



# *The Harmonizer*

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JANUARY/FEBRUARY

SOCIETY  
YEARBOOK  
1980

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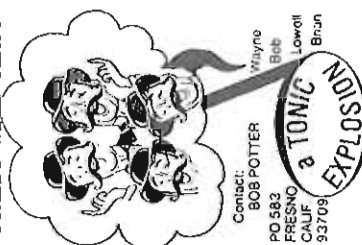


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## Contributors

Bob Arnold . . . Hank Brandt . . . Les Hesketh . . . Hugh Ingraham . . . Bob Johnson . . . Dick Monson . . . Dean Snyder . . . Wilbur Sparks . . . Dave Stevens

## Convention Calendar INTERNATIONAL

1980 Salt Lake City, U. July 6-13  
1981 Detroit, Mich. July 5-12  
1982 Seattle, Wash. June 27-July 4  
1983 Pittsburgh, Pa. July 3-10

## MID-WINTER

1980 Colorado Springs, Colo. Jan. 25-26  
1981 San Diego, Cal. Jan. 30-31

# The Harmonizer

JANUARY/FEBRUARY 1980 VOL. XL No. 1

A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

The HARMONIZER (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (S.P.E.B.S.Q.S.A.). It is published in the months of January, March, May, July, September and November at 6315 - 3rd Avenue, Kenosha, Wisconsin 53141. Second-class postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office. Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6315 - THIRD AVE., KENOSHA, WISCONSIN 53141, at least thirty days before the next publication date. Subscription price to non-members is \$3.50 yearly or \$1 an issue. Copyright, 1979, by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

## Features

- 2 PRES. LES HESKETH. An introduction to our 1980 international president.
- 3 1980 EXECUTIVE COMMITTEE. Meet members of this important committee and learn their function.
- 6 1980 INTERNATIONAL BOARD. Meet the men who will run the Society next year.
- 8 1980 DISTRICT PRESIDENTS. Sixteen leaders will direct district activities.
- 10 1980 MUSIC EDUCATORS. District music activities will be their major concern.
- 12 HISTORICAL NOTES. A collection of interesting historical tid-bits.
- 14 GROWING UP IN HARMONY. "Grandma's Boys" share experiences of "growing" in music.
- 16 "BUT WE SANG A SOCIETY-PUBLISHED SONG!" Some little-known facts concerning the Society's music publishing program.
- 18 THE TRUE STORY BEHIND THE VOCAL MAJORITY. Answers to many questions about one of the Society's most successful chapters.
- 20 1979 DISTRICT QUARTET CHAMPS.
- 22 COME TO A GOING PLACE - SALT LAKE CITY. Our 1980 international convention site has some unique attractions.
- 25 LOOKING BACK AT 1979. A brief review of what happened to the Society this past year.
- 26 MEN OF NOTE. The Society's top new member recruiters.
- 28 LUNCHTIME'S FOR LEARNING. An inside look at an Institute of Logopedics function.
- 30 HERE TO SERVE YOU . . . the International Office Staff.
- 32 COTS - Training Tomorrow's Leaders. What goes into the planning and teaching of COTS.

## Departments

- 4 LET'S PROGRAM FOR FUN AND GROWTH.
- 33 1980 CONVENTION DATES
- 34 1980 INTERNATIONAL COMMITTEES
- 36 CONTEST & JUDGING COMMITTEES
- 38 DISTRICT ACTIVITIES SCHEDULE
- 42 NEW CHAPTERS - CENTURY CLUB CHAPTERS

## IMPORTANT NOTICE!

Mail sent to the International Office will be expedited by using P. O. Box 575 above the city (Kenosha, Wis.) and zip code (53141).



# PRESIDENT LES HESKETH



*The international president is the chief executive officer of the Society and exercises general supervision over all activities. He presides at all meetings of the Society and of the board of directors. The president is considered the chairman of the board of directors. He appoints committees (except the Executive Committee) and is an ex-officio member of each committee. He has the power to act for any committee which has not fulfilled its assignment.*

By Wilbur Sparks, Int'l Historian,  
6724 B, 26th St., Arlington, Va. 22213



Int'l President Les and wife Shirley with their "family" of dogs — Liebschen, Katie, Julie and Heidi.

A man for all (barbershop) seasons, Leslie Hesketh, Jr., will be at the Society's helm as its international president in 1980. With experience as musical director, chapter, district and international administrator, woodshedder, coach and certified judge, our new leader has come to recognize a great need of the Society — the enjoyment of our hobby — which is stated in his motto, "Let's Program For Fun and Growth."

Recently named chief of cost analysis for an impressive chain of office products stores in Washington, Baltimore and Richmond, President Les has spent a lifetime in developing an acute business sense through his work as a professional man-

ager. Resigning from a military career (Major, U. S. Army), he became a transportation specialist in Washington, D.C. for the Department of the Air Force. When he ended his government career of 35 years through retirement, he still refused to sit quietly, and started again as manager for an office products store in his home community of Fairfax, Va. This led, several years later, to an assignment in organization and management of the huge distribution center for the entire chain, and on to his present career.

President Les began his barbershop-ping hobby in 1963 in the ranks of the chorus of the Prince Georges County, Md. Chapter, but he was named its musical director just four months later. Moving to Fairfax, Va., another Washington suburb, he became president of that chapter, the Fairfax "Jubil-Aires," in 1967. His management ability stood him in good stead as he served, successively, as area counselor (becoming the first area counselor of the year ever named by his district), division vice-president, and president of the large Mid-Atlantic District.

Applying his business training and interest in detail to Mid-Atlantic administration, the new president also added his own personal touch, driving his automobile some 62,000 miles to visit 71 of the 90 chapters during his 20 months in office. Retired from his job, he would take off for a week or more at a time, moving from one chapter to another and stopping occasionally to consult with members of his district team.

Following a term as international board member, President Les has served during the past three years as international vice president/treasurer, and then vice president, specializing in financial analysis and reorganization at a time when perceptive study of this area was much needed by the Society. His activity as a coach and judge has continued, unabated, and a new hobby, slapping a string bass in a dixieland band organized by the Jubil-Aires, has provided much relaxation.

Our new president is married to Shirley, a warm hearted Southerner who calls him "Layus, Honey." With the growth to maturity and scattering of their family, they concentrate their attention at home on a quartet of attack dachshunds (Heidi, Liebschen, Katie and Jubil-Aire), who literally rule the household. Whenever you visit the Hesketh home, you'll always note that huge doses of barbershopping are combined with love.

# International Executive Committee

*The Executive Committee consists of the president, immediate past president, two vice presidents, vice president-treasurer and the executive director, who has no vote in matters considered by the committee.*

*The Executive Committee makes decisions of administrative character and decisions relative to expenditures for which appropriations have been made by the board as well as emergency appropriations when necessary. The committee explores matters requiring the attention of the board and offers recommendations to the president, executive director or other executive offices regarding problems arising in the performance of duties. They also made decisions on investments for the Society.*

ERNIE HILLS, Immediate Past President  
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MERRITT AUMAN, Vice President-Treasurer  
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DR. HANK VOMACKA, Vice President  
1881 Rose Street  
Sarasota, Fla. 33579



# Let's Program... for fun and growth



By Les Hesketh, Int'l President,  
7467 Clifton Rd., Clifton, Va. 22024

We enter a new year of barbershop activity with a great deal of energy and enthusiasm. At the international level we are taking a look at many of our activities, programs and policies with a view toward promoting those changes which appear to be in the best interest of the Society.

Our main concern deals with activities at the *chapter* level — the lifeblood of our great organization. It is here that success or failure is felt all along the line. It is in this direction that we have aimed our theme — LET'S PROGRAM FOR FUN AND GROWTH.

Many excellent member-recruiting programs have been developed and implemented, with varying degrees of success. The Auditions for Admissions, Introduction to Barbershop Harmony and Open House programs have resulted in the recruitment of many hundreds of new members each year. However, our total membership growth figures have not even come close to the new men we have persuaded to join the Society.

This leads me to believe that possibly what our new member experiences in his first visit during an Open House or a special guest night doesn't even closely resemble what he is exposed to on a continuing basis during the weeks that follow. What he originally encountered was probably some gang singing (there may not have been a riser in sight), a little craft,

some quartet singing, a couple of Barberpole Cat songs, a chance to sing with three other guys in the corner during the break, etc.

Can you possibly imagine the frustration which develops in a very short time if the fun he was led to believe would be his lot consists of two hours of tedious repetition of the same one or two songs — on the risers? Conceivably, he has learned the notes of an arrangement of which Fred Waring would be proud. What if, at the end of six months, he hasn't had the thrill of wrapping his voice box around a small portion of *Sweet Adeline*, or *Sweet Roses of Morn*? He, of course, knows every note, every swell and every swipe of one of the two contest songs his chorus is going to do in the Spring contest five months hence.

Now, what happens if this just isn't his cup of tea? You're right — he starts missing a meeting now and then, and the first thing you know he doesn't even bother to come to any of the meetings. When membership renewal time comes around in all probability he'll decide that he's going to devote his time, money and energy to improving his bowling score, or brushing up on his backswing.

I wonder what would happen if we considered this man as our most important asset. I wonder what would happen if we worked at developing a program

every week to assure that the chapter meeting (you'll notice I said chapter meeting) would guarantee some fun for everyone. I wonder if we would see many of our members, both new and old, develop a spirit of energy and enthusiasm which would make them want to do something to improve the chapter.

It's even possible that the man who has been sitting around doing nothing would all of a sudden develop a work attitude simply because he's having fun. He may become the best ticket seller or seller of program advertising in the whole chapter. Who knows?

Just so there's no misunderstanding — I'm not against competition and our contest system. It's an extremely important, integral part of our learning to sing better. However, we must develop a viable program of fun within the chapter while, at the same time, learning to sing better. It can be done — if you'll work at seeing that it comes about. Let's get away from the two-song syndrome, though, just as quickly as we can. You may even be surprised to see how much faster men start learning to sing those complicated contest songs.

Let's make our meetings a new musical experience each week which everyone will enjoy — without even trying. In short — LET'S PROGRAM FOR FUN AND GROWTH.

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Plummer F. Collins  
216 Conewango Ave.  
Warren, Pa. 16365



Roger Thomas  
3720 St. Andrews Blvd.  
Racine, Wis. 53405



CARDINAL — Robert Christie  
1890 Midway  
Columbus, Ind. 47201



CENTRAL STATES — Jerry Easter  
2426 W. 7th  
Waterloo, Ia. 50702



DIXIE — H. Steve Keiss  
4828 Cole Road  
Memphis, Tenn. 38117



EVERGREEN — Jack Becker  
1427 Regan Ave.  
Coquitlam, B.C. V3J 3B6



FAR WESTERN — Andy Dill  
4004 Galbrath  
N. Highlands, Cal. 95660



ILLINOIS — Walter R. Martin  
Box 208  
Island Lake, Ill. 60042



JOHNNY APPLESEED — Howard "Bud" Deunk  
21235 Parkwood Ave.  
Fairview Park, O. 44126

*The governing body of the Society is the board of directors consisting of the international president, the immediate past president, two vice presidents, a vice president-treasurer, three past international presidents and one director from each district.*

*The board is responsible for the furtherance of the purposes of the Society and the attainments of its objectives, as well as the preservation of its ideals and extension throughout the world. The board exercises general control and supervision over all of the officers and committees of the Society.*



# Board Members

*As the governing body of the Society, the board of directors has full powers in all matters affecting the operations of the Society, including regulation of the admittance, suspension and expulsion of chapter members, and in every instance the action of the board is final.*

*The board of directors meets in regular session at least twice a year. One meeting is during the summer international convention and quartet contest, the other is during the mid-winter convention normally in January.*



MID-ATLANTIC — Raphael S. (Ray) Glynn  
2045 Arrowwood Dr.  
Westfield, N.J. 07090



LAND O'LAKES — Gordon Gardiner  
Sub P.O. 26  
Regina, Sask. S4S 3R0



NORTHEASTERN — J. Curtis Roberts  
714 Tolland Stage Rd.  
Tolland, Conn. 06084



ONTARIO — Roy Cunningham  
369 Painted Post Dr.  
Scarborough, Ont. M1G 2M6

PIONEER — Doran McTaggart  
890 Buckingham  
Windsor, Ont. N8S 2C8



ROCKY MOUNTAIN — Lynden Levitt  
Box 8201  
Rapid City, S.D. 57701



SOUTHWESTERN — Kent Cornwell  
P.O. Box 7235  
Tulsa, Okla. 74105



SENECA LAND — Keith Clark  
132C Susan Lane  
Rochester, N.Y. 14616



SUNSHINE — Steward Nichols  
617 DeSoto Lane  
Indian Harbour Beach, Fla. 32937



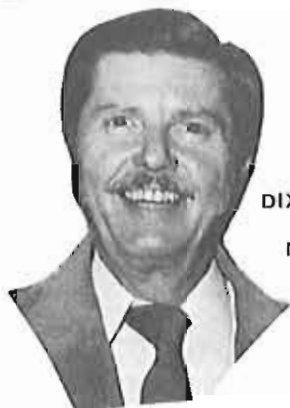
# District



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**CENTRAL STATES** — T. M. (Mike) Hines  
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**DIXIE** — Charles P. McCann  
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**ILLINOIS** — Jim Vliet  
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Urbana, Ill. 61801



**JOHNNY APPLESEED** — Darryl Flinn  
7975 Cleveland Ave., N.W.  
Canton, O. 44720



**LAND O'LAKES** — Thomas J. Wickenheiser  
21190 Excelsior Blvd.  
Excelsior, Minn. 55331

The men pictured on these pages will be largely responsible for the administration of the business affairs of their respective districts throughout 1980. Hundreds and perhaps thousands of Barber-shoppers will be depending upon them to provide opportunities to enjoy their hobby to its fullest extent. Their ultimate success will depend on the attention they give to a myriad of administrative details, many of which have already been spelled out and thoroughly aired during a special district president's forum held at the International Office early in November. At that time dates and sites for a variety of schools both music and administrative, were established; goals were set, long-range plans discussed; district finances and scheduling of contests and conventions were also dealt with at great length.

Throughout the balance of 1980 these men will be more than busy implementing their plans using the following guidelines:

- 1) Follow up constantly on officer and committee assignments;
- 2) Evaluate chapter operations;
- 3) Visit as many chapters as time permits including attendance at all district events and area functions when possible;
- 4) File district activity reports;
- 5) Answer all correspondence promptly;

# Presidents

- 6) Attend international convention and special meetings for district presidents held at that time;
- 7) Meet with district convention committees and the host chapters at least three months prior to each convention;
- 8) Prepare, assisted by the district secretary, the agenda for board meetings and house of delegates meetings making certain advance meeting notices are disseminated in accordance with district by-laws;
- 9) Constantly review and consult with district vice presidents on their reporting and on the performance of their area counselors and chapters;
- 10) Keep a working file on extension prospects;
- 11) File mid-term work plan progress report for review by the international board;
- 12) File final work plan report for review by international board at mid-winter board meeting.

