musicians and by teen-agers, by an aeronautical engineer and by a gospel singer, by Juilliard-trained artists and by single-string guitar pluckers, by fulltime dance band musicians and by housewives, by famed show business composers and by one-time field hands.

A little over 20 years ago, most of these writers would have had no chance of being paid for the performance of their songs. Until 1940, practically all performing rights in the United States

were handled by a single organization which represented only about 1,000 composers and 137 music publishers. Most of them were located in New York or Hollywood. Writers whose music was popular outside these two centers received little or no payment.

In 1940, some 600 broadcasters formed a second performing rights organization, known as Broadcast Music, Inc. All composers and publishers who wished to license their performing rights through it were welcome, as were all music users who desired access to this repertory. Twenty years after its founding, there are some 10,000 composers and 5,000 publishers eligible to receive revenue from performing rights organizations. These groups are constantly being added to. By means of a scientific logging sampling system set up by Columbia professor Paul Lazarsfeld, BMI logs the usage of music by thousands of broadcasting stations all over the nation.

In the course of its research, BMI discovered more upbeat news about music in America; with more than 156 million radio sets in operation and the average family tuned in 13.75 hours a week, 1,145 AM stations and 117 FM-only stations were broadcasting—as of May, 1960—some 13,300 hours of concert music a week! Much of it is as modern as the turbo-jet, for Americans listening to “new classics” as never before.

## WHAT HAPPENED TO ROCK N’ROLL

Almost half of the 5,331 LP’s now available on 428 mono and 160 stereo labels are devoted to the works of contemporary composers. The opera world is singing the same tune. Almost 4,000 opera performances were given last year throughout America, and more than half of them were given over to 165 modern operas, most by American composers.

Fledgling Cowells, Carters and Brubecks can get music degrees and advanced-level musical training at any one of more than 250 educational institutions throughout the United States. The world’s first chair of jazz composition, supported by Broadcast Music, Inc., has been established at the School of Jazz in Lenox, Massachusetts. To encourage the creation of concert music by young composers in high schools, colleges and conservatories, 61 talented youngsters have received Student Composer Awards since 1951, when BMI established the grants.

So grit your teeth when the kid next door starts playing endless scales. Jot down the random notes or phrases that may drift through your mind—similar inspirations have enabled professors and pants-pressers to reach the Hit Parade. Join a chorus in the neighborhood or at your place of work—after all, if America’s singing, someone’s got to carry the tune. (The Harmonizer is seeking a source for a similar story about Canadian musical activities. Any member who can supply such information please contact the Editor at 6315 Third Avenue, Kenosha, Wisconsin.)

Americans are making more music and listening to more music than ever before in their history. Groups like The Sons of Erin are among the millions of Americans who join our Society in making the fun filled music which keeps all of us young and vital. (Photo by Vernon L. Smith)







# Barbershop Craft

By JIM EWIN, Chairman, Barbershop Craft Committee

## HOW CHORDS GOT THEIR NAMES . . .

I have frequently been asked "How do Chords get their names?" Well, this is a brief attempt to show just how chords got their names, and also their relationship to Barbershop Harmony.

First, a Chord is a group of three or more tones sounded simultaneously and in harmony. Each chord is assumed to have a Root or fundamental tone upon which the chord is formed.

The actual naming of chords goes back to the early stages of our modern music, and most of these early Classical names have stuck. Today we have a more scientific explanation of Chord Structure and Harmony. (See Harmonizer, January 1960, Page 4)

The basis for all music and chord structure, originally, was the Musical Scale. At that time, all chords were conceived as being formed directly from the scale and related to it.

Chords are named in two ways:

First, by the position of their Root (note) on the scale, or its relationship to the Key-note of the song. In the Classical method each of the Steps or Notes of the scale were named and these names identified the position of the Root of the chord and hence identified the chord itself. In our more up-to-date method we use Reagan's Clock system, based on Bach's Circle of Fifths, to locate and identify the Root of the chord.

Second, by the Type of chord. Here the Classical names for the Intervals of the Scale are still the basis of our chord identification. This is because in a sense chords are made up of, or can be identified by the intervals between their tones.

So, before we can understand the names of the chords, we must first be familiar with the names of the Steps or Notes of the Scale and the Musical Intervals.

Figure 1 (below) gives the Intervals of the Scale to the Root "C". Intervals can be figured with any other root, or between any two notes of a chord.

At first only Triads (three note chords) were considered harmonious, and these triads were formed on any step or note of the scale, using every other note. The note on which it was formed was called the "Root"; the middle note the "Third", (because it was the third interval above the root); and the top note was the "Fifth".

Figure II gives the complete list of these "Triads of the Scale" with their Classical names. It is traditional to number both the steps of the Scale and the Triads by Roman Numerals.

Now, notice that the "Third" interval from "C" to "E" is two full tones, while the "Third" interval from "D" to "F" is only a tone and a half. To distinguish, the larger thirds were called "Major Thirds" and the smaller thirds were called "Minor Thirds". The same with "Sixths" and "Sevenths".

"Fourth" and "Fifth" intervals were called "Perfect", except that from "B" to "F" which was called a "Diminished Fifth" or that from "F" to "B" an "Augmented Fourth".

In these Triads, if the third interval was a Major Third, and the Fifth was Perfect, then the chord was called a "Major Triad" (C,E,G). If the third was Minor and the Fifth Perfect, it was a "Minor Triad" (D,F,A). If the third was Minor and the Fifth Diminished, it was called a "Diminished Triad" (B,D,F). If the Fifth of a Major Triad was raised a half tone, the chord became an "Augmented Fifth Triad" or just "Augmented". These terms are still used today, and although they are based on the scale and are not scientifically sound they are the basis of the names of the chords that we use.

Now for a quick run down on some of the Triads of the Scale. (Fig. II).

## BUILT ON KEYNOTE OF SONG

The Triad formed on the first step of the Scale (Do) is a "Major Triad" and was named the "Tonic Triad" (C,E,G, in the key of "C") which name continues today. It is our Twelve O'Clock Triad at the top of the Clock, and is our "Hum Chord" in getting our pitch to start a song. It is built on the Keynote of the song. Each of the 12 Major Triads is the "Tonic Triad" in its own key.

Continued on next page

Fig. 1 MUSICAL INTERVALS ON THE ROOT "C"



Triad No.	Classical Name	Type of Triad	Notes (Sol-Fa)	Notes (Key of C)	Clock Symbol
I	Tonic (The Hum Chord)	Major	Do, Mi, Sol	C, E, G	12 <sup>7</sup>
II	Super Tonic	Minor	Re, Fa, La	D, F, A	2 <sup>m</sup>
III	Mediant	Minor	Mi, Sol, Ti	E, G, B	4 <sup>m</sup>
IV	Sub Dominant	Major	Fa, La, Do	F, A, C	11 <sup>7</sup>
V	Dominant	Major	Sol, Ti, Re	G, B, D	1 <sup>7</sup>
VI	Sub Mediant (Relative Minor)	Minor	La, Do, Mi	A, C, E	3 <sup>m</sup>
VII	Leading Tone	Dimin.	Ti, Re, Fa	B, D, F	5 <sup>oim</sup>



## BARBERSHOP CRAFT—

Continued from page 11

The Triad formed on the second step of the Scale (Re), that originally was called the "Super Tonic" is now frequently called the "Chord of the Second". In Reagan's Clock system it is the 2 O'Clock Minor. (2m).

The Triad formed on the Fifth step of the scale is a Major Triad and was called the "Dominant Triad". This name is still current and is of great importance because the four note chord based on the same root was the first Seventh Chord to be recognized—the "Dominant Seventh", our good old One O'Clock Seventh (1<sup>7</sup>), the most used of all chords in Barbershop Harmony. (Sol, Ti Re, Fa, or in the Key of "C" it is G, B, D, F.).

### USE OF DOUBLES

In Barbershopping we try to use four note chords as far as possible, so that each voice has a separate note. In situations where a three note chord is necessary, one of the notes (usually the root) must be Doubled, i. e. two voices sing the same tone. If separated an Octave apart, it is said to be "Doubled at an Octave".

Now, what we have covered so far is the basis of our nomenclature, but music has advanced, and since most of the chords we use are four note chords and not Triads, some new terms have come into use.

The term our Society has contributed is "Barbershop Seventh". This is simply the adoption of a name to apply to all 12 of the natural (Dominant) Seventh Chords. There is only one "Dominant Seventh" in any one key, but there are eleven other sevenths of this same structure and we call them all "Barbershop Sevenths", including the Dominant. Then we distinguish the sevenths by their relationship to the Key-note thru Reagan's Clock System. Simple, isn't it? The Dominant is the 1<sup>7</sup>, but we also use the 12<sup>7</sup>, 2<sup>7</sup>, 3<sup>7</sup>, 4<sup>7</sup>, 5<sup>7</sup>, 11<sup>7</sup>, etc. Some musicians would say we "borrow" Dominant sevenths from other keys, but this certainly does not explain their relationship as well as the clock—which, of course, is just Bach's Circle of Fifths.

Closely related to the Dominant Seventh is the four note chord formed with its root on the second note of the scale. (Re, Fa, La, Do — D, F, A, C, — 2<sup>m7</sup>). It is a Minor Seventh. There are, of course, eleven other Minor Sevenths, but none as much used as the 2<sup>m7</sup>.

### CHORD OF THE ADDED SIXTH

Another very important chord is that formed by taking the first, third, fifth and sixth notes of the scale. (Do, Mi, Sol, La — C, E, G, A — 12<sup>6</sup>). We call this a "Sixth" Chord, although it is sometimes referred to as the "Chord of the Added Sixth", indicating that the sixth tone was added to a Major Triad—just as we might think of a Barbershop Seventh as being an "Added Seventh".

An interesting angle here is that the Sixth Chord formed on the root of the fourth note of the scale (11<sup>6</sup>) has exactly the same tones (F, A, C, D) as has the Minor Seventh Chord on the root of the second note of the scale. (2<sup>m7</sup>). The question is, when you sing the four tones F, A, C, D, (Key of C) are you singing a "Sixth" or a "Minor Seventh"? The tones are identical on the piano—not, however, in the human voice when a good quartet sings them. But I'm afraid we're a little off subject and we'd better discuss this further some other time.

There is another type of Sixth Chord formed by adding the sixth tone to a Minor Triad—called a "Minor Sixth". A familiar one is that formed on the second note of the scale (D, F, A, B — Re, Fa, La, Ti — 2<sup>m6</sup>).

The next type of chord is the "Ninth", formed by adding another tone a third above the seventh tone of a Barbershop Seventh. The "Ninth Chord" in most frequent use is the Dominant—on the fifth step of the scale (Sol, Ti, Re, Fa, La — G, B, D, F, A — 1<sup>9</sup>). But a Ninth Chord has five tones and that won't work with only four voices—so we have to leave one tone out. Strange to say, the one least missed is the Root, so we usually sing a G Ninth with out the G (B, D, F, A) and it works all right.

Here again, however, is some more curious overlapping. The piano notes of these last two chords—the 1<sup>9</sup> (Root omitted) and

the 2<sup>m6</sup> are exactly the same. Remember that every Ninth Chord with the Root omitted is made up of the same notes on the piano as a Minor Sixth Chord of some other key, and vice versa.

### CONTROVERSIAL MAJOR SEVENTH

One Chord that has been a real barb to Barbershoppers, and has entailed many a discussion as to whether it really can qualify as to being harmonious, is the Major Seventh. Formed from a Major Triad by adding a fourth tone that is a Major Seventh interval above the Root, it is really part of the Harmonic Series. (Do, Mi, Sol, Ti — C, E, G, B — 12<sup>7</sup>).

One more chord type that should be mentioned, although not frequently used, is the "Augmented". Formed by raising the fifth of a Major Triad by one half tone, it is one of the "passing" chords. (Do, Mi, Si, Do — C, E, G<sup>#</sup>, C — 12<sup>Aug</sup>). Like the Diminished Sevenths this chord cannot be formed from the Harmonic Series — only from the tempered scale.

