

# AFTER THE BALL

BY CHAS. K. HARRIS

with Bloom

THE  
HARMONIZER

SEPTEMBER • OCTOBER 1961  
VOLUME XXI • NUMBER 5

DEVOTED TO THE INTERESTS OF  
BARBER SHOP QUARTET HARMONY



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# ON OUR COVER

Our cover painting "After the Ball" is by Kenosha, Wisconsin artist William Bloom. In keeping with the song, he has created a symbolic still life painting which captures the nostalgic mood and atmosphere of Americana. He also did our January cover "Sweet Adeline".

The Butler Institute of American Art in Youngstown, Ohio recently honored Mr. Bloom with the purchase of another of his oil paintings, "Spirit of America", for their permanent collection.

A background study of the song "After the Ball" will be found on page 2 of this issue. In the months ahead, additional paintings by Mr. Bloom will be featured on our covers. We hope you enjoy them all.

Should you wish to contact the artist, his address is 5904 Twenty-Second Avenue, Kenosha, Wisconsin.



## Hit Song of 1892 Finds Place in Modern Harmony

Few Barbershoppers realize it, but the Society has made available to the membership over 400 songs arranged in the Barbershop style. Out of curiosity we went back to some of the earliest Society music publications to see the kind of music which has slipped by unnoticed in recent years. Let's concentrate on just one publication, "Songs For The Chorus".

Published in 1951, this folio offers such favorite songs as: "Auld Lang Syne"; "Battle Hymn Of The Republic"; "Carry Me Back To Old Virginny"; "Dixie"; "I'll Take You Home Again, Kathleen"; "Silver Threads Among The Gold"; "Swing Low, Sweet Chariot"; "The Band Played On"; and "The Man On the Flying Trapeze". Also included are arrangements of these religious selections: "Abide With Me"; "Cantique de Noel"; "Eternal Father Strong to Save"; "Onward Christian Soldiers"; and "Rock of Ages". And there are others in this folio which sells for \$1.00 a copy from International Headquarters, 6315 Third Avenue, Kenosha, Wisconsin.

Another song in this group deserves special attention. Written in 1892 by Charles K. Harris, "After The Ball" continues to spin its web of fascination around Barbershoppers. The song was arranged for the Society by Phil Embury, one of the best. A song always has special meaning when its history is known. Our colorful Harmonizer cover by William Bloom captures the mood of this fine nostalgic melody.

### HISTORICAL STUDY MADE

To learn more about "After The Ball" we searched our library for the best background material we could find. "Tin Pan Alley in Gaslight" by Maxwell F. Marcuse, published by Century House, Watkins Glen, New York, supplies the needed details. Mr. Marcuse has kindly consented to let us present the following account of "After The Ball".

... There seems to be a widespread impression that Harris required only one hour to write "After The Ball"—a song that netted his estate many millions during the sixty odd years since it was introduced. This is just not so. He gave the matter deep consideration for a long time before he jotted down the first note on paper, for during that period an incident which he had witnessed in Chicago, kept haunting his mind. He had been invited by some old friends to attend one of the formal balls that characterized the period. Upon the completion of the last number, Harris was walking back to the "sidelines where the pretty 'wallflowers' usually held forth" with his companion—probably his fiancée—to bid his friends goodnight, when he overheard the last words of what had appeared to be an acrimonious quarrel between an attractive girl and her young escort. Harris saw the man, garbed in swallowtails, turn on his heel and stalk out of the ballroom, while the girl sank down on a chair and burst into bitter tears. A few minutes later, while waiting for a cab, he saw the unescorted young lady, woebegone and distraught, enter a hansom and driven away, to spend the rest of the night, Harris moodily reflected, with the memories of her shattered romance. The scene seemed to bother him greatly. He jotted down right then and there the words, "Many a heart is aching after the ball." He returned to Milwaukee

where he eventually plotted the full song. It was only after an amateur singer for a minstrel show had requested Harris to write him a song set to waltz time, that the latter finally whipped the lyrics and music into shape. The singer, a Sam Doctor, strode to the footlights with the new song, opened his mouth, but nothing came out of it. He had completely forgotten the words. Harris, who was in the audience was understandably embarrassed, but by no means discouraged. Poor and broke as he was, he decided to publish what was destined to become the country's No. 1 song hit himself.

His big opportunity came with the arrival in Milwaukee of Charles Hoyt's play, *A Trip To Chinatown*, which had had a phenomenal run in New York. In later years Harris himself was wont to tell the story with fervor andunction of this second—but successful—introduction of "After The Ball" which, to his dying day, he honestly believed to be a musical masterpiece. He managed to buttonhole the heavily mustached J. Aldrich Libbey, who had a truly magnificent baritone voice and was the leading, albeit pompous, member of the cast, and showed him a copy of his manuscript. Noticing that the title seemed to intrigue Libbey, Harris hummed bars of the melody while the "Peerless Baritone" gazed reflectively at the title page of the young composer's song. "O.K., I'll try it," he said, lifting Harris to the Seventh Heaven of delight... True to his word, Libbey sang the song in the *Chinatown* scene in the second act. "The orchestra commenced playing the introduction of the song and then Libbey, in full evening dress, sang the first verse and chorus in his magnificent baritone voice. When he finished not a sound was heard. 'I (Harris) was ready to sink through the floor. He then went through the second verse and chorus, and again complete silence reigned. I was making ready to bolt, when Dillon (a reporter standing alongside of him) held me tightly by the arm. Then the third verse and chorus. For a full minute the audience remained quiet, and then broke loose with applause."

Harris was now in. The great, sprawling octopus of the song publishing business had been born. The public was rushing, in literal hordes, to the music stores of the country for copies of "After The Ball", and the nation's cash registers were beating a most merry and heartening tattoo. No one ever seems to have been able to answer the question, "What made this song click in the Nineties and keep going for a generation or more later?"

Well, there's the story. Would it make a good show number for your chapter? If so, you can order a special limited printing copy of "After The Ball" at 10 cents each (Minimum order \$1.00). Better still order the entire folio as mentioned previously. Be sure to ask for a list of the other 400 arrangements available from International. You'll be surprised how much beautiful harmony you've been missing.

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



# Over 6,000 Barbershoppers Jammed Philly for Biggest Contest

Barbershoppers' ears are still ringing following the tremendous 23rd International Convention and Contests held in Philadelphia the latter part of June. No one can dispute the fact that Philadelphia hospitality was supreme. The 9,000 people who jammed Convention Hall for the six contest sessions saw and heard the hardest fought quartet and chorus competition the Society has seen. The chorus contest brought particular thrills with the "Chorus of the Chesapeake" from Dundalk, Maryland eking out a victory over the scrappy Thorobred Chorus from Louisville, Kentucky by only eight points.

The top ten quartets and top five choruses will thrill Barbershoppers with their presentations on the 1961 Decca albums which will hit your local record dealers the latter part of this month. The sound you'll hear is the best yet, the songs are exciting and the vocal quality is unmatched. Advance orders for these recordings can be placed with the International Headquarters by writing to 6315 Third Avenue, Kenosha, Wisconsin. Please specify stereo or monoral.

All important decisions made by the International Board of Directors at their annual business meeting were reported in the July-August issue of *THE HARMONIZER* and also in a special news release which went to every chapter directly from Philadelphia. Please consult those sources for further details.

Convention delegates were thrilled by the tremendous publicity accorded our Convention in the City of Brotherly Love. Our quartets took the town by storm. Each day from 12:30 P.M. to 1:00 P.M. our boys were thrilling the crowds at the Western Savings Bank. The Fantastic-Four from Evansville, Indiana appeared before the mikes of CBS Radio for the big network show "In Person". Also on deck was International President-Elect, Lou Laurel of El Paso, Texas. WCAU-TV featured a competing quartet every morning on the popular TV waker-upper "The Rex Morgan Show". The popular Dunesmen from Gary, Indiana wowed the Adcraft Club at the fashionable Poor Richard Club. President John Cullen spoke to the assembled ad men on that occasion. Friday of Convention Week was Old News Boys Day in Philly and our quartets were on the street corners plugging for charity. The new Champs, The Sun Tones from Miami and West Palm Beach, Florida were interviewed on NBC Monitor and the show was re-broadcast on Saturday, July 8 at 10:20 P.M. Eastern Daylight Time. CBS Radio carried the actual contest singing of the quartet finals from Convention Hall on Sunday, June 25. The Nighthawks, International third place medalists from London, Ontario drew three TV stations and five news photographers to the corner of Broad and Walnut at the hanging of the special street signs (Harmony Lane, Melody Lane, Pitchpipe Avenue, etc.) The rain was heavy but spirits were high.



The Registration Area was constantly jammed as Barbershoppers waited patiently to receive official forms and details relating to the contest and business sessions. Philadelphia and Delco chapter members ran a smooth and efficient operation which sent members away with nothing but praise for the warm hospitality received.

Space just doesn't permit the listing of all the additional promotional activities which took place at Philadelphia. Be assured that your Society was extremely well represented by your competing quartets.

The retiring champions, The Evans Quartet from Salt Lake City and Ogden, Utah journeyed to Washington, D. C. to participate in the third annual Capitol Sereuade. Their audience included members of Congress, President Kennedy's cabinet and 500 religious leaders from throughout the nation. They were accorded standing ovations and

Continued on next page

Portion of 9,000 Harmony fans who overflowed Convention Hall for Quartet Finals Contest





## PHILADELPHIA RECAP—

Continued from page 3

already the Society has been requested to send another representative to next year's conclave. Tremendous publicity for us.

Just prior to the Convention host members from the Delco (Delaware County), Pennsylvania chapter sang in an impressive Flag Day Ceremony at Independence Hall. The heavy rain forced proceedings inside the building. There the chorus formed around the Liberty Bell and both radio and TV covered the event. Arthur Godfrey was the main speaker and paid special tribute to our Society in his remarks. Godfrey's producer has requested that the Society make available its best talent to the Godfrey Show in the months ahead.

When we say hospitality was great in Philadelphia we aren't kidding. When Robert Groat and his wife arrived at the Convention, Bob was having trouble with an injured foot. Local public relations whiz "Doc" Klein got Bob a pair of crutches from the Veterans Administration to assist him in sightseeing Philly, New York, and Washington.

Some twenty Mid-Atlantic members of PROBE (Public Relations Officers and Bulletin Editors) worked long and hard to make the Press Room activity at the Bellevue-Stratford a complete success. Headed up by International PR Chairman, Staff Taylor of Columbus, Ohio, "The Philly Dilly" and the other activities of the office were run efficiently.

Special congratulations go to liaison chairman, Percy Craig and his co-chairman, John Peterson for a great job well done. Peterson now says he has returned to the "mole-hole" in the basement at his family residence. This is his special Barbershopping room and admittance is by invitation only (wife included).

The woodshed was one of the highlights of the Convention this



Our new champs, The Sun Tones (Miami and West Palm Beach, Florida) spend a few moments contemplating their victory backstage during interview with Fred Harper, NBC Monitor announcer. Publicity was great in Philadelphia. Left to right in photo are: Bill Cain, Bass; Gene Cokeroff, Tenor; Bob Franklin, Lead; Harlan Wilson, Bari; and Mr. Harper.