You can be sure anything you can do to make this man's job easier or more productive will be appreciated by him. No question about it, he has his work cut out for him.



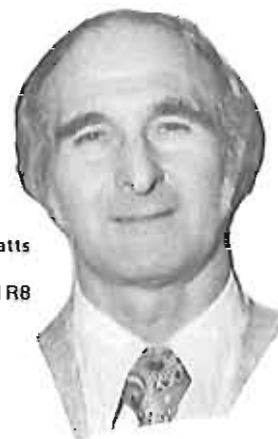
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PIONEER — Dan LaBumbard  
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ROCKY MOUNTAIN — Jack Smith  
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SENECA LAND — Robert Culbertson  
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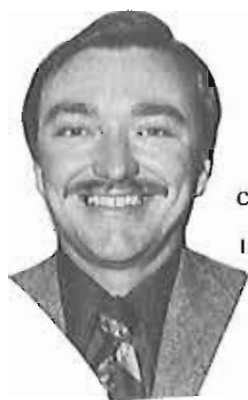
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By Bob Johnson, Soc. Dir.



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**LAND O'LAKES** — Felix Spooner  
Bemidji State Univ. Music Dept.  
Bemidji, Minn. 56601

It is reported that Society Founder O. C. Cash formed the Society because, with tongue in cheek, he wanted an organization with more initials than any government agency existing at that time. Since then (1938), we've done our best to follow his "lead" (without tongue in cheek), as we've become quite accustomed to a wide variety of initials such as C&J, DACJC, PVP, MVP, DP, DO, AC, HEP, COTS, AHSOW, and on and on. To this vast myriad of letters we've now added another set: "DME," meaning District Music Educator.

The man chosen as music educator for your district is responsible for all of the music education that occurs throughout the year. He and/or his committee are hoping somehow to involve all (or as many as possible) of the membership in one or more of the programs designed to improve our singing hobby.

This education program is not only for directors, arrangers and coaches, but rather is aimed at the entire membership (and that means YOU!). During 1980 we hope to make available "packages of improvement" at specific geographic locations that will hopefully eliminate extensive travel, costly meals and overnight lodging. Almost any Barbershopper would be willing to take a short drive to learn a new song, especially if he could improve his singing ability in the process.

Your D.M.E. has a large task assigned to him. He is responsible for scheduling the visits of your international music staff; scheduling weekend schools in chorus directing, arranging and quartet coaching at district and divisional level; administering the mini Harmony College weekend school; arranging and encour-



# Educators D.M.E.?

## Music Education and Services

aging the use of barbershop festivals at the area, divisional and district levels; and providing music assistance to chapters which may need help.

The D.M.E. program, in its fourth year of existence, is beginning to take on added stature. A number of districts are already electing their D.M.E. rather than appointing him. Giving this position "official" status points up the importance of the office as an integral part of the district's administrative function. Chapters, too, are following suit. A noticeable change in the Society's administrative structure has taken place the past few years, during which there has been a trend toward the addition of music officers to the chapter's administrative body (some chapters now have a music vice president). We feel this recognition of the importance of music as a part of a chapter's overall program is a healthy sign.

The music education program for 1980 was developed a short time ago by the men whose pictures you see on this page. These men, assisted by and under the direction of the international music staff, have just completed an extensive training seminar. The success of their efforts in your district next year will be determined largely by the enthusiasm with which you participate in the program they are promoting.

Find the D.M.E. for your district and try to remember that face and name. Get acquainted with him at the first opportunity and take the time to thank him for the effort he's expending in your behalf. Better yet, tell him you want to help him and then do everything you can to support him as he develops the music program during the next year in your district.



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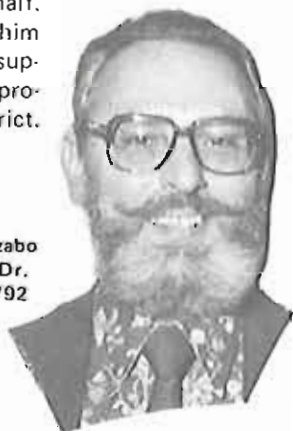
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Winter Park, Fla. 32792



ROCKY MOUNTAIN — Parker Fowler  
8585 Hygiene Rd.  
Longmont, Colo. 80501





## HISTORICAL NOTES

By Dean Snyder, Assoc. Historian,  
1808 Hunting Cove Place,  
Alexandria, Va. 22307

*The purpose of these notes is to bring together some little known or sometimes forgotten facts about the Society and its members. Comments and contributions are invited for future HARMONIZER use. Items should be of Society-wide interest. For starters, here are a few oddities worth remembering.*

The first meeting of SPEBSQSA (before even a name had been adopted) was held on the Roof Garden of the Tulsa Club in Tulsa, Okla. This was on Monday, April 11, 1938. Twenty-six men attended. The meeting was *not* in the nearby Alvin Hotel as some have stated. The Alvin Hotel was the site of the *second* meeting.

The original intention of Founders O. C. Cash and Rupert Hall was not to organize an International Society as we know it today, but merely to have a local barbershop harmony club to meet occasionally in Tulsa where both men lived.

The idea for a local group in Tulsa was born earlier in the Spring of 1938 when Cash and Hall happened to meet unexpectedly in the lobby of the Muehlebach Hotel in Kansas City. Each was on a business trip, and with planes grounded they had time to spare. So they found the parts for a pick-up quartet and were soon harmonizing *I Had A Dream, Dear*.

Today there is a plaque in that hotel which commemorates that happy and fortuitous event — presented by the international board of directors in 1963 when the Society was 25 years old.

During the 42 years of Society history, 37 men have served as international president. Four of these served two terms — Hal Staab, Phil Embury, O. H. "King" Cole and Joe Lewis. One man, Clarence Jalving, served a term and a half resulting from a change in the beginning of the Society fiscal year from July 1 to January 1.

Three of the first four international presidents learned music as young men by playing the violin — O. C. Cash, Dr. Norman Rathert and Hal Staab.

Past International President Frank Thorne stands out as the sole member of a special elite. He is the only man who both sang with a championship quartet ("The Elastic Four" - 1942) and then headed the Society as president (from July 1946 to July 1947).

Past International President Lou Laurel is another member with special distinction. Three times he directed a championship chorus (from El Paso - 1964, Phoenix - 1972, and Phoenix again in 1976). Earlier, in 1962, he had served a term as the Society's president.

Two past international presidents have come from the same family. Charles M. Merrill was elected president at the 1947 Milwaukee Convention, and brother Arthur Merrill at the Miami Convention in 1955.

Two members of international champion quartets have also directed international champion choruses, Bill Busby, who won his gold medallion with the "Confederates" in 1956, later directed his Memphis, Tenn. Chorus to the championship in 1958. Fred King, baritone of the champion "Oriole Four" in 1970, went on to direct the Dundalk, Md. Chorus to an international first place the very next year in New Orleans.

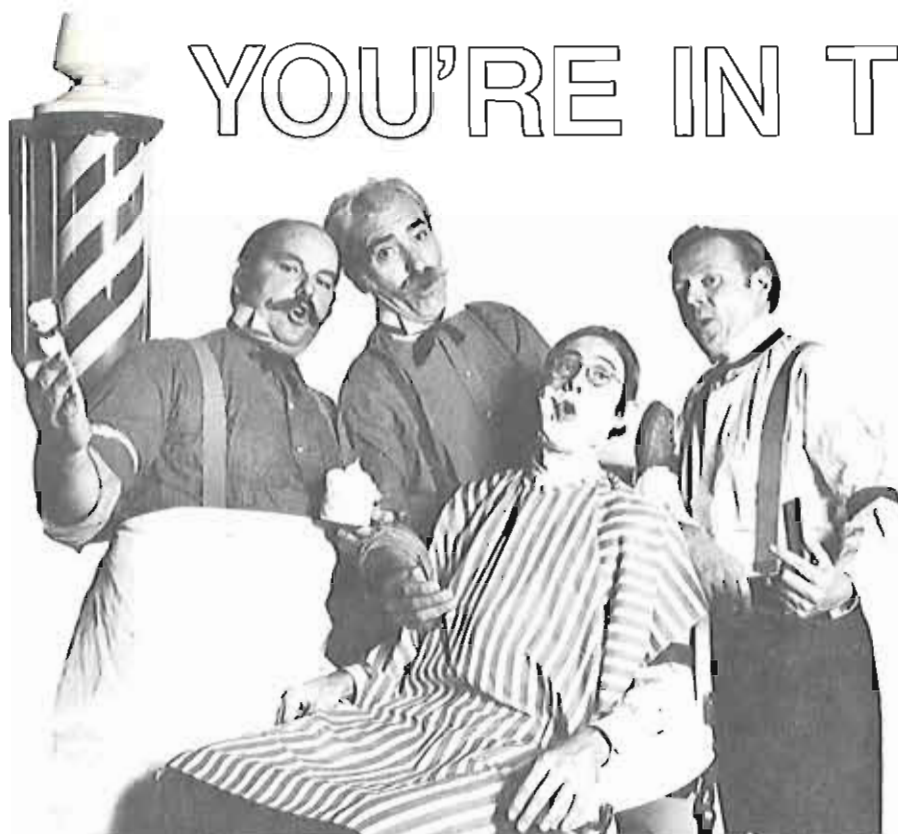
Members of international champion quartets proudly wear their medallions. Three Society members possess *two* medallions each, having sung with *two* different champions. These are: Maurice (Mo) Rector with the "Gay Notes" (1958) and the "Mark IV" (1969). Also Al Rehkop and Glenn Van Tassell with the "Auto Towners" (1966) and the "Gentlemen's Agreement" (1971). Glenn Van Tassell has the added distinction of having sung *two* parts as a champion — lead with the "Auto Towners" and bari with the "Gentlemen's Agreement."

The District of Columbia holds a record for the most number of organized quartets singing regularly together at any one time in chapter history. A page in the HARMONIZER for May 1948 contains the complete list of eighteen quartets. The chapter became known as a "guild of quartet singers" — a phrase attributed to Attorney Jean Boardman, founder and first president of the Washington, D.C. group.

The "Decrepits," the fun-loving association of former international board members, was organized on the tenth anniversary of SPEBSQSA at the Oklahoma City Convention in 1948. Thirty men attended the first of what have since become annual meetings. Dick Sturges of Atlanta, Ga. is credited with the idea which prompted this subsidiary organization within the Society. (Dick also designed the Society emblem.)

The first printed Society arrangement in authentic barbershop harmony was *Sweet, Sweet Roses of Morn* by Past International President Phil Embury and is contained in the first issue of BARBERSHOP RE-CHORDINGS which was the predecessor of the HARMONIZER, our official magazine today.

# YOU'RE IN TUNE...



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# "Grandma's Boys"

## Growing Up in Harmony

By Hank Brandt, lead, "Grandma's Boys,"  
446 Fifth St., Aurora, Ill. 60505

"How did it feel?"

"I'll bet you were *thrilled!*"

"Have your feet touched the ground yet?"

The most efficient way to answer such friendly questions about winning the international championship is to satisfy people's expectations. "Fantastic!", "Absolutely!", and "Just barely!", however, are responses that leave out an overriding result of our eleven-year odyssey: Total Exhaustion.

Would you accept, "Deeply satisfying?" 'Cause that's mainly how we found the most outstanding accomplishment of our lives.

Jumping up and down was a little beyond us by that time, which is somehow sad. It was certainly better than *not* winning! But unbridled glee is a reaction that would have ignored a decade of hard work, emotional ups and downs, and our basic, well-deserved humility. And, after all our *winning* had to mean that several dozen other quartets — equally talented and just as dedicated — *didn't*.

Jumping up and down came much more naturally back in the Fall of 1968 down in Quincy, Ill., when we won the first contest we'd ever entered. In retro-

spect, it's kind of embarrassing: We'd been a quartet for all of three months, which was about two and one half months longer than three of us had been Society members. Perhaps a dozen folks in the audience had any idea who we were. We knew three of our contest songs well enough, and the fourth almost lost it for us. The quartet that was "supposed" to win that year is, ironically, no longer together. There but for the grace of four strong voices, naive enthusiasm, and some fantastic luck . . .

### An Early Acquaintance Helped

The "luck" consisted mainly of our falling-in with Bob "Moose" Haeger (brother of "Renegade" Tenor "Buzz") who'd been kind enough to give us a few intensive lessons in how to "bust one." "Moose", we still owe you.

We'd been singing in three different quartets for a couple years before that — just high school stuff. Jay Giallombardo was the only one of us who'd even been to a chapter meeting (that being North Shore, still home chapter to three of us.) We all enjoyed the raw, untutored thrill of trying to "ring" a tag, but only four of us out of the three groups were serious enough to really get into it.

We met, at John Miller's suggestion, on Memorial Day in '68. The main idea was to have some fun, but it worked so well and so readily that we began entertaining dark furtive thoughts of dumping our other quartets.

Choosing a name — the Society's second favorite pasttime — was pretty easy. We liked the "Four Rascal's" song on the 1966 Top Ten album, and the image seemed ready-made. "Grandma's Boys" were born. But the "hook" was really sunk by those tickets Jay had for the Cincinnati convention.

### We Mingled With the "Biggies"

High school finances being what they are, we left the driving to Greyhound and checked into the "Y." Ate all our meals at Arby's. (Well, it was right on the way to the convention center!) Sat in the last row and didn't miss a quartet. Stayed up all night every night singing and listening. Got pushed into one hospitality room in particular early in the week and made it our home thereafter. (Our hosts, the Purdys of Livingston, N.J. immediately adopted us and, whenever there was a lull in the action, got us on our feet to do our three song repertoire. They've been our barbershop family ever since.) We sat for hours at the feet of legendary quartets

as they paraded before us, revelling in their sounds and amazed at being close enough to touch these heroes!

That did it. We never looked back nor doubted the course we had to follow. And we've never regretted spending the second half of our lives so thoroughly immersed in it.

In the meantime, though, John and Jay were off to college, and Jeff Calhoun (our dear friend and first tenor) and I had to get on with Senior year at New Trier High School. Two in Chicago, one in Peoria, and one in Kansas.

It got worse. The next year Jeff and I both chose to attend Dartmouth in New Hampshire, which put some 1,500 miles between us and the others. A definite disadvantage, rehearsal-wise. We used to amuse show audiences (almost as much as ourselves) with the question most often asked us at that time: "When on earth do you get a chance to rehearse?" The answer, of course, was that they were listening to it.

### First Major Decision

The first of many non-trivial "life decisions" made to accommodate the quartet came less than two years after Cincinnati. If we were to stay together, we had to cut down the commuting distance. Not many chapters were willing to afford our transportation expenses. On top of which, we'd failed miserably in the Illinois District prelims. Actually, we finished just behind the alternates, but after our initial success, it *felt* like total disaster! Pictures taken in the immediate aftermath show four incredibly clean-cut young guys with *very* rosy cheeks made even more macabre by the tragically long faces on which they were painted.