There are other chords of the passing type called "Altered", in which one of the tones of a standard chord are either raised or lowered a half tone. We'll just mention two of them: The Barbershop Seventh with Augmented Fifth—also known as an Eleventh Chord — (Do, Mi, Si, Te — C, E, G<sup>#</sup>, B<sup>b</sup> — 12<sup>7-5</sup>); and a Minor Seventh with a Flatted Fifth (Do, Ri, Fi, Te — C, E<sup>b</sup>, G<sup>b</sup>, B<sup>b</sup> — 12<sup>m7-5</sup>). These are very seldom used, their harmony is questionable and they overlap other types, but there are situations where striking effects can be achieved by their use as passing chords.

The following Outline will summarize our Chord Names and their Structure.

#### Names of Relationship of the Scale

1. Tonic—The first step or note of the scale, the Key-note or Fundamental. Applied to any chord whose Root is the Key-note. In the Clock System it applies to the 12 O'Clock position and that family of chords.

2. Dominant—The fifth step or note of the scale, or any chord having this note as a Root. It applies to the One O'Clock position on the Clock.

#### Names of Types of Chords

1. Triad—A three note chord consisting of a Root with tones at a Third and a Fifth interval above the Root.

- Major Triad: Root; Major Third, Perfect Fifth.
- Minor Triad: Root; Minor Third, Perfect Fifth.
- Augmented Triad: Root; Major Third, Augmented Fifth.
- Diminished Triad: Root; Minor Third, Diminished Fifth.

When we sing a Triad we usually Double the Root at an Octave so we have four tones.

2. Four Note Chords—Consisting of a Root with tones at a Third, a Fifth and a Seventh (or Sixth) intervals above the Root. (Listed in order of decreasing intervals)

- Major Seventh: Root; Major Third; Perfect Fifth; Major Seventh.
- Barbershop Seventh; Root; Major Third; Perfect Fifth; Barbershop (Minor) Seventh.
- Minor Seventh: Root; Minor Third; Perfect Fifth; Barbershop (Minor) Seventh.
- Sixth Chord: Root; Major Third; Perfect Fifth; Sixth.
- Diminished Seventh: Root; Minor Third; Diminished Fifth; Sixth.

3. Ninth Chords: Five Note Chords consisting of a Root with tones a Third, a Fifth, a Seventh and a Ninth intervals above the Root.

- Major Ninth: (Usually called the "Ninth"); Root Major Third; Perfect Fifth; Barbershop (Minor) Seventh; Major Ninth. (For Four part harmony we omit one tone—usually the Root.)
- Minor Ninth: Root; Major Third; Perfect Fifth; Barbershop (Minor) Seventh; Minor Ninth. (Not often used—if the Root is omitted, what is left is a Diminished Seventh.

Well, that about covers the Chords we use, as to name, identity and structure. I know it sounds confusing, but I can't help it—it's just because it is confusing. There will be more about identifying chords in songs in a later issue.



# ATTENTION ALL CHAPTERS OR DISTRICTS WISHING TO BID FOR INTERNATIONAL

**CONVENTIONS...** Now is the time to get information for "hosting" the 1966 International and future Conventions. Bids for the 1966 convention must be received at International Headquarters on "Official" invitation forms not later than October 1, 1961. This convention will be awarded by the International Board of Directors at their Mid-Winter meeting in January, 1962. For complete details and forms write to: S.P.E.B.S.Q.S.A., Inc., 6315 Third Avenue, Kenosha, Wisconsin. (Mid-Winter Conventions were discontinued after the January, 1961 convention at Milwaukee.)

## Current Convention Schedule

June, 20-24, 1961—Philadelphia, Pennsylvania

June, 19-23, 1962—Kansas City, Missouri

July, 4-6, 1963—Toronto, Ontario

June, 23-27, 1964—Memphis, Tennessee

June, 24-26, 1965—Boston, Massachusetts

June, 1966—Open

**CHORUSES!  
QUARTETS!**  
LOOK AS GOOD  
AS YOU  
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In reading (and answering) literally hundreds of letters from Society members last year commenting on the proposed Member Benefit Program (which failed to receive necessary district ratification), I was quite pleasantly surprised to learn how many of the members who expressed their opinions approved the provisions of the program dealing with publicity and public relations. In that study it became obvious to me that the Society's activities along public relations lines have not properly reflected member interest in this important phase of activity.

While under present budgetary limitations it will not be possible to step up our public relations activities appreciably, an excellent opportunity to make a giant stride in this direction with comparatively small expenditure of funds exists in National Barbershop Harmony Week which was celebrated April 8 to 15. The ultimate success of this annual program is going to depend on the imagination and industry of our local chapters.

Last year evidence of participation in Barbershop Harmony Week by fewer than 80 chapters reached your International Headquarters. Those chapters which participated reported excellent reaction. Barbershop Harmony Week activities brought favorable public attention to those local units, helping them in membership promotion efforts, in publicizing their annual shows and other activities.

#### GOVERNORS RESPOND WELL

Last year through local chapter efforts, eight state governors proclaimed Barbershop Harmony Week, further extending publicity outreach. This year the International Committee on Public Relations which is responsible for Barbershop Harmony Week, asked Society Public Relations Director Curt Hockett to suggest to the governors of all 50 states of our United States that they proclaim Barbershop Harmony Week in 1961. Although a sizeable number of states have discontinued issuance of such proclamations, except under certain very special conditions, 22 governors to date have indicated their willingness to issue such proclamations. In many cases, governors committing their states to cooperate in celebrating Barbershop Harmony Week have taken the time to express their personal opinion on our Society's activities, and it is evident that our prestige is definitely growing.

All premiers of our Canadian Provinces have also been asked to recognize our "week" this year. We have no report to issue on their response as of this writing.

## STATUS QUOTES

ROBERT G. HAFFER



Opportunities for publicizing the Society are practically limitless. Most such opportunities are available simply for the asking. In addition to appearances on radio and television (approval of which should be requested formally from the International Headquarters as directed by the International Board of Directors, for protection of the Society in connection with copyright matters), there are countless opportunities for publicity in daily and weekly newspapers, both as news items and through columnists, various publications such as fraternity magazines, fraternal order publications, industrial house organs, etc. Many members and chapters have in their files sufficient authentic material regarding the Society and its activities to provide for excellent writeups. Services of the Society's Public Relations Office are also available on request.

One excellent network television appearance recently brought much favorable attention to our current International Champions, on the Lawrence Welk Show. The week following this appearance, Welk reported such widespread favorable reaction of his viewers to the singing by our Champions that he decided to reactivate his own quarter in his "Musical Family".

Newspapers all over the country have recently publicized the fact that our 1950 International Champions, the Buffalo Bills, who appeared in the Broadway cast of "The Music Man", have been selected also to appear in the movie of this show which is being filmed in Hollywood at the time of this writing.

#### LOCAL NEWS VITALLY IMPORTANT

While national and international publicity are highly desirable, of course, the importance of local publicity should not be minimized or overlooked. A greatly enlarged professional staff of publicists here at your International Headquarters, even if they were furnished with a budget many times that currently available, could not begin to do the job which alert, industrious, publicity-minded volunteer personnel at the local level can achieve.

This marer of building greater public acceptance of our Society and its musical offerings, is a fulltime job requiring a "total team effort". Membership and musical standards must be continually upgraded or maintained; personal conduct of choruses, quartets and individual members must be above reproach; public presentations and publicity obtained through all available media must be in good taste. If we will mount a concentrated, continuing campaign to achieve all these things—and stop hiding our light under a bushel (let the public know what we do and what we stand for through an intelligent publicity and public relations program in every chapter), we will find greater public acceptance developing greater personal pride on the part of each of us—and maybe put an end to so many persons upon hearing our name, making comments such as "Are all of you barbers?"

Also, we will, I hope, see an end to so many people "looking down their noses" at the type of music we are dedicated to preserve and encourage. In my own personal contacts, I am gradually finding that more of the general public and particularly

Continued on page 30



# PHILADELPHIA



*Let Harmony Ring*

**23rd INTERNATIONAL  
CONVENTION AND CONTESTS**

*June 20-24  
1961*



# 1961 CONVENTION AND CONTESTS REGISTRATION BLANK

**S. P. E. B. S. Q. S. A., Inc.**  
6315 THIRD AVENUE  
KENOSHA, WISCONSIN

PLEASE ASSIGN ME \_\_\_\_\_ CONVENTION REGISTRATIONS AT \$15.00 EACH (ADULT)  
AND \_\_\_\_\_ REGISTRATIONS AT \$5.00 (Age 18 and under).  
MY REMITTANCE TOTALING \$ \_\_\_\_\_ IS ENCLOSED HEREWITH  
(Please make remittance payable to S.P.E.B.S.Q.S.A., Inc.)

IT IS MY UNDERSTANDING THAT EACH REGISTRATION ENTITLES ME TO THE FOLLOWING:

1. CONVENTION BADGE which entitles holder to attend various business meetings and seminars.
2. SOUVENIR PROGRAM.
3. HOTEL RESERVATION at one of the official convention hotels.
4. RESERVED SEAT ADMISSION TICKET to the following events to be staged at famous Convention Hall.
  - a. Quartet Quarter Finals No. 1 (22 Quartets) .....Thursday, June 22 ..... 2:00 p.m.
  - b. Quartet Quarter Finals No. 2 (23 Quartets) .....Thursday, June 22 ..... 8:00 p.m.
  - c. Quartet Jamboree (25 Quartets) .....Friday, June 23 ..... 2:00 p.m.
  - d. Quartet Semi-Finals (20 Quartets) .....Friday, June 23 ..... 8:00 p.m.
  - e. Chorus Contest (15 Choruses) .....Saturday, June 24 ..... 2:00 p.m.
  - f. Quartet Finals (10 Quartets) .....Saturday, June 24 ..... 8:00 p.m.

NOTE: The All-Champions Show has been discontinued due to lack of available talent this year.  
Convention Hall seating will be assigned according to order of preference in strict relation to sequence of registration numbers.

**PRINT ALL INFORMATION CLEARLY**

Name \_\_\_\_\_  
Chapter \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_  
Street \_\_\_\_\_  
State or Province \_\_\_\_\_

DETACH AND MAIL TO

**S. P. E. B. S. Q. S. A., Inc.,**  
6315 Third Avenue  
Kenosha, Wisconsin



# Welcome to Philadelphia

23rd INTERNATIONAL  
CONVENTION and CONTESTS  
**JUNE 20-24, 1961**

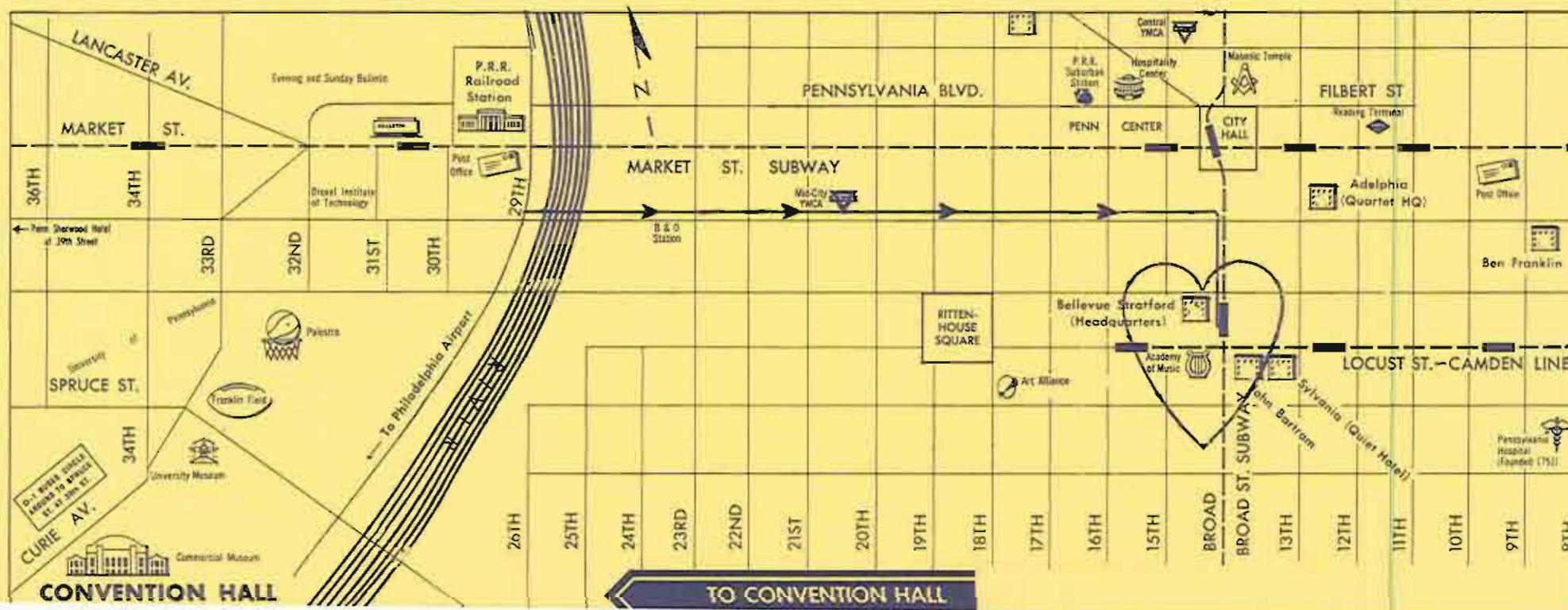
*"Make This Convention a Chapter and Family Affair"*