One outstanding convention is history while still another is now on the drawing board. Executive Committee members and District Presidents took time from their joint conference to don special head gear announcing the 24th Annual Convention and Contest at Kansas City, June 19-23, 1962. In center of group Pete Peterson, liaison chairman for K C Convention presents hat to International President John Cullen. Advance orders for Kansas City Convention are now being accepted at International Headquarters.

year. Thanks to Milt Plapinger and his hard working crew of Delco and Philadelphia chapter members, thousands of Convention delegates streamed in to hear their favorite quartets woodshed and really let their hair down. The boys constructed a special woodshed in keeping with the historical Philadelphia theme.

The Schmitt Brothers, 1951 Champs from Two Rivers, Wisconsin were a bit late arriving at the Convention because their local Lions Club held a testimonial night for our boys. The quartet received the city's distinguished service award on that occasion. The Schmitt's were the only past champion quartet represented on the stage at Convention Hall.

How's this for avid Barbershopping? Bonnie and Al Warr were married on Saturday, June 17, 1961 in Baltimore. Since he is a member of the Dundalk, Maryland "Chorus of the Chesapeake", he naturally was at the Southern Section Chorus Contest on June 18 at Fairfax, Virginia. They then went on to spend their honeymoon at the International Contest at Philly. Oh, yes, Bonnie is a member of the immediate past champion Sweet Adelines Region number 14 Chorus.

Bill Young was on hand for all the festivities. He's a charter member of the Wilmington, Delaware Chapter. Bill joined the Society in 1938, in the first group formed east of the Mississippi. He's current treasurer of the chapter. That's dedicated service!

Jim Ingraham was in from the national road company of "The Music Man" as was Morris Rector (former bass of the Gay Notes, 1958 International Champs from Tulsa, Okla-

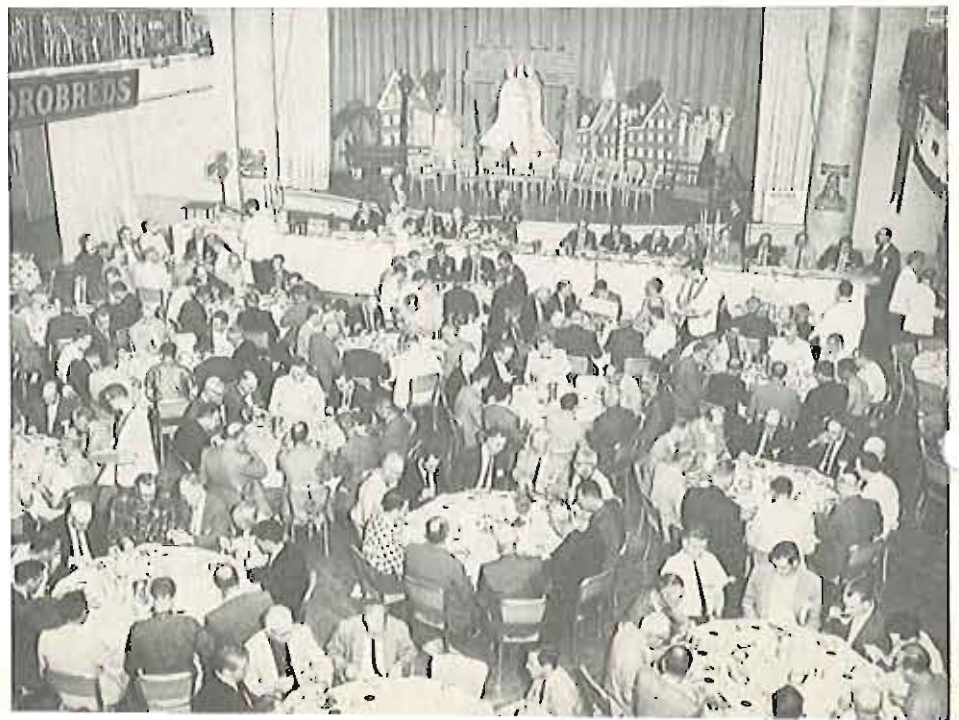
homa). Another "Music Man" foursome, The Easternaires arrived in time for all the fun and sounded great.

In case you missed the listing of the New International Officers for 1962 in the last issue of the HARMONIZER here's a recap: Lou Laurel, President; Wayne Foor, First V.P.; Joe Jones, V.P.; Rudy Hart, V.P.; Dan Waselchuk, V.P.; Tom Watts, Treasurer. We'll not gild the lily with superlatives—they're great. And sing? Not a spook in the group!

Helen Laurel (better half of the Boss-elect) is a pretty smart cookie. Everyone was talking about the cute "Barbershop widow" lapel pin she was wearing at the Convention, trimmed in ermine mourning. Laurels to Helen.

Editor, Staff Taylor reported in the Friday edition of "The Philly Dilly" to all Convention delegates that in the Barbershoppers Shop they could buy recordings, jewelry, arrangements, pins, pitchpipes and true-to-life replicas

Keynote Speaker Joe Jones of Detroit drew capacity crowd to Food For Thought Luncheon. Text of speech appeared in July-August HARMONIZER. In background is special Woodshed designed and built by host chapters. It was perhaps the best attended Woodshed in Society Convention history.







This picture of The Nighthawks (London, Ontario), 1961 Third Place International Medalists, appeared in most major daily newspapers in the U.S. and Canada via Associated Press Wire Photo Service. Shown "Singing In The Rain" are: Greg Backwell, tenor; Jim Turner, lead; John Sutton, bari; and Bert Ellis, bass.

of Cy Perkins (only 59c). Cy was a member of the past International Champion quartet, The Misfits from Chicago, Illinois.

The great horse race between Glenn Howard, Cisco, Illinois and Chuck Ankney, Rock Island, Illinois continued in Philadelphia. Glenn has never missed an International Convention and Chuck has missed only one. That's the Barbershopping spirit!

West Point cadet Robert Johnson was in Philly on leave to see his Pappy, Bob, direct the "Chorus of the Chesapeake" to it's International Championship.

Lieutenant Hank Wurthmann was in from Bermuda with his quartet "The Onion Rings". Another overseas visitor was Howard Steinbeck from Ankara, Turkey. Howard is an instructor of dependent children of U.S. military personnel in that foreign city. He has formed a group of young Barbershop enthusiasts and hoped to bring an octet to the Convention. Last minute plans fell through and Howard had to make it on his own.

Charlie Bowles, director of the Tulsa Founders Chorus (Oklahoma) was decked out with a very special Society button in his lapel. Just before the Convention, Mrs. O. C. Cash, wife of our late, beloved founder, phoned him with the request that he wear O. C.'s personal pin at Philadelphia—and he did, with great pride!

Tom Ashfield of our Philadelphia Chapter got up at 5:00 A.M. every morning to deliver copies of "The Philly Dilly" to every Convention hotel. Thanks to this one man operation every Barbershopper had a chance to catch up on all Convention activities and chit-chat over early morning coffee. Bless your heart, Tom!

Donna Shore, a member of the national road company of "The Music Man" has parlayed the song phrase, "How can there be any sin in sincere?" into "How can there be any harm in harmony?" We think Morris Rector is feeding her Barbershop pills.

Two new songs—"They're Not Drinking Agua in Ol' Nicaragua"—and "There's Delirium In Nigeria" were destined to become hits at the Convention because those two fine countries sent their United Nations representatives all the way from Washington to Philadelphia to partake of our harmony.

Marvel these ageless and wonderful guys: George Naden, 86, Oklahoma City Chapter was on hand with his new bride of one week. What a honeymoon! And, Ed Merrifield, remembered as the tenor of the Boston Old Timers, was on hand and he's only, reportedly, 89 years young. Can anybody top that?

Continued on next page



Members of the International Executive Committee arrived early to spend many hours studying the recommendations being proposed to the Board of Directors. A complete report of these actions was sent to each chapter via a News Release from Philadelphia. Left to right (seated) are: Robert G. Hafer, Executive Director; John B. Cullen, Int'l President; and Clarence Jalving, Immediate Past President. Standing (L to R) are Lou Laurel, Int'l President-Elect; Wayne Foor, Int'l First V.P.-Elect; and Rudy Hart, Int'l V.P.



This is the grand finale at the Saturday Night Quartet Finals Contest. Bob Johnson, director of Dundalk, Md. "Chorus of the Chesapeake", 1961 Champs, is shown leading the 2,000 voice audience chorus in "Keep America Singing". On stage are the the Championship chorus, top 10 quartets, retiring champs (Evans Quartet), Schmitt Brothers (1951 Champs) and emcee John Cullen (Int'l President).

Jim Ewin's "Barbershop Craft Session" drew a fine crowd this year. Featured were Jack Baird and his "Barbersharps" of Southwest Suburban and Southtown (Chicago), Illinois Chapters. They demonstrated the techniques they are using to educate chapters in and around Chicago in the craft art. See the Barbershop Craft Column in this issue for additional details.





## PHILADELPHIA RECAP—

Continued from page 5

"Q" stands for quartet, quit, queasy and queen. There's also "Q" in "Thank you", the big thing you shoot pool with, and what's said to get you on stage. The big DEBATE at the Convention was the "Q" in the letters of the Society appearing on the proscenium (that means you're asking for the golf pro) arch at Convention Hall. Backwards or forwards it's still a great organization.

Matt and Anne Wilson (Holland, Michigan and now Denver, Colorado) were on hand attending their fifteenth consecutive convention. They started this nonsense at Milwaukee in 1947.

Everybody was talking about the crazy hair styling of the Badg-a-ires which will probably revolutionize the campus at the University of Wisconsin in Madison this fall. Man, we never saw so many blondes!

The Barber-Teens had a ball this year and a record number of teen-agers turned out for all the activities. They visited "American Bandstand" with host Dick Clark paying special tribute to them and our Society. They also journeyed to Atlantic City for a cool dip in the ocean and a visit to famous Steel Pier. A record hop and historic tours of Philadelphia rounded out a very full week for our Barber-Teens.

And to top off a great Convention Senator Margaret Chase Smith of Maine read a special message into the Congressional Record in honor of our little gathering.



From the smiles, it's obvious the Decrepits, Past International Board Members, enjoyed their annual fun-business session at Philadelphia. Their special convention activity is the Woodshed. With excellent work by Delco and Philadelphia members, the Woodshed proved the star-attraction at the Headquarters hotel.



The hard-working, unsung hero's of the Convention, the Official Contest Judges, take a breather before all the action begins, to discuss their duties at the Judges Briefing Luncheon. Thanks to their splendid cooperation, all Contest sessions started "on time". Kansas City officials have promised similar promptness next June.



Members of APIC (Association of Past International Champions) met at their annual business meeting in Philadelphia. Morris Rector, bass of the Gaynotes, 1958 Champs, was re-elected to a second term as President of the group. He announced plans for a possible All-Champions Show to precede the Kansas City Convention next year. If Executive Committee approval is given, proceeds of the show would go to APIC to finance its work.



It's dance time at Barber-Teens Record Hop. The kids had a ball visiting Atlantic City, ABC TV's "American Bandstand" with host Dick Clark, and historical Philadelphia attractions. A definite increase in young people's activities was noted this year. Kansas City promises an even greater turnout as more teenagers become interested in Dad's favorite pastime (Barbershopping, that is).



