



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JULY/AUGUST

1980



Kent Martin,
Tenor

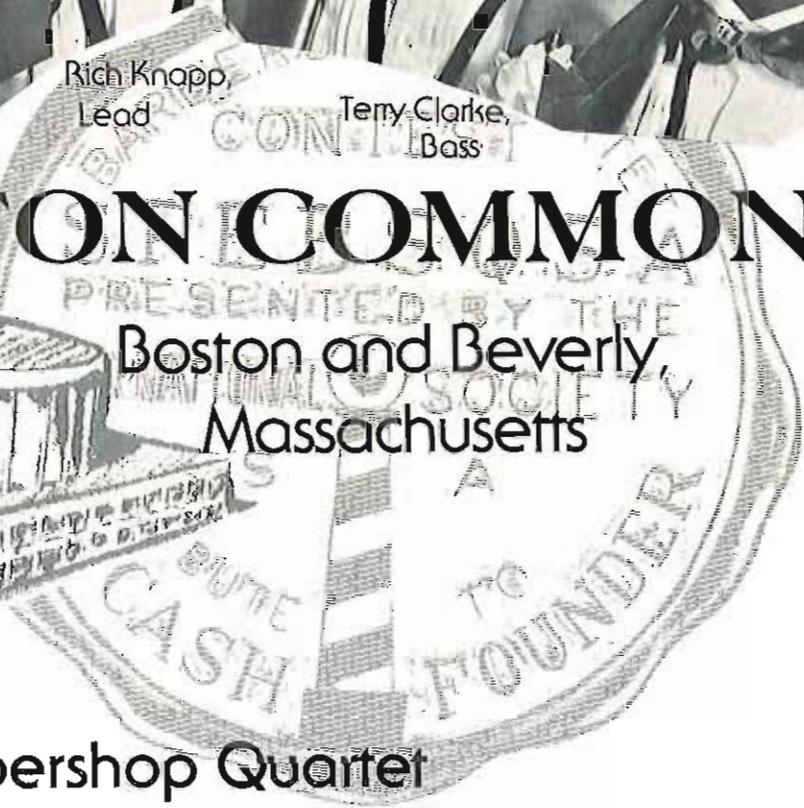
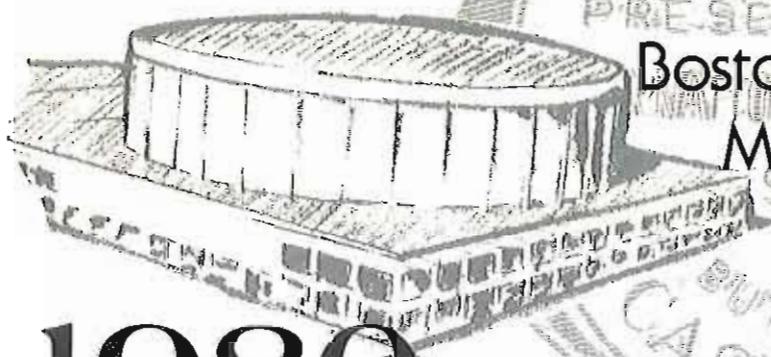
Rich Knapp,
Lead