Something had to give. We decided to try the waters in the Northeastern District in the next Prelims and, if successful, John and Jay would transfer out East to schools they were looking at anyway. Well, we were and they did.

Jeff and I joined the Nashua, N.H. Chapter; Grandma's Boys finished first in that contest; and John and Jay transferred to Syracuse and Boston Universities, respectively. There followed a mutually agreeable relationship with the Northeastern District over the next three years as we represented them with 11th, 10th, and (oops!) 14th place international finishes. We can only hope that you folks in New England know how grateful we are for your support and hospitality, then as well as now!

Jeff took off after the 1974 inter-



national to live and work in Denver. We parted — and remain to this day — the best of friends. None of us had any natural brothers. For five years we'd grown up together, singing and having a great time at it; we played golf and football and went to movies together; we stood at each others' weddings; we shared difficult times. The quartet had been more than music to us all.

#### A Tenor Leads the Way

And then came Jim Sikorski. What can you say about the only Lutheran Polish kid from Milwaukee who could step in and bring a quartet from 10th to 3rd in one year? "He was like a brilliant comet, blazing a sudden path across our lives, then passing just as quickly from the scene . . ." (God, what a horrible cliché!) Quite seriously, Jim's amazing natural tenor voice did wonders, challenging the other three of us to better and stronger singing than ever. We were panicked — but understanding — when, little more than a year later, he decided he needed and wanted more out of his college years than the quartet's schedule allowed. "The Kid" also remains a buddy.

That may have been a time — with Jim — when we were impressed by our own vocal talents. But barely, and *never* in comparison with our idols: those semi-mythical masters to whom we listened in awe on record or in person. No, for some time now we've suspected that at least every third person in the phone book could sing as well.

It's still a matter of some amazement to us that we could even hold our own, much less excel. But we felt when we started that there was *something* we had as a quartet that made it worth staying together and working at it. Perhaps it was just a fortuitous blend to our voices that made the "unit sound" better than just the sum of the four parts. (As a matter of fact, we used to boast about being the only quartet in existence consisting of three baritones and a defensive half-back.)

#### Helped to Be Near Mac Huff

The most felicitous influence on our singing was our four-year tutelage under Mac Huff. Mac was quartet promotion man for the Society then, and he was consuming every available text on vocal production and harmony, experimenting with the application of sophisticated techniques theretofor unknown to most Barbershoppers. Along with some other very lucky groups, we were to benefit

enormously from what he passed along.

When we first approached Mac in '74 about spending some time with us, our potential was (in retrospect) embarrassingly raw. He alternately stroked and bullied us into a semblance of order, but we never really felt we'd achieved half of what he offered. That the general level of singing quality is so improved Society-wide is due in no small way, we know, to Mac's influence.

Many times we're asked about the origins and development of our stage presence or other aspects of our routines. "Ari by committee and blood" is how John put it — an entirely apt description of our creative process. It's not all that difficult . . . but painful!

#### We Didn't Always Agree

Minor points of contention have sometimes spawned major battles, with frayed tempers, battered egos and strained friendships unhappily resulting. (This "rugged individualism" probably explains why we've never had a coach, *per se*, for any length of time.) More often than not, though, these outbreaks are followed — at some remove — by a renewed spirit of cooperation and dedication to the common purpose, plus a fresh release of creative energy. But each of us contributes to the creative process, in a variety of ways, not always expected and rarely meeting with unanimous approval!

A man we *did* listen to in the last couple of years is Arnie Bauer. He helped sharpen and refine not just the stage presence (his acknowledged area of expertise) but the entire *approach* to our contest routines. It may seem funny, but we

spent more time sitting with Arnie discussing the *philosophy* of what we were doing than we did actually standing up and doing it! But it is precisely for his thoughtful, reasoned approach that we respect and treasure his counsel, unstinting support and friendship.

#### Meet the Guys

For those of you who are new to this little continuing drama, we add some personal notes on the personnel.

Don Barnick, at 31, is at once the oldest and newest of the "Boys." When Jim announced his impending "retirement," our immediate reflex was to consult Mac. His response — almost as reflexive — was to suggest we call Don.

He knew that Don was sitting at home in Cleveland between jobs — the victim of a government contract cut where he'd been working in Florida. Don says he thought long and hard about our invitation, and ten minutes later decided to say "yes." I like the way the writer in TWA *Ambassador* magazine described what followed: "(Don) learned the group's entire repertoire including dance steps in two weeks, and . . . a scant six weeks after his addition, the quartet placed sixth nationally. This is known as a quick study." (Actually, the international came 17 weeks later — the writer got it mixed up with the Prelims, but who's counting.) Don's first convention, ironically, was 1968 in Cincinnati, too, but our paths were just a little different: he became a certified Sound judge. Well, we were able to overlook his faults and discovered he could sing, too. (Higher and

(Continued on page 40)

This photo almost says "We're family!" Standing, from left, Don Barnick, Karen and Jay Giallombardo; seated, from left, Jennifer, Hank and Donna Brandt and John Miller.



# "But We Sang a Society-Published Song!"

By Mus. Services Ass't Dave Stevens

Several years ago, a chorus in the Central States District used a Society arrangement in a contest and was disqualified. More recently a chorus in the Far Western District sang a Society arrangement in competition that was heavily penalized by the Arrangement judges.

How can this happen? How come the International Office didn't tell us before we spent all that time and money?

The Society music publishing effort is the work of many talented men *with different ideas* over a period of many years. Soon after the Society was organized, arrangements were distributed to members on an almost continuous basis right up to today — with more in the works. But our concept of what constitutes good barbershop music has evolved over the years, and it's almost impossible to keep "updating" over 300 published arrangements.

An understanding of the several "Series" we publish is a good place to start. The following directive came from our international board in 1955: "the Society will publish a continuing series of songs in the Public Domain (songs copyrighted before 1906), arranged in the barbershop style." This action was taken to PRESERVE songs of a by-gone era and were arranged by many men *with different ideas* over a period of many years! Most of the older arrangements are, quite

frankly, "museum pieces" and generally considered obsolete by today's contest standards. (That doesn't mean, however, that you couldn't take some of these songs and make them acceptable for contest.) This series of "PD" songs is called the HARMONY HERITAGE series, and in our catalog is numbered from 8001 up to (now) 8074. Most of the arrangements since No. 8062 would certainly be "acceptable" in contest.

## What's Acceptable

Well, then, what is "acceptable." Our current Arrangement Category defines "acceptability" as any song which would score as low as -19. (But who wants a -19 score in a contest!)

On to our SONGS FOR MEN series, catalog No. 7000 through 7134. Started in 1958, this series was the result of more cooperation from major music publishers in the industry and consists only of commercially owned songs printed for us by the publisher. These songs (copyrighted since 1905) are still under copyright protection. Originally, there was no attempt made to exclude non-contest material. There are many good arrangements among the earlier numbers, but since No. 7061 the emphasis has been to provide arrangements suitable for contest presentation — not only acceptable, but suitable.

Well, what is "suitable?" We should all be aware that some songs (and arrangements) may not be as strong as others. Some songs which are still considered "barbershop songs" may have weaknesses that push them down the list below others. Some arrangers may be putting in a few touches that are not quite as good as they might be. So "acceptable" (-19) is one thing and "suitable" may be another. Suitable is always acceptable, but the reverse may not be true!

## Be Careful With Show Tunes

We also have a SHOW TUNE series — barbershop songs and/or arrangements that may not be strong enough to score well in contest. Make no mistake — these songs and arrangements are barbershop harmony but in our opinion might not score as well (for one reason or another) as other vehicles. The series includes songs written by Barbershoppers, commercially published arrangements, some Public Domain songs, and songs from Harmony College shows. Certainly some of these songs can be adapted for contest

presentation, but generally the legend, "This arrangement was not written with the intention of its being used in S.P.E. B.S.Q.S.A. Contests," should be observed. (Some selections in this series might be patriotic or religious which precludes their use in competition.)

Don't forget that the Arrangement judge scores both the song and the arrangement of that song! A not-so-strong song may score pretty well when treated by a creative arranger. And a good song can suffer at the hand of the inept arranger.

We have another series, the "J" series, which carries the SONGS FOR MEN art work on the title page. These are arrangements numbered from 7501 to the latest 7536 and are suitable for contest in our opinion since No. 7511. The difference between this series and the SONGS FOR MEN series is simply that these are songs written by Barbershoppers who allow us to print their songs "by permission" without payment.

## There Are Some "No-No" Songs

We also have a "Miscellaneous" series, a sort of catch-all for hymns, woodshedding songs, choruses of well known favorites, and the like. These are numbered from 8501 and are not intended for contest use.

The "Music Man" songs were published in 1958-'59 when the show was the hit of Broadway — with the 1950 International Champion "Buffalo Bills" in a starring role. These are numbered 6266-6271 and do not represent the best barbershop music by today's standards. Consult a certified Arrangement judge before considering any of these for contest use.

The "Young Men In Harmony" songs (6401-6407) were edited by Val Hicks for the younger voice. While some have scored pretty well in our contests, they were not originally intended for the mature voice or for competition under Society rules.

When the "new" Arrangement category became official in 1971, anything published in the SONGS FOR MEN and "J" series since then is acceptable for contest. You can usually tell the date of publication by looking at the copyright notice.

Review again the numbers of songs we've said are OK since 1971, but don't overlook some of the "oldies but goodies" that, with a touch here and there, could be brought up to date. Check your

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Lloyd Steinkamp, current director  
Scottsdale, AR, chapter

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St. Paul, MN 55112  
(612) 484-9738

list of published arrangements for catalog numbers. (A list will be provided by contacting the International Office.)

Knowing Rules Important

While we pledge ourselves to preserve the unique features of barbershop harmony (and they ARE unique), our style has evolved since 1938, and will probably continue to do so. This means that what WAS suitable may not be today. What IS may not be tomorrow. Be assured, however, that we strive constantly to preserve those unique features of our wonderful style in today's arrangements.

In order to select good contest songs it's necessary to make a thorough study of the official DEFINITION OF BARBERSHOP HARMONY and learn the barbershop contest RULES. You must be familiar with all of the category descriptions in the CONTEST AND JUDGING HANDBOOK in order to stay current with the prevailing thinking of good contest barbershop songs today. Your best bet is still to send your contest selections to a certified Arrangement judge (with a self-addressed stamped envelope) for his opinion as to their acceptability (or even suitability)!

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# The True Story Behind the Champion “VOCAL MAJORITY”

By Bob Arnold, Bulletin Editor,  
Dallas “Metro” Chapter  
2910 Lucas Dr., Apt. No. 159  
Dallas, Tex. 75219

We’ve all read articles in *The HARMONIZER* and our district bulletins lately about the need some people see for limiting the size of our competing choruses to give the smaller chapters more of a chance for success. We also hear quite a bit of talk about downplaying the importance of choruses and promoting more quartet activity in our chapters. In any organization of 36,000 members there should always be room for valid criticism and suggestions for improving the participation of all members. And, in keeping with our Society’s goal of improving member participation and increasing membership in our chapters, the members of the Dallas Metropolitan Chapter would like to offer an outline of some things that have helped our group grow from 12 singers to over 140 in our seven years of existence.

We don’t presume to suggest that our chapter’s goals are the goals of even the majority of chapters in the Society. But the methods we have used to promote chapter growth and improve our members’ singing abilities may be useful for chapters which wish to achieve higher levels of success.

After attending five international conventions and teaching programming and membership in Chapter Officer Training Schools (COTS) for six years, I’ve found a lot of curiosity, admiration and some downright misinformation about the Dallas Metropolitan Chapter and its Vocal Majority chorus. Maybe the following answers to some of the most-asked questions will help clear up some misconceptions and assist other chapters which want to promote their growth and musical accomplishments.

**Q: I’VE HEARD THAT THE V.M. HAS A LOT OF PROFESSIONAL SINGERS. IS THAT TRUE?**

**A:** No. If by professional you mean

members who earn their living as a professional singer or musician, the VM lists only two: our musical director, Jim Clancy, and one of our coaches, Brian Beck. We are, however, fortunate to have as members several men who are very knowledgeable about the fundamentals of good music — both vocal and instrumental.

**Q: DOESN’T THE V.M. SING OTHER KINDS OF MUSIC BESIDES BARBERSHOP? ISN’T THAT WRONG?**

**A:** Some of the VM repertoire varies from the kinds of songs a chorus could use in a barbershop contest. But our singers, probably like those in *your* chorus, have a variety of musical tastes. So do our audiences at the various shows we produce. Consequently, we attempt to satisfy some of that variety through the kinds of songs that we sing. But we always try to include in our presentations the great barbershop songs that have helped us win two gold medals in international competition. And we’re always careful to tell our audiences when we vary from a true barbershop song (although they never seem to care, as long as we sing well and perform entertainingly).

**Q: CAN ONLY TRAINED SINGERS PASS THE V.M. AUDITION? AND WHAT DOES THE AUDITION INCLUDE?**

**A:** We haven’t found that previous musical training necessarily helps a man become a better barbershop chorus or quartet prospect. We’ve had singers with little or no previous music experience breeze right through the audition; and we’ve had singers with previous music training (including barbershop experience) fail to pass their first attempt. As far as I can tell, the VM audition is no more difficult than that recommended by the Society and many Society chapters. And, if the prospect doesn’t pass on his

first attempt, our audition chairman informs him of his weak areas and provides him with some remedial exercises. Several of our most enthusiastic members have had the determination to work on their weak points and eventually pass the audition. The fact that prospective members have to audition doesn’t seem to have had any adverse affects on membership growth. We’ve had about a 40 percent growth rate during the past four years without any organized recruiting programs. The important thing seems to be a high-calibre and challenging music program, combined with many opportunities to perform. As far as the audition itself is concerned, it is intended primarily to discover if the prospect has a pleasant voice, a good ear, if he can hear harmony (yes, even leads!), if he can accurately match some notes played on a piano, and determine which section he naturally should be singing in. The ability to read music is not required.

**Q: DOESN’T THE V.M. HAVE STRICT ATTENDANCE REQUIREMENTS FOR MEMBERS WISHING TO PERFORM ON SHOWS AND AT CONTESTS? AND DON’T YOU SPEND MOST OF YOUR REHEARSAL TIME ON RISERS?**

**A:** No attendance requirements are imposed on VM members. We believe it’s our chapter administration’s responsibility to make chapter meetings/chorus rehearsals so interesting and challenging that members won’t want to miss a single one. That’s not always possible, but this philosophy has helped keep attendance well above the usual 50-60 percent level experienced by most chapters. As soon as a singer has his performing costume and professes to know the songs and stage moves, we let him get his feet wet performing with the chorus on shows. We don’t believe any member has



so little pride in himself or his chorus to embarrass anyone in front of a show or contest audience. However, due to the greater precision required for contest songs, slow learners are monitored closely and meet with the music director if there's any question. As far as risers are concerned, the VM *does* spend a considerable amount of time on risers each week — even when not preparing for contests or shows. It seems wise to us to spend as much time as possible under "game conditions." And we attempt to put some kind of stage presence into *every* song in our repertoire. When you think about it, how can *any* choral group expect to keep current on stage moves and learn new choreography without spending some time on risers each week?