The Decre-Pets, wives of Past International Board Members, are shown at their annual luncheon-business meeting. The ladies voted to furnish Harmony Hall in Kenosha with a baby grand piano. The new addition has been installed in the living room at the Headquarters Building.



## OFFICIAL SCORING SUMMARIES — 1961 INTERNATIONAL QUARTET AND CHORUS CONTESTS

## QUARTER-FINAL QUARTET CONTEST

QUARTET	VE	ARR	HA	B&B	SP	TOTAL
Sun Tones	510	493	497	525	492	2517
Town & Country Four	500	497	494	510	501	2502
Nighthawks	496	484	456	478	458	2347*
Saints	452	472	443	485	472	2324
Short Cuts	458	466	427	471	489	2311
Bay Town Four	456	458	452	477	455	2298
Four Cavaliers	459	453	459	453	473	2297
Four Renegades	455	430	448	482	467	2282
Gala Lads	439	480	434	463	445	2261
Oriole Four	443	467	439	443	455	2247
Four-Do-Matics	425	436	437	461	460	2219
Play-Tonics	432	436	434	428	481	2211
Hut Four	436	449	430	432	431	2178
Checkmates	427	429	437	448	429	2170
Hi Fi Four	432	444	408	405	428	2117
Dunesmen	429	410	399	440	439	2117
Rocket-Tones	394	388	439	429	442	2092
Auro-Towners	420	434	405	432	392	2083
Four Rascals	366	383	440	444	446	2079
York-Aires	399	407	407	434	429	2076
Buckeye Four-Ger-Me-Notes	438	444	405	353	425	2065
Merry Notes	382	429	417	426	402	2056
Playboys	421	400	397	436	398	2052
Rhythm-Counts	390	426	390	424	415	2045
"B" Sharps	435	390	413	393	407	2038
Forte-Niners	378	436	399	451	371	2035
Aire-Males	393	383	408	407	396	1987
Kippers	431	394	382	383	397	1987
Four Nubbins	411	383	411	396	375	1976
Dignitaries	406	412	376	378	403	1975
Capitol Chordsmen	410	418	369	379	398	1974
Knights of Harmony	413	351	386	401	415	1966
Dixie Colonels	388	407	363	394	401	1953
Yankees	394	380	367	359	401	1901
Fun-Tastic Four	397	356	359	377	399	1873**
Imperial Four	424	382	349	394	318	1867
Gate City Four	373	404	349	365	370	1861
Four Travelers	392	376	351	385	350	1852
Toppers	375	370	340	345	376	1806
Tune Charmers	359	397	331	388	321	1796
Keytonics	343	366	371	386	325	1791
Chorduroys	374	328	336	328	369	1735
Astro-Notes	337	344	316	328	346	1671
Nautical Notes	308	335	322	346	357	1668
Badg-Aires	330	310	322	318	343	1623

\* Less time penalty of 25 points

\*\*Less time penalty of 15 points

## SEMI-FINAL QUARTET CONTEST

QUARTET	VE	ARR	HA	B&B	SP	Total	Previous Points	Grand Total
Sun Tones	503	499	509	527	510	2548	2517	5065

Town & Country Four	470	493	465	505	452	2385	2502	4887
Nighthawks	463	502	481	501	482	2429	2347	4776
Bay Town Four	445	481	466	485	502	2379	2298	4677
Saints	456	486	430	477	500	2349	2324	4673
Gala Lads	463	480	471	479	462	2355	2261	4616
Short Cuts	465	481	417	457	476	2296	2311	4607
Four Renegades	451	462	457	481	464	2315	2282	4597
Four-Do-Matics	437	479	450	457	484	2307	2219	4526
Play-Tonics	452	463	458	452	470	2295	2211	4506
Oriole Four	442	462	441	438	444	2227	2247	4474
Checkmates	444	466	462	451	445	2268	2170	4438
Four Cavaliers	427	402	429	423	452	2133	2297	4430
Four Rascals	422	405	460	465	478	2230	2079	4309
Hut Four	411	423	419	423	432	2108	2178	4286
Auro-Towners	433	450	446	453	385	2167	2083	4250
York-Aires	425	419	416	419	478	2157	2076	4233
Hi Fi Four	411	412	418	421	435	2097	2117	4214
Dunesmen	382	433	401	414	412	2042	2117	4159
Rocket-Tones	393	425	391	381	458	2048	2092	4140

## FINAL QUARTET CONTEST

QUARTET	VE	ARR	HA	B&B	SP	Total	Previous Points	Grand Total
Sun Tones	520	513	523	542	524	2622	5065	7687
Town & Country Four	484	495	477	495	506	2457	4887	7344
Nighthawks	470	501	486	487	484	2428	4776	7204
Bay Town Four	446	478	474	466	520	2384	4677	7061
Saints	450	495	465	498	480	2386	4673	7059
Gala Lads	455	497	478	499	496	2425	4616	7041
Four Renegades	462	468	472	500	473	2375	4597	6972
Four-Do-Matics	452	477	488	485	513	2415	4526	6941
Short Cuts	446	472	415	452	489	2274	4607	6881
Play-Tonics	435	465	446	455	495	2296	4506	6802

## CHORUS CONTEST

CHORUS	VE	ARR	HA	B&B	SP	TOTAL
Chorus of The Chesapeake	445	495	478	485	518	2421
Thorbreds	426	477	502	502	506	2413
The Revelaires	442	419	492	473	489	2315
Port City Chorus	414	428	460	480	498	2280
West Towns	438	432	439	467	475	2261
Empire Statesmen	388	443	466	479	477	2253
Men of Accord	411	446	449	466	456	2228
Cascade Chorus	380	432	443	433	458	2146
Pony Express Men	398	432	444	445	421	2140
Knoxville Chorus	382	461	402	423	472	2135*
Razor's Edge Chorus	380	427	409	428	475	2119
Tulsa Founders Chorus	383	431	395	418	433	2060
Genesee Chorus	382	405	404	386	434	2011
Janesville Chorus	381	383	418	416	389	1987
Miami Chorus	315	393	358	361	392	1819

\*Less time penalty 5 points



# Why Keep It Barbershop?

By Don Donahue

Livingston, New Jersey Chapter

When it comes to being a Barbershop purist I can classify myself with the gang. There is nothing sweeter to my ear than a good ringing seventh chord. And I also think it appeals to me because of the inherent foot tapping "drive" . . . somewhat similar to Dixieland Jazz. And yet to my dismay some of my friends just don't care for Barbershop. This I have learned when I've tried to explain just what it is that makes up Barbershop.

So I had to sit down and analyze what I was trying to do. First off, we assume that we are salesmen. We've got to sell our brand of music to the public. And how do we do that? The number one selling point is our annual show. We always seem to pack them in. And yet I can't remember of a show that I have seen in the past few years where three out of four of the guest quartets weren't singing jump tunes or something calculated to be an audience appeal tune. If Barbershopping has caught on like wildfire we would find ourselves selling out all of our preliminary District and Regional contests, but the attendance at these is still Barbershoppers themselves.

I think the average chapter has found out how to sell Barbershop, and is doing it. But in case you hadn't thought about it, here is what is happening. Not everybody likes opera,

chamber music, progressive jazz, Dixieland, rock and roll. Reason . . . not everyone understands it. But when Jose Iturbi plays boggie woogie or Leonard Bernstein plays Ivory Rag, the listener says to himself, "This opera, Chopin, Liszt, or Stravinsky must have something to it if he gets a kick out of my music. I'll see if I can listen more attentively to his side of the story since he has proved that his field of music is not restricted to one category."

If you look at the average chapter show it features a little bit of comedy, a top flight quartet singing Barbershop, with some modern and chapter quartet singing Barbershop and one group who does all jump tunes. The point I'm making is that if we can prove to the educated musician in the audience that we can sing modern, hymns, spirituals, and a wide variety of music, we can prove to him that we have talented people. Straight Barbershop to the non-initiated does not sound difficult to sing. So, when we throw in a modern arrangement from time to time I think we score points. Now to score the real clincher, you can take these various styles and sing them in Barbershop. Then we have a real clincher to our laymen audiences.

So when I say "Why keep it Barbershop?" I mean let's sell our musical aptitudes. Comments invited.

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# An Important Reminder

Any Barbershoppers in attendance at the annual International Convention and Quartet Competition of Sweet Adelines, Inc. to be held in Colorado Springs, Colorado on October 11-14, 1961 should carefully review the following excerpt from the Joint Statements of Policy by SPEBSQSA, Inc. and Sweet Adelines, Inc. as pertains to convention activities:

"The public convention space—hotel lobbies, restaurants, etc.—at International or District/Regional Conventions is reserved for the singing of the organized quartets and woodsheddors of the sponsoring organization.

- Society quartets shall not appear in costume nor perform in such Sweet Adelines, Inc. public convention space; neither shall Sweet Adeline quartets do so at a Society convention. (An exception to the above policy occurs when an organized quartet has been officially invited to an International Convention by an International officer of the sponsoring organization, or to a District/Regional Convention by a District/Regional officer of the sponsoring organization.)
- Although woodshedding (impromptu harmonizing) constitutes an activity which is encouraged by both organizations, members are urged to use discretion as to when and where indulgence in such activity shall be proper and be considered in good taste.
- Singing at the invitation of the host/hostess in private hospitality rooms or other private quarters during such conventions is permissible.
- Neither organization shall sponsor hospitality rooms or other functions at the conventions of the other organization. Hospitality to all ladies attending SPEBSQSA, Inc. conventions shall be under the sponsorship of the Society.

"Attendance of members of one organization at the other organization's official convention shall be limited to 'open' sessions—those at which attendance of interested observers is invited or upon specific individual invitation by the person in charge. This policy shall apply not only to business meetings of legislative and administrative bodies, but to training seminars as well."

The cooperation of all Barbershoppers in familiarizing themselves with these policies and adhering to them is respectfully requested.

## NOTICE TO ALL MEMBERS

If you are holding a membership card on which is entered an "expiration date" of December 31, 1961, you should begin planning on renewing your membership as early as October 1st this year. You will, of course, have until March 31st, 1962 to be reported to International Headquarters, but don't wait until the last minute. Regardless of whether you renew during October, November, December, January, February or March your membership will be extended to December 31, 1962 upon renewing. You have everything to gain and nothing to lose by renewing in advance and insuring that your membership does not lapse. Be one of the first in your chapter to renew!

New and reinstated members who enrolled on or after January 1, 1961 (with expiration dates of March 31, June 30 or September 30) will not be renewable yet. Watch for reminders in future issues of the HARMONIZER.

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# Sharps and Flats

by JOHN CULLEN  
INTERNATIONAL PRESIDENT



*Chuck Kirchner, a member of the Long Range Planning Committee, has sent a letter to the Committee which I think every Society member should read.*

## HOW NOW?

"It is interesting to note how many of the LRP Committee's proposals over the past years have been incorporated into the over-all programs of the Society: the elimination of the Mid-Winter Convention with an International Board Meeting in Kenosha being substituted; workshops at Kenosha for quartets, chorus directors, etc.; the "Convention Manager" that will finally become a reality under the alias of Society Events Manager; the re-statement of our aims and objectives; the addition of religious and patriotic arrangements to our repertoire; etc.