Terry Clarke,
Bass

Larry Tully,
Baritone

BOSTON COMMON

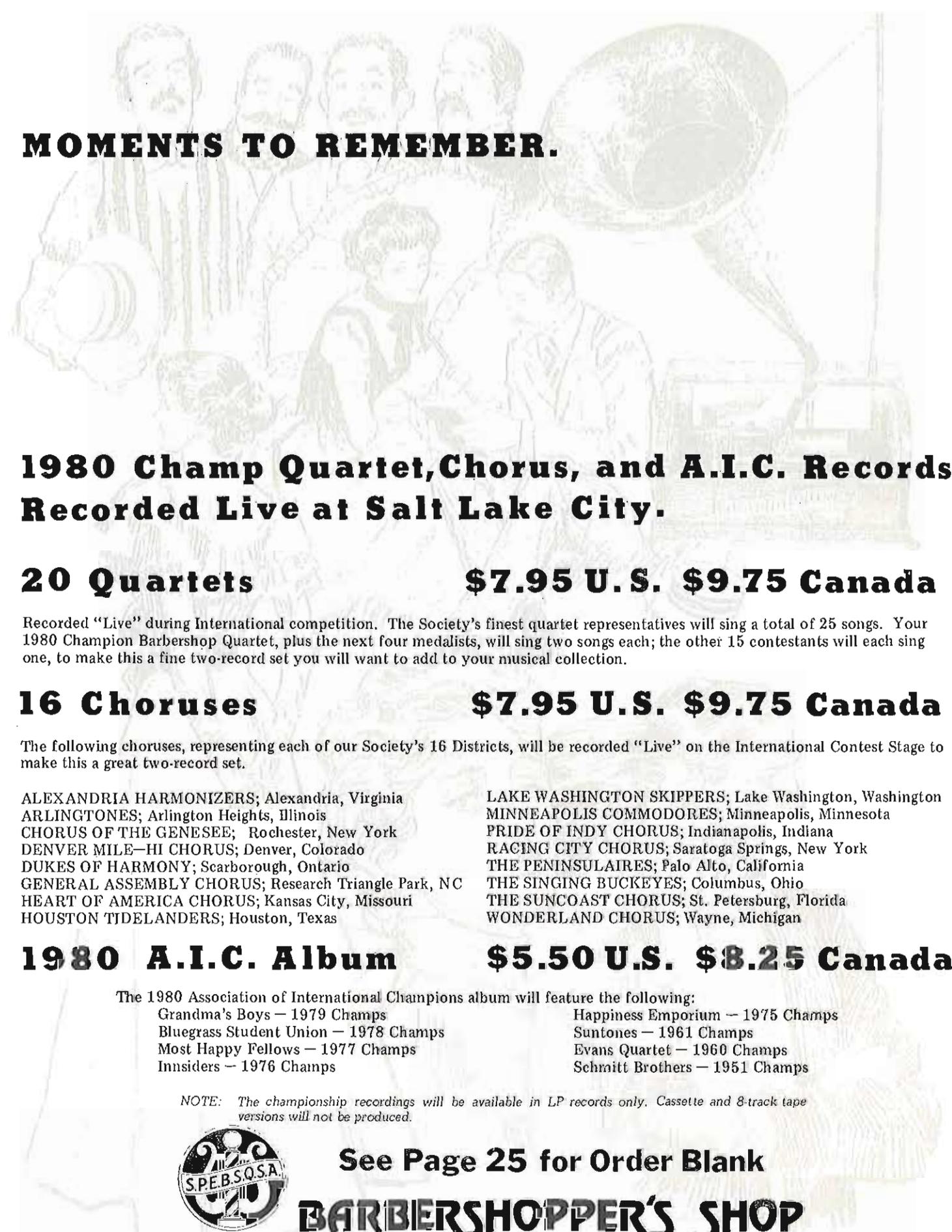
Boston and Beverly,
Massachusetts



1980

International Barbershop Quartet

CHAMPIONS



MOMENTS TO REMEMBER.

1980 Champ Quartet, Chorus, and A.I.C. Records Recorded Live at Salt Lake City.

20 Quartets

\$7.95 U.S. \$9.75 Canada

Recorded "Live" during International competition. The Society's finest quartet representatives will sing a total of 25 songs. Your 1980 Champion Barbershop Quartet, plus the next four medalists, will sing two songs each; the other 15 contestants will each sing one, to make this a fine two-record set you will want to add to your musical collection.

16 Choruses

\$7.95 U.S. \$9.75 Canada

The following choruses, representing each of our Society's 16 Districts, will be recorded "Live" on the International Contest Stage to make this a great two-record set.