- Perfect Family Convention Site
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- Top Quartets and Choruses Competing At World Famous Convention Hall
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HOME OF THE AMERICAN FLAG

MAP SHOWING PHILADELPHIA CONVENTION ACTIVITY SITES





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23rd ANNUAL CONVENTION AND CONTESTS S. P. E. B. S. Q. S. A., Inc.  
PHILADELPHIA, PENNSYLVANIA — JUNE 20-24, 1961

DETACH THIS PAGE  
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From:

S. P. E. B. S. Q. S. A.  
HOUSING BUREAU  
Convention and Visitors Bureau  
Chamber of Commerce  
16th St. and Pennsylvania Blvd.  
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ADDRESS

CITY, ZONE, STATE OR PROVINCE

Hotel:

1st Choice \_\_\_\_\_ 3rd Choice \_\_\_\_\_  
2nd Choice \_\_\_\_\_ 4th Choice \_\_\_\_\_

## PLEASE RESERVE THE FOLLOWING ACCOMMODATIONS

Single Bedroom .....\$ \_\_\_\_\_ Suite (Parlor and 1 or 2  
Double Bedroom .....\$ \_\_\_\_\_ Bedrooms) .....\$ \_\_\_\_\_  
Twin Bedroom .....\$ \_\_\_\_\_ Dormitory .....\$ \_\_\_\_\_

## NAMES OF OCCUPANTS

(Fill In Accurately Listing All Occupants or Form Will Be Returned for Completion)

NAME	ADDRESS	CITY, STATE OR PROVINCE	NAME	ADDRESS	CITY, STATE OR PROVINCE
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
Date of Arrival _____			Date of Departure _____		
Time of Arrival _____			Time of Departure _____		

## OFFICIAL S. P. E. B. S. Q. S. A. CONVENTION HOTELS IN PHILADELPHIA

HOTEL	ADDRESS	SINGLE BEDROOMS	DOUBLE BEDROOMS	TWIN BEDROOMS	SUITES	DORMITORY (3 to 8 Persons Per Room)
BELLEVUE-STRATFORD — Broad & Walnut Sts. .... (Headquarters)		\$10-16.50	\$15-23	\$15-23	\$35-60	On Request
BENJAMIN FRANKLIN — Chestnut & 9th Sts. ....		\$9-12	\$12.50-15.50	\$14.50-17.50	\$30-35	\$4 per Man
JOHN BARTRAM — Broad & Locust Sts. ....		\$7-10	\$10-13	\$12-16	\$20-45	\$5 per Man
SYLVANIA (Quiet Hotel) — Locust off Broad St. ....		\$7-9.50	\$10 & up	\$11.50-15.50	\$30 & up	None
ADELPHIA — 13th at Chestnut St. .... (Competing Quartets Only)		\$6.50-12	\$10-14	\$11-16	\$25-35	On Request

\*All Rates Subject to Change

(These have been designated as "official" hotels. However, requests for hotels or motels not listed will be honored.)

If accommodations at hotel indicated as first choice are not available at time your reservation request is submitted you will be assigned to next available alternate choice. Accommodations at next highest available rate will be reserved for you if rooms at requested rate have been committed previously.

See Page 16 for

Convention and Contest

Registration Form

**Guests Please Note — A One Day Room Deposit Is Required**

*If you are to arrive after 6:00 p.m., mail a check with this housing application form to insure that a room will be reserved for you and/or your family. If there is any doubt NOW as to your arrival time, it is suggested you make the one day room rent deposit to insure your accommodations.*





Hock says:

# Share the wealth



By ROBERT HOCKENBROUGH  
Past International Board Member

Send Your Ideas To:  
4150 Deyo Avenue  
Brookfield, Illinois

Pat Patzig, of our Union City, N. J. Chapter, said in the last issue of the Harmonizer that . . . "we're a bunch of musical snobs". I'm sure the men he quoted are the exception to the rule in this grand Society of ours. I want to reassure Pat, and at the same time put you next to a good idea, by starting off with a happy note from our Rockford, Illinois Chapter.

**A BIG BOW TO ROCKFORD** and their action-packed president Bob Humphries for starting a fund-raising drive to perpetuate the Rockford Civic Symphony summer concert series. The chapter spear-headed the drive for funds with a \$200 donation.

A terrific example of harmony in action! While these men may prefer barbershop they also appreciate the place and importance of the other musical forms in our society.

Why not get your chapter to extend the hand of friendship in a like fashion. You'll cement relations with our musical brothers and earn extra dividends in good public relations for your chapter and our Society.

**A BARBERSHOP QUIZ** was featured at a recent meeting of our Bloomington, Illinois Chapter. A 4-man team was picked from each section with questions touching on the history of our Society and the local chapter.

**DIRECTORS GALORE** were featured at the same meeting. Each member wrote his name and his favorite chorus song on a slip of paper. The slips were dropped into a hat and drawn at random. Those whose slip was drawn had to direct his favorite song. The winner was determined by popular vote.

**PAY YOUR DUES** or you can't go. That's the idea behind Ladies' Night at both the Skokie, Illinois and our Cantonville, Maryland Chapters. Every member gets an invitation, and the admission fee is your membership card for the new year.

**HOW TO PICK QUARTETS** . . . your chapters quartets, that is, to appear in your show? Well our Cantonville, Maryland Chapter has an annual Chapter Quartet Contest and according to Bernie Hopkins, president . . . it helps them select two out of the four or five in the chapter. (Boy, 4 or 5 quartets? Are they lucky!) Says Bernie, "We call it the Patapsco Valley Championships, after our Patapsco Valley Chorus and invite judges from nearby chapters. Wives and guests are invited and the enthusiasm is really great. The two winning quartets receive small trophies and the right to appear on our annual concert, plus the title of the Patapsco Valley Champs. Quartet activity in the chapter has picked up considerably as a result and the contest has become a much looked-forward-to event.

**A NEW TWIST TO THE PLACE MAT** gimmick was another brainchild of the Cantonville gang, when in addition to the in-

formation about the show they added a footline which said "Before and after the show don't forget to stop at (name of restaurant). Proprietors like it and will cooperate more readily in using the mats with a line like this. Bernie says, "we distributed over 15,000 in 15 restaurants and all are being used". If any chapter would like a sample write to Bernie Hopkins, 421 N. London Avenue, Baltimore 29, Maryland.

**A BARBERSHOP DEMONSTRATION** was the feature of the Crescenta Valley, California Chapter's Annual show recently. A giant size gauge screen (see picture below) with the opening bars of the song on it was exposed to the audience as the main curtain opened. Director, Jim Burt (in picture) explained the various parts with the chorus invisible behind the screen. As the four parts were put together a light behind the chorus was turned on silhouetting the group against the screen.

Almost simultaneously the screen went up and the chorus was "on". Stan Locke who created the idea of the screen says, "M. C. Bill Parry presented his material in the same vein . . . a minimum of



Outstanding Demonstration by Crescenta Valley, Calif.—See Story Above

jokes . . . lots of selling and explaining. It was a very successful experiment providing plenty of good entertainment at the same time."

**COMMUNITY SING** was a lot of fun at a recent package show put on by our Phoenix, Arizona Chapter. Lloyd Steinkamp as M. C. had the chorus members go out into the audience and help lead a song. Only in barbershop will you find such a genuinely friendly rapport between audience and entertainer.

**BOOSTER CLUB** . . . AGAIN? I know I mentioned the River City Chapter Booster Club idea last time but since then I got more complete details. In case you'd like to do it—the easy way . . . here is how according to Merle Dickenson of Mason City, Iowa and V. P. in the Central States District. Merle says, "I think one

Continued on next page



## SHARE THE WEALTH—

Continued from page 19  
of the best and most lucrative methods of raising money is the "selling" of Booster Club memberships to people interested in your cause. There are several advantages to this money-raising project. First of all, most of it is profit, all the members participate, builds tremendous public relations all year, and gives you an advance sale on the next Parade that you have.

We do it like this: A membership in our River City Booster Club costs \$8.00 for which the members gets the following:

1. Two tickets to our Annual Barbershop Parade
2. Subscription to our River City Pitch
3. Alphabetical listing in our program
4. An invitation to attend chapter meetings

These can be sold to individuals as well as to businesses, and professional people. If you sold 200 memberships, you would immediately have available \$1600. Ask each of your members to sell or at least call on 15 people about this. You'll be amazed at the results.

If you'd like a copy of the Booster Club Sales Kit which we give to all members write to me, Merle Dickinson, 1646 Meadowbrook Drive, Mason City, Iowa".

\* \* \* \* \*

**MERIT AWARDS**, to those who help you, will strengthen the bonds of friendship and create excellent publicity and good will for your chapter. That's what our Woodstock, Ontario, Canada Chapter discovered recently.

According to W. D. "Der" Markham here's how they do it:

1. Obtain the Certificates from International, and frame them in a good-looking frame. In this way they look like a prestige item and are much more likely to end up on the office wall rather than in a drawer or waste-basket.
2. Invite the newspaper and radio station representative by a well-written letter on your Chapter letterhead, informing him that you will follow through with a phone call or personal visit to confirm the attendance. Give them plenty of notice.
3. Our presentation took place at our meeting on the night concluding our annual membership contest. Whatever night you choose, talk it up beforehand and try for unusually good attendance that night.
4. With the presentation of the award, stress the fact that these certificates are not easily acquired . . . not given out indiscriminately without being deserved. Make the recipients proud to receive one, Chapter members proud of what they are doing.
5. Besides the newspaper photo and write-up, the occasion was on the radio the same evening right after the presentation, and three times the next day, in local news broadcasts. Very worthwhile!

\* \* \* \* \*

**WHAT A PROGRAM!** Hal Howland, editor of the Mount Hood, Oregon Chapter says of the show program "it will be like nothing you've ever seen before and the interior will feature 10 different barbershop arrangements which will in effect turn the program into a permanent song-book for those lucky enough to get a copy". How about that for an idea!

\* \* \* \* \*

**A PROFESSIONAL BIT OF AUDITING** was turned in recently by Illinois District Treasurer, Frank Vechiola of our Pioneer and Skokie, Illinois Chapters. If any of you other District Men (or chapter officers) would like to see how Frank does it, drop him a line—Frank Vechiola, 4340 N. Wolcott, Chicago, Illinois—and he'll be glad to send you a copy.

**PICK CHORUS COSTUMES WITH CARE**—In the Livingston, N. J. Chapter bulletin, editor Don Donahue says, "If you read the judging rules you'll see the stage presence category states, "development of imaginative, sparkling, stage presence and costuming is much to be desired. They don't mention uniforms—they mention costumes". Here is sound advice next time your chorus is discussing the matter of costuming. Also from Don Donahue we find that you have to attend 6 out of the last 8 rehearsals and know your part well enough to appear before the chapter in an octet

in order to sing in competition. "After all", says Don, "that's only fair to the director who attends *all* rehearsals".

**THEY SEPARATE THE MEN FROM THE BOYS** at our Salt Lake City Chapter. The Chapter Board of Directors recently came up with the following 4-Point Program to build a solid chorus.

1. Divided chapter into "ACTIVE" and "INACTIVE" members. These members classified as "INACTIVE" are not currently eligible to receive new uniforms. All "INACTIVE" members will be notified concerning their status.
2. INACTIVE members may rectify their Status by direct appeal to the Board of Directors, or by proving their interest by future consistent attendance.
3. Any member who desires a uniform, must pay half, or at least \$10.00 of the new year's dues before 1 October. This is necessary due to time required to obtain new uniforms, and a guarantee to the Chapter, that a uniform will not be purchased for a member who does not intend to renew his membership.
4. Section Leaders will contact members in their sections regarding their intentions for renewal of membership.