**Q: DOES THE V.M. COMPETE WITH A "PICKED" CHORUS?**

A: No. We "pick" our singers before they become members (through the audition). *Anyone* who can learn the notes, words and stage moves to our two contest songs (along with the other "show" songs we usually sing at conventions) is invited to be on stage with the chorus. All members know that if they are willing to pay the price of exciting hard work and dedication they will be welcome to compete with The Vocal Majority. The same holds true for our shows.

**Q: I'VE HEARD THAT THE V.M. IS TOTALLY "CHORUS ORIENTED" AND DOESN'T REALLY PROMOTE QUARTET SINGING. IS THAT TRUE?**

A: Let's talk about quartet activity first. Our weekly chapter newsletter, *The Vocalizer*, lists six former Southwestern District quartet champions on the masthead. Included among those quartets are the 1973 International Champion "Dealer's Choice," and this past summer's Seventh Place finalists "The Side Street Ramblers". Four chapter quartets are currently very active on the barbershop and Sweet Adeline show circuit, and all four will be featured on our two-night annual show this year. We're currently in the midst of a novice quartet promotion program and hope to emerge with a few more fun-or-contest foursomes. The promotion of chapter quartets is not only good for the quality of your chorus, but featuring chapter quartets on your shows helps hold down the expenses of bringing in outside quartets. As far as being chorus-oriented, you bet we are! As a matter of fact, every one of our quartets is active (and

encouraged to be) in some way in our annual chorus program. Who wouldn't be excited to be involved in such an interesting, well-rounded chorus program! If you can have just as much fun and challenge — and obtain just as much recognition and satisfaction — singing in a good chorus as in a quartet, wouldn't you be chorus-oriented too?

**Q: HOW DO YOU OPERATE YOUR "GOOD TIME MUSIC SHOWS?"**

A: We've received lots of inquiries about these cabaret-style shows we've been producing for the past eight years. They're essentially well-produced afterglows where we sell tickets to the general public. They're held at a facility capable of holding 300-600 people in a chair-and-table arrangement, and where members of the chorus can serve patrons an all-you-can-eat-and-drink menu of beer, soft drinks, pretzles and chips. We hold them on a Friday night about four to six times during the year, and charge patrons an all-inclusive \$7 ticket. We generally have, in addition to the chorus, two quartets and a dixieland band as the show part of the evening. The informality and intimate atmosphere are primary reasons for the success of the shows, which are generally sold out at least a month in advance. Depending on how well expenses are controlled, the net income from one of these shows can approach \$1,500. But the fun involved for both chapter members and the audience is priceless! These shows provide our chorus and quartet members with many additional opportunities to gain valuable performing experience — and keep attendance high at rehearsals.

**Q: LARGE CHORUSES LIKE THE V.M. ALWAYS SEEM TO DO WELL IN CONTESTS. IS THERE ANY CHANCE FOR AN "AVERAGE" SIZE CHORUS?**

A: Definitely! The VM came in second in a very tough district contest with just 37 singers on stage in 1972. More recently, at the Minneapolis chorus contest this summer the Birmingham, Ala. chorus finished a respectable ninth in their very first international contest with only about 40 on stage. I've heard a saying at COT Schools over the years: "Choruses don't sing well because they're big; they're big because they sing well." The really important question every chapter leader must answer is: "Does my chapter really have the necessary musical leadership and competitive *commitment* for success in chorus contests?" If the majority of your



**MUSIC APPRECIATION 101**

From left, Terry Aramian, baritone; Lloyd Steinkamp, bass; Gary Steinkamp, tenor; Phil Winston, lead. Here's a foursome with 93 years of combined experience in barbershop quartet entertaining. Their many similar experiences brought them together . . . they all enjoy Jai-alai, Quantum Physics, Turhan Bey movies, tied-die socks, Elmer's Glue and reruns of "Gilligan's Island." Above all, Gary, Phil, Terry and Lloyd love to entertain in the Barbershop Style. You'll enjoy their performance almost as much as they will. Contact: Gary Steinkamp, 6149 W. Cambridge, Phoenix, Ariz. 85035 Phone: (602) 247-3733.

chapter members simply don't want to make such a commitment, there's really nothing wrong with that. There are many other areas where your chapter can excel within your community and district.

Men have been in competition with one another since our cave-dwelling days. Competition brings about improved techniques and products, innovation, variety and selection, and a constant reassessment of how we have progressed since *our own* last performance. If we don't progress, we don't even stand still — we fall behind! Competition assures progressive movement. (Anyone care to compare the quality of singing in chorus and quartet recordings of ten years ago with that of today?)

The Vocal Majority has been very fortunate in acquiring as members some excellent musical and administrative leaders. There are undoubtedly some men just as talented somewhere in *your* town — if you want to put out the considerable effort to attract them into your chapter. Sure, it's great to be a winner. Vince Lombardi said, "Winning can become a habit, just like losing." And we like the feeling of winning a lot more than losing, so we'll continue working hard to keep the winning habit!

# 1979 District

(1) CIRCLE CITY SOUND & PRODUCTION CO. (Gtr. Indianapolis, Ind. — CARD) Terry Alexander, tenor; Bill Book, lead; Ronald Pierce, bass; Tom Bohannon, bari. Contact: Terry L. Alexander, 249 S. Oakland Ave., Indianapolis, Ind. 46201. Phone: (317) 466-7317.

(2) THE QUADRATIC EQUATION (St. Louis, Mo. — CS) David Wright, bari; Dennis McCann, bass; Neal Frederiksen, lead; Jim Flowers, tenor. Contact: Dave Wright, 18 S. Kingshighway, 10-R, St. Louis, Mo. 63108. Phone: (314) 367-3309.

(3) THE "GENTS" (Knoxville, Tenn. — DIX) Eddie Scruggs, tenor; Robert Eubanks, bass; Tom Magette, lead; Luke Lindsay, bari. Contact: Luke Lindsay, 1115 Henrietta Dr., Knoxville, Tenn. 37912. Phone: (615) 947-0150.

(4) UNIVERSITY WAY (Seattle, Wash. — EVG) (clockwise, from top) Ralph Scheving, tenor; Ron Carlson, bari; Dan Cornellissen, bass; John Lee Whitener, lead. Contact: John Lee Whitener, P.O. Box 5053, University Station, Seattle, Wash. 98105.

(5) GENTLEMEN SONGSTERS (Whittier, Cal. — FWD) Ken Koch, tenor; Bill White, lead; Bill Merry, bass; Jim Ilten, bari. Contact: Bill Merry, 1400 Sun-kist Sp. 190, Anaheim, Cal. 92806. Phone: (714) 772-3651.

(6) CHICAGO NEWS (Arlington Heights and Chicago No. 1, Ill. — ILL) Greg Wright, bari; "Butch" Koth, lead; Ray Henders, tenor; Tom Feigen, bass. Contact: Ray Henders, 739 E. Devon, Roselle, Ill. 60172. Phone: (312) 894-6378.

(7) SOUND SYNDICATE (Defiance, Elyria and Maumee Valley, O. — JAD) Jim Shisler, tenor; Rod Nixon, lead; Ben Ayling, bass; Jim Covey, bari. Contact: Rod Nixon, 1550 Middleridge Rd., Amherst, O. Phone: (216) 988-4892.

(8) RING OF GOLD (Mankato, Minn. — LOL) Edward Wirtz, tenor; Richard Treptow, lead; Gerald Kirby, bass; Barry Clapper, bari. Contact: Barry K. Clapper, P.O. Box 758, Mankato, Minn. 56001. Phone: (507) 387-4157.



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# Quartet Champs



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(9) KEYSTONE CONGREGATION (Bryn-Mawr and Harrisburg, Pa. — M-AD) Hal Kraft, tenor; Les Adams, lead; Doug Watson, bass; Mark Sanders, bari. Contact: Mark A. Sanders, 107 Old Airport Rd., Douglassville, Pa. 19518. Phone: (215) 385-7166.

(10) SHOWDOWN (Saratoga Springs, N.Y. — NED) Norm Baker, tenor; Gary Glidden, lead; Greg Smith, bari; Dave White, bass. Contact: Gary Glidden, 10649 Terry Dr., South Glens Falls, N.Y. 12801. Phone: (518) 793-4570.

(11) NICKELODEON (Oakville, Etobicoke and Oshawa, Ont. — ONT) Jim McKenn, tenor; Joe Ingham, lead; Don Palvin, bass; Bill Ellis, bari. Contact: Joe Ingham, 250/10 Setok Crescent, Milton, Ont. L9T 3P4. Phone: (416) 878-7707.

(12) GREAT LAKES EXPRESS (Detroit No. 1, Port Huron and Saginaw Bay, Mich. — PIO) Steve Boughner, tenor; Walter Dorosh, lead; Len Johnson, bass; Brian Kaufman, bari. Contact: Wally Dorosh, 3436 Merrick St., Dearborn, Mich. 48124. Phone: (313) 277-6735.

(13) TEMPO SQUIRES (Salt Lake City, Utah — RM) Dave Thorell, lead; Gordon Wesemann, tenor; Ron Rumel, bass; Merlin Miller, bari. Contact: Ron Rumel, 2880 Preston St., Salt Lake City, Utah 84106. Phone: (301) 466-9301.

(14) FOUR FOR THE SHOW (Venango County, Pa. — SL) Dan Whren, tenor; "Chuck" Chltester, lead; Bill McCord, bass; Jim Sines, bari. Contact: Bill McCord, 121 N. Monroe St., Titusville, Pa. 16354. Phone: (814) 827-1792.

(15) SOUND ARRANGEMENT (Houston, Tex. — SW) John Lickert, bari; Tommy Gartman, bass; Jim Casey, lead; Lloyd Erickson, tenor. Contact: Lloyd Erickson, 1609 Capstan, Houston, Tex. 77062. Phone: (713) 488-5873.

(16) GREAT ESCAPE (West Palm Beach, Fla. — SUN) Brent Warner, bari; Steve Venner, bass; Chris Crites, lead; "Buddy" Laurain, tenor. Contact: Brent Warner, 500 No. Congress No. 131, West Palm Beach, Fla. 33401. Phone: (305) 683-4388.

Come to a Going Place

# SALT LAKE CITY

By Dick Monson  
3191 S 8240 W  
Magna, Utah 84044

From whatever angle, location, place, level or time of day . . . from early sun-up to late evening, it's the same. The valley of the Great Salt Lake is a western wonderland . . . a once barren desert transformed to blossom as the rose.

The towering snow-capped Wasatch Mountains to the north, their foothills to the west and east, the great shining waters of the Great Salt Lake all beckon weary travelers to stop and relax.

"This is the place," hoilered the scouts of Brigham Young in 1847, and when the group of hardy pioneers came through the mountain passes they saw below them a great western panorama.

This is what is in store for our beautiful Barbershopper friends from throughout the world when they make plans for the 1980 convention to be held in Salt Lake City, July 6-13.

This wholesome area with its clean air is a large metropolis of over a half-million people, small enough to be warm and cozy but large enough to be most accommodating.

The romantics will make a beeline to a leisurely dinner at the Sky Room atop the old but most glorious Hotel Utah, the convention headquarters. The hotel is located across the street from the most noted block in the city — the Mormon temple grounds — and only a short walk to the very beautiful Salt Palace, where the contest sessions will be held. The

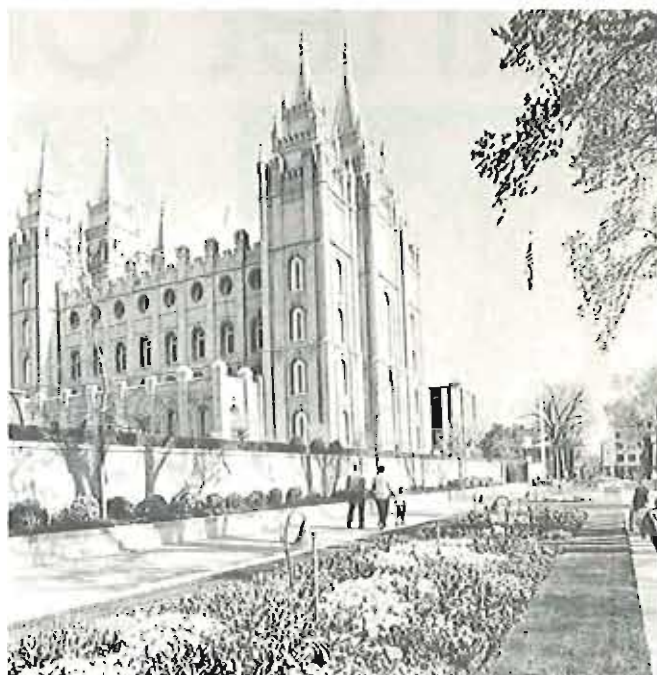
majority of the hotels are within easy walking distance from the Salt Palace.

## Unique Tourist Attractions

What is there to see and do while in Salt Lake City? If you've never been in the city you are in for a real treat — if you have, then you already know. The gorgeous and nearby Wasatch Mountains have six great ski areas, all within a 40-minute drive of downtown. Yes, we know that you will not be here during the winter, but the summer scenery is perhaps even more breathtaking than the snow-laden winter scene.

Park City, a 30-minute ride from the city, is an old mining town which has become a year-round resort for skiers, golfers, hikers, riders, anglers and hunters. The 90-minute trip through the old solid rock tunnels of the Silver King Mine is a must. Then there's an 18-hole golf course — and construction underway on another — designed by Jack Nicklaus — plus the longest gondola ride in the world. The city once boasted a population of over 10,000 people, supporting 27 saloons, a host of churches, hotels, breweries, and gambling houses (there are still plenty of saloons left). It produced over a billion dollars in silver, copper and zinc.

And when you're not up in the mountains, or sailing on the Great Salt Lake, Salt Lake City offers a multitude of interests . . . for instance the Temple



Salt Lake City's most celebrated landmark is Temple Square — the core of the city. Fifteen-foot walls around the ten-acre square enclose the massive symbolic Temple of the Church of Jesus Christ of Latter-day Saints (Mormons) shown above.

Square tour takes you to the Mormon Museum and the Tabernacle with the famed choir, which, incidentally, will present a special concert for our visitors on Sunday morning, July 13.

Beehive House, the major home of Brigham Young, is a glorious mid-19th century New England-type colonial structure filled with the finest early American western furnishings.

## Seeing Is Believing

Trolley Square has to be seen, or better, toured, to be believed. It contains varieties of shops, rock and gem emporiums, international kitchen restaurants, cafes, largest-in-the-world ice cream parlor, theaters, all spread throughout the city's old restored 1906 streetcar and trolley car barn.