ALEXANDRIA HARMONIZERS; Alexandria, Virginia
ARLINGTONES; Arlington Heights, Illinois
CHORUS OF THE GENESEE; Rochester, New York
DENVER MILE-HI CHORUS; Denver, Colorado
DUKES OF HARMONY; Scarborough, Ontario
GENERAL ASSEMBLY CHORUS; Research Triangle Park, NC
HEART OF AMERICA CHORUS; Kansas City, Missouri
HOUSTON TIDELANDERS; Houston, Texas

LAKE WASHINGTON SKIPPERS; Lake Washington, Washington
MINNEAPOLIS COMMODORES; Minneapolis, Minnesota
PRIDE OF INDY CHORUS; Indianapolis, Indiana
RACING CITY CHORUS; Saratoga Springs, New York
THE PENINSULAIRES; Palo Alto, California
THE SINGING BUCKEYES; Columbus, Ohio
THE SUNCOAST CHORUS; St. Petersburg, Florida
WONDERLAND CHORUS; Wayne, Michigan

1980 A.I.C. Album

\$5.50 U.S. \$8.25 Canada

The 1980 Association of International Champions album will feature the following:

Grandma's Boys — 1979 Champs
Bluegrass Student Union — 1978 Champs
Most Happy Fellows — 1977 Champs
Insiders — 1976 Champs

Happiness Emporium — 1975 Champs
Suntones — 1961 Champs
Evans Quartet — 1960 Champs
Schmitt Brothers — 1951 Champs

NOTE: The championship recordings will be available in LP records only. Cassette and 8-track tape versions will not be produced.



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BARBERSHOPPER'S SHOP

The Harmonizer

JULY/AUGUST 1980 VOL. XL No. 4

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.

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Contributors

Jack Fahey, Sr. . . . "Bud" Harvey . . . Bob Hockenbrough . . . Hugh Ingraham . . . Dick Johnson . . . Joe Liles . . . Ken Simmons . . . Dean Snyder . . . Phil Steel, Jr.

Convention Calendar INTERNATIONAL

1981 Detroit, Mich. July 5-12
1982 Pittsburgh, Pa. July 3-10
1983 Seattle, Wash. June 27-July 4

MID-WINTER

1981 San Diego, Cal. Jan 28-31
1982 Tucson, Ariz. Jan. 27-30
1983 Sarasota, Fla. Jan. 26-29

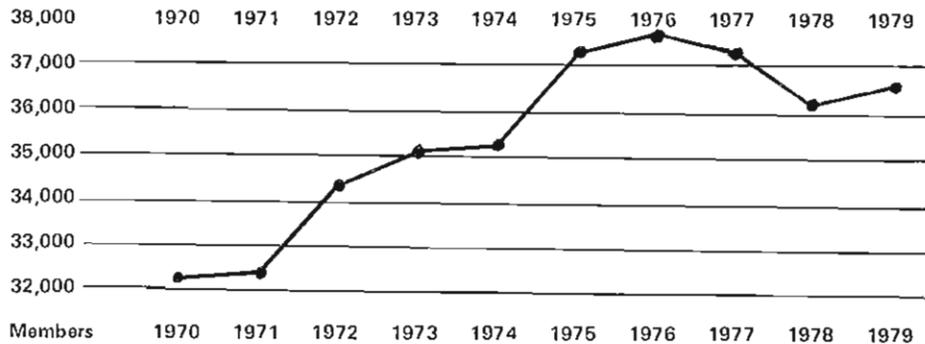
- 16 NEARLY 600 RESPOND TO SURVEY. Interested HARMONIZER readers provide suggestions for the magazine of the future.



Thinking Aloud...

While I was writing my notes for the Report To Our Stockholders it occurred to me that it might be interesting to look back on the decade just past: membership, new programs, finances. So if you'll bear with me, I'm going to do just that.

The 1970s were a decade of growth for the Society. But not that great. We increased by 4,606 members, or 14%. Hardly something to set the world a-fire. Actually, as you see on the membership graph nearby, we had a constant



growth from 1970 through 1976 and then hit a slump from which we recovered only this past year. Had the growth continued into 1977, and through the rest of the decade, our membership figures might have been a lot better.