**THEY LEARN SONGS FAST** in our Tacoma, Wash. Chorus according to Chuck Bedford. Here's how they do it. After fifteen minutes work with a new song at regular rehearsal, the chorus is split into quartet groups and sent out to polish up on the same song for fifteen minutes, then return to the chapter room and sing as a quartet before the group. This helps members with self assurance, also they learn the words more quickly. After all of the quartets have sung the same song the director selects members from each quartet and re-assemble quartets and balance and blend is improved in this manner.

**A CHORUS WITHIN A CHORUS!** Both our Peoria, Ill. Chapter and the Santa Barbara, Calif. Chapter are organizing a smaller chorus to handle requests that do not require the appearance of the full group. In Santa Barbara the smaller group is called the Channel City Chorus. Here's how it works. Membership is made up of 16 members sworn to regular attendance at all rehearsals and performances.

The full chorus will be used on our show, and wherever and whenever possible, but the small chorus will concentrate on precision of harmony and smart stage presence. The full membership will be, "THE SANTA BARBARA CHAPTER CHORUS," and the small one will be called the CHANNEL CITY CHORUS.

While only 16 members are at present singing with the CCC, rehearsing from 7:30 to 8:00 on regular meeting nights, it is hoped this number will increase as more members feel they can devote the time to it. Additions must be limited to maintain balance, and tenors are most critically needed. Any fully paid up member may apply, but the application must be held until there is an opening. The rules and regulations for membership in the Channel City Chorus are:

1. Fully paid membership in good standing in the Santa Barbara Chapter S.P.E.B.S.Q.S.A., Inc.
2. A strong desire to be part of a hard working chorus singing Barbershop Harmony with the maximum vocal precision and stage presence.
3. A willingness to place the highest priority on attendance at all chorus rehearsals and singouts.
4. Regular attendance EVERY TUESDAY BEFORE 7:30 PM except ONLY in case of illness or absence from city, in which case prior notice must be given to the chorus manager of intended absence.
5. Attendance at ALL performances accepted by the chorus with three weeks notice, except ONLY in case of illness or absence from city.
6. Serious attention at rehearsals from 7:30 to 8:00 PM each Tuesday.
7. Allotment of some time WEEKLY to learn at least the words of new songs BETWEEN rehearsals.
8. Allotment of one Wednesday evening per month for section practice.
9. Willingness to put some time and effort EACH TUESDAY in practicing stage presence.
10. Willingness to dress uniformly and smartly at all rehearsals.



be a variety and an assortment that  
**TETS**  
 I SAY ONE SHOT LAZZA?  
 here a one in or good organiza  
 was a son's fall out of the  
 choruses, or a foursome with a two  
 hundred horsepower bass give or  
 with "Honey . . . Honey . . . Honey  
 they are doing.  
 I love you love you  
 love you, love you, Love  
 bring and in the fall



## NEWS ABOUT QUARTETS—

Continued from page 21  
deavors. Just drop us a line here at Harmony Hall and we'll be happy to publish your "perfect score".

### WHAT'S IN A NAME?

Here's one of the most unusual quartet names we've run across in some time. It was called a "funrastic" name by West-tunes, of our Far Western District. The quartet is The "Good Yuma Men" of our Territorial Prisonaires Chapter in Yuma, Arizona. They are especially liked out in their area because they can sing songs of way back when, down to earth, grass roots, and real corn. And besides that, they're good publicists.

### FOREIGN VISITOR

Howard Steinback, a teacher working as a civilian with the Air Force in Ankara, Turkey, is currently working on the possibility of bringing an octet of American High School boys (Air Force dependents) in Turkish costumes to the Philadelphia Convention in June. Howard has been coaching the boys in singing Barbershop harmony for some time and would like to present them to the assembled delegates at Philadelphia. Here's hoping he makes it!

### TOGETHER AGAIN

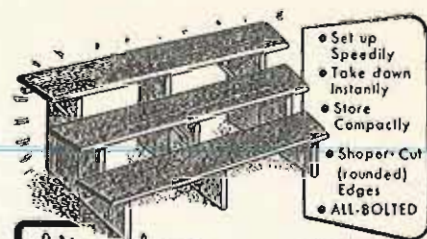
Dick Gifford, bass of our 1955 International Champions the Four Hearsemens

(Amarillo, Texas) is now back singing with the Southwestern District Champs the Pitch Pirates of our Cowtown Chapter in Fort Worth, Texas. The Pirates were the 1959 Champions way out "thar" that year.

### QUARTET CODE

With convention time here it might be well to quote some "do's" and "don'ts" which were recently published in the Land O'Lakes District Publication Harmony News (now called the Pitch Piper):

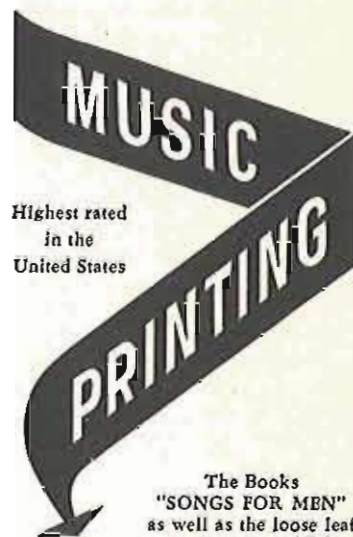
1. Sing simple well-known old songs that everyone recognizes and likes.
2. Sing softly and pleasantly.
3. When you start a song, finish it.
4. Shut off hotel corridor and street singing at midnight; after that sing *softly* in closed rooms.
5. Respect the singing of others within hearing range and wait until another quarter or larger group finishes a song before you start.
6. Don't scream (tenors, especially); don't blast; don't rehearse in public; don't sing in competition with juke box music or other groups (it creates bedlam); don't sing where you disturb those who want to sleep and have a right to do so; don't pick rough arrangements for gang singing but stick to simple old songs. . . . by Calmer Browy.



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as well as the loose leaf  
arrangements published  
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engraved and printed  
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WHEN A LEAD LOSES HIS HEAD it usually means trouble, but not for a novice quartet in Marlboro, Massachusetts called the PITCHBENDERS. Organized six months ago as the "Sagebrush Six" (they wanted to go Western), the quartet has been most active in the field of public relations. Already they have made five appearances before Rotary and Lions Clubs, etc. They are a most promising forerunner, if that lead can just settle down to shoulder height again. Left to right are Paul Henderson, bass; Ray Jolie, tenor; Bob Long, bari; and the "head" belongs to George Chamberlin.

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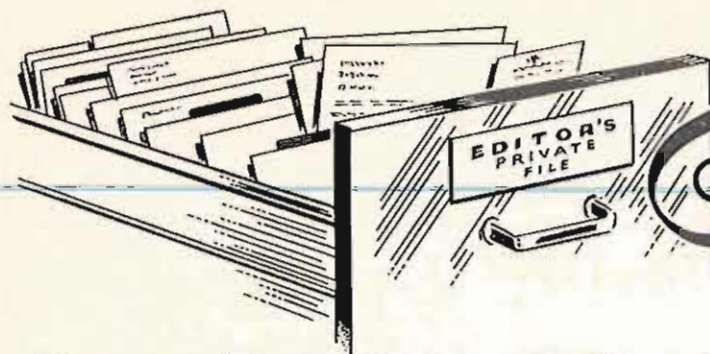
## GET THE GUYS TO VOCALIZE

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

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# Confidentially Yours

by CURT HOCKETT

● Too many months have gone by since I have taken the time to thank all of you for the hundreds of cards and letters which pour into the HARMONIZER office each month. Most of you are extremely kind in your comments concerning our work. Occasionally some of you feel moved to present constructive criticism for which we are very grateful. Certainly if we are not pleasing you we are not serving our function for the Society. However, a publication's life blood is in the spirit and cooperation of its readers. We are very grateful that the HARMONIZER has never lacked friends throughout its 20 year history. As they used to say on the old barn dance radio shows, "Keep them cards and letters comin' folks."

● Speaking of nice letters, the following came to us from Dave Snyder, Secretary of our Wilmington, Delaware Chapter. Dave wrote to us following a letter of congratulations on his chapter's community service program:

"Received your letter and was very pleased to learn that International Headquarters recognizes the efforts for community service put forth by the smaller chapters.

"We have been very busy during the past year as our membership increase indicates. Although busy, we have relished every minute of every chord we sang.

"This year we know will prove even bigger than last with the enthusiasm we have from our members. Each and every one has enjoyed his close harmony with other organizations, hospitals, institutes, and sanatoriums.

"Thanking you for your recognition, we will continue to Keep America Singing..."

● Little known facts—The banjo is the one musical instrument which America can call its own. The mandolin banjo was the first banjo to come into wide use, and this was during the jazz era of the 20's. Its particular combination of the three musical elements of rhythm, melody and harmony became a familiar sound. The tenor banjo, tuned a fifth lower than the violin, replaced the mandolin banjo. It has the advantages of true banjo tone, carrying power, brilliance and ease of playing and is now the most popular banjo model in America.

● Tenor Lloyd Atkinson of our Midland, Ontario Chapter recently had the privilege of decorating his wife's charm bracelet for the fourth and fifth times. It was a custom in the family that every time a new addition arrived Lloyd would perform the ritual. With the first boy it was a pair of boots,

the second boy a little tiny bassinet, and the third boy a little tiny carriage to add to the bracelet. When the twin girls arrived, Lloyd presented Joyce with (you guessed it) a sterling silver stop sign.

● If memory serves us right, it was Western Union that first conceived the idea of transmitting messages in song. One could send happy birthday greetings and have them inflicted on the recipient in melody.

This must have been the germ of the vogue for the singing commercials you hear on radio and TV. It must be, since Madison Avenue thinks so, that a bald statement about the virtues of a dental cream is not nearly as effective as having the statement set to music and sung. Personally we abhor the silly ditties about various kinds of merchandise, but since seasoned manufacturers pay good money to have their ads rendered in song we are willing to concede that what is our poison is a lot of other people's meat.

Now, we ask you, if you make people buy pills, plasters, peanuts by singing about them, why can't you sell political views by the same method?

Looking back on the recent Presidential contests, and the long, tiresome campaign that preceded it, with its millions of words of argument (much of which fell on deaf ears), wouldn't the country have been better off with its candidates bursting into song all over the country?

The political parties need not have been limited to the mediocre voices so frequently used in the broadcast of commercials. They have enough money to have hired high-grade operatic performers. There would have been no two-hour expositions of party policies and promises, because that would have been too expensive even for the fat cats.

We believe the voters would have profited by the shortening of the vocal appeals, which would have been inevitable if they were all to be rendered in song.

'Pie in the Sky' would have been a good title for one campaign effort; and maybe the use of quartets and even choruses instead of soloists would be profitable.

Political speeches are a form of advertising. If song is a sauce for the goose, it ought to be a sauce for the gander. Who doesn't remember the words of 'Hail, Hail, the Gang's All Here,' though he may have forgotten all the campaign arguments of yesteryear? ...

Written by Garry Flinn in the Philadelphia, Pennsylvania Evening Bulletin and

supplied to us by Bill Shields of our Delco (Delaware County), Pennsylvania Chapter.

● H. B. "Doc" Shaw of the Original Southernares Quartet from Yazoo City, Mississippi recently sent us a replica of a small sign which he saw in a motel room in Tuscaloosa, Alabama. We thought you might enjoy it as much as we did. The sign in big bold letters read "KEEP THAT SONG IN YOUR HEART". Then in very small letters at the bottom of the sign are the words "The walls are thin".

● As of publication deadline date the CBS radio network will carry the International Quartet Finals from Philadelphia on Sunday, June 25 (2:05PM to 2:30PM EST). So many different factors influence the network's decision each year that we have no way of knowing at the present time if the program will be carried in Canada. All chapters in the U.S. and Canada are urged to contact your local CBS outlet (or BBC in Canada) to insure that they will carry the show in your area.

● Broadway News Notes—From Mel Heimer's column in the New York Mirror comes this bit of information about one James Durante of show business fame:

"... And speaking of James, he did another of his gracious things at the Ban-shee luncheon in the Sert Room last week. Although in a desperate hurry, he let the Buffalo Bills quartet perform ahead of him because someone told him, 'Listen, Jimmy, if they have to follow your act,—they're dead.' When they came off, the Schnozola greeted them with 'Now looka whatcha done to me. You stopped the show, and I gotta follow you!' ..."