We have truly made great strides; we have come of age; we have forged ahead and are slowly but surely providing for the varied needs of our far-flung members; the quality of our quartets and choruses is at an all-time high level of excellence. The growth that will evolve from the actions taken at Philadelphia will be inevitable: surely other field representatives will follow; the quality of our musical activities will continue to be upgraded at all levels; our conventions will become more efficient, satisfying operations; and our name and aims shall eventually become as familiar as Rotary or Lions. All these things will not be realized overnight, but I am firmly convinced that we are well on the way to see many of our ambitions for this mature creation of O.C.'s come to fruition.

What then is our next step? Is it perhaps to pause a moment to find out more about ourselves—our real essence—or in other words just exactly what makes us tick? As Joe Jones said in Philadelphia, "Do we want quantity or do we want quality?" It is evident, or should be by now, that we're not going to have a chapter in every hamlet from Key West to Point Barrow. Just how large a city or agglomeration of communities does it take to support a chapter?

Of the 24 relatively successful chapters in Illinois outside of the Chicago Metropolitan area, 18 draw from cities with a population of over 25,000. Only two of these 24 chapters are in cities under 10,000. (Illinois has lost in the neighborhood of 30 chapters in cities under 10,000 in the last 15 years.) The average population of the 24 chapter-cities mentioned above is 48,000. I believe a reasonable goal would be to establish chapters in every city in the U.S. and Canada with populations of 25,000 or over. Or perhaps conditions are different in other parts of our two countries. If so, we should know exactly what it is that makes a city and its citizens desire and support a successful chapter. We are at an age when failures should be few!

It takes little talent to become a Rotarian or an Optimist, but I think it takes something a little special to become a good Barbershopper. What are these qualities? It's evidently not just being a musician or a passable bathtub baritone—or our ranks would be legion—and possibly just as rank!

How do we make a greater contribution to our communities and society as a whole; how do we best satisfy the needs and desires of every member—whatever they may be; how do we maintain this tenuous thread of fascination for a, more or less,

esoteric pursuit; how far can we go on volunteerism; and how do we perpetuate our love for close harmony without becoming overburdened with administration, reports and meetings—ad nauseam ????

What I'm advocating is an all-out program of research and soul searching. I think every member of our Committee should take an area of our operations and study it in depth to help determine the answers to the questions that plague us. If we need the help of experts—then perhaps we should arrange to get it. Some of the subject areas for research might be:

1. In what size or type of city will a chapter have the best chance for survival and healthy growth? We must consider that as we become more nomadic in the pursuit of the "good life", turnover in membership can become a real problem for chapters in smaller cities.
2. What are the qualities, other than a working knowledge of, or a "good ear" for music—that make the true aficionado of close harmony?
3. In what areas can we better serve our communities and our countries? Are we actually furthering our cause by being such purists in our shows, etc., or should we vary our productions more with complementary material? (It seems Mitch Miller has done more for the perpetuation of nostalgia and the good old songs in one year than we have done for Barbershop Quartet singing in 23).
4. What does Joe Barbershopper really want from his membership? We presume to know, but the more I look and listen the more I perceive what seems to be a basic hunger for some missing element. The tremendous growth of choruses helped to fulfill some men's needs for satisfaction—without expending the energy necessary to acquire a polished quartet sound; but there now seems to be a restlessness growing out of the anonymity of all-out chorus participation.
5. How can we simplify our organizational structure and cut down on some of the reports, meetings and paper-work that makes volunteerism such a mixed blessing? Just how far and to what extent should we solicit paid administrators, etc. to help insure that the work that should be done is done properly and effectively?

It seems all I've done is pose questions—and there are many others I can think of—but it does seem that before we look much further ahead, we should really know ourselves so well that the future can be planned more intelligently and without wasted efforts and disappointments. Perhaps the new field representative could help gather data that would bring validity and direction to our research program.

The "Smart money" now-a-days is being invested in the companies with the best research program. Maybe we can take a cue from such a trend and not only boost our stock, but provide ample dividends for all our members as well!"

*What do you think? I am sincerely asking you now to send me your suggestions.*





Hock says:

# Share the wealth



By ROBERT HOCKENBROUGH  
Past International Board Member

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

Editing "Share the Wealth" is perhaps one of the most interesting and rewarding experiences a fellow could have. It gives you an insight to our Society that few are privileged to enjoy. It provides a revealing panorama of the activities . . . a finger on the pulse of chapters large and small. A feeling of kinship with barbershoppers all across the land. It's an experience I wouldn't trade for anything.

For more than ten years now it has been my pleasure to meet with you here on these pages and share a wealth of ideas from all over our Society. And you in return have been most generous with your praise and compliments for my efforts.

Reading some 200 bulletins a month plus additional correspondence does however, become quite a task . . . and that "ole debbil" deadline is always pressing. Increased job responsibility . . . a desire to have more time with my family . . . and the opportunity—at this late stage in my life—to study art have made it necessary to curtail my extra curricular activities. I have long since resigned from all committee work not only in the Society but in my church and community as well. It was only after long consideration and with great regret that I wrote our editor, Curt Hockett, of my decision to resign as editor of "Share the Wealth."

My one big hobby will continue to be barbershop harmony . . . but I shall confine my activities from here on to my own great Q-Suburban Chapter in Hinsdale, Illinois. I have made many friendships as editor of this column. And these I shall continue. To each of you I extend a standing invitation—anytime you're in the vicinity, drop in and bust a few at Q.

## HARMONIZER'S OLDEST FEATURE

"Share the Wealth" is the oldest continued feature now appearing in our HARMONIZER. It appeared first in August, 1947, entitled SPARK PLUGS—edited by that late, great barbershopper, Past International President from Chicago #1 Chapter, Frank Thorne. In launching the column Frank wrote "this new feature will carry the story of interesting angles of our successful chapter operations". And to this day this has been more or less the guide post for the column. When Frank resigned as editor, Charley Ward,

International V. P. from Southtown Chapter, Chicago, took over and it was Charlie who renamed the column "Share the Wealth".

Following Charlie it was my good fortune to be selected to edit the material. And now it's exit Hock. And so we editors come and go . . . but "Share the Wealth" goes on!

DAN KNAPP, BERKELEY, CALIFORNIA CHAPTER—  
FAR WESTERN DISTRICT APPOINTED  
NEW EDITOR OF "SHARE"

Beginning with our next issue the fun and the work of editing our column is passed into the capable hands of that great and dedicated barbershopper, DAN KNAPP. Among other things DAN has been the very effective Public Relations Chairman for the Far Western District. He's a man of originality and ideas—and he has the ability to write clearly and with understanding. I am sure he will bring to these pages a new enthusiasm—fresh inspiration and keen imagination. I commend him to your good care. I know you'll treat him as kindly as you have me.

## STOP HOCK! START DAN!

So at this point, and in the interest of economy I request that each of your chapter editors drop my name from your bulletin mailing list and replace it with Dan's. His full name and address is:

DAN KNAPP  
3255 BRODERICK  
SAN FRANCISCO 23, CALIFORNIA

I know Dan will welcome your help. Send him your bulletins regularly. When you have an idea that worked for your chapter jot it down and send it to Dan. He'll appreciate it and you'll be helping "Share the Wealth".

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## THE WAY I SEE IT

By  
Deac Martin  
Cleveland, Ohio

*"I disagree with what you say, but I shall  
defend to the death your right to say it."*  
Attributed to Voltaire, 1694-1778

# What Is Happening To "Preservation"?

By Guest Editor-Maurice ("Molly") Reagan

(Society College of Arrangers) Pittsburgh, Pennsylvania

Owen Cash and Rupert Hall put the P for Preservation in our Society's name for a purpose. They wanted to perpetuate the Barbershop SOUND that we all love so much.

Later, it was natural that men who had studied harmony, either vocal or instrumental, would enter the Society as members, advisers, and arrangers. My first contact with our musically educated members was in 1941. The Champions were a very fine quartet but there was quite a lot of non-barbershop sound. There were cries from many that the Champions did not sing barbershop harmony. I being Chairman of Judges in that contest, bore the brunt of criticisms. Inasmuch as there was nothing in the current rules which called for demerits nor disqualification for the harmonies they used, the awarding of the championship ribbons was quite legitimate.

This experience started a long series of discussions but the most that came from it was the expression—"Keep it Barbershop". We now have a fairly good definition of Barbershop Harmony which may not only bear repeating but can stand some amplification. In the Contest & Judging Procedures Handbook, we find the following:

"Barbershop Harmony is a form of American Folksong characterized by full four-part harmony, sung unaccompanied. The melody is carried by the Lead voice with a Tenor consistently above and singing the higher harmonics, a Bass singing the lower harmonics and a Baritone filling in the chord. It uses a minimum of Minor chords, but features Barbershop! (dominant) 7th chords resolved on the circle of fifths, and sung in a solid manner. Critically tuned to the true tone diatonic scale so as to produce a clear interlocking of the voices and a characteristic "ring" to the chord. The harmony is embellished with extra chord progressions (swipes) wherever possible that serve to separate phrases, maintain rhythm, carry over between verses and close the song effectively (the rag)"

Many of us can think of additions that we would like to make in this definition. Maybe we might want to change or omit some of the terms also. Many of us feel that Introductions and Tags are not a necessary part of Barbershop Harmony. Again, when referring to the "Barbershop seventh" chord as the main SOUND of our type of singing, we would prefer to also state that the Tenor usually sings the 3rd or the 7th of the chord while the Bass usually sings the Root or the 5th of the chord. The poor old Baritone must sing the fourth, unaltered tone of the chord no matter where it is located in the scale.

The definition also mentions that the chord tones must be turned to the tones of the DIATONIC SCALE. This statement is in error and is one of the many stumbling blocks when we attempt to fuse the Technically Trained Musicians' viewpoint with the Barbershoppers'. The Barbershopper deals with the full set of 12 semitone intervals comprising CHROMATIC scale. In fact, building chords on the tones of the Diatonic scale, (as harmony has been taught for centuries) may be the reason why so many Minors and Minor

7ths (6ths) chords are being used by our technically trained arrangers. When building Triads or Sept-chords on the tones of the Diatonic scale, we encounter many minors, minor 7ths, 9ths, and even a Major 7th. On the other hand, we find the 12 o'clock Major or Tonic chord, the subdominant (11 o'clock) and the Dominant (1 o'clock) chords. We often hear one of our technically trained members say in defense of using a Minor 7th chord where we would have used a Barbershop 7th, "But that is the way I hear it". Of course, they hear it that way because that is what they have been trained to hear. But it doesn't "Keep it Barbershop".

The early marriage of these two groups—the Barbershopper and the Technically Trained Musicians—has been of great benefit to the Society. But there are many cases where the Technically Trained Musicians, in making changes, have altered the fundamentals of Barbershop Harmony too much. On the other hand, these same musicians have corrected bad traits of the Barbershoppers without changing the Barbershop style.

The Technically Trained Musician who can be of real benefit to our Society must, above all else, have a good "ear". There are many musicians who play in hands and orchestras who play mechanically. They become excellent readers and learn to follow the notes with their instruments; yet they could not carry a part in a barbershop quartet, simply because they do not have the "ear" for it.