Member equity increased in the ten-year period, but again, not by much. It was \$226,064 in 1970 and \$264,711 at the end of 1979. Two important and unusual factors affecting member equity are its decrease by \$240,772 in 1977 when we changed our method of accounting for member dues income; and its increase in 1979 by \$279,043 when we transferred the Expansion Fund. Our ten-year increase in member equity is just what you'd expect of a non-profit organization; however, it also means no capital formation upon which to build.

In other areas we had tremendous in-

creases during the 70s: in the sale of records and music, 312%; in other merchandise sales, 335%. Another large increase took place in our conventions; in 1970 gross income totalled \$138,419 while in 1979 it was \$250,295. In six of the ten years, the Society showed an excess of income over expense for the year, while in four it did not.

Some of the highlights of the decade? Surely any list would have to include the following:

- * Formation of the Society's 16th district, Rocky Mountain
- * Salute to America
- * Harmony College
- * Harmony Hall West
- * The change in the judging categories
- * Individual member billing
- * The Young Men in Harmony Program
- * COTS for all districts
- * The District Music Educator Program
- * Affiliation of BABS (British Association of Barbershoppers)
- * Introduction of Auditions for Admission

What of the highlights of the 1980's? Whatever you make them. For it is member support which is the final yardstick on any Society program.


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Telephone: (414) 654-9111
 Office Hours: 8 a.m. - 5 p.m.
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Letters

Friends In Need

We, the Stockholm barbershop chorus, have been singing for eight years in Sweden and have been trying to "preach" the barbershop message with some success. We are now at the stage where we want to transform ourselves into a more professional style, like our American colleagues. This concerns not only the field of singing but also the general performance area.

What we primarily have in mind concerns chorus uniforms of some kind, and that is the reason for our letter.

We are looking for a chorus/es with a surplus of used uniforms which they are willing to donate (!), or for a symbolic amount, sell to their overseas brothers in harmony. We are, of course, prepared to pay the air freight and any custom duty charges that may go with such an offering.

We look forward to receiving information concerning our request.

Henry Sandberg, President
Algrytevagen 19

S-127 32 SKARHOLMEN, Sweden

Enjoys Harmony Denver-Style

Two weeks have elapsed since my return from one of the most memorable and happy periods of my life: a five-week visit with my transatlantic brothers of harmony, the Denver "Mile-High" Chapter of your great Society. When Bob Johnson came to Great Britain he taught us that "Barbershop is love . . ."; well, for five weeks in Denver and Colorado Springs, I saw, heard, and experienced barbershop harmony at its very best. These Barbershoppers will always be No. 1, the very tops for me.

I want to thank them publicly for the unforgettable experience of being with them on the risers. I am convinced that whatever qualities of abilities may exist in other great U. S. choruses, none can match the spirit, friendship, fellowship — everything that is good and worthwhile — that abounds and flourishes within this great chapter. Long may it continue!

Finally, I await the return of my favorite antique brass bell from the engravers — the "red" alert bell, which I shall send on to Denver with all speed. For one hundred years, that bell that I

hope Denver will accept as a token of our eternal friendship, summoned into schools the children and students who later sallied forth into the world to build the greatest empire and chain of successes the world has ever known.

"Red" Dunningham

Author Too Modest

The article about our chapter ("Alexandria, Va. — Three-Time Champion Chapter") in the May-June 1980 HARMONIZER certainly captured the excitement and enthusiasm we all have for our membership in Alexandria. But one thing author Wilbur Sparks left out is very important.

He was too modest to even mention his own name. As many of the Society will remember, he achieved the top leadership post of Society president. And all the while he has never lost his dedication and support of the local chapter.

While he was international president he was chapter bulletin editor, a position he presently holds. And the very next year he was so excited about the need for improving membership programs at the chapter level, he agreed to serve as our membership vice president. (That was the first year we topped 120 members, too.)