Trolley Square is one of the largest private renovation projects in the nation and has been designed to preserve much of the historical past of Utah. One of the best real American lunches that can be had anywhere is served daily in the depot where bus drivers, truckers, businessmen and others all come to eat.

And Salt Lake City has its great old "Brownstones." In this case limestone and granite mansions were built from rock taken from nearby quarries. The Kearns Mansion and the Utah State Historical Society headquarters and many more old mansions are a beautiful representative of



western architecture and workmanship that existed at the turn of the century when Salt Lake City had its silver and copper barons.

Outside the city, high on a hill leading down from Emigration Canyon, is the stone and brass "This Is The Place" monument and mural commemorating the Mormon arrival.

Less than an hour's ride from Salt Lake City is a railroader's dream come true: a steam-driven railroad train (the "Heber Creeper") which was reactivated a few years ago to let youngsters know that these giants were once the only method of railroading. The Heber Valley is located near a range of mountains that strongly resemble the Swiss Alps. The train chugs up and down a 17-mile picturesque canyon near the city of Provo. It is complete with a snack car and open-air passenger facilities.



The Salt Palace, site of 1980 contest sessions and within walking distance of most major hotels.

## THE SOUND ALTERNATIVE

A Barbershop Quartet

Contact: Bob Green

Mike Ester - Bass  
Paul Dexter - Tenor  
Darrell McCune - Lead  
Bob Green - Baritone

1978 KANSAS DIVISION CHAMPIONS



Of course, Salt Lake City is but a stone's throw from the largest open-pit copper mine in the Western Hemisphere. The Bingham pit was first discovered near the turn of the century and the engineering giants of yesteryear, through sweat and tears, have hacked out a giant man-made conical shaped mine.

We believe that after you have spent a week in Salt Lake City, you'll tuck it away in your heart and picture books as one of the most memorable times and conventions that you will have ever attended.

Every Barbershopper in the intermountain west is hard at work planning and arranging for your stay to be pleasant. A year's planning for your next vacation has taken place — before you know it, you'll be in beautiful, clean, friendly Salt Lake City, commemorating the Society's forty-second year of barbershopping! Take time now to mail in the housing form included in this issue and then you'll be ready to be part of another of the Society's great international conventions.

erv · dick · fred · charley · hock



## ANTIQUES

a sort of barbershop quartet



call dick (312) 832-4773



### Knights of Harmony

SIR MICHAEL Tenor  
SIR MARSHALL Lead  
SIR NORMAN Bass  
SIR ROBERT Baritone

CONTACT: Norm DeCarlo • 7120 Olympia St. N. • Golden Valley, MN 55427  
(612) 545-7130

## SOUTHERN CONNECTION

ED BEAVER · ED GARREAU · DOUG MADDOX · RANDY LOOS  
2483 GREENGLADE ROAD, ATLANTA, GEORGIA 30345  
(404) 634-1791 (404) 529-4937

### SALT LAKE CITY CONVENTION REGISTRATION ORDER BLANK

Date \_\_\_\_\_

International Office, S.P.E.B.S.Q.S.A., Inc.  
Box 575, Kenosha, Wisconsin 53141

Gentlemen:

Enclosed is a check for \$ \_\_\_\_\_ for which please issue:  
\_\_\_\_ Adult Registration @ \$30.00 ea. \_\_\_\_ Junior Registration  
@ \$15.00 (18 and under) for myself and my party for the 42nd  
Annual Convention and International Contests at Salt Lake City,  
Ut. on July 6-13, 1980. I understand that the registration fee  
includes admission to official events; a reserved seat at all contest  
sessions; a registration badge and a souvenir program. I clearly  
understand that the registrations are transferable but not  
redeemable.

NAME \_\_\_\_\_ PLEASE  
PRINT  
DISTINCTLY

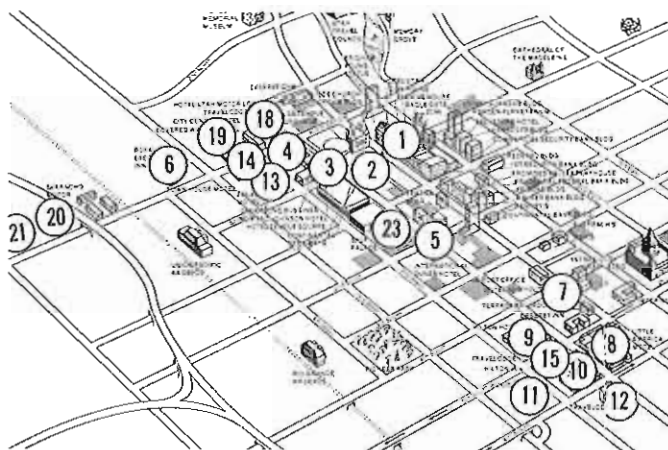
ADDRESS \_\_\_\_\_

(City) (State or Province) (Zip/Postal Code)

CHAPTER \_\_\_\_\_

Make check payable to "SPEBSQSA"

(See housing form — next page)



- |                        |                        |                          |
|------------------------|------------------------|--------------------------|
| 1. Hotel Utah (Hdq)    | 7. Hotel Newhouse      | 13. S. Palace Travelodge |
| 2. Temple Square       | 8. Little America      | 14. S. Lake Travelodge   |
| 3. Howard Johnson      | 9. Hilton Hotel        | 15. Travelodge Dwntrn    |
| 4. Hotel Utah Mtr. Inn | 10. Hilton Inn         | 18. City Cntr. Motel     |
| 5. International Dunes | 11. Holiday Inn Dwntrn | 19. Cov. Wagon Mtl.      |
| 6. Royal Exec. Inn     | 12. Tri-Arc Travelodge | 20. Flying J Motel       |
| 21. Scotty's Motel     | 23. Salt Palace        |                          |

Not shown on map above: Ramada Inn (7 blocks from Salt Palace); World Motor Hotel (about 20 blocks from Salt Palace); 22. Snowbird Resort (in mountains about 25 miles from Salt Palace).

APPLICATION FOR HOUSING  
42nd ANNUAL CONVENTION AND CONTESTS S.P.E.B.S.Q.S.A., Inc.  
SALT LAKE CITY, UTAH — July 6-13, 1980

CONFIRM TO:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE/PROVINCE, ZIP CODE \_\_\_\_\_

TELEPHONE: Area Code \_\_\_\_\_ Phone Number \_\_\_\_\_

MAIL THIS FORM TO:

SPEBSQSA HOUSING BUREAU

Suite 200

The Salt Palace

Salt Lake City, Utah 84101

PLEASE RESERVE THE FOLLOWING ACCOMMODATIONS:

Single Bedroom (1 bed - 1 person)	\$ _____	Twin Bedroom (2 beds - 2 persons)	\$ _____
Double Bedroom (1 bed - 2 persons)	\$ _____	Double-Double (2 beds - 2 persons)	\$ _____
Date of Arrival _____	Time _____	Date of Departure _____	Time _____
1st Choice _____	2nd Choice _____	3rd Choice _____	
4th Choice _____	5th Choice _____	6th Choice _____	

Will you be driving to Salt Lake City? Yes — No (Circle One)

If your hotel choices can't be filled, what is your primary consideration? Price — Location (Circle one)

-----  
(Cut or tear along this line. Send above portion ONLY to Housing Bureau)

Map Code	HOTELS/MOTELS	ROOM RATES			
		SINGLE BEDROOM	DOUBLE BEDROOM	TWIN BEDROOM	DOUBLE DOUBLE
1.	Hotel Utah (Hdqtrs)	\$40-55	\$50-65	\$50-65	\$50-65
2.	Temple Square	\$26	\$32	\$32	\$32
3.	Howard Johnson*	\$24	\$31	\$31	\$31
4.	Hotel Utah Motor Inn*	\$30	\$39	\$39	\$39
5.	International Dunes*	\$30	\$32	\$35	\$35
6.	Royal Executive Inn*	\$22.50	\$28.50	\$30.50	—
7.	Hotel Newhouse	\$24.50	\$26.50	\$29.50	\$36
8.	Little America*	\$42-48	\$46-52	\$46-52	\$46-52
9.	Hilton Hotel*	\$45	\$60	\$60	\$60
10.	Hilton Inn*	\$38	\$51	\$51	\$51
11.	Holiday Inn Dwtn.*	\$35	\$40	\$40	\$40
12.	Tri-Arc Travelodge*	\$32	\$32	\$44	\$44
13.	Salt Palace Travelodge*	\$25.50	\$30.50	\$32.50	\$40.50
14.	Salt Lake Travelodge	\$30	\$33	\$36	\$38
15.	Travelodge Downtown*	\$28	\$32	\$36	\$38
16.	Ramada Inn*	\$30	\$32	\$32	—
17.	World Motor Hotel*	\$28	\$30	\$33	\$43
18.	City Center Motel	\$18	\$21-24	\$21-24	—
19.	Covered Wagon Motel	\$20	\$20	\$24-26	—
20.	Flying J Motel	\$24	\$24	\$24	—
21.	Scotty's Motel	\$25.50	\$27.50	\$27.50	—
22.	Snowbird Resort*	\$32	\$38-42	\$38	\$42

\*Have Swimming Pools

Parking: Hotel Utah (Hdqtrs) \$2.75 per day; all others — FREE parking.

Children: Generally FREE in same room if under 14. Please check directly with your hotel for details on restrictions after you have been assigned rooms.

GENERAL INFORMATION: Only written application on this housing form will be accepted (phone requests will not be processed). Mail reservations will not be accepted after June 9. Minimum rates cannot be guaranteed at time of confirmation. Accommodations at the next highest rate will be reserved if rooms at the requested rate already committed. All rates subject to tax. Please notify the Housing Bureau (see address above) of all cancellations up to 15 days prior to convention. Within last 15 days make cancellations directly with hotel. (Additional copies of this housing application available upon request at the International Office.

# Looking Back at 1979

By Executive Director Hugh A. Ingraham

One of the big film hits of 1979 was "10," the story of what happens when a man meets a woman who, on a scale of one to ten, is a genuine, superb "ten." Now, I wouldn't want to call 1979 a "10" in barbershop terms, but certainly it was better than a "five" — maybe even a "seven" or an "eight."

Financially, we continued to make progress, although towards the end of the year galloping inflation was beginning to erode the budget, especially in the areas of transportation, accommodations and supplies. The pleasant financial picture is due to a number of things. Membership, for instance, started to turn upwards towards the end of the year. Music and record sales were excellent; indeed, the Minneapolis live contest recordings were instant best sellers.

Another reason for the improved financial picture comes in the salary field. Money was included in the budget

for the addition of a second chorus field man in the music department, but we didn't manage to hire him during 1979.

Conventions were successful in 1979. The mid-winter in Sarasota came in way ahead of budget and the Minneapolis international convention came close to making budget. The latter is quite a remarkable achievement when you consider closed circuit TV was a big loser.

In the field of communications 1979 saw a face lifting of the HARMONIZER, with quite positive reactions. We also saw the first Society Yearbook; its success is represented by the second edition which you're reading right now.

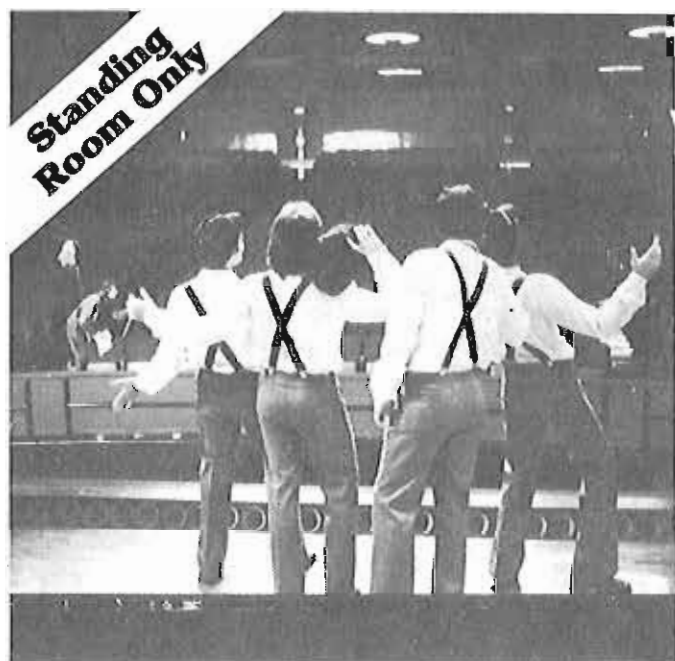
Second, Robb Ollett joined the communications staff. He's a young man with an excellent background in the field, and he's already proved to be a valuable addition.

Third, Dir. of Communications Burt Schindler kicked off the first Award of

Harmony program. This is the type of program that takes a while to develop — years sometimes. But certainly the concept is excellent and could do a fine job for the Society in the future.

"Music Is the Way to Grow" was the theme in 1979. And I think we did grow musically. Let's face it, we're in the music business. It's the music which is the attraction that makes men join. One thing which pleased me immensely in 1979 was an apparent emphasis on quartet singing. Emphasis on the fun of just singing in a quartet whether you're first, last or even choose to compete. Dave LaBar's promotional efforts seem to be working.

A very interesting year, 1979. A transition year as we move from one decade to another. What do the 1980s hold? Will the trends which seemed to emerge in 1979 become established in the next decade? Or will they reverse themselves? Or just fade away? Only time will tell.



## 139TH STREET

A N N O U N C I N G :

... The release of the 139TH STREET QUARTET'S new album "STANDING ROOM ONLY." To order your copy of this innovative recording send your check payable to 139th Street, 2421 Via Anita, Palos Verdes Estates, California 90274.

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Bowery Medley  
Jean  
Money, Money  
My Mother's Eyes  
Stutter Song  
Theme Song from Interiors\*

### 2wo

Rigoletto  
Kids Song  
Wild, Wild Women  
My Romance  
Tame Wild Women  
1912 Overture with Canon\*

\*will not appear on this album

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California 90274

Please send \_\_\_\_\_ copies of  
"Standing Room Only" @ \$7.00 ea.  
(Postage Paid). I have enclosed my  
check for \$\_\_\_\_\_.

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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use.

# Men of Note

The following men have brought 15 new members into the Society since the Man of Note award program started.

Robert Henry St. Charles Mo.  
Jim Bagby Kansas City, Mo.  
Richard O. Moseley Asheville, N.C.  
W. Gilbert Oxendine Johnson City, Tenn.  
Warren Bowen Spartanburg, S.C.  
Burton P. Huish Twin Falls, Ida.  
Paul W. Gallagher Fairbanks, Ak.

Lee Wynne Spokane, Wash.  
Lloyd M. Felt Pomona Valley, Calif.  
Robert A. Gray San Diego, Calif.  
Paul Woodall Whittier, Calif.  
Charles M. Seely Stockton, Calif.