● You think you've got problems? Just listen to this letter we received from Lloyd A. Walker in Burlington, Iowa:

"... My son gave me a recording, bought somewhere in Chicago at Christmas time, a Decca recording by the way, of the 1960 Bills, '51 Schmitt Brothers, '52 Four Teens, etc. (10 Years of Barbershop Champions). The recording is warped on 'one' side. The other side plays all right. Being a Barbershopper myself for 14 years and having heard a lot of them played in that time, I never have heard of this happening before ..."

Lloyd ask us if we had any suggestions and after giving him some technical details, we rather facetiously said maybe the best thing he could do would be to have it "bronzed". ... Well, it's a collector's item isn't it? (By the way, Decca has sent Lloyd a new album)

Continued on next page



## CONFIDENTIALLY YOURS—

Continued from page 23

•In the last issue of the HARMONIZER we reported a wonderful \$3,000 contribution by our Pittsburgh, Pennsylvania Chapter to the Press Old Newsboys Fund in that city. We were unaware of several other fine charity acts which they performed recently and now present them for all to see:

"We performed at six parades at which admissions were charged. Collectively these parades raised \$9,000 and entertained more than 7,500 patrons. Two of these shows accounted for 70% of the totals. Our second annual Night of Harmony for the Press Old Newsboys Fund netted \$3,000 for the Children's Hospital. This parade was handled completely by our chapter with the aid of thousands of dollars worth of free publicity. The North Hills Pittsburgh Kiwanis Clubs raised \$3,150 with their parade. The remaining 30% came from parades held for the two area Rotary Clubs, a Lion's Club and a PTA group. You can see we're mighty proud to say we've done quite a bit toward helping retarded and crippled children, the blind, summer camps, scholarship funds and many others. It's satisfying to all of us here in Pittsburgh to know that our Barbershopping can pay dividends like this."

*Signed Louis D. Sisk for the Pittsburgh Chapter.*

•Charter nights are always exciting events but it seemed to be even more so for our new Salisbury, Maryland Chapter, better known in that area as the Eastern Shore Chapter. At their charter night show they put on stage a chorus of 55 bonafide brand new members of SPEBSQSA. They sing under the direction of Fred Frye. In the audience assisting in the singing department were members of our Washington, D. C. and Dundalk, Maryland Chapters. One thousand people were on hand at the Salisbury State Teachers College for the big charter night service of our big brand new Eastern Shore Chapter.

•We hope all of you are using a generous share of Civil War Songs in your parades and area shows this year. Since this is the 100th Anniversary of the Civil War certainly what better way can we pay honor to the history of our great nation than through our vocal endeavors. Cal Brow of our Madison, Wisconsin Chapter is extremely interested in Civil War music as is John Hunter, a reporter for the Madison Capitol Times. He is a student of Civil War history and recently called Cal to give him a list of Civil War songs which he would recommend for our use:

"... 'Aura Lee' (Songs for Men No. 7, page 28), 'All Quiet Along the Potomac Tonight', and 'Battle Hymn of the Republic' (Songs for Chorus, page 41); 'Bonnie Blue Flag', 'Boys Keep Your Powder Dry', 'Dixie' (Songs for Chorus, page 30), 'Goober Peas', 'Just Before the Battle Mother', 'Lorena', 'Maryland, My Maryland', 'Tenting On the Old Camp Ground', and 'When Johnny Comes Marching Home'.

The dates of the Navy Hymn ('Eternal Father, Strong To Save' in Songs for a Chorus, page 44) indicate it to be a Civil War song. Hunter says "All Quiet Along the Potomac Tonight" and "Lorena" are exceptionally beautiful songs. "Lorena" was written by a Wisconsin clergyman H. D. Webster and like "Lilli Marlene" in World War II was popular on both sides in the Civil War, Hunter says. "Bonnie Blue Flag" is the Confederate anthem. "Goober Peas" was a Confederate song.

So, if you have any of these oldies at hand we certainly encourage your using them during the remainder of 1961. Let us know if you come across any others which we can pass on for use by the brothers everywhere.

•Our Barbershoppers in Hudson, Michigan have taken over a brand new meeting hall which is a little unusual. As a matter of fact, "all aboard" has now given way to "Heart of My Heart" as the former New York Central railroad system depot in Hudson has become a sort of Harmony Hall for our members there. It was late last summer when lights again shown through the soot-stained windows of the old building for the first time in four years. It's an unusual meeting place but one that's working out very well for Hudson Barbershoppers.

•The brothers down in our Covington, Indiana Chapter recently played hosts to General David Shoup, Commandant of the United States Marine Corps. General Shoup was in Covington, his home town, being honored as the nation's top Marine and the town's favorite son. The Covington Chorus furnished entertainment at the gathering and displayed for the General one of the richest natural resources of the Wabash Valley... Barbershop Harmony.

•Barbershoppers in our Iselin, New Jersey Chapter were recently put on a pedestal by the local PTA for all the youth in the community to view. In presenting the special award to John Powers, director of the Iselin Chapter, the PTA President said more parents should try to emulate the group (our Barbershoppers) by practicing their creed never to discriminate against any man, never to question any man's religion or politics, and never to use profane language. *This, gentlemen is what we refer to as good public relations. As a matter of fact, it can't get any better than this!*

•We hear from a lot of chapters every week, but one of the most enthusiastic is our Rutherford, New Jersey Chapter. They flood this office with news clippings of their activities and with full reports of all their community service activities. Our hats are off to Dave Kovacs, Editor of the "Speb Squawks" bulletin and all those great Barbershoppers in Rutherford for a tremendous job of publicity and public relations for their chapter.

•The following idea came to us several months ago from the Phoenix Clipper, official publication of our Phoenix (Saguaro), Arizona Chapter. Space did not permit us to bring this to you sooner but we hope that any of you who agree with it will

get in touch with us so that we might get some general idea of the worthiness of the proposal:

"Each year, hundreds of chapters in our Society are sponsors of Parades of Quartets. When the curtain opens for the finale, all quartets and choruses are in perfect alignment, the flag of the United States is on one side of the stage (or in Canada the Canadian flag), the state flag or provincial flag on the other.

This makes for a pretty full stage, but nevertheless we feel that there is room for another flag on this stage. This would be a flag of which all Barbershoppers could be justly proud, for it would bear the letters of SPEBSQSA... Maybe the Society emblem on a red or gold background; maybe a quartet on a Barber-pole background; there are a lot of possibilities... We would like to see steps taken towards the production of a Barbershopper's flag..."

•"Back in 1920, when singing bass with the Philadelphia Orchestra Chorus under the direction of Leopold Stowkowski, I became fascinated by the beautiful ballads of those days to the extent that I wrote one of my own and called it "Moonbeams". Naturally I had visions of it being published and sung throughout the length and breadth of the land—but that never happened. Somehow it found its way into an old trunk in the attic, where it remained until one day I remembered it and sent it in for examination to find out whether or not it could be used by our Society. After 40 years I found out that dreams do come true. If your chorus or quartet has not yet rehearsed my song "Moonbeams" published in Songs for Men Book 11, will you kindly give it a trial?"

*Signed Edwin Burke Macdonald Rutherford, New Jersey Chapter.*

•Editor Art Fonskov of the Asbury Park, New Jersey Pitchpiper reports on a recent gift to the chapter:

"The chapter has just acquired a brand new 100% 1890 model barber chair. It was donated by Monmouth College, when it received the big 35-room Guggenheim estate as a gift. We should be able to put the chair to good use in parades and shows... Now every time we see it or use it, we can picture the old boy getting a shave by his personal barber. Man, that was really livin'."

### DEMONSTRATED VOCALISES ON LP RECORDS

Soprano	with Toti dal Monte
Tenor	" Tito Schipa
Baritone	" Paul Schoeffler
Bass	" Emanuel List

Students vocalize after master's demonstration to piano accompaniment. Each voice on 2 LP's, plus manual. Special offer on three albums (Tenor, Baritone, Bass) for the Barber Shop Quartet. "Decidedly helpful!"—Philip Miller, Chief, Music Division, New York Public Library. Send for free brochure. CANTOPHONE INSTITUTE, Dept. 125, Suite 1015, 501 Fifth Ave., New York 17, N. Y. Tel: MU 7-3889.





Under the new quarterly membership reporting system, when is the best time during the year to enroll new members so that they can get as many months of membership as possible for their initial dues?

The BEST time is ANYtime! A new member will ALWAYS have an initial membership of between 12 to 15 months when first reported. A member enrolled during any given quarter will be a member to the end of that same quarter of the following year. Your Membership Promotion Committee can now work the year 'round and no new member will be "short-changed" with partial-year membership.

A member recently resigned from our chapter yet our membership was not reduced? Why is he still counted as a member of our chapter when he is not?

Your chapter's official membership figure represents "paid members" (even though under the new billing system the amount may not yet be actually paid to International). If a paid up member either dies, moves out of town or resigns AFTER being reported to International Headquarters the member will continue to be "counted" in your membership figure although by special request his name may be at least removed from the mailing list (deceased members are automatically removed from the mailing list). The only instance where your membership DECREASES is when a member officially transfers his "paid up" membership to another chapter. Once reported to International, a member (or chapter) is not entitled to a refund or credit.

Several of our members claim that they have not been receiving their Harmonizer. Please send back issues to them.

Gladly—if you'll send us their names and addresses. If the mailing list isn't in error, chances are the members either have not been reported to this office, or they moved without notifying their Chapter Secretary (or this office). Specify which issues they are missing too.

Last year I didn't renew my membership until September. Why is it that there is a deadline of March 31st this year?

Where were you from January until August of last year? Your dues were always payable WHEN your membership expired. Were you making use of your chapter facilities and participating in chapter activities while your membership had lapsed? On the day AFTER the expiration date imprinted on the membership card in your pocket you are NO LONGER A MEMBER and you will no longer receive the HARMONIZER.

I travel quite a bit and often have the opportunity to stop in at meetings of other chapters. How do I go about finding a chapter in another town?

If your travels are within your own District, check with your Chapter Secretary for the address of your District Secretary. Drop him a line and he will furnish you with a directory of your District which lists this information. If your travels take you out of the District, let us know the territories involved (ahead of time) and we will do our best to furnish you with necessary information to keep up your Barbershopping activity when away from home.

NEW — for People of "NOTE" —

## MASTER KEY NOTE SELECTOR

DESIGNED EXCLUSIVELY FOR USE WITH THE MASTER KEY PITCH PIPE

To fill the demand for a note selector accessory that would assure Master Key users of complete safety in selecting notes in the dark or under other adverse conditions, we at Kraft have developed the Master Key Note Selector.

- MADE OF TOUGH, DURABLE HIGHLY REINFORCED POLYMERIC COMPOUND
- SLIPS ON AND OFF PITCH PIPE EASILY
- ONCE POSITIONED, RATCHET STOP ACTION PREVENTS ACCIDENTAL SLIPPING OR SHIFTING
- LARGE WINDOW CLEARLY SHOWS NOTE OPENINGS
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MASTER KEY NOTE SELECTOR SHOWN ATTACHED TO MASTER KEY PITCH PIPE

Top View  
Bottom View

60¢<sup>ea.</sup> Retail

- NO MORE GROPING AND FUMBLING IN DARK TO LOCATE PROPER NOTE
- NO MORE ACCIDENTAL BLOWING OF TWO NOTES AT SAME TIME

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AWARD WINNING formal wear

**Riviera**  
Formal jackets as distinctive as your group's theme song. All luxury fabrics: shantung, silk blends, and metallics. Grey, Red, Gold, Powder Blue, Royal, White.

**Holiday**... styled with self-matching lapels, no cuffs.  
\$45 VALUE FOR \$24.50

**Dayniter**  
Formal effect with tux trousers, casual with slacks.  
\$45 VALUE FOR \$24.50

**Two-Nighter**  
... Same style as "Dayniter" without black trim. All colors.  
\$45 VALUE FOR \$24.50

Order now or send for swatches

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Board of Directors  
Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated  
Kenosha, Wisconsin  
Gentlemen:

We have examined the balance sheet of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, as of December 31, 1960, and the related statements of income and expense for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statements of income and expense present fairly the financial position of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated at December 31, 1960 and the results of its operations for the year then ended in conformity with generally accepted accounting principles, applied on a basis consistent with that of the preceding year.

We wish to thank your officers and employees for the courtesies and cooperation extended during our engagement.

Respectfully submitted,  
DREW & HOUSTON  
Certified Public Accountants

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED  
BALANCE SHEET  
DECEMBER 31, 1960

ASSETS		
CURRENT ASSETS:		
Cash on hand .....	\$ 24.26	
Cash in bank—Checking account .....	7,477.77	
Cash in savings bank .....	1,036.09	
Accounts receivable—		
Trade .....	\$ 4,630.70	
Per Capita dues .....	19,210.50	
1960 Mid-Winter Convention .....	500.00	
Employees .....	11.00	
Total accounts receivable .....	\$24,352.20	
Less—Reserve for doubtful accounts .....	500.00	23,852.20
United States Government securities (Market value \$60,068.25) .....	59,538.81	
Inventory—Supplies and music, at cost .....	46,362.83	
Total current assets .....		\$128,291.96
FIXED ASSETS:		
Furniture and equipment .....	\$ 64,227.47	
Less—Reserve for depreciation .....	21,177.46	
Depreciated value—Fixed assets .....		43,050.01
PREPAID EXPENSES AND DEFERRED CHARGES:		
Travel deposit .....	\$ 425.00	
Insurance .....	3,605.71	
1961 Convention .....	2,312.16	
1963 Convention .....	243.54	
Mid-Winter Convention—1961 .....	120.67	
Annual Convention—Unallocated .....	31.47	
Total prepaid expense and deferred charges ..		6,738.55
TOTAL ASSETS .....		\$188,080.52

NOTE: The accompanying Accountant's Certificate is an integral part of these statements.

## EXHIBIT B

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED  
ANALYSIS OF EQUITY OF MEMBERS  
FOR THE YEAR ENDED DECEMBER 31, 1960

Equity of Members, December 31, 1959 .....	\$100,906.27
Add—Excess of income over expense for the year ended December 31, 1960 (Exhibit C) .....	34,564.98
Total equity of members, December 31, 1960 (Exhibit A) .....	\$135,471.25

NOTE: The accompanying Accountant's Certificate is an integral part of these statements.

ADDITIONAL FINANCIAL  
STATEMENTS ON NEXT PAGE.

## LIABILITIES, RESERVES AND NET WORTH

CURRENT LIABILITIES:		
Accounts payable—Trade .....	\$ 11,356.88	
Accounts payable—Harmony Foundation, Inc. ....	4,382.04	
Employee withholding tax deductions .....	970.90	
Accrued payroll taxes .....	652.45	
Total current liabilities .....		\$ 17,362.27
RESERVES AND DEFERRED INCOME:		
Chapter license fees .....	\$ 1,507.50	
Reserve for 1961 Convention .....	24,570.00	
Members advance payments—Per Capita dues .....	9,168.50	
Total reserves and deferred income .....		35,246.00
NET WORTH:		
Equity of members, December 31, 1960 (Exhibit B) ....		135,471.25
TOTAL LIABILITIES, RESERVES AND NET WORTH .....		\$188,080.52

## EXHIBIT C

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED  
STATEMENT OF INCOME AND EXPENSE  
FOR THE YEAR ENDED DECEMBER 31, 1960

INCOME: (Schedule I)		
Dues and fees .....	\$126,660.50	
Convention income .....	33,797.29	
Subscriptions and advertising income .....	46,226.13	
Proceeds from the sale of music and supplies .....	28,401.91	
Expansion and promotion income .....	28,215.76	
Other income .....	6,107.48	
TOTAL INCOME .....		\$269,419.17
EXPENSE: (Schedule II)		
General and administrative expense .....	\$110,141.66	
Harmonizer expense .....	39,097.65	
Special services direct to districts, chapters and members .....	34,457.80	
Officers, House of Delegates, International Board and committee expense .....	16,480.56	
Property maintenance expense .....	20,623.96	
Expansion and promotion expense .....	10,452.56	
Miscellaneous expense .....	3,600.00	
TOTAL EXPENSE .....		234,854.19
Excess of income over expense for the year ended December 31, 1960 (Exhibit B) .....		\$ 34,564.98

NOTE: The accompanying Accountant's Certificate is an integral part of these statements.



Board of Trustees  
Harmony Foundation, Inc.  
Kenosha, Wisconsin  
Gentlemen:

March 24, 1961

We have examined the balance sheet of the Harmony Foundation, Inc., as of December 31, 1960 and the related statement of income and expense for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion the accompanying balance sheet and statement of income and expense present fairly the financial position of the Harmony Foundation, Inc. at December 31, 1960 and the results of its operations for the year then ended in conformity with generally accepted accounting principles, applied on a basis consistent with that of the preceding year.

We wish to thank your officers and employees for the courtesies and cooperation extended during our engagement.

Respectfully submitted,  
DREW & HOUSTON  
Certified Public Accountants

HARMONY FOUNDATION, INC.  
BALANCE SHEET  
DECEMBER 31, 1960

EXHIBIT A

ASSETS

CURRENT ASSETS:				
Accounts receivable.....	\$	4,382.04		
FIXED ASSETS:				
	Cost	Reserve for Depreciation	Depreciated Value	
Land	\$12,500.00	\$ —	\$12,500.00	
Building	62,500.00	4,375.12	58,124.88	
Building improvements	4,503.83	717.45	3,786.38	
Totals	\$79,503.83	\$5,092.57	\$74,411.26	74,411.26
TOTAL ASSETS .....			\$78,793.30	

LIABILITIES, RESERVE AND  
NET WORTH

CURRENT LIABILITIES:	
Real estate taxes .....	\$ 2,620.02
RESERVES:	
Reserve for Memorial Endowment Fund .....	41.00
NET WORTH .....	76,132.28
TOTAL LIABILITIES, RESERVES AND NET WORTH .....	\$78,793.30

HARMONY FOUNDATION, INC.  
STATEMENT OF INCOME AND EXPENSE  
FOR THE YEAR ENDED  
DECEMBER 31, 1960

INCOME:	
Rental income .....	\$4,856.82
EXPENSE:	
Insurance .....	\$ 761.64
Taxes .....	2,620.02
Depreciation—Building and improvements .....	1,475.16
TOTAL EXPENSE ...	4,856.82
Income and expense equal for the year ended December 31, 1960 .....	\$ -0-

NOTE: The accompanying Accountant's Certificate is an integral part of these Statements.

SCHEDULE I  
SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED  
SCHEDULE OF INCOME  
FOR THE YEAR ENDED DECEMBER 31, 1960

DUES AND FEES:	
Members' per capita dues .....	\$97,409.00
Enrollment fees .....	23,066.00
Quartet registration fees .....	4,065.00
Reinstatement fees .....	1,800.00
Dues—Chapters at large .....	321.60
Total dues and fees (Exhibit C) .....	\$126,660.60
CONVENTION INCOME:	
Proceeds from annual convention .....	\$32,082.16
Proceeds from Mid-Winter Convention .....	1,715.23
Total convention income (Exhibit C) ....	\$ 33,797.39
SUBSCRIPTION AND ADVERTISING INCOME:	
Harmonizer income—Subscriptions .....	\$42,205.00
Harmonizer income—Advertising and miscellaneous .....	4,031.13
Total subscription and advertising income (Exhibit C) .....	\$ 46,236.13
PROCEEDS FROM SALE OF MUSIC AND SUPPLIES (Exhibit C) .....	\$ 28,401.91
EXPANSION AND PROMOTION INCOME:	
Expansion and promotion receipts .....	\$28,045.76
Other income .....	170.00
Total expansion and promotion income (Exhibit C) .....	\$ 28,215.76
OTHER INCOME:	
Interest .....	\$ 2,440.41
Special services .....	649.94
Royalties and miscellaneous income .....	3,117.13
Total other income (Exhibit C) .....	\$ 6,107.48

NOTE: The accompanying Accountant's Certificate is an integral part of these statements.

SCHEDULE II  
SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED  
SCHEDULE OF EXPENSE  
FOR THE YEAR ENDED DECEMBER 31, 1960

GENERAL AND ADMINISTRATIVE EXPENSE:	
Executive and supervisory salaries .....	\$33,007.50
General salaries .....	35,603.03
Postage and shipping .....	7,548.16
Printing .....	1,908.30
Supplies .....	3,266.92
Telephone and telegraph .....	3,879.97
Travel—Executive director and staff .....	4,456.76
Other expenses—Executive director and staff .....	\$77.11
Legal and accounting fees .....	775.00
Payroll taxes .....	4,312.14
Employees' insurance .....	337.97
Employees' pension fund .....	2,818.83
Loss on doubtful accounts .....	318.88
Loss on rental films .....	962.02
Members benefit program expense .....	8,429.32
Miscellaneous expense .....	1,653.75
Total general and administrative expenses (Exhibit C) .....	\$110,141.66

HARMONIZER EXPENSE:	
Editorial staff salaries .....	\$13,140.00
Production and mailing .....	25,957.65
Total Harmonizer expense (Exhibit C) ..	\$ 39,097.65

SPECIAL SERVICES DIRECT TO DISTRICTS, CHAPTERS AND MEMBERS:	
Printers salary .....	\$ 1,825.00
Printing .....	3,451.22
Supplies .....	2,413.52
Special services, music, etc. ....	7,430.55
Enrollment supplies and expense .....	11,717.00
Postage and shipping .....	7,620.51
Total special services direct to districts, chapters and members (Exhibit C) ....	\$ 34,467.80

OFFICERS, HOUSE OF DELEGATES, INTERNATIONAL BOARD AND COMMITTEE EXPENSE:	
Officers travel and expense (other than executive director) .....	\$ 7,306.00
Meeting travel and expense—House of Delegates and International Board .....	5,300.40
Meeting travel and expense—District presidents forum .....	2,444.04
Miscellaneous committee expense .....	1,430.12
Total officers, house of delegates, international board and committee expense (Exhibit C) .....	\$ 16,480.56

PROPERTY MAINTENANCE EXPENSE:	
Salary—Custodian and caretaker .....	\$ 3,960.00
Building maintenance .....	3,598.73
Equipment maintenance .....	2,220.68
Insurance .....	1,135.88
Rent—Harmony Foundation, Inc. ....	4,556.82
Depreciation—Furniture and equipment .....	4,142.67
Depreciation—Automobile .....	709.18
Total property maintenance expense (Exhibit C) .....	\$ 20,623.96

EXPANSION AND PROMOTION EXPENSE:	
Depreciation—Automobile .....	\$ 375.14
Fund raising costs .....	675.11
Administrative salary .....	1,440.00
Field representative travel .....	3,426.85
Field representative telephone .....	167.18
Field representative salary .....	3,575.00
Loss on sale of automobile .....	903.28
Total expansion and promotion expense (Exhibit C) .....	\$ 10,452.56

MISCELLANEOUS EXPENSE:	
C. P. Adams Honorarium .....	\$ 3,600.00
Total miscellaneous expense .....	\$ 3,600.00

NOTE: The accompanying Accountant's Certificate is an integral part of these statements.



**You spent  
\$450,000,000  
on bowling last year**

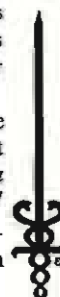
*13 1/2 times as much as you  
gave to fight cancer*

Shocking? Yes. And here's another shocking fact: in 1961, cancer will strike in approximately two out of three homes.

Go bowling. It's fun. Enjoy yourself. But when you spend fifty cents to knock down pins—give as much to the American Cancer Society—to knock out cancer.

If you do that, you will be giving \$450,000,000 to fight cancer this year. *Thirteen and a half times as much as last year!*

Fight cancer with a checkup—and a check to the American Cancer Society.





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ILLUMINATED  
ELECTRIC  
CLOCK**

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signed Specifically  
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in Glowing Red,  
White and Blue.

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Recording of  
64 Vocal  
Demonstrations

The vocal apparatus:

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PROCEDURES HANDBOOK**

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memories, madness and

**MID-STATES**

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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_  
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\_\_\_\_ Copies of Confederate Encores  
\_\_\_\_ Copies of Gaynotes Album  
\_\_\_\_ Copies of Pittsburghers Best  
\_\_\_\_ Others (Indicate) \_\_\_\_\_  
Check ☐ MO ☐ Enclosed  
☐ Send Mine C.O.D.

**Coming Soon In June...**

1961 INTERNATIONAL  
CONVENTION AND CONTESTS

JUNE 20-24

PHILADELPHIA, PENNSYLVANIA

Order your registrations (\$15 each—age 18  
and under \$5) now from International Head-  
quarters, 6315 Third Avenue, Kenosha, Wisconsin



# Thoughts While Shaving Following An Afterglow

By Staff Taylor

Columbus (Buckeye), Ohio

Chairman, International Public Relations Committee

## OLD SINGERS NEVER DIE

There's a gag going 'round that says, "Old Singers Never Die . . . They Just Sound That Way". Don't you believe it! Old singers never die, period.

It's a medical fact that the life-span has increased tremendously over the last few years, thanks to modern medicine and old-age benefits. Add to this the fact that all singers—and the best of all singers are barbershoppers—are the "young-in-heart" and you've got a generation of Methuselahs on hand.

Supporting this, Sigmund Spaeth writes, "People who are concerned with music, and active in any phase of the art, almost automatically remain youthful in appearance as well as behavior." He also points out that Arturo Toscanini was in his 90's when he died, Sibelius was 91, William C. Handy ("St. Louis Blues") was 84, and so on and so on.

That being the case we have a new vista of ancient barbershoppers ahead of us, for our Society isn't so old. We're spreading in two ways by encouraging the youngsters in their 'teens and "youngsters" in their "multiteens". It won't be long until we'll have a four-generation quartet of great-grandfather, grandfather, father and son!

And can you imagine the names of some of these wonderful old-timers? Such as "The Fathers Time", "The Crutch Makers", "The Gay Nineties", "The Octogen-Aires", "The Toothless Four", "The Wheel Ch-Aires", or even "400 Years of Harmony"! (We've already got "300 Years of Harmony")

The Dick Sturgis', the Deac Martins, the Walt Karls now in our Society aren't spring chickens by any means, but you'd never know it. And the Bartlesville Barflies, the Atomic Bums, the Lamplighters and the Buzz Saws have all been singing together for over 15 years. And like ripe, old wine they get better and better as the years pass . . . if there are no critical comparisons, like with the Pitchikers or so.

Already the Pittsburghers are poking fun at themselves for being "old", with a wonderful skit. There's no question that soon the "Wheel-Chair Four" will make a grand entrance at one of our contests and exit with a flourish of spinning wheels.

## ONE-MAN REHEARSALS, OR, "YOUR VOICE AGAINST THE WORLD"

Most of us have no idea of how to really sing. We just draw in a lot of air, cock our head to one side and let 'er go. Luckily we sing in quartets and instinctively moderate our voices in balance and blend, adjust to harmony accuracy to the others and are happy in the result. But how about when you're alone against the world? It's pretty bleak, believe me. It doesn't happen very often but PTA groups, church choirs, lodges and the like, on hearing you're a barbershopper, say "There's our boy for that solo part—he's a singer!"

Recently this happened to me. Our church choir director needed a solo for a short passage in an anthem and applied pressure. Against my better judgment I reluctantly agreed, which was the Big Mistake. "Barbershoppers are never backward when asked to sing", I reminded myself. The morning came, the moment was at hand, the organist held a long starting note but nothing happened. After a nudge and a husky and urgent whisper from George Chamblin, a tone of sorts came out. I was so startled at its sound, without even a hum background, with no way to modulate it against any other voices, that I gulped

additional air, croaked a few more notes, more air and finally finished. It was horrible. Needless to say, there were no compliments and I haven't had a request for any further service in this line of work, which suits me fine. I suppose any barbershopper can learn to do solo singing—because they're the best singers-in-the-world—but it's a strange and weird world and I want no part of it.

But a barbershopper should think more of his individual voice and, to that end with the help of Floyd Connett's "The Barbershopper and His Voice" and our chorus director, Ken Keller, set about the business. I tried the scales and various "Bee-Bie-Bo-Bum" techniques. I tried singing my part alone on songs which I knew perfectly and found that I couldn't remember it without reconstructing the other 3 parts in my mind. I tried singing, in what I thought was a rather rich and resonant tone, around home to my family and was silenced by yells of "Quiet!", much in the same way as the first autos were derisively greeted by "Get a horse!" I tried singing in front of a mirror for a more dignified and soulful expression instead of the squint-eyed grin used in my quartet singing. My wife thought I was nuts.

I tried singing along with famous entertainers on the car radio, driving to and from work. That wasn't too bad, but I found to my surprise and distaste that they weren't singing very well. Their vowel tones were poor. They held long tones on consonants, particularly the "r's". Their attacks and releases were lousy, even with a band back of them. They even sang out of tune and got by with it because, I presume, of their sparkling personalities.

I had hoped by this kind of one-man rehearsal, to surprise my quartet into saying, "Say, your tenor is real great! What you been doin'?" All I got was, "Clear your throat, fat-head". I still maintain this tenor of mine is real great but I'll admit it needs a little covering up.

The fact is, most barbershoppers just can't sing alone and thank goodness for that!

## "BLOW THE HORN, SAM!"

The kitchen is an ideal place for a quartet rehearsal. It is comforting and familiar. The four walls give a satisfying buoyancy to each chord, lost somehow in an auditorium with its sea of faces. It's a handy place for the bari who's always hungry . . . and the tenor who's always thirsty. The kitchen table makes a rare music rack for propping that arrangement of "Days Gone By", (which always leaves the tenor mighty dry), back of the salt and peppers. There's an extension phone, too, handy for singing, to the chapter president, that new tag you developed on "Maggie".

The small fry pop in, silently stare with disbelief, and are gone. Mom enters a dozen times, smiles indulgently as at four naughty children, asks if you want some cake or ice cream or a dozen other nonessentials, but she leaves, too. Then peace and the unruffled harmony of the World's Greatest Quartet. There have been more hair-raising chords, heavenly dynamics and soul-ringing "ringers" in American kitchens than any place else on earth.

It has one small disadvantage, however, so slight it shouldn't, maybe, be mentioned. That's the entrance and exit practice. Seems like the lead-off man looks great till he comes a cropper with the refrigerator, and the last man on is left stranded halfway into the dining room. The exit also leaves something to be desired, for the angle of march, past the stove and out through the door to the back porch, is varied and somewhat confusing. A small point.

Let's bring the kitchen into the chapter meeting, onto the stage, into our contests! Let's hear, everywhere, "Home on the Range", "Bringing Home the Bacon" and "Watermelon Time" and hundreds of other old songs proving, once and for all, that the Kitchen and the Society are inseparable!



## STATUS QUOTES—

Continued from page 14  
people in musical fields, are developing a greater appreciation of our type of music.

### A FINE ILLUSTRATION

Just last week our local Little Theatre Group presented a very fine production of "The Mikado". The musical ran for four nights, to sellout houses two of those nights and near sellouts on the other two evenings, and the production was pronounced an outstanding success. The one common complaint heard, however, after every performance was, "While most of the singers had excellent voices, most of the words they sang could not be understood." There was one principal, Nanki Poo, whose every word was clearly distinguishable. You guessed it—that role was sung by a Barbershopper.

Every principal in the cast enunciated well, but most of the voices were improperly placed (in spite of the fact that every principal except the Barbershopper was listed in the program notes as having had formal vocal training—most of them under several voice teachers) and employment of excessive vibrato made it doubly difficult to understand the lyrics.

### PERSONAL TESTIMONIALS

When musical luminaries such as Dr. Howard Hansen of the famous Eastman Conservatory of Music, publicly pays tribute to our musicianship on the stage of the Eastman Theatre as he has done on several occasions when our Genesee Chapter in Rochester, New York has presented its annual show in that exclusive music hall, we can't help but be impressed by the fact that Barbershopping can be far more than just a hobby for self-enjoyment. More and more leaders in the field of music, radio, television, etc., should be guests of our chapters at their annual shows so that they can personally see the showmanship and hear the musical prowess which make it possible for hundreds of public performances each year in the United States and Canada to play to sellout houses week end after week end.

Personally, I sincerely feel that before long Barbershop Harmony will receive what I feel to be its rightful recognition by recording companies, disc jockies, juke box operators, etc. Eventually, I believe that the success of our show production efforts also will be properly recognized by radio and television people to the extent that we will be not only permitted but invited to display our wares under our own terms insofar as production is concerned. I find it difficult to see why program directors thus far have ignored the principles of showmanship employed in our annual chapter shows which have developed such favorable public reaction.

Based on the opportunities I have had to feel the pulse of our membership, I would say that the very large majority of our present approximately 28,000 members are eagerly looking forward to the days when Barbershop Harmony and our Society will become more widely known and appreciated. Meanwhile, I sincerely hope that all of us who feel this way will bend every effort we can to merit such attention.

## NOTICE

YOU ARE REMINDED THAT COPYRIGHT LAWS ARE SPECIFIC AND STRINGENT AND THAT REPRODUCTION, IN ANY QUANTITY, WITHOUT SPECIFIC AUTHORIZATION OF THE COPYRIGHT HOLDER, OF SUCH SONGS, OR OTHER MATERIAL, IS A DIRECT VIOLATION OF THOSE LAWS AND SUBJECT TO SEVERE PENALTY UNDER THE LAW (AND CONSTITUTES A THREAT TO THE SOCIETY'S RELATIONS WITH MUSIC LICENSING ORGANIZATIONS.)

International Board of Directors, S.P.E.B.S.Q.S.A.

## Let's Get H. E. P. !

AT  
ST. MARY'S COLLEGE-WINONA, MINNESOTA  
AUGUST 24-27, 1961

A topnotch faculty will teach six subjects at the first summer school, Harmony Education Program, (HEP) August 24-27 at St. Mary's College in Winona, Minnesota.

Five classes in each subject will permit every student to take five of the six: Barbershop Craft, taught by John Peterson, Drexel Hill, Pennsylvania; Basic Arranging, taught by Willis Diekema, Holland, Michigan and Maurice Reagan, Pittsburgh, Pennsylvania; Chorus Development, taught by Bob Johnson, Baltimore, Maryland; Quartet Promotion, taught by Joe Schmitt, Two Rivers, Wisconsin; Script Writing, taught by Carter McFarland, Alexandria, Virginia; and Stage Craft and Lighting, taught by Bob Hockenbrough, Brookfield, Illinois.

Hockenbrough's assistants will be Alec Finkler, LaSalle, Illinois; S. Wayne Foor, International Vice President, Rochester, New York; and Charles Wilcox, Freeport, Illinois.

Using college terms, Rudy Hart, Michigan City, Indiana, International Vice President, will be school president; Dan Waselchuk, Green Bay, Wisconsin, International Board Member, will be business manager and Calmer Browy, 626 Charles Lane, Madison 5, Wisconsin, is registrar.

Registration is \$10 a person which includes admission to a grand show Saturday night which climaxes the school. A registration can be transferred from one man to another but is not redeemable once paid. Checks should be made payable to SPEBSQSA, Inc.

### ADDITIONAL CHARGES NOTED

Charges for housing and meals will be separate from the \$10 fee and will be collected at the school. Housing and meals will cost \$4 a day if 350 or more register but more if less than 350 register.

A tentative school schedule calls for checking in, room assignment, orientation, and a general assembly to meet the faculty the night of Thursday, August 24. On Friday there will be three four-hour sessions starting at 8 AM, 1:30 PM and 8 PM. On Saturday there will be two such sessions starting at 8 AM and 1:30 PM.

The fourth hour of each session will be a general assembly where all men attending will sing in the tremendous school chorus. The chorus will sing in the Saturday night show together with top Society quartets.

Sunday morning the final general assembly will include a hymn sing as only Barbershoppers can do it.

The Illinois Valley Chapter, LaSalle, Illinois, was first to register for HEP and is sending its chorus director, assistant director, and president.

An idea of what a thrill HEP will give participants comes from Owen Edwards, Hyattsville, Maryland, District of Columbia Chapter editor, who attended the second annual chorus directors school and workshop of the Mid-Atlantic District at Lancaster, Pennsylvania on March 3-4 with 136 other men.

"The workshop was conducted in such manner that it was the most inspiring experience I have felt in this Society," Edwards reported.

"I wasn't the only one who walked out into the hallway on these ten-minute breaks with a lump in my throat, put there by something inspirational, and spoken so sincerely, by one of the faculty

I left that workshop with a wonderful soul-satisfying feeling, and when I tried to analyze this feeling, I found a new respect and humbleness for our craft."





# Schedule of Events

23rd International Convention and Contests  
June 20-24, 1961

GENERAL INFORMATION	DATE & TIME OF EVENT OR SERVICE	LOCATION
Convention Office	Monday morning, June 19 thru Sunday afternoon, June 25	Academy Room
Registration Headquarters	Tuesday, June 20, 8 PM thru Saturday afternoon, June 24	Burgundy Room
Ladies Hospitality	Tuesday, June 20, 8 PM thru Saturday afternoon, June 24	Gold & Pink Rooms
Barber-Teens Headquarters	Tuesday, June 20, 8 PM thru Saturday afternoon, June 24	South Garden—18th Floor
Press Room	Tuesday, June 20, 8 PM thru Saturday afternoon, June 24	Blue Room
Quartet Aides Headquarters Woodshed	Wednesday, June 21 thru Saturday, June 24 Wednesday, June 21, 2 PM thru Saturday, June 24 Wednesday, June 21, 8 PM thru Saturday, June 24	ADELPHIA HOTEL William Penn Room Main Ballroom
Chorus Aides Headquarters FUNCTION SCHEDULE Executive Committee Meeting	Tuesday, June 20, 2 PM Tuesday, June 20, 8 PM	ADELPHIA HOTEL JEFFERSON ROOM President's Suite
Joint Conference— District Presidents & Executive Committee International Board Meeting	Wednesday, June 21, 9 AM thru 5 PM Wednesday, June 21—evening	Poor Richard Room Rose Garden—18th Floor
Free time	Thursday, June 22, 9 AM Thursday Noon, June 22 Thursday, June 22, 2 PM	Clover Room Red Room CONVENTION HALL
Judges School	Thursday, June 22, 6 PM Thursday, June 22, 8 PM	CONVENTION HALL
Judges Briefing Luncheon	Friday, June 23, 9 AM Friday, June 23, 2 PM Friday, June 23, 8 PM Saturday, June 24, 9 AM	Crystal Room CONVENTION HALL CONVENTION HALL Clover & Red Rooms
Quartet Quarter- Finals #1	Saturday, June 24, 10 AM or Noon	Main Ballroom
Judges Dinner	Saturday, June 24, 2 PM Saturday, June 24, 8 PM	CONVENTION HALL CONVENTION HALL
Quartet Quarter- Finals #2	Arrangements for the following three functions have not been confirmed as yet as to date and place:	
PROBE Conference	Friday Noon, June 23	Tecumseh Room
Quartet Jamboree	Friday Noon, June 23	Clover Room
Quartet Semi-Finals	Saturday, June 24, 8 AM	Tecumseh Room
Barbershop Craft Session		
Ladies Brunch or Luncheon		
Food-for-Thought Luncheon		
Chorus Contest		
Quartet Finals		
Decre-PETS Luncheon		
Decrepits Luncheon		
APIC Meeting		

\*All events in the Bellevue-Stratford Hotel unless otherwise indicated.

Let's Get  
H. E. P. !

(See Inside Front Cover)

LET'S  
FINISH  
THE FUND  
IN '61

(The Expansion Fund, that is)  
Contributions Should Be Sent  
Immediately to International  
Headquarters

EAST GRAND FORKS (GREATER GRAND FORKS), MINNESOTA . . . Land O'Lakes District . . . Chartered January 28, 1961 . . . Sponsored by Winnipeg, Manitoba and Fargo—Moorhead, North Dakota . . . 30 members . . . Dr. Richard J. Osmundson, 547 - 13th Avenue, North, East Grand Forks, Minnesota, Secretary.

NAPA, CALIFORNIA . . . Far Western District . . . Chartered February 2, 1961 . . . Sponsored by Vallejo, California . . . 30 members . . . Dwayne D. DeLong, 170 South Seminary Street, Napa, California, Secretary . . . Joe Greco, 330 Monroe Street, Napa, California, President.

REGINA, SASKATCHEWAN . . . Land O'Lakes District . . . Chartered February 8, 1961 . . . Sponsored by Saskatoon, Saskatchewan . . . 32 members . . . Doug B. Ertel, 4 Neil Place, Regina, Saskatchewan, Secretary . . . Jack Wilkes, 39 McGillivray Crescent, Regina, Saskatchewan, President.

GREEN RIVER (SOUTH KING COUNTY), WASHINGTON . . . Evergreen District . . . Chartered February 21, 1961 . . . Sponsored by Sno-King, Washington; Seattle, Washington; Lake Washington, Washington . . . 32 members . . . Greg Lair, 614 Prospect, Kent, Washington, Secretary . . . Bruce Shaffer, 506 Burke, Kent, Washington, President.

SHAWNEE, OKLAHOMA . . . Southwestern District . . . Chartered February 28, 1961 . . . Sponsored by Oklahoma City, Oklahoma . . . 25 members . . . Berry H. Dickson, P. O. Box 306, Tecumseh, Oklahoma, Secretary . . . Jimmy Thompson, 1614 North Beard, Shawnee, Oklahoma, President.

GOLDEN TRIANGLE OF TEXAS (GRAND PRAIRIE), TEXAS . . . Southwestern District . . . Chartered February 28, 1961 . . . Sponsored by Ft. Worth and Dallas, Texas . . . 26 members . . . J. W. Fliron, 821 North East 20th, Grand Prairie, Texas, Secretary . . . R. B. Welshans, MARTD, MARTC, NAS, Dallas, Texas, President.

ROCHESTER, MINNESOTA . . . Land O'Lakes District . . . Chartered March 6,

1961 . . . Sponsored by Minneapolis, Minnesota . . . 27 members . . . Paul Imm, 309 Second, South East, Rochester, Minnesota, Secretary . . . Dale Hendrickson, 4021 Sixth Street, N. W., Rochester, Minnesota, President.





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."



#### MAY—1961

- 19—Holland, Michigan
- 19-29—South Bay, California
- 20—Cornwall, Ontario
- 20—Ann Arbor, Michigan
- 20—Wallaceburg, Ontario
- 20—Minnetonka, Minnesota
- 20—Fire Fighters (Chicago), Ill.
- 20—Butler, Pa.
- 20—Utica, New York
- 20—Appleton, Wisconsin
- 20—Lynchburg, Va.
- 20—Greater Lowell, Mass.
- 20—Southwest Suburban (Chicago), Ill.
- 20—Lake Washington (Bellingham), Wash.
- 20—Keene (Brattleboro), New Hampshire
- 20—Reading, Massachusetts
- 21—Knox County (Mt. Vernon), Ohio
- Johnny Appleseed District Chorus Contest
- 21—Taunton, Mass.

## NOTEWORTHY CHAPTERS

*Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1960 to March 1, 1961.*

- CENTRAL STATES DISTRICT (2)  
Spencer, Iowa
- Viborg (Tri-Valley), South Dakota
- DIXIE DISTRICT (0)
- EVERGREEN DISTRICT (0)
- FAR WESTERN DISTRICT (1)  
Garden Groove, California
- ILLINOIS DISTRICT (0)
- INDIANA-KENTUCKY DISTRICT (2)  
Mishawaka, Indiana
- Paducah, Kentucky
- JOHNNY APPLESEED DISTRICT (0)
- LAND O'LAKES DISTRICT (1)  
Harmony Kings (Ripon), Wisconsin
- MICHIGAN DISTRICT (1)  
Wyandotte (Down River), Michigan
- MID-ATLANTIC DISTRICT (3)  
Franklin Park, New Jersey
- Selinsgrove, Pennsylvania
- Lynchburg, Virginia
- NORTHEASTERN DISTRICT (2)  
Lakeshore, Quebec
- St. Lambert (South Shore), Quebec
- ONTARIO DISTRICT (0)
- SENECA LAND DISTRICT (0)
- SOUTHWESTERN DISTRICT (0)
- SUNSHINE DISTRICT (1)  
Cocoa Beach, Florida

- 21—Branch County (Coldwater), Mich.
- 26-27—Knoxville, Tennessee
- 27—Bakersfield, California
- 27—Portland, Oregon
- 27—Haverhill, Mass.
- 27—St. Catharines, Ontario
- 27—New Britain, Connecticut
- 28—Spokane, Washington
- JUNE—1961
- 3—North Jersey (Lakeland), N.J.
- 3—Utica-Rochester, Michigan
- 3—Westside (West Los Angeles), Calif.
- 3—Danielson, Connecticut
- 3—Newport Harbor, California
- 3—Nutley, N.J.
- Orange Mountain Area Chorus & Quarter Contest
- 10—Yakima, Washington
- 10—Rockaway River, N.J.
- 16—Westmoreland (Latrobe), Pa.
- 16-17—Hamptons, New York
- 17—Huntsville, Alabama
- 20-24—INTERNATIONAL CONVENTION AND CONTEST—PHILADELPHIA, PA.

#### CENTURY CLUB

(As of March 1, 1961)

1. Dundalk, Maryland, Mid-Atlantic .....191
2. Washington, D.C., Mid-Atlantic .....123
3. Manhattan, N.Y., Mid-Atlantic .....112
4. Tell City, Ind., Indiana-Kentucky .....106

## EXPANSION FUND HONOR ROLL

THESE CHAPTERS HAVE  
PAID THEIR QUOTA

- Bloomington, Illinois
- Champaign-Urbana, Illinois
- Dundalk, Maryland
- Elyria, Ohio
- Euclid, Ohio
- Fresno, California
- Geneva, New York
- Greater Atlantic City, New Jersey
- Hazleton, Pennsylvania
- Jersey City, New Jersey
- London, Ontario, Canada
- Middletown, Ohio
- Plainfield, New Jersey
- Worcester, Massachusetts



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Bill Otto  
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Kenosha, Wisconsin



# HARMONY EDUCATION PROGRAM

SUMMER SCHOOL SESSIONS — AUGUST 24-27, 1961

ST. MARY'S COLLEGE — WINONA, MINNESOTA

## REGISTRATION INFORMATION

Dear Member:

An advance registration fee of \$10.00 is required of each student planning to attend the school.

Registration includes tuition, all materials, any printed matter and one ticket of admission to an All-Star Show Night Show.

Registrations are accepted in order of receipt. It is recommended that they be filed with the REGISTRAR as early as possible.

Important . . . . . Registration is transferable, but NOT REDEEMABLE.

If registration exceeds 350 students, daily room and board rates at the college will be only \$4.00 per man (includes all three meals each day). What a deal!

REGISTRAR — 626 CHARLES LANE  
CALMER BROWY  
MADISON 5, WISCONSIN

## OFFICIAL REGISTRATION FORM

Please enroll me in the HEP SUMMER SCHOOL to be held at St. Mary's College, Winona, Minnesota, August 24 to 27, 1961. Enclosed is my \$10.00 Registration Fee for which you will reserve sleeping accommodations and meals on the Campus and place my name on the list for the following FIVE (5) classes.

*(make checks payable to SPEBSQSA, INC.)*

- ☐ QUARTET PROMOTION AND COACHING
- ☐ CHORUS DEVELOPMENT AND TECHNIQUES
- ☐ ARRANGING BARBERSHOP HARMONY
- ☐ STAGE CRAFT AND LIGHTING
- ☐ SCRIPT WRITING FOR SHOW PRODUCTIONS
- ☐ BARBERSHOP CRAFT

### CHECK FIVE (5) CLASSES

(If you do not wish to attend 5 classes, please check only those you do wish to attend. Each class will be a three-hour course of instruction. It is suggested that each student utilize all 15 hours of classroom time available to him.)

LET'S GET HEP!

MAIL TODAY TO:  
CALMER BROWY  
REGISTRAR — 626 CHARLES LANE  
MADISON 5, WISCONSIN



To  
S. P. E. B. S. Q. S. A.

Greetings and Best Wishes  
For a  
Successful Philadelphia Convention

Stay at the Following Official  
Hotels, Where You Will Receive  
Every Courtesy and Attention...

Bellevue Stratford

Broad Street at Walnut

Benjamin Franklin

9th Street at Chestnut

John Bartram

Broad Street at Locust

Sylvania

Locust Street off Broad

Adelphia

13th and Chestnut Streets

“Let Harmony Ring”

ADAM KUNZ  
4142 N TROY ST  
CHICAGO 18 ILL

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