Anyway, the list goes on and on.

At the top of that list must come his willingness to encourage or help a new guy. Many a baritone has learned the part for a new song because Wilbur invited him over two or three nights as a personal effort. Plenty of officers have done an effective job because he was willing to help them and provide advice. And finally he gets out of the way and lets the new guys try their wings after they have been trained and given enough help.

He's a great Barbershopper and a fantastic friend.

Jack Pitzer

Editor's note: And who could possibly ever forget his numerous contributions to the HARMONIZER. He rates top billing in my book, and what a pleasure it's been having him on the team.

A Small World

After completing a singing performance on April 12 in Colorado Springs for a Rotary International Convention, a group of our guys stopped at a local restaurant for a bite to eat. We soon started singing (with the blessings of the management), and after our first song, we received a request from a party of three seated nearby to sing *The Old Songs*.

Their interest in barbershop harmony seemed rather unusual until we learned that the lady in the party was Mrs. John (Nancy) McKenna, the daughter of Past Int'l President James Knipe. Naturally, this led to some more songs and conversation about the Society of years ago. John was especially delighted to meet these new barbershop friends, as he had just arrived in Colorado Springs, where he is with the military, and was trying to convince his wife to settle permanently in Colorado at the completion of his tour.

We can only hope that our songs and hospitality helped him.

Al Potts

Suggests Phone Listing

My work takes me to many different cities in the U.S.A. and Canada. I've often felt that after a day of business it would be just great to drop in on a local chapter for some singing relaxation. Trouble is, it's so difficult to find out which one, when and where.

Then I got this really great idea. Why not have a listing in the white pages of the phonebook: "Barbershop Singing" — and a phone number. When the person dials this number, a recording (perhaps might even include a few bars of our theme) would provide the locations, time and meeting place of nearby chapters.

This kind of service would be very much appreciated. I'm sure the chapters involved could figure out a way to split the expense, or perhaps it could be handled on a rotation basis.

Roy Swanson

Editor's note: A request to the International Office for the latest Chapter Directory would probably give you most of the information, though it may not always be up to date. The directories are free, you know.

A Spelling Lesson

Just received my copy of the May-June HARMONIZER and was pleased to note on page 30 that you had our chapter listed among the new chapters. Thanks so much.

May I ask one small favor of you and your staff? Would appreciate a correction in the spelling of Lewistown. There are two "W's", not one.

Our charter is lettered with the correct spelling, but only our chapter members get to see that. The Evergreen District directory has the spelling wrong, and now the HARMONIZER came out with the wrong spelling. H E L P!

Bob Dissley

Publishers Mobilize to Identify, Report Illegal Photocopies

(Following is a joint NMPA/MPA news release received from Heather D. Connor, Executive Assistant, National Music Publishers Association.)

Hundreds of U.S. music publishers across the country are being asked to report immediately any incident of unauthorized duplication which they observe or comes to their attention. President Leonard Feist of the National Music Publishers' Association (NMPA) of the United States announced this joint undertaking of vigilance and action. NMPA is the trade association of the popular music publishers, while the MPA's (Music Publishers Association) members are active in the educational, church and concert fields.

"Illegal photocopying must now be viewed as a matter of larceny and not of ignorance," MPA Pres. Dean Burtch declared in mobilizing the MPA's members. "In cooperation with NMPA, on behalf of the standard music publishing community, we have completed a state-by-state, coast-to-coast educational program designed to describe and explain the relevant provisions of the 1976 copyright statute to teachers, choir directors, administrators, clergymen and many others who might not have fully understood the new law and its penalties for infringement. After this ongoing effort in print and in person, which started three years ago in November 1976, it will be difficult for those who continue to make illegal photocopies to claim honest error or innocence.

"We gratefully acknowledge the full cooperation which we have received from the music educators' organizations — Music Educators National Conference (MENC), Music Teachers National Association (MTNA), and National Association of Schools of Music (NASM).