John L. Krizek San Fernando Valley, Calif.  
Sylvester Wetle Arlington Heights, Ill.  
John Mulkin Carbondale, Ill.  
Morris Jennings Marion, Ind.  
Carrol Mavis Columbus, O.

Frank Koenig Cleveland W. Suburban, O.  
Thurman J. Slack Minnetonka, Minn.  
Gordon Gardiner Regina, Sask.  
Russell Saaly Grosse Pointe, Mich.  
Robert Peirano Staten Island, N.Y.

Ron Tutrone Brooklyn, N.Y.  
Donald J. Clause Hamptons, N.Y.  
Ken P. De Young Montgomery, Ala.  
Robert Hayden Presque Isle, Me.  
Harold McLaughlin Boston, Mass.

John Marriott Burlington, Vt.  
Richard Gardner Greater Lawrence, Mass.  
Lucian R. Bernard Plattsburgh, N.Y.  
Hubert A. Atkinson Fredericton, N.B.  
Oliver Jones Oklahoma City, Okla.

John W. Loots Tulsa, Okla.  
Ivan E. Dailey Lawton, Okla.  
Oliver C. Leonard Pensacola, Fla.  
(16 new members)

Donald E. Little Lincoln, Neb.  
Don Hawkins Memphis, Tenn.  
Kenneth W. Johnson Medford, Ore.  
William J. Flanigan Seattle, Wash.

Fredrick Harper Phoenix, Ariz.  
Ralph O. Bishel Whittier, Calif.  
James H. Clark Champaign Urbana, Ill.  
Judson Harris Porter-La Porte Cnty., Ind.  
Loton V. Willson Boyne City, Mich.

Dale E. Schroeder Monroe, Mich.  
George F. Gross Reading, Pa.  
Ronald H. Menard Nashua, N.H.  
Gary A. Fisk Hornell, N.Y.  
Charles R. Woodrow Sherman, Tex.

G. Dale Gaus Austin, Tex.  
Remolo J. Picciandra Austin, Tex.  
William S. Morey Fort Myers, Fla.  
(17 new members)

Edwin M. Johnson Hilton Head Island, S.C.

Norman Nace Guam, Guam  
Earl Limerick, Jr. S. Bend-Mishawaka, Ind.  
Paul E. Dempsey, Jr. Huntington, W.V.  
Larry W. Lewis Neenah-Menasha, Wis.

Donald Schroeder Monroe, Mich.  
Robert B. Perkins Teaneck, N.J.  
John J. Strasser Jamaica, N.Y.  
Patman Byers Alexandria, Va.  
George H. Stothard Rochester, N.Y.  
(18 new members)

Glen Accola Ames, Ia.  
Byron Myers, Sr. St. Joseph, Mo.  
Charles Osborne Centralia, Wash.  
Gayle T. Irvine Nampa-Caldwell, Ida.

Norman Peters Columbia Basin, Wash.  
Carl Walters Pomona Valley, Calif.  
Don R. Julian Evansville, Ind.  
William B. Watson Porter-La Porte Cnty., Ind.  
Richard Malloy Columbus, Ind.

Reese E. Olger Lansing, Mich.  
Ames W. Diamond Norfolk, Va.  
Robert Krodell Norwich, Conn.  
(19 new members)

J. Burton Gibney Davenport, Ia.  
Jon Peterson Lincoln, Neb.  
Dr. Frank Johnson Klamath Falls, Ore.  
James Hawkins Tucson, Ariz.  
Buz Smith Modesto, Calif.

Carl E. Porter Greater Alton Area, Ill.  
Don Challacombe Oak Park, Ill.  
Richard A. Dudash Canton, O.  
Vincent Purello Brooklyn, N.Y.

Patrick Del Fino Brunswick, N.J.  
Russel E. Speicher Stroudsburg, Pa.  
Oonald C. Regan Saint John, N.B.  
Mervin G. Kaye Oakville, Ont.  
Jim Stone Shreveport, La.

Fred Witt El Paso, Tex.  
Alfred J. Anton Miami, Fla.  
(20 new members)

Don J. Doering Davenport, Ia.  
John N. Becker Omaha, Neb.  
Ivan R. Yoss Waterloo-Cedar Falls, Ia.  
Stephen J. Mondau Tacoma, Wash.

Joe Trousdale Sacramento, Calif.  
Bill W. Oxley Walnut Creek, Calif.  
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Mirabeau Lamar, Jr. Bryn Mawr, Pa.  
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# LUNCHTIME'S FOR LEARNING

Since 1964, Barbershoppers have contributed \$3,000,000 in support of programs at the Institute of Logopedics under the motto, "We Sing . . . That They Shall Speak." Oral muscular therapy, one of the new programs developed at the center for communicative habilitation/rehabilitation, uses occupational and speech/language therapists to help children control muscles needed for eating, drinking and, ultimately, speaking.

Meet "Hambone," an outgoing ten-year-old Marylander named Barry Taube, who's learning to speak, and to eat correctly, at the Institute of Logopedics. He's also enrolled in full-day special education and is a residential client. Barry is one of the children in the oral muscular therapy program at the Institute. He's called "Hambone" by his family because he loves to "ham it up"; but he's called "successful" by the IOL staff because of his determination to triumph at the chore of learning to eat efficiently.

To most people, eating may come naturally. Not so for Barry. Typical of others with cerebral palsy, Barry's mind is as good as anyone's, but his hands and feet don't coordinate. Neither does his mouth.

For four months, Barry has been taking daily eating lessons. Sometimes he dines in front of a large mirror. Sometimes, he eats with a fellow resident, creating a more realistic social situation. Always, a therapist is alongside to remind him of the new habits he's working to develop.

Barry can speak only a few words. He can write more than that. But his growing mastery of eating and drinking promises future language rewards.

Pre-feeding exercises use carefully selected foods to prime each child for using the appropriate oral movements during mealtime.

Barry used to chew food by working his tongue against the roof of his mouth. So, at first, small bites of apple were placed on his back molars so he could begin normal chewing. Then he was taught to bite off a piece of apple with his front teeth, so it would land on his tongue. From there, he learned to move the apple to his back teeth, chew and swallow.

"We wouldn't have dared give him soup six months ago," therapist Lane Schmitt explained. "The liquid has to be swallowed while the solids are pushed aside for chewing. And that's not to mention the problems caused by faulty eye-hand coordination."



Carefully now . . . bite, position, chew and swallow.

Most of Barry's reminders now concern refinements — not Emily Post level etiquette, but manners which will make Barry a pleasant person to eat with. "Are you sitting up straight?" "Is your chin dry?" "Why don't you rest your spoon between bites?"

The techniques used in the program are shared with Barry's housefather at the Institute and his mother in Maryland, so his training can be carried on when the intensive program is completed in a couple months.

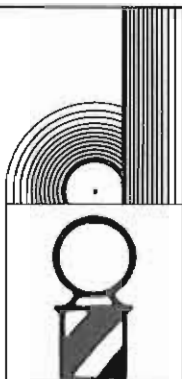
In the meantime, a successful encounter with a spoonful of soup merits a victory cheer for Barry.

An unusual program? Perhaps . . . but it is in the development of new techniques that a privately funded agency like the Institute can best serve. The Institute is unique . . . the program emphasis on communicative skills is special and the array of professionally trained specialists is most comprehensive; residential placement in family unit apartments is unique, and the Institute is used extensively as a site for professional training for students from various specialties from an increasing number of universities. The addition of full-time research will make the Institute even more special, as will programs like the one that's teaching Barry to eat . . . and then, to speak.



Conference before lunch — Therapist Lane Schmitt and IOL resident Barry Taube talk over reminders that will help Barry eat correctly. Cerebral palsy causes Barry problems the Institute's oral muscular therapy program aims to help.

Photos courtesy Wichita Eagle & Beacon.



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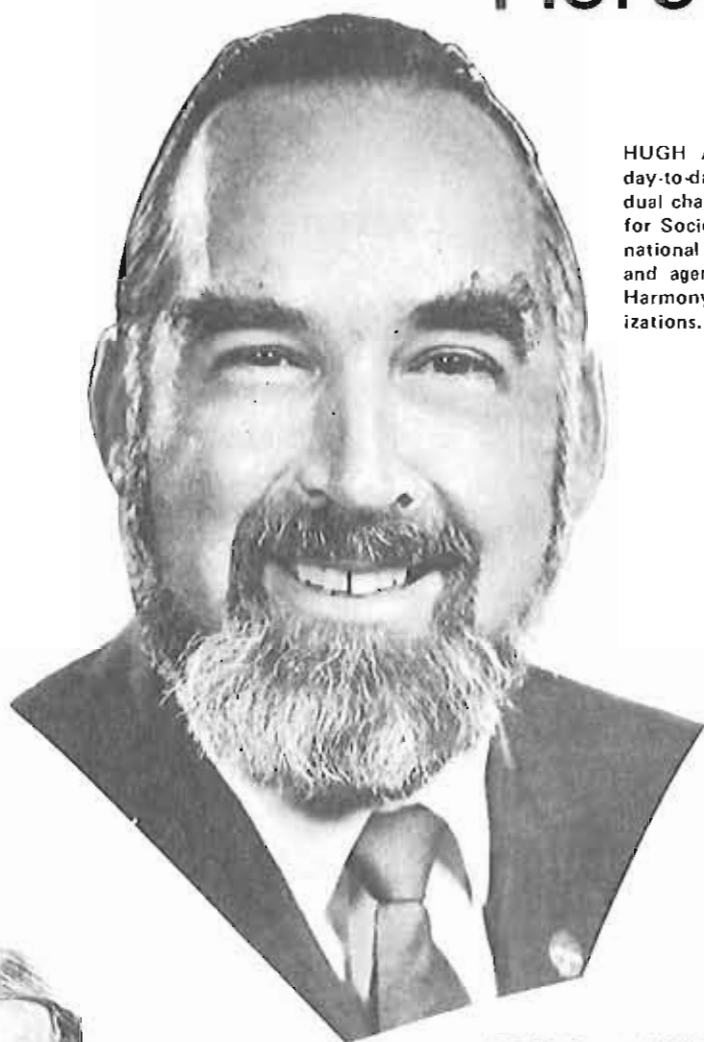
IT'S JUST A FORMALITY MOTHER  
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ALL IN THE FAMILY



# Here to Serve You .



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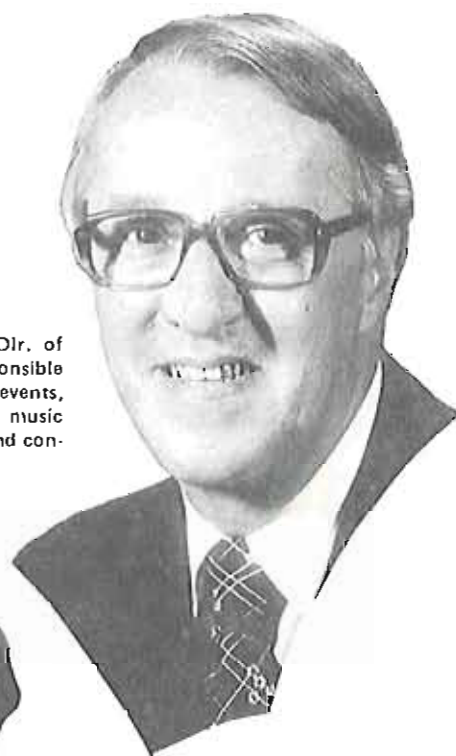


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DAVID M. STEVENS  
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ROBERT D. JOHNSON is the Staff Dir. of Music Education and Services and is responsible for the Society's music education and events, the Young Men in Harmony Program, music publishing, recordings, quartet registry and contest and judging.



Assistant Dir. of Music Education and Services JOE E. LILES has charge of chorus development, chorus directors training and also conducts seminars.



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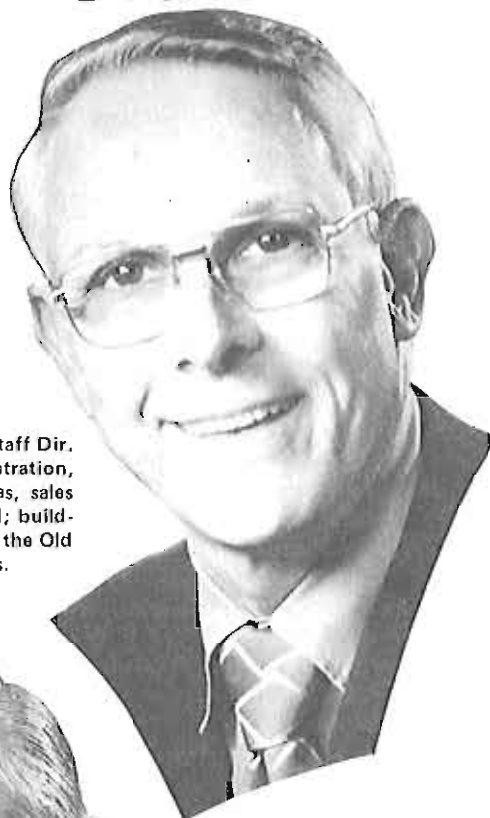
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**TOM P. COGAN**, Field Representative, works in the Field Program, extension, COTS and officer manuals.



**ROBB OLLETT**, Comm. Assistant, is responsible for developing public relations programs, production of training materials, field work, convention operations and publications.



**LEO W. FOBART**, HARMONIZER Editor, is responsible for editorial content, layout and production and advertising operations of the HARMONIZER. He is also Int'l Office liaison for PROBE.



# COTS — Teaching Tomorrow's Leaders

Probably some of the most enthusiastic Barbershoppers of the Society can be found on the Chapter Officer Training School (COTS) Faculty. Each Fall, these 50 men donate between three and five weekends to teach the incoming chapter and district officers about their duties.

Each COT School has six class topics — district officer/area counselor; president; membership vice president; program vice president; secretary; and treasurer. Each COT School session has a Dean, a Barber-shopper in charge of accommodations and the running of the school.

A typical weekend for a COTS faculty member begins on Friday evening when traveling to the COTS site. Upon arrival, he meets with the other faculty members and the Dean for dinner, a special rehearsal of the "skit," and to receive any additional information from the International Office about the school.

Saturday morning, the faculty members are assigned their rooms in the facility and "move in." All the literature for the classes (as well as blackboards and projectors) are arranged to the faculty member's liking.

Saturday noon, the newly elected officers arrive full of enthusiasm and ready for a full 24 hours of instruction.

The six Saturday sessions begin with lunch and continue through the afternoon and evening until the general meeting at 9:45 p.m. Some schools host a special afterglow until the wee hours of the morning.

Promptly at 8 a.m. Sunday is breakfast, followed by two more class sessions. Another general meeting at 10:45 brings the school to a close at noon. The final general meeting is the premiere performance of the "Kenosha Little Theatre Players" skit — truly a highlight of an information-packed 24 hours.

A lot of preparation goes into teaching eight 45-minute sessions. A class lesson plan is prepared by the International Office according to general topics discussed in the officer manuals as well as certain questions and possible problem areas raised by the membership during the past year.