Our problem has been, and will continue to be, one of segregating the good suggestions from the bad. It is not one of individual taste since this can vary over wide limits. It calls for constant testing to see if it fits in with our Barbershop style and can be read into our definition.

### ETERNAL VIGILANCE NEEDED

There is a third group—the Modernists—who persist in trying to force their dissonant harmonies into our singing activities. They are not Barbershoppers in any sense of the word. We in the Society must be constantly on the alert to stamp it out as soon as it appears. "Eternal vigilance is the price of keeping our 'P' for 'Preservation'".

Some of the changes which have been made thru the years in our Barbershop style may be best realized by looking over the present Judging category instructions. Here are some personal opinions on some of the major changes.

#### 1. Voice Expression.

It is safe to say that the old-time Barbershop Quartet had very little shading in most of their songs. The solid, ringing harmony sung in a robust style was more important to them than shading or even the lyrics. They told a story in song, but even the story was secondary to the harmony. Practice made them excellent in attacks, releases, and diction.

The present instructions on attacks rules out the use of an old Baritone trick which was used very effectively. It was generally used on the climax of a "swipe" where the Baritone sang the 3rd of a 3 o'clock chord. He would delay his entry until the other three voices had started the chord. The delay would be so short that it would be difficult to write on staff paper but would serve as an effective "teaser". (see example on page 16).

In spite of this minor loss to our Baritones, we must thank our Technically Trained Musicians for greatly improving our overall voice

Continued on page 16

88-tone Diatonic Scale

DO  
TI  
—li  
—LA  
—si  
SOL  
—fi  
FA  
—MI  
—ri  
RE  
—di  
DO

Chromatic Scale  
contains  
all 12 tones







## NEWS ABOUT QUARTETS—Continued

Doll, and eight others. They're interested in knowing if anyone is interested in buying a record if they made one. The title would probably be "The C Notes Destroy The Old Songs" based on the premise that some Barbershoppers will buy anything in Barbershop, you can address inquiries to Don Donahue, 65 Mountain Avenue, Cedar Knolls, New Jersey.

● The *Rocket Tones*, Bound Brook, New Jersey were on the Ted Mack Show for the second time recently trying for their second big win. Those who saw the show reported that the quartet did a real fine job and were a credit to Barbershopping. Members of this foursome are: Bert Lumley, Tenor; Frank Szente, Lead; Charles Fisk, Bari; and Dick Geiger, Bass.

● Warren "Buzz" Haeger, Tenor of *The Four Renegades*, 1961 International Finalists, passes on this story for your enjoyment:

"It seems that a Texas Barbershopper went to Heaven and discovered that there was no Barbershop activity going on. He took this up immediately with St. Peter. He said, 'We ought to have the biggest Barbershop chorus up here that has ever been heard anywhere. We ought to have 5,000 tenors, 5,000 leads, and 5,000 bases.' 'O.K.' said St. Peter, 'I agree, but you have forgotten baritones'.

'I'll sing baritone myself!', replied the Texan.



These are "The Jambalyras" from New Orleans, La. They are the 1961 champs of the Second Annual Louisiana Jamboree held in their home town at Tulane University Center. Seven quartets were entered in the competition. Hank Lewis of Dallas, Texas (Int'l Board Member) was official judge and guest of honor. Shown above holding the "Cajun Cup" are, left to right: Lynn Hauldren, Edward Haauck, John McFarling, and William Bamberg. (New Orleans Times—Picayune Photo)

● The *Cum-busta Chords Quartet* of our Cowtown (Ft. Worth) Texas Chapter were recently chosen by the director of the Casa Manana Theatre, Ft. Worth, to do the quartet role in their summer stock production of "The Music Man". The show ran two weeks during the latter part of July and played to approximately 20,000 people over the course of fourteen performances. Congratulations to a fine quartet for accepting this theatrical challenge. Members of this foursome are: Dick Snyder, Tenor; Bill Sitton, Lead; Tony Bradt, Baritone; Dub Stallings, Bass.

● All quartet men will want to have a copy of the new "Quartet Promotion Manual" produced for the HEP Summer School at Winona, Minnesota last month. The book sells for \$1.00 and is written by Rudy Hart, International Musical Ac-



One door closes, another opens for The Easternaires, 1960 Int'l Finalists from Jersey City, N.J. Above, left, Leon S. Avakian, VP of Northern Section, Mid-Atlantic District, shakes hands with tenor Tommy Daines, right, as Tommy bows out of the quartet as it turns professional. Ed Ryan of the Rocket Tones replaces Tommy. Since above photo was taken, Dan Heyburn, lead (second from left) has been replaced by Ray Stone. The quartet opens in the second National Road Company of "Music Man" this month. The above ceremonies took place backstage at Linden, N.J. Chapter show where both Easternaires and Rocket-Tones appeared.

tivities Co-ordinator. Rudy is a well known Society coach and was director of the 1956 International Chorus Champions, "The Ambassadors of Harmony" from Michigan City, Indiana. The book is quite complete and received wide acclaim at the Summer School session. Write for your copy today to the Order Department, SPEBSQSA, 6315 Third Avenue, Kenosha, Wisconsin.



Barbershopper Arena To Vanish—In Hartford, Connecticut the above "Shack" on a downtown parking lot has been a haven to chapter members for many years. It's loud speaker sounded with harmony as quartets listened and sang inside. Caretaker Joe Marcuccio is a member of our Hartford Chapter. The looming structure in the background seems to be nudging the "shack" to step aside for progress. Soon the building will be destroyed as part of Hartford's East Side Development program. Stopping in to bust a chord with Joe, right, is Ed McDonough, left and Matt Hogan, center. Photographer Anthony Bruno hurried back to the woodshedding as soon as he snapped the shutter. He's a Barbershopper too!



# 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 March 1, 1962. This convention will be awarded by the International Board of Directors at their Summer meeting at Kansas City, Missouri in June, 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

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## WAY I SEE IT—Continued



12-T	12-9	3-7
MI'	SOL'	LA'
DO'	MI'	SOL'
SOL	RE'	-di'
DO	li	MI

the  
delayed  
tone

expression. It was a much needed change which is all for the better.

### 2. Arrangements.

Originally, this category was the policeman to guard against the intrusion of all non-barbershop styles and harmonies. For this purpose, it is still doing a good job. It also covered the harmonization of the song. A competent arrangement judge asks himself: Did the Quartet use the right harmony? Were the progressions in good musical taste? Was the voicing of these chords done in the best manner?

Practically all arrangements heard in our annual International contest qualify on all three points. But we find that the arrangement judges have not kept the pace with the arrangers. The arrangement judge must be able to ear and recognize each chord while it is being sung. He must be able to do this by the "sound" that he hears. He must be able to hear the voicing used. And he must do it in a split second since the Quartet does not wait for him to evaluate its worth and effectiveness. Constant practice in judging is necessary.

Three other items have been added to this category. These are Composition, phrasing and time & rhythm. The Technically Trained Musicians must be credited with great improvements with all three, although a part of our Barbershop Heritage has been the privilege to break the rhythm in spots where a good "swipe" was indicated. The Barbershopper can also take some liberties with phrasing if it improves the presentation.

There are a few points of disagreement between the Barbershop and the Technically Trained Musicians. The Technically Trained Musician believes that each inversion of a given chord should have a different name. Since the Barbershopper goes strictly by sound, *he recognizes the chord regardless of the inversion*. He believes that any set of four tones should have but one name. Examples are the so-called Minor 7th chord which is a Major 6th chord in a key three clock position in a counterclockwise direction (the good Barbershopper hears it as a sixth chord in all inversions); the minor 6th chord which is a 9th chord, with Root omitted, in the clock position one step in the counterclockwise direction; the Minor 7th chord with a diminished 5th which is a 9th chord with the Root omitted four clock positions in the counterclockwise direction.

Too often the first of the illustrations above is being substituted in error for the barbershop 7th chord. The wrong use of this chord in the 2 o'clock position is causing real concern to the Arrangement Judges. They were really awakened when they heard the first phrase of the chorus of "Let Me Call You Sweetheart" end with a Minor 7th on YOU ("I'm in Love With YOU"). This strays so far from the Barbershop style that something must be done. Our younger generation will grow up with this wrong sound in their ears so that ultimately it will replace the Barbershop sound because they will honestly say "That's the way I hear it".

We use several types of chords which are quite dissonant such as the Augmented 5ths and Diminished 7ths. They are usually used as passing chords only. There is another very dissonant chord—the Major 7th—which has been legalized by our Society for use as a passing chord. This chord is particularly bad since it is a semi-tone interval which, in our opinion, should always be avoided in Barbershop singing.

It is in the use and naming of our chords where we must get the Technically Trained Musicians to co-operate with the Barbershoppers.

Phrasing in Barbershop Harmony recalls the Mid-winter meeting in

Peoria in January of 1942. We had, as a guest, a professional soloist from Chicago. He didn't seem to enjoy the harmony like the rest of us. On the return trip to Chicago, we asked him how he liked the type of harmony he had heard. He replied that he liked the harmony but "Why do they have to break every sentence into such short pieces? It doesn't make sense and ruins it for my enjoyment." We have since made great strides in the right direction, thanks to our members who are musically trained.

Another phase of arrangements that should be mentioned is the current practice of many quartets to try to create a climax of a high ending without the ability to handle it. The result is a screaming ending which has no music in it whatever. Our better tenors can handle such endings with ease. Others should not attempt them.

Quartets are forever coming up with "gimmicks" and some of them are good enough to be quickly copied by others. Those that have merit will occasionally last for years. Others quickly fall by the wayside. Two that come to mind might be viewed as covering the extremes.

The first one might be called the "hold-on" gimmick. The quartet holds a given chord so long that the audience squirms, feeling that the four men will never again be able to catch their breaths. And about this time the quartet will amaze the audience by switching to another chord and hold that one too. Unbelievable! Only the best of quartets can get away with this but many others try. This trend will probably last until some new rule will be passed to stop them. It might be on the theory that the quartets are escaping harmony accuracy errors by such practice.

The second one concerns the use of slides which are used to show off one or more voices of the foursome—usually at the conclusion of the song to act as the "thrilling climax". Such a gimmick should not be used in contests. The action may start on a good solid, ringing chord and also end on one. But during the slide, all is chaos. A judge can't judge what he can't identify.

And then, of course, there is always the 16 chord changes on one melody note which, if we had breath for it, could be 116.

### 3. Balance and Blend.

Barbershop quartets have always been noted for their good balance and blend. The blend was originally gauged by the "ring" of their chords. Now it is also measured by the ability of the members to match their voice quality.

The Balance measurements have changed through the years. The older quartets went in for a heavy Bass with more volume than the other voices. Now they strive to have the lead at 60 units, the tenor and bass at 50 units and the baritone at 45. Such proportioning can, with good voice quality, produce an organ-like quality that is very pleasing.

Again, these changes have improved the overall quality of our presentations and our Technically Trained members are largely responsible.

### 4. Harmony Accuracy.

Less changes have been made in this category than in any of the others. This is perhaps because it is the main identification measure and basic mark of the true barbershop quartet. When a quartet has the pitch accuracy, it can suffer somewhat in Balance & Blend and still produce good ringing harmony. The ability of barbershoppers through the years to sing the right pitches instead of the tempered piano scales is what made barbershop quartet singing so popular. This same thought should warn quartets against the use of any type of musical accompaniment. Some very fine quartets have lost their ability to "ring" their chords in this way.

### 5. Stage Presence.

Originally, this category was used to induce quartets to use some kind of uniform dress or period costume. From then on, each year has seen changes until now it might be possible for a good quartet to lose a singing contest because one of their member's pocket handkerchief was sticking out one inch more than the others. On the other hand, this category has been responsible for the great improvement in showmanship and the quartets ability to please the audience. The present rules, if followed by our quartet can give instructions which may result in a pleasing, polished performance.

### Conclusions.

A general summary of the foregoing would indicate that the combined actions of the Barbershoppers and the Technically Trained Musicians has had remarkable results and great improvements in our style of singing. There are still a few minor points of differences but we are satisfied that they will be amiably settled across the bargaining table.







## BARBERSHOP CRAFT—Continued—

Tenor	3	3	3	3	3	3	7
	Heart	of	My	Heart,	I	Love	You
Lead	8	7	8	5	6	7	3
Bari	5	5	5	8	8	5	R
Bass	R	R	R	R	R	R	5
Tenor	3		7	3	3	3	7
	Sweet		Sweet	Ro-	ses	of	Morn
Lead	8		3	5	6	5	5
Bari	5		5	8	8	8	3
Bass	R		R	R	R	R	R

The real kicks in woodshedding come from the many variations possible in the voicing of Barbershop chords. Take the second chord on Sweet, Sweet Roses of Morn. This is an excellent Barbershop Seventh. Here are twelve of the possible ways to sing these four notes. The tones marked "low" are an octave lower than the normal voicing (#1). The tones marked "high" are an octave higher than normal for that part.

		1	2	3	4	5	6
Tenor	MI	RI	RI hi	RI hi	DO	LA	RI
Lead	DO	LA	LA hi	LA	RI	RI	LA
Bari	SOL	DO lo	DO	DO	LA	DO	FA
Bass	DO	FA lo	FA	FA	FA	FA	DO
		7	8	9	10	11	12
Tenor		FA hi	RI	LA	FA	FA hi	DO
Lead		RI	FA	FA	RI	DO hi	LA
Bari		LA	LA	RI	DO	LA hi	FA
Bass		DO	DO	DO	LA	RI hi	RI

Number 10 has the bass on the third, one of the weaker voicings. Number 11 has a Bass on the 7th, the weakest of all. Number 12 shows that when this same voicing is an octave higher, it is far easier to tune. Put all of these together and you've got a "whopper" of a swipe—nothing more than variations of the voicing of the same chord.

The Clock System has mystified Barbershoppers for years. This is a language for talking the flow from one chord to another and has nothing to do with the color of the chord (major, minor, etc.) its inversion or voicing. We all have an understanding of the proper progressions as we have heard correct music all our lives. What we need to do is identify the sounds we know as right with the positions of the clock face to use the language.

In the Clock System 12:00 is our starting place, the tonic chord of the key in which the song is written. Rather than explain what that means, this is the tune-up chord we use when the director blows the keynote on his pitchpipe. We sing DO SOL DO MI in Barbershop voicing.

1:00 is the tune-up chord for "Coney Island Baby" RE SOL TI FA. This progresses naturally to 12:00: "OH" (1:00) "Good-bye My Coney Island" (12:00).

2:00 is the "Baby" chord. We progress back through 1:00 ("Farewell my own true") to 12:00 "Love".

The progression from 3:00 through 2:00 and 1:00 to 12:00 is the basis for many songs. One we all know is Sweet Georgia Brown:

	3:00
No gal made has got a shade on Sweet Georgia Brown	
	2:00
Two left feet but oh so neat is Sweet Georgia Brown	
	1:00
They all sigh and want to die for Sweet Georgia Brown	
I'll tell you just	

12:00  
Why

3:00 is also the chord we use so much to step off the last note of a song into a tag. Here it is in scale tones.

	2:00	1:00	12:00	3:00
Tenor	FI	FA	MI	SOL
Lead	LA	TI	DO	LA
Bari	DO	RE	SOL	DI
Bass	RE	SOL	DO	MI

4:00 is "Honey, Honey, (bless your heart)" MI TI RE SI  
5:00 is "If I had my way" FI LA TI RI  
6:00 is a transitional chord.

	12:00	2:00	6:00	1:00	12:00
Tenor	MI	FI	MI	FA	MI
Lead	SOL	LA	LI	TI	DO
Bari	DO	DO	DI	RE	SOL
Bass	DO	RE	FI	SOL	DO

7:00 is that "next to the last chord" in a ballad.

		7:00	12:00
Tenor	(high)	TI	DO
Lead	Girl of My Dreams	it's	you
Bari		FA	MI
Bass		DI	DO

8:00 is that very blue chord in "Bye Bye Blues". RI SI DO FI  
9:00 is another transitional chord.

	12:00	3:00	9:00	2:00	1:00	12:00
Tenor	MI	SOL	SOL	FI	FA	MI
Lead	SOL	LA	LI	LA	TI	DO
Bari	DO	DI	DI	DO	SOL	SOL
Bass	DO	MI	RI	RE	RE	DO

10:00 is way out like on "Don't Blame Me" FA SI LI RE

If any chord could be called "the" Barbershop chord, 11:00 would be the one. We use this every chance we get. It's the one "Honey, Honey Bless Your Heart". That's also "Sweet, Sweet Roses of Morn", and the "twister" (plagal ending to the musicians we throw into our flashy numbers. Here's an example of this:

	2:00	1:00	11:00	12:00
Tenor	FI	FA	RI	MI
Lead	LA	TI	DO	DO
Bari	DO	RE	LA	SOL
Bass	RE	SOL	FA	DO

The best Barbershop songs start somewhere between 12:00 and 6:00 and progress counter-clockwise back to 12:00. Often a chord from the back half can be inserted into the pattern, but then the normal flow must continue to sound right to our ears. Here is a summary to the whole works, with most of the chords, voicings, and variations woven into the Clock System on an old favorite tag. Don't try this in contests, it's too "over-arranged" for judges.

Though you're not true, I still love you, That's the

curse of an ach-ing heart

ach-ing heart.



# Through the Years



By  
W. L. "Bill" Otto

SPEBSQSA  
CONTROLLER  
OFFICE MANAGER

*My good friend Dick Sturges, now of Douglasville, Georgia formerly of Atlanta (Past International Board Member) brings back old memories in the following article which really takes us way back "Through The Years".*

*I remember with delight of the early feud (early 1940's) between Sturges' quartet, The Georgia Peach Pickers, and the late J. George O'Brien's foursome, The Slap Happy Chappies of Saginaw, Michigan. They both claimed to be the Society's "worst" quartet, and I can attest to the fact that both groups were, at worst, highly entertaining. They had fun! The audience loved 'em! Come to think of it, I never did find out who won the title. Anyway, I hope you enjoy . . .*

## THE ORIGIN OF BARBERSHOP QUARTET HARMONY

Some years ago, while listening to one of our leading and well known members, whose identity we must of course suppress—let's just call him "Phil", he was overheard to remark, "Man cannot live without harmony". The words of such an oracle as he may nor be questioned, so what is the answer? Why it's easy—just as long as man has lived he has sung barbershop! Now the trouble is that most of these fat headed historians have no imagination, and must consult the written records and delve into the archives before they can make a statement. Not so with this writer. While some may question my statements, they will be the same type of jerks who used to argue that the world was flat, which is right where I might interject a pun—but this is serious history and not comedy.

Primitive man certainly had some time for recreation. How to occupy himself after slaying a few Dinosaurious, capturing some wild women, glutting himself with a couple of pork hams and sleeping it all off, was a problem. Although constantly at war with his fellow man, (ain't we still) he always had a few cronies. It was with these guys one day, while lolling around outside a cave after the chores were all done, that the thing started—a grunt from one, a groan from another, a moan from the third and a squeal from the last, and there you are! Well it didn't sound so good, so they tried it again, and again, and again, and finally there originated the famous words, "Let's try it this way". They soon found out that by adjustment of the grunts, moans, squeals, etc., that pleasing sounds would result, and thus was born the Cave Man Four, the world's first barbershop quartet! Furthermore, they composed and sang the song, "Roll Dem Bones" (see illustration) which was used by our 2nd champions, the Flat Foot Four. Proof you ask?? Well there is plenty. Lest they be embarrassed I won't mention their names, but a certain quartet, 1943 edition, caller the Slap

Happy Chappies, or some such name, were most certainly direct decendants—maybe once removed! When last I heard them they did the darndest job of grunting, groaning, moaning and squealing that has ever been heard anywhere! Also the matter that they threw their shoes at the audience, shows their cave man attributes. The fact that they made NO adjustments of notes, and that NO pleasing sounds resulted, only brings out the thought that the idea the world is progressing may be erroneous! Other proof is ample—have you ever met a bass that wasn't grunting about something? And certainly a lot of tenors I hear in the powder rooms are doing a mighty swell job of squealing!

If the above text hasn't convinced you of the facts stated I suggest that you refer to the illustration herewith displayed, which was drawn from a photograph, and this should dispell any doubts remaining in your minds. If there is any further research required I suggest that brother Stirling Wilson get his voice in the matter, if he has any!

Historically and decrepitly yours,  
Dick Sturges  
Past International Historian

## THE CAVE MEN FOUR *Worlds first Barbershop quartet*





# 1961 INTERNATIONAL MEDALISTS



## INTERNATIONAL CHAMPIONS

### SUN TONES

Harlan Wilson, Baritone; Bill Cain, Bass;  
Gene Cokeroff, Tenor (seated); and Bob Franklin, Lead  
(Miami and West Palm Beach, Florida—Sunshine District)  
7687 Points



## SECOND PLACE MEDALIST

### TOWN and COUNTRY FOUR

Jack Elder, Baritone; Ralph Anderson, Bass;  
Larry Autenreith, Lead; and Leo Sisk, Tenor  
(Pittsburgh, Pennsylvania—Johnny Appleseed District)  
7344 Points

## FOURTH PLACE MEDALIST

### BAY TOWN FOUR

Fred Anderson, Bass; Steve Carrick, Tenor; (kneeling)  
Don McDaniel, Baritone; and Dick Saylor, Lead  
(Berkeley and Marin, Calif.—Far Western District)  
7061 Points



## THIRD PLACE MEDALIST

### NIGHTHAWKS

Greg Backwell, Tenor; Jim Turner, Lead;  
John Sutton, Baritone; and Berr Ellis, Bass  
(London, Ontario, Canada—Ontario District)  
7204 Points

## FIFTH PLACE MEDALIST

### THE SAINTS

Kurt Kenworth, Baritone; Bruce Guthrie, Bass;  
Chuck Crawford, Lead; and Rollo West, Tenor  
(Alhambra, (South Bay) California—Far Western District)  
7059 Points



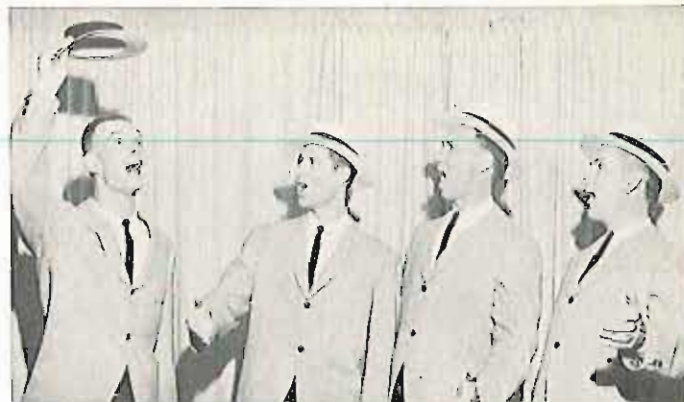




SIXTH PLACE

### **GALA LADS**

Dave Panther, Tenor; Bill Cockrell, Bass;  
Gordon Lees, Baritone; and Tom Keehan, Lead  
(S. Pasadena, Music Men, California—Far Western District)  
7041 Points



EIGHTH PLACE

### **FOUR-DO-MATICS**

Jim Iddings, Lead; Clayton Lacey, Tenor;  
Merv Clements, Baritone; and Del Green, Bass  
(Seattle, Washington—Evergreen District)  
6941 Points



NINTH PLACE

### **SHORT CUTS**

Jesse Dean, Baritone; Bill Muhn, Bass;  
Charlie Johnson, Lead; and Harry Morton, Tenor  
(Miami, Florida—Sunshine District)  
6881 Points



SEVENTH PLACE

### **FOUR RENEGADES**

Jim Foley, Baritone; Joe Sullivan, Lead;  
Tom Felgen, Bass; and Warren Haeger, Tenor  
(Skokie Valley and County Line, Ill.—Gary, Ind.)  
(Illinois District)  
6972 Points



TENTH PLACE

### **PLAY-TONICS**

Gene Loeb, Tenor; Jerry Smith, Baritone;  
Dave Mittelstadt, Lead; and Ralph Brandt, Bass  
(Teaneck, New Jersey—Mid-Atlantic District)  
6802 Points





### ORIOLE FOUR

Jim Grant, Lead; Bob Welzenbach, Tenor;  
Fred King, Baritone; and Don Stratton, Bass  
(Dundalk, Maryland—Mid-Atlantic District)  
4474 Points



### CHECKMATES

Don Intveld, Baritone; Roger Ruhren, Tenor;  
Mint Terhune, Lead; and Don Woods, Bass  
(Paterson, New Jersey—Mid-Atlantic District)  
4438 Points

## 1961 INTERNATIONAL SEMI-FINALIST QUARTETS



### FOUR CAVALIERS

Jay Bond, Bass; Bill Rose, Lead;  
Byron Britton, Baritone; and Frazier Allen, Tenor  
(Wichita, Kansas—Central States District)  
4430 Points



### FOUR RASCALS

Jim Vienneau, Baritone; Tom Spirito, Lead;  
Dick Vienneau, Bass; and Don Dobson, Tenor  
(Marblehead, Massachusetts—Northeastern District)  
4309 Points





### HUT FOUR

Bob Dykstra, Lead; Don Sundt, Baritone;  
John Hansen, Bass; and Bob Spong, Tenor  
(Minneapolis, Minnesota—Land O' Lakes District)  
4286 Points



### AUTO-TOWNERS

Carl Dahlke, Bass; Clint Bostick, Baritone;  
Glen Van Tassell, Lead; and Dominic Palmieri, Tenor  
(Dearborn and Detroit #1, Mich.—Michigan District)  
4250 Points



### YORK-AIRES

Edwin Allison, Bass; Edward Smyser, Baritone;  
Carl Snyder, Lead; and Greg Eck, Tenor  
(York, Pennsylvania—Mid-Atlantic District)  
4233 Points



### HI FI FOUR

Dan Mihuta, Bass; George O'Brien, Baritone;  
David Johnson, Lead; and Stuart Pearson, Tenor  
(Lakewood, Ohio—Johnny Appleseed District)  
4214 Points



### DUNESMEN

Jerry Kissinger, Tenor; Harley Martin, Baritone;  
Dick Mackin, Lead; and John Zula, Bass  
(Gary, Indiana—Indiana-Kentucky District)  
4159 Points



### ROCKET-TONES

Burt Lumley, Tenor; Frank Szente, Lead;  
Chuck Fisk, Baritone; and Dick Geiger, Bass  
(Plainfield, Westfield and Riverdale, N.J.)  
(Mid-Atlantic District)  
4140 Points





### BUCKEYE-FOUR-GET-ME-NOTES

Cline Clary, Bass; George Core, Baritone;  
(Kneeling) Ron Morrison, Lead; and Barry Porter, Tenor  
(Buckeye, Columbus, Ohio—Johnny Appleseed District)  
2065 Points



### MERRY NOTES

Stan Fader, Bass; Ivan Hoyt, Baritone;  
Richard Chacos, Lead; and Lloyd Bickford, Tenor  
(Nashua, N. H. and Boston, Mass.—Northeastern District)  
2056 Points



### PLAYBOYS

Scott Mullen, Bass; Franklin Spears, Baritone;  
Dale Deiser, Tenor; and Ben Binford, Lead  
(San Antonio, Texas—Southwestern District)  
2052 Points



### RHYTHM-COUNTS

Ed Morgan, Tenor; Bob Bridgman, Lead;  
Jeff Pritchard, Bass; and Gareth Evans, Baritone  
(Toronto, Ontario, Canada—Ontario District)  
2045 Points



### THE "B" SHARPS

Fran Page, Jr., Tenor; Tom McQueeney, Lead;  
Bob LeJeune, Baritone; and Don Bagley, Bass  
(Salem, Massachusetts—Northeastern District)  
2038 Points

## 1961 Quarter-Finalist



### FORTE-NINERS

Hec Rivas, Baritone; Bill White, Lead;  
Bob Bird, Tenor; and Bob Richardson, Bass  
(Eden-Hayward, Calif.—Far Western District)  
2035 Points



### AIRE-MALES

Dale Clixby, Baritone; Roger Craig, Bass;  
Tom Pollard, Lead; and Bill Wilcox, Tenor  
(Wayne and Dearborn, Mich.—Michigan District)  
1987 Points





### KIPPERS

Don Page, Bass; Tom Taylor, Lead;  
John Goldsberry, Baritone; and Ken Gabler, Tenor  
(St. Joseph, Missouri—Central States District)  
1987 Points



### CAPITOL CHORDSMEN

Al Smith, Bass; Dick Roth, Tenor;  
Lloyd Griffiths, Lead; and Dick McClintic, Baritone  
(Salem, Oregon—Evergreen District)  
1974 Points

## International Quartets



### KNIGHTS OF HARMONY

Les Swanson, Baritone; D. C. McNeely, Tenor;  
Jack Culpepper, Lead; and Royce Parish, Bass  
(Dallas "Big D", Texas—Southwestern District)  
1966 Points



### FOUR NUBBINS

Paul Krile, Baritone; Harold Krile, Bass;  
Bob Sopeland, Lead; and Bob Norris, Tenor  
(Spencer, Iowa—Central States District)  
1976 Points



### DIXIE COLONELS

Glad Lawson, Lead; Jerry Livengood, Bass;  
Red Sechrest, Tenor; and Dave Livengood, Baritone  
(Hi-Tom, North Carolina—Dixie District)  
1953 Points



### DIGNITARIES

Ray Sherler, Lead; Gil Oxendine, Tenor;  
Bill Templeton, Bass; and John Ribble, Baritone  
(Knoxville and Roane County, Tenn.—Dixie District)  
1975 Points



### YANKEES

Don MacFarlane, Tenor; Joe d'Errico, Lead;  
Tom Maggato, Baritone; and Pat DeNegri, Bass  
(Lodi, New Jersey—Mid-Atlantic District)  
1901 Points



## QUARTER FINALISTS—Continued



### FUN-TASTIC FOUR

Donald Julian, Tenor; Mac Huff, Lead;  
Jim Ewing, Bass; and Virgil Sauls, Baritone  
(Evansville, Indiana—Indiana-Kentucky District)  
1873 Points



### FOUR TRAVELERS

John Berenguer, Lead; Wally Carlson, Tenor;  
Sam Love, Bass; and Dr. Fred Kent, Baritone  
(Erie, Pennsylvania—Seneca Land District)  
1852 Points



### IMPERIAL FOUR

Dick Robbins, Tenor; Ed Wilson, Bass;  
Tom Parrish, Lead; and Tom McCracken, Baritone  
(Northshore, Evanston, Ill.—Illinois District)  
1867 Points



### TOPPERS

Rudy Reger, Tenor; Dave Priddle, Lead;  
Dick Harmon, Baritone; and Charlie Laiosa, Bass  
(Genesee-Rochester, New York—Seneca Land District)  
1806 Points



### GATE CITY FOUR

Arnold Bakko, Bass; Irv Williams, Lead;  
Tom Humphrey, Baritone; and Ardell Bakko, Tenor  
(Fargo-Moorehead, North Dakota—Land O'Lakes District)  
1861 Points



### TUNE CHARMERS

Don Clapp, Tenor; Bill Kraker, Bass;  
Dave Keymer, Lead; and Bud Kirsch, Baritone  
(Warren, Ohio—Johnny Appleseed District)  
1796 Points





### KEYTONICS

Les Dixon, Bass; Bob Menter, Lead;  
Bob Howard, Baritone; and Clair DeFrew, Tenor  
(South West Suburban (Chicago), Ill.—Illinois District)  
1791 Points



### CHORDUROYS

Bernie Smith, Lead; Marv McClary, Bass;  
(Kneeling) John Wearing, Tenor; and Mel Holderness, Baritone  
(Wayne, Oakland County and E. Derroit, Mich.)  
(Michigan District)  
1735 Points



### ASTRO-NOTES

Don Balke, Tenor; Roger Kirkeide, Lead;  
Edward Boehm, Baritone; and Roland Tonnell, Bass  
(Appleton, Wisconsin—Land O'Lakes District)  
1671 Points



### NAUTICAL NOTES

Bap Balestracci, Tenor; Cliff Allen, Bass;  
Joshua Duarte, Baritone; and Enoch Duarte, Lead  
(New Bedford, Mass.—Northeastern District)  
1668 Points



### BADG-AIRES

John Grosnick, Tenor; George Palmer, Baritone;  
Mike Rehberg, Lead; and Bob Haase, Bass  
(Madison, Wisconsin—Land O'Lakes District)  
1623 Points



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Robert D. Johnson, Director  
Dundalk, Maryland  
Mid-Atlantic District  
2421 Points



1961 CHORUS MEDALISTS



SECOND PLACE  
THE THOROBREDS

William Benner, Director  
Louisville, Kentucky  
Indiana-Kentucky District  
2413 Points

THIRD PLACE  
THE REVELAIRES

Earl Moon, Director  
Downey, California  
Far Western District  
2315 Points



FOURTH PLACE  
PORT CITY CHORUS

Al Burgess, Director  
Muskegon, Michigan  
Michigan District  
2280 Points

FIFTH PLACE  
WEST TOWNS CHORUS

W. F. "Doc" Ruggles, Director  
Lombard, Illinois  
Illinois District  
2261 Points





## EMPIRE STATESMEN

Fran O'Brien, Director  
Gloversville--Johnstown, N. Y.  
Northeastern District

2253 Points



## MEN OF ACCORD

James Turner, Director  
Greg Backwell, Director  
London, Ontario, Canada  
Ontario District