"Those who go on violating the act must be suspect as deliberate infringers, if not amoral violators, who rip off the property of America's creators and their publisher-partners."

Feist concurred with Burtch's declaration and issued his own call to action. "Our members will no longer tolerate wanton defiance of the law of the land or the theft of their composers' rights under that law," Feist asserted. "We cannot and will not put up with continued stealing by anyone, including those who seek to wrap themselves in the mantle of so-called non-profit activity. Working with our MPA colleagues, we intend to seek out all those guilty of larceny and we're urging our members to take legal action. With that purpose in mind, in cooperation with MPA, we're collecting information on a national basis."

The "new" federal copyright statute, which went into effect on January 1, 1978, provides for statutory damages of \$250 to \$10,000 per infringement and as much as \$50,000 per infringement if the court determines that the defendant was willful. Illegal photocopying of copyrighted musical works of every kind is believed to cheat composers, lyricists and their publishers out of tens of millions of dollars annually.

Publishers Sue College

New York, N.Y. — Three music publishing firms have filed suits against The Visitors of Longwood College and Dr. Louard E. Egbert, Jr. alleging willful and intentional copyright infringements by unauthorized photocopying, National Music Publishers' Association President Leonard Feist announced today.

Complaints filed in the actions on May 29th in the Richmond Division of the U. S. District Court for the Eastern District of Virginia identify the defendants as the governing body of Longwood College in Farmville, Virginia — a state college, and "the acting chairman or chairman of the music department." The plaintiffs are Theodore

While academic and religious bodies are suspected of being among the major offenders, organizations and publications representing the educational and religious constituencies have cooperated fully in publicizing the new statute and have denounced the widespread infringements of the earlier era as immoral, with good results. In the opinion of Burtch and Feist, some violations continue, and these defiant infringements have led to the present mobilization.

"The publishers will be moving in a determined, orderly, and responsible way to enforce these hard-won and most valuable rights," Feist said. "Certainly there will be no MPA or NMPA investigators in the field without official credentials. With the help and reports of our members, MPA and NMPA mean to pursue this crusade relentlessly. The era of pious pilferage must come to an end."

Industry observers predict publishers will respond enthusiastically to the joint MPA-NMPA initiative, and believe that evidence for a number of legal actions will be quickly assembled against unlicensed photocopiers and followed by the initiation of lawsuits. In light of the fact that NMPA and MPA have widely distributed literature on what photocopying may be considered legal and what is not, legal experts expect that federal judges will show little patience or sympathy towards the infringers when these cases come before them.

"Since violators may also be required to pay court costs and legal expenses," one pragmatic attorney observed, "they're going to find that illegal photocopying can have a high price tag in terms of legal costs as well as damages."

Presser Company, Oxford University Press and Novello & Co. Ltd. Three of the five copyrighted musical works involved are owned by Novello, one by Oxford and one by Presser.

The plaintiffs seek statutory damages against the defendants jointly and severally of \$50,000 for each work infringed, as well as court costs and attorneys' fees as specifically provided in federal law. In addition, the publishers seek preliminary and permanent injunctions barring future infringements of these copyrights as well as impoundment and/or destruction of "all infringing copies of plaintiffs' works made by defendants."

the way I See It . . .

By Ken Simmons, 19 Sisson Drive
Rochester, N. Y. 14623

I have always been interested in singing. Barbershop quartet singing took hold of me about three years ago when Past Int'l Pres. Phil Embury invited me to a meeting of the Warsaw, N.Y. Chapter one cold Tuesday evening. Almost immediately, the quartet "bug" bit me. I enjoyed singing in a quartet then and I enjoy it even more now, primarily because I have learned to sing the barbershop style of music better and better as time has gone on. And, of course, singing in a quartet is an ego trip. Make no mistake about that.

When our present quartet began to seriously consider staying together (in the early part of this year), we made a commitment to one another — to stay together until we could no longer enjoy each other's company. Oh