The COTS Faculty attends a special weekend session in Kenosha in late September to be updated in their particular field of instruction and briefed on special administrative changes from international board meetings.

The special "skit" — referred to as the Kenosha Little Theatre Players — is

conceived and rehearsed during these sessions. Each year, a particular aspect of chapter life is satirized in the "skit" — for example, public relations, board meetings, membership participation, or chorus rehearsal. Even though the skit is designed for fun after the grueling 24-hour classes, the point of improvement in each chapter is emphasized.

To become a COTS Faculty member is somewhat of an honor. One is asked to be on the faculty — there are no sign-up sheets.

COT Schools are held in November and December (except in Ontario) and are normally located in these cities: Eau Claire, Wis.; Concord, N.H.; Tampa, Fla.; Peoria, Ill.; Staten Island, N.Y.; Long Beach, Cal.; Indianapolis, Ind.; Atlanta, Ga.; Rochester, N.Y.; Kansas City, Mo.; Bloomsburg, Pa.; Dallas, Tex.; Fort Collins, Col.; Moorhead, Minn.; Fredericksburg, Va.; Columbus, O.; Ypsilanti, Mich.; San Mateo, Cal.; Longford Mills, Ont. and Seattle, Wash.

Listed by districts, the 1980 COTS Faculty are:

From Sunshine — Fred Anton, Hank Vomacka.

From Southwestern — Bob Arnold, Al Feuerbacher, Ralph Ribble, Larry Clemons, Julian White.

From Land O'Lakes — John Bauer, Don Challman, Bill Dorow, Cal Glockzin, Del Ryberg.

From Johnny Appleseed — Don Bell, Steve Hanrahan, Jack Wentworth.

From Seneca Land — Keith Clark.

From Central States — Dave Dicken, Jerry Easter, Mike Hines, Bob Swanson.

From Evergreen — Ken Fletcher, Harry Neuwirth.

From Pioneer — John Gillespie, Doran McTaggart, Dan LaBumbard, Bill Warner.

From Cardinal — Don Harbin, Sev Severance.

From Far Western — Gene Hartzler, George Jones, J. P. LaMontagne.

From Mid-Atlantic — Newt Huff, Bob Stortz, Clyde Taber, Don Vienne, Bob Kressly, Art Maynard.

From Dixie — Steve Keiss, Bob Royce, Jim Warner.

From Illinois — Tom Lancaster, Jim Vliet.

From Rocky Mountain — Lindy Levitt.

From Ontario — Ted McAlpine.

From Northeastern — Curt Roberts, Don Woodworth, Dick Young.

From the International Office Staff — Bill FitzGerald, Tom Cogan, Robb Ollett, Frank Santarelli and Dallas Lemmen.



A faculty training session brought this group of men to Harmony Hall late in September. With the exception of a couple of holiday weekends, they have been busy almost every weekend from early November through early January.

# District Convention Dates

## INTERNATIONAL PRELIMINARY SCHEDULE

CARDINAL . . . . .	Lafayette, Ind. . . . .	Apr. 11-13
CENTRAL STATES . . .	Kansas City, Mo. . . . .	Apr. 25-27
DIXIE . . . . .	Nashville, Tenn. . . . .	Mar. 14-16
EVERGREEN . . . . .	Great Falls, Mont. . . . .	Apr. 25-27
FAR WESTERN . . . . .	Oakland, Cal. . . . .	Mar. 14-16
ILLINOIS . . . . .	Lombard, Ill. . . . .	Apr. 18-20
JOHNNY APPLESEED . .	Columbus, O. . . . .	Apr. 11-13
LAND O'LAKES . . . . .	Mankato, Minn. . . . .	May 2-4
MID-ATLANTIC . . . . .	Hershey, Pa. . . . .	Mar. 7-9
NORTHEASTERN . . . . .	Newport, R.I. . . . .	May 2-4
ONTARIO . . . . .	Peterboro, Ont. . . . .	Apr. 18-20
PIONEER . . . . .	Ann Arbor, Mich. . . . .	Apr. 25-27
ROCKY MOUNTAIN . . .	Denver, Colo. . . . .	Apr. 18-20
SENECA LAND . . . . .	Elmira, N.Y. . . . .	Apr. 11-13
SOUTHWESTERN . . . . .	Dallas, Tex. . . . .	Mar. 21-23
SUNSHINE . . . . .	Lakeland, Fla. . . . .	May 2-4

## FALL CONVENTION SCHEDULE

CARDINAL . . . . .	South Bend, Ind. . . . .	Oct. 3-5
CENTRAL STATES . . .	Cedar Rapids, Ia. . . . .	Oct. 3-5
DIXIE . . . . .	Macon, Ga. . . . .	Oct. 17-19
EVERGREEN . . . . .	Seattle, Wash. . . . .	Oct. 24-26
FAR WESTERN . . . . .	Phoenix, Ariz. . . . .	Oct. 10-12
ILLINOIS . . . . .	Rock Island, Ill. . . . .	Sept. 26-28
JOHNNY APPLESEED . .	Huntington, W. Va. . . . .	Oct. 17-19
LAND O'LAKES . . . . .	St. Paul, Minn. . . . .	Oct. 24-26
MID-ATLANTIC . . . . .	Baltimore, Md. . . . .	Oct. 10-12
NORTHEASTERN . . . . .	Portland, Me. . . . .	Oct. 24-26
ONTARIO . . . . .	Ottawa, Ont. . . . .	Oct. 17-19
PIONEER . . . . .	Jackson, Mich. . . . .	Oct. 17-19
ROCKY MOUNTAIN . . .	Denver, Colo. . . . .	Sept. 26-28
SENECA LAND . . . . .	Rochester, N.Y. . . . .	Sept. 26-28
SOUTHWESTERN . . . . .	Houston, Tex. . . . .	Oct. 24-26
SUNSHINE . . . . .	Lakeland, Fla. . . . .	Oct. 24-26



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Our annual Alaskan campout held in conjunction with the Fairbanks Chapter will be at Mt. McKinley National Park on the June 21st weekend (a prominent barbershop figure will be on hand to teach).

Our Annual show will be held on March 22nd at West High Auditorium.



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	September October Contributions	July 1, 1964	Per Member 1979	1978
CARDINAL . . . . .	\$ 2,390	\$ 106,700	\$ 7.21	\$ 7.66
CENTRAL STATES . . . . .	664	187,877	2.28	4.13
DIXIE . . . . .	2,226	121,696	9.62	8.78
EVERGREEN . . . . .	2,896	113,664	5.50	4.13
FAR WESTERN . . . . .	22,470	373,886	11.80	11.24
ILLINOIS . . . . .	3,982	188,064	6.26	5.98
JOHNNY APPLESEED . . . . .	10,421	203,764	9.93	3.84
LAND O'LAKES . . . . .	1,103	254,956	4.20	5.35
PIONEER . . . . .	3,451	110,865	7.65	5.44
MID-ATLANTIC . . . . .	14,850	426,516	7.65	6.60
NORTHEASTERN . . . . .	3,076	174,414	6.00	4.56
ONTARIO . . . . .	1,392	91,976	4.04	3.87
SENECA LAND . . . . .	3,002	116,869	7.99	6.13
SOUTHWESTERN . . . . .	1,400	103,150	2.79	3.14
SUNSHINE . . . . .	6,170	107,628	11.61	6.05
ROCKY MOUNTAIN . . . . .	2,608	16,099	6.65	6.68
HARMONY FOUND. . . . .	—	59,938		
OTHER . . . . .	3,522	154,588		
TOTALS . . . . .	85,623	2,912,650		

# Contest and Judging Committee

*The Contest and Judging Committee (C&J) is a standing committee appointed by the international president. It consists of a chairman, and assistant chairman, a specialist for each of the four scoring categories (Sound, Interpretation, Stage Presence and Arrangement), a specialist for Chairmen of Judges, and a specialist for Secretaries. All of these men have been certified in their respective categories. Each category specialist appoints a three-member board of review and, optionally, he may also appoint additional men to assist in the continuous monitoring of the performance of applicants, candidates and certified judges.*

*The C&J Committee advises, supervises and directs all quartet and chorus contests conducted under the auspices of the Society. It is charged with the responsibility for training prospective judges and periodically (at least every four years) retraining and recertifying all judges in their categories as well as to maintain an up to date register for each judge and candidate. By these means the C&J Committee is charged with being an active force in the preservation of traditional barbershop harmony.*

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Clause Commons  
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# Chicago News

A BARBERSHOP QUARTET

August 22, 1978

Volume 1, Number 1

## Have You Heard The NEWS?

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From upper left, standing, Ray Henders, tenor; left of center, sitting down, Butch (Butch) Koth, lead; third from left, foreground, Greg Wright, Baritone; second from left, top row, Tom Felgen, Bass; designer and graphic artist; Dick Johnson, not available for picture.

The Gang That Sang Heart of my Heart, When I Look in Your Eyes, If I Ruled the World" plus seven other songs. The album can be yours for a song plus \$7.00 each, postpaid (\$8.50 Canadian). Send a check, indicate how many albums you want (don't forget your name, address and zip code) and mail it today.

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# District Activities Schedule

(Where sites and exact dates are not shown, they are not known at this time.)

## CARDINAL

Dist. Officer Installation	Jan. 12	Marion, Ind.
Chorus Directors Workshop	Jan. 19	(Joe Liles)
Dist. Board Meeting	Feb. 9	Indianapolis, Ind.
Quartet Workshop	Feb. 29-Mar. 2	(Dave LaBar)
House of Delegates	Mar. 8	Indianapolis, Ind.
Dist. Convention	Apr. 11-13	Lafayette, Ind.
Joe Liles Dist. Visit	Apr. 28-May 1	
Dist. Harmony College	May 2-4	
Brown County Jamboree (includes Dist. Board Meeting)	Aug. 1-3	KOA of Nashville
House of Delegates	Sept. 6	Columbus, Ind.
Dist. Convention	Oct. 3-5	South Bend, Ind.
Quartet Promotion	Oct. 6-10	(Dave LaBar)
COTS - 1981 Officers (includes Dist. Board Meeting)	Nov. 14-15	

## CENTRAL STATES

Chorus Festival	Feb. 9	Fort Dodge, Ia.
Music School	Feb. 16	Overland Park, Kans.
Kansas Div. Contest	Mar. 22	Manhattan, Kans.
Spring Convention	Apr. 25-27	Kansas City, Mo.
East Iowa Cookie Festival	May	Iowa City, Ia.
Adventureland Trip	June (sponsored by Des Moines, Ia. Chapter)	
East Iowa Picnic	July (Backbone State Park)	
"Tunes, T-Bones and Trout Lines"	July	Table Rock Lake
Gtr. St. Louis Area "No Fishing Trip"	July	St. Louis, Mo.
Int'l Harmony College	Aug. 3-10	St. Joseph, Mo.
Nebraska Chapters Picnic	July	York, Nebr.
Spectacular	Sept.	Des Moines, Ia.
Fall Convention	Oct. 3-5	Cedar Rapids, Ia.

## DIXIE

Spring Convention	Mar. 4-6	Nashville, Tenn.
Tarheel Div. Contest	Apr. 19	Winston-Salem, N.C.
B'Shop Campout/Festival	June 14	Myrtle Beach, S.C.
Mini Harmony College	June 20-22	Charlotte, N.C.
Heartland Div. Contests	July 26	(Site to be announced)
B'Shop Festival (with Fred King)	Aug. 23	Johnson City, Tenn.
"Tanglewood" Dist.		
Festival/Camp-out	Sept. 27	Winston-Salem, N.C.
Fall Convention	Oct. 17-19	Macon, Ga.

## EVERGREEN

Big Wheel Novice Quartet Contest	Jan. 26	Anacortes, Wash.
Logopedics Spectacular	Mar. 1	Gtr. Vancouver, B.C.
Div. 1 Contest	Mar. 22	Burnaby, B.C.
Spring Convention	Apr. 26-27	Great Falls, Mont.
Midsummer Glow	July 18-20	Virginia City, Mont.
Campout	July 26-27	Bull Trout Lake
Salmon Barbecue	Aug. 3	Anacortes, Wash.
Harmony Hollow Campout	Aug. 29-31	Cultus Lake, B.C.

## FAR WESTERN

Nor Cal COTS	Jan. 5-6	San Mateo, Cal.
Santa Ana Novice Quartet Contest	Jan. 19	Santa Ana, Cal.
Spring Convention	Mar. 14-16	Oakland, Cal.
Novice Quartet Contest	Mar. 29	Walnut Creek, Cal.
NorCal East Prelims	Apr. 12	Stockton, Cal.
SoCal West Prelims	Apr. 19	Santa Clarita, Cal.
NorCal West Prelims	Apr. 26	Peninsula, Cal.
Arizona/Nevada Prelims	May 17	Tucson, Ariz.
SoCal West Prelims	May 24	Riverside, Cal.
Palomar-Pacific Comedy		
Quartet Contest	May 31	
Joint Logopedics Show	Sept. 6	Fullerton, Cal.
Fall Convention	Oct. 10-14	Phoenix, Ariz.

## JOHNNY APPLESEED

Spring Convention	Apr. 11-13	Columbus, O.
Apple Corps Mini HEP	June 12-15	Kenyon, O.
Lakeside Travel Fund Show	Aug. 30	Lakeside, O.
West Div. Contest	Sept. 13	Cleveland, O.
East Div. Contest	Sept. 20	Dayton, O.
Fall Convention	Oct. 17-19	Huntington, W. Va.
COTS - 1981 Officers	Dec. 6-7	Columbus, O.

## LAND O'LAKES

C&J School	Feb. 9	Minneapolis, Minn.
10,000 Lakes Div. Contest	Mar. 15	St. Croix, Wis.
Div. One Contest	Apr. 12	Sheboygan, Wis.
Red Carpet Div. Contest	Apr. 12	Bemidji, Minn.
NWest Div. Contest	Apr. 19	Regina, Sask.
Packerland Div. Contest	Apr. 26	Stevens Point, Wis.
Spring Convention	May 2-4	Mankato, Minn.
Mini HEP	June 20-22	Bemidji, Minn.
Fall Convention	Oct. 25-27	St. Paul, Minn.

## MID-ATLANTIC

C&J Training School	Feb.	Reading, Pa.
Spring Convention	Mar. 7-9	Hershey, Pa.
Quartet Training Seminar	Aug.	Univ. of Delaware
Fall Convention	Oct. 10-12	Baltimore, Md.