2228 Points

## CASCADE CHORUS

J. H. "Bud" Leabo, Director  
Eugene-Springfield, Oregon  
Evergreen District

2146 Points



## PONY EXPRESS MEN

Byron Myers, Director  
St. Joseph, Missouri  
Central States District

2140 Points

## KNOXVILLE CHORUS

Gilbert Oxendine, Director  
Knoxville-Smokeyland, Tennessee  
Dixie District

2135 Points





## CHORUS COMPETITORS—Continued



### RAZOR'S EDGE CHORUS

Bob Mucha, Director  
Middletown, Ohio  
Johnny Appleseed District  
2119 Points

### TULSA FOUNDERS CHORUS

Charles Bowles, Director  
Tulsa, Oklahoma  
Southwestern District  
2060 Points



### GENESEE CHORUS

Louis Ugino, Director  
Genesec-Rochester, New York  
Seneca Land District  
2011 Points

### JANESVILLE CHORUS

D. Schuyler Davies, Director  
Janesville, Wisconsin  
Land O'Lakes District  
1987 Points



### MIAMI CHORUS

Grover Baker, Director  
Miami, Florida  
Sunshine District  
1819 Points





# 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."*

★

## SEPTEMBER—1961

- 15-17—ROCKFORD, ILL.  
(Illinois District) \*
- 16—Eau Claire, Wis.
- 16—Knights of Harmony (Johnstown, Pa.)
- 16—Teaneck, N.J.
- 16—St. Lambert, Quebec
- 16—Jefferson County, Wis.
- 15—Manassa, Va.
- 22-23—Texoma, Lake Texoma Jamboree
- 23—Parma, Ohio
- 23—Northampton, Mass.
- 23—Blue Water, Mich.
- 23—Fargo, N.D.
- 23—Fullerton, Calif.
- 23—Omaha, Neb.
- 24—Housatonic-Derby, (Connecticut)
- 24—Sheridan, Ind.
- 29—Mundelein (County Line-Deerfield), Ill.
- 29-30—ASBURY PARK, N.J.  
(Mid-Atlantic District) \*
- 30—Gratiot County, Mich.
- 30—North Jersey (Lakeland), N.J.
- 30—Greater Indianapolis, Ind.
- 30—Gowanda, N.Y.
- 30—Kaukauna-Little Chute, Wis.
- 30—Le Mars, Iowa
- 30—Royal City (New Westminster, B.C.)
- 30—Bernidji, Minn.

## OCTOBER—1961

- 6-7—San Gabriel, Calif.
- 6-8—St. Louis, Mo.
- 6-8—DAYTON, OHIO (Johnny Appleseed District) \*
- 7-8—TOPEKA, KANSAS (Central States District) \*
- 7—Littleton, N.H.
- 7—Selinsgrove, Pa.
- 7—Manchester Area, N.J.
- 7—Beaver Dam, Wis.
- 7—Stevens Point, Wis.
- 7—Olean, N.Y.
- 7—Lexington, Ky.
- 14—Hazleton, Pa.
- 14—Marshfield, Wis.
- 14—Huntington, N. Shore, N.Y.
- 14—Kingston, N.Y.
- 14—Tullahoma, Tenn.
- 14—Gross Pointe, Mich.
- 14—Fond du Lac, Wis.
- 14—Plainfield, N.J.
- 14—Tri Town (Milwaukee), Wis.
- 14—Lorain, Ohio
- 14—Mt. Ascutney, Vermont
- 14—Escanaba, Mich.
- 14—Lansing, Mich.
- 14—SAN DIEGO, CALIF.  
(Far Western District) \*
- 14—Seaway (Massena), N.Y.
- 14—Ft. Worth (Cowtown), Tex.
- 15—Union City (Hub City), Ind.
- 20—San Francisco, Calif.
- 20-21—London, Ont., Can.
- 21—Littleton, N.H.
- 21—Hamburg, N.Y.
- 21—Jersey City, N.J.
- 21—Fruit Belt (Benton Harbor), Mich.
- 21—Port Washington, Wis.
- 21—South Hills, Pittsburgh, Pa.
- 21—Lancaster, Pa.
- 21—Cloquet, Minn.
- 21—Lewistown, Pa.
- 21—Saskatoon, Sask.
- 21—West Valleyaires (Canoga Park), Calif.
- 21—Nutley, N.J.
- 21—Painted Post, N.Y.
- 21—Belmont (Waltham), Mass.
- 21—Sno-King (Seattle), Wash.
- 21—Kenosha, Wis.
- 21—Holly-Fenton, Mich.
- 22—Princeton, Ill.
- 24—Baraboo, Wis.
- 27-28—Norwich, Conn.
- 27-29—BIRMINGHAM, ALA.  
(Dixie District) \*
- 27-29—Mt. Baker (Bellingham), Wash.
- 27—Schenectady, N.Y.
- 28—Franklin Park, N.J.
- 28—Toms River, N.J.
- 28—Eastern Shore (Salisbury), Md.
- 28—Shelbyville, Ky.
- 28—Worcester, Mass.
- 28—Mark Twain (Horseheads), N.Y.
- 28—HAMILTON, ONT., CAN.  
(Ontario District) \*
- 28—Brockton, Mass.
- 28—Ripon, Wis.
- 28—Anne Arundel, Md.
- 28—Cumberland County, N.J.
- 28—Merrimac, Va.
- 28—Livingston, N.J.
- 28—Skokie Valley (Chicago), Ill.

## NOVEMBER—1961

- 3-5—UTICA, NEW YORK  
(Seneca Land District) \*
- 3-5—OWATONNA (Fairbault), MINN. (Land O'Lakes District) \*
- 3-5—NEW BEDFORD, MASS.  
(Northeastern District) \*
- 10-12—MIAMI, FLA.  
(Sunshine District) \*
- 17-19—DALLAS, TEXAS  
(Southwestern District) \*

\* District Contests



SHELDON, IOWA . . . Central States District . . . Chartered June 27, 1961 . . . Sponsored by LeMars, Iowa . . . 25 members . . . Myron Meyer, Archer, Iowa, Secretary . . . Dale DeWaay, R. R. 2, Sanborn, Iowa, President.  
NORTHERN KENTUCKY (Newport, Ky.) . . . Indiana-Kentucky District . . . Chartered July 14, 1961 . . . Sponsored by Western Hills, Ohio . . . 28 members . . . Stan Spritzky . . . 616 S. Grand Avenue, Ft. Thomas, Kentucky, Secretary . . . H. C. (Dutch) Scholl, 132 Cleveland, Bellevue, Kentucky, President.

## EXPANSION FUND HONOR ROLL

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Chisago Lakes, Minnesota  
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Greensboro, North Carolina  
Janesville, Wisconsin  
Kitchener-Waterloo, Ontario  
Niles-Buchanan, Michigan  
Pekin, Illinois  
Philadelphia, Pennsylvania  
River City (Mason City), Iowa  
Sacramento, California  
Scarborough, Ontario  
Toledo, Ohio

Note: Does not include Chapters listed in previous issues.

## HAROLD GIBBS DIES

An early pioneer of Barber shopping in the Michigan District has been taken from us. Harold Gibbs of Bay City, Michigan succumbed to a heart attack in that city recently. He helped organize his district and was constantly present at Society affairs. He will be greatly missed by all.



## NOTEWORTHY CHAPTERS

*Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1960 to June 30, 1961.*

### CENTRAL STATES DISTRICT (5)

North Kansas City, Missouri

### DIXIE DISTRICT (3)

### EVERGREEN (3)

Green River (S. King Co.),  
Washington

### FAR WESTERN (11)

Crescenta Valley, California

Tucson, Arizona

San Diego, California

Ventura County, California

West Valleyaires, California

Whittier, California

Ogden, Utah

### ILLINOIS DISTRICT (6)

Fox River Valley (Geneva), Illinois

### INDIANA-KENTUCKY

### DISTRICT (8)

Covington, Indiana

Lafayette, Indiana

Washington County (Salem), Indiana

Louisville, Kentucky

### JOHNNY APPLESEED

### DISTRICT (8)

Oakland, Maryland

Cleveland, Ohio

Elyria, Ohio

### LAND O' LAKES DISTRICT (14)

Brandon, Manitoba

Moose Jaw, Saskatchewan

Fond Du Lac, Wisconsin

Marshfield, Wisconsin

Sturgeon Bay, Wisconsin

### MICHIGAN DISTRICT (6)

Coldwater, Michigan

Pontiac, Michigan

### MID-ATLANTIC DISTRICT (10)

New Brunswick, New Jersey

Jamaica, New York

### NORTHEASTERN DISTRICT (9)

Meridan, Connecticut

Brockton, Massachusetts

### ONTARIO DISTRICT (5)

Brantford, Ontario

Burlington, Ontario

Cornwall, Ontario

Sarnia, Ontario

Welland, Ontario

### SENECA LAND DISTRICT (6)

Painted Post, New York

Rochester, New York

### SOUTHWESTERN DISTRICT (5)

Ponca City, Oklahoma

Houston, Texas

Victoria, Texas

### SUNSHINE DISTRICT (3)

Greater Melbourne, Florida

Tampa, Florida

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1. Dundalk, Maryland, *Mid-Atlantic* .....212
2. Pittsburgh, Pa., *Johnny Appleseed* .....149
3. Washington, D.C., *Mid-Atlantic* .....138
4. Manhattan, N. Y., *Mid-Atlantic* .....129
5. Skokie, Ill., *Illinois* .....127
6. Minneapolis, Minn., *L.O.L.* .....125
7. Oak Park, Ill., *Illinois* .....111
8. Fairfax, Virginia, *Mid-Atlantic* .....109
9. Tell City, Ind., *Indiana-Kentucky* .....107
10. Miami, Fla., *Sunshine* ...103
11. Bloomington, Ill., *Illinois* .....101

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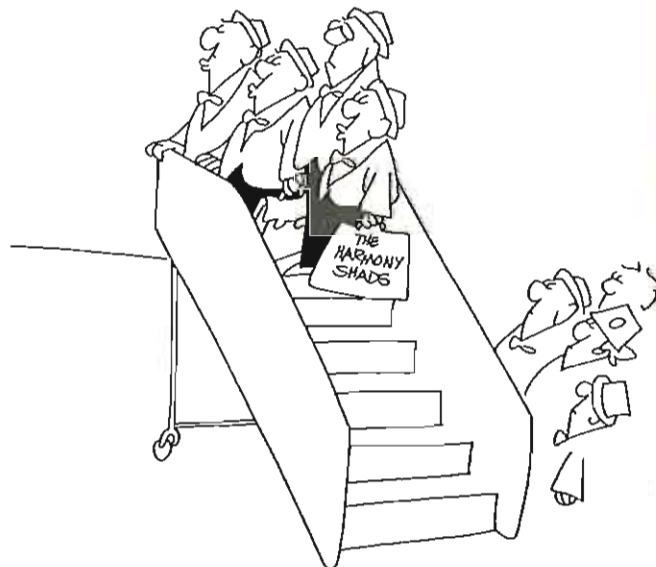
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