## NORTHEASTERN

Executive Council Meeting	Feb. 1	Nashua, N.H.
District Board Meeting	Feb. 2	Nashua, N.H.
Division 6 Contest	Mar. 1	Worcester, Mass.
Executive Council Meeting	Mar. 7	
Division 2 & 3 Contest	Mar. 15	Pittsfield, Mass.
Division 5A & 5B Contests	Mar. 22	Portsmouth, N.H.
Division 1 Contest	Mar. 29	Pierrefonds, Que.
Executive Council Meeting	Apr. 18	Nashua, N.H.
District Board Meeting	Apr. 19	Nashua, N.H.
Executive Council Meeting	May 2	Newport, R.I.
Spring Preliminary Contest	May 2-3	Newport, R.I.
House of Delegates	May 3	Newport, R.I.
Division 3 Contest	May 3	Newport, R.I.
Dave LaBar-NED	May 2-10	
Division 7A & 7B Contest	May 10	Truro, N.S.
Newcaneweng (District Honor Society)	June 7-8	Stratton, Vt.
Executive Council Meeting	June 20	Nashua, N.H.
District Board Meeting	June 21	Nashua, N.H.
Dave Stevens - NED	July 16-23	
Harmony Pilgrimage	July 18-20	N. Easton, Mass.
Alton Bay Jamboree	Aug. 8-10	Alton, N.H.
District Board Meeting	Sept. 6	Nashua, N.H.
House of Delegates Meeting	Oct. 24	Portland, Me.
District Fall Convention	Oct. 24-26	Portland, Me.
COTS School	Nov. 8	Concord, N.H.
MARI - COTS School	Nov. 15	
District Changeover Board Meeting	Dec. 5-6	Nashua, N.H.

## SENECA LAND

Spring Convention	Apr. 11-13	Elmira, N.Y.
C&J Seminar	May 16-18	Syracuse, N.Y.
Fall Convention	Sept. 26-28	Rochester, N.Y.
District Board Meeting	Nov. 14	Rochester, N.Y.
COTS - 1981 Officers	Nov. 15-16	Rochester, N.Y.

## SOUTHWESTERN

Spring Convention	Mar. 21-23	Dallas, Tex.
Harmony Ranch	July 25-27	Dallas, Tex.
Div. 5 Contest	Aug. 16	Lawton, Okla.
Div. 3 Contest	Aug. 23	Lake Charles, La
Fall Convention	Oct. 24-26	Dallas, Tex.
COTS - 1981 Officers	Nov. 23-25	Dallas, Tex.
Logopedics Spectacular	December	Dallas, Tex.





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lower than the rest of us, actually.)

Aside from being acknowledged as a master among tag singers (both as performer and teacher), Don is now an electrical engineer with GTE in Chicago. For fun he plays with the mini-computer systems he helped develop for the Heath Corp., which is how he spent much of the last two years.

#### A Good Foundation

John Miller left high school ready to pursue theatre at the University of Kansas. As a matter of fact, it was the production of "The Music Man" at New Trier East (in which John sang bass in the quartet) which got the rest of us interested in quartet singing. His interest turned to Radio/TV/Film rather soon, though, and when he made his move out East it was to attend Syracuse University and one of the finest Communications departments in the country. At age 29, John is now the golden boy of WBBM/CBS TV in Chicago with the title of Manager of Communications. His writing and producing of their on-air promotions — including several award-winning spots — have helped that station's local ratings reach their current number 1 standing. All of which, combined with his "wild and cr-a-z-y" grasp on reality, results in his major contributions to the quartet's on-stage personality.

#### A Career Musician

Jay Giallombardo's preoccupation with music overtook his interest in gymnastics some 14 years ago at about age 15. This took some getting used to for his dad, still the all-time NCAA record holder with four consecutive all-around national championships. But Joe Sr. soon took the lead as "Grandma's Boys" booster and now sings tenor with the Austin, Tex. chorus!

Jay's move to Boston University not only benefited the quartet but also put him into one of the nation's top music schools, from which he emerged with his degree in Education. A Masters Degree in Theory and Composition from Northwestern University School of Music followed shortly thereafter, but three years of teaching high school music was enough! Jay has employed himself for the last several years as a "free lance musician," composing and arranging for many quartets and choruses as well as some commercial accounts. He's also known

within the Society as a top coach, a teacher at Harmony College and district schools, and he directs the international 6th place "Arlingtones" Chorus as well.

#### A Way of Life

My own career has been slightly more "checkered" than the others, to say the least. They find it amusing, for instance, to point out that it took seven years and three colleges to finish my BA. While that's no record — at least not in my family — it seems to have set the tone for my subsequent forays into business life, including stints as a photographer, insurance and business machine salesman, and association manager.

Having tried theatre at Dartmouth and then a vocal major at Northwestern, I finally found my way into Sociology, concentrating in survey research and data analysis — which is what I've done for my most recent employer.

Barbershopping has been the thread of continuity throughout for me. Among other things, it led to my meeting with a certain Sweet Adeline ten years ago. Our marriage of six years has resulted in the quartet's only child, of whom I'm inordinately proud. I can't claim any responsibility, however, for Donna's success in Sweet Adelines; she started singing in quartets before I did, and was a 2nd Place International Medalist four years before I. She accomplished that, by the way, in harmony with Jay's wife, Karen, and they (Jay and Karen) also met through their mutual hobby!

But after all that . . .

How did we do it? I mean, assuming we basically had all the tools in 1975 when we placed 3rd, how did we escape the subsequent doldrums of 6th and 7th to rise again to 2nd and, ultimately, 1st?

We've spent a lot of time thinking about it and trying to put it into words . . . A psychologist put it nicely when he said, "People tend to perform a task most efficiently when they are neither undermotivated — dampened by the dread of failure, nor overmotivated — too excited by the potential consequences of success." We just advise others to stop worrying about it: prepare in advance the best you can, then concentrate on *performing* — once on stage, forget the judges and *entertain* the audience; if they like it in the hall, they'll probably like it in the pit, but *don't worry about it!* You can't second-guess what's going to score well. Ignore "fashions" and "trends" and do what you

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If we can pretend to coming even close to greatness, Mr. Perry has our thanks for hitting the keynote. "Took a long time for that to sink in."

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## Century Club

(Chapters which have attained Century Club status Jan. 1, 1979 through Nov. 30, 1979. The membership figure shown represents the highest total achieved.)

Dundalk, Md.	189
Alexandria, Va.	171
Phoenix, Ariz.	167
Whittier, Cal.	162
Minneapolis, Minn.	157
Peninsula, Cal.	149
Dallas Metro, Tex.	143
Scarborough, Ont.	142
Kansas City, Kans.	141
Denver, Colo.	138
Windsor, Ont.	138
Greater Indianapolis, Ind.	138
Arlington Heights, Ill.	136
Detroit, Mich.	134
Houston, Tex.	133
Riverside, Cal.	133
Westchester County, N.Y.	130
San Diego, Cal.	128
Bryn Mawr, Pa.	125
Honolulu, Hawaii	123
Ridgewood, N.J.	122
Cherry Hill, N.J.	122
Greater New Orleans, La.	120
Buckeye (Columbus), O.	120
Livingston, N.J.	120
Maumie Valley, O.	119
Miami, Fla.	119
Pittsburgh, Pa.	117
South Bay, Cal.	116
Canton, O.	115
Fresno, Cal.	115
Louisville, Ky.	112
San Jose, Cal.	110
Wilmington, Del.	109
Chordsmen (San Antonio), Tex.	109
Fairfax, Va.	109
Wayne, Mich.	108
Walnut Creek, Cal.	108
Salt Lake City, Utah	108
Mason City, Ia.	108
Western Hills (Cincinnati), O.	108
Harrisburg, Pa.	108
Allentown-Bethlehem, Pa.	106
Lombard, Ill.	106
Sarasota, Fla.	104
Winnipeg, Man.	103
Rochester, N.Y.	102
Grosse Point, Mich.	102
Grand Rapids, Mich.	102
Oakland County, Mich.	102
Riverfront (Cincinnati), O.	102
Bloomington, Ill.	101
Montgomery County, Md.	101
Nashville, Tenn.	100
Westfield, N.J.	100
Atlanta, Ga.	100



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## New Chapters

**SUFFOLK, VIRGINIA** . . . Mid-Atlantic  
. . . Chartered November 9, 1979 . . .  
Sponsored by Hampton Roads, Virginia . . . 40 members . . . Karl W. Lambert, 930 Englewood Drive, Chesapeake, Virginia 23320, Secretary . . . Thomas H. Brewer, 150 Robin Lane, Suffolk, Virginia 23434, President.

**GREENVILLE AREA, NORTH CAROLINA** . . . Dixie . . . Chartered November 28, 1979 . . . Sponsored by Raleigh, North Carolina . . . 39 members . . . Bob Hanrahan, 200 Cherrywood Drive, Greenville, North Carolina 27834, Secretary . . . Don Lawler, 109 Cheshire Drive, Greenville, North Carolina 27834, President.

**VERO BEACH, FLORIDA** . . . Sunshine . . . Chartered December 14, 1979 . . . Sponsored by Palm Beach County, Florida . . . 37 members . . . W. A. Frederick, 1976 Hedden Place, Vero Beach, Florida 32960, Secretary . . . Henry A. Fairbairn, 1225 6th Street, Vero Beach, Florida 32960, President.

**ZANESVILLE, OHIO** . . . Johnny Appleseed . . . Chartered December 14, 1979 . . . Sponsored by (Columbus) Buckeye, Ohio . . . 36 members . . . William Wilson, 3805 East Pike, Zanesville, Ohio 43701, Secretary . . . Charles Dunn, 520 McConnell Avenue, Zanesville, Ohio 43701, President.

### CHAPTERS CHARTERED JANUARY 1 - DECEMBER 15, 1979

CARDINAL	
Western Kentucky, Ky.	37
Angola, Ind.	37
CENTRAL STATES	
Grant County, S.D.	37
Black Hawk Metro, Ia.	35
DIXIE	
Greenville Area, N.C.	39
FAR WESTERN	
Clearlake, Calif.	39
JOHNNY APPLESEED	
Zanesville, O.	36
MID-ATLANTIC	
Hartford County, Md.	46
Allegheny County, Md.	35
Honesdale, Pa.	35
Suffolk, Va.	40
NORTHEASTERN	
Cape Cod, Me.	36
ROCKY MOUNTAIN	
San Juan County, N.M.	35
Gunnison, Colo.	38
SOUTHWESTERN	
San Angelo, Tex.	35
SUNSHINE	
Pasco County, Fla.	41
Fort Walton Beach, Fla.	41
Vero Beach, Fla.	37

### CHARTERS REVOKED JANUARY 1 - DECEMBER 15, 1979

CENTRAL STATES	
Forest City, Ia.	0
North Kansas City, Mo.	1
ILLINOIS	
Kewanee, Ill.	9
ONTARIO	
Hamilton, Ont.	7
PIONEER	
Les Cheneaux, Mich.	1
SENECA LAND	
Cortland, N.Y.	10
Rome, N.Y.	1
SOUTHWESTERN	
Harlingen, Tex.	11

### CHAPTERS LICENSED JANUARY 1 - DECEMBER 15, 1979

CARDINAL	
Owensboro, Ky.	22
DIXIE	
Summerville, S.C.	23
Carteret County, N.C.	21
Jackson, Tenn.	21
EVERGREEN	
Wenatchee, Wash.	24
Lewiston, Mont.	30
FAR WESTERN	
Clearlake, Calif.	31
ILLINOIS	
Morton, Ill.	20
MID-ATLANTIC	
Honesdale, Penn.	35
Suffolk, Va.	37
Tunkhannock, Penn.	35
Tri-City, Va.	38
NORTHEASTERN	
Bennington, Vt.	26
Dartmouth, Nova Scotia	24
Yarmouth, Nova Scotia	20
Leominster, Mass.	20
PIONEER	
Coldwater, Mich.	20
ROCKY MOUNTAIN	
Yellowstone County, Mont.	20
SOUTHWESTERN	
Greater Ft. Smith, Ark.	28
San Angelo, Tex.	28
Tyler, Tex.	34
SUNSHINE	
Vero Beach, Fla.	24
Orange Park, Fla.	22

### LICENSES CANCELLED JANUARY 1 - DECEMBER 15, 1979

FAR WESTERN	
Hemet, Calif.	34
LAND O'LAKES	
Anoka County, Minn.	20
MID-ATLANTIC	
South Baltimore, Md.	36
SUNSHINE	
Coral Springs, Fla.	18

### CHAPTERS MERGED JANUARY 1 - DECEMBER 15, 1979

NORTHEASTERN	
Middletown, Conn. merged with Meriden, Conn., June 22, 1979.	



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- MONDAY** — San Diego Chapter meets at Casa del Prado, Balboa Park, San Diego. Director: Bob Gray, Jr.
- TUESDAY** — La Jolla Chapter (forming) meets at Standley Jr. High School, Room 407, Genessee Road & Governor Drive, San Diego. Director: Marvin Yerkey.  
— El Cajon Chapter Meets at Wells Park Rec Center, El Cajon. Director: Doug Beck  
— Palomar-Pacific Chapter meets at Vista High School, Vista, CA. Dir.: Jack Story,  
— Torrey Pines "Sweet Adelines" meet at Earl Warren Jr. High School, Solana Beach, Calif. Director: Wanda Pugh.
- WEDNESDAY** — La Mesa "Sweet Adelines" meet at Porter Hall, La Mesa, CA. Dir.: Pat Morse.  
— San Diego "Sweet Adelines" meet at Florence School, 1st. & University Ave., (Hillcrest Area), San Diego, CA. Director: Marvin Yerkey.
- THURSDAY** — Rancho Bernado Chapter Meets at Oaks North Community Center, Rancho Bernardo area, San Diego, CA. Director: Tom Neal.
- HARMONY FOR LUNCH BUNCH** meets on first Wednesday of the month at Bonanza Restaurant, Oregon Street & El Cajon Blvd., (North Park Area), San Diego, CA.

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APRIL 19 Tarheel Div. Contests, WINSTON-SALEM NC.

JUNE 14 Heartland Div. Music Festival (TO BE ANNC'D.)

JUNE 15 B'shop Camp-Out/Festival, MYRTLE BEACH SC.

JUNE 20-22 Mini Harmony College, UNCC, CHARLOTTE NC.

JULY 26 Heartland Div. Contests (TO BE ANNOUNCED).

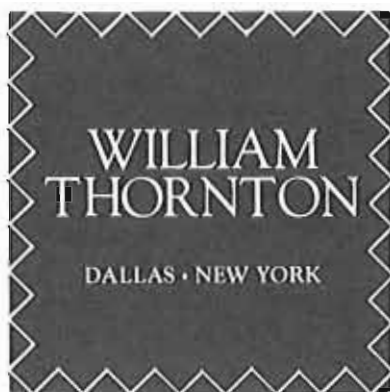
AUGUST 23 Barbershop Festival with Freddy King,  
JOHNSON CITY TN.

SEPTEMBER 27 "Tanglewood" Inter-District Barbershop  
Festival/Camp-Out, WINSTON-SALEM NC.

OCTOBER 17-19 Int'l. Chorus Prelims, District Con-  
vention & Contests, MACON GA.

FOR MORE INFORMATION, CONTACT DON HAWKINS, District V.P.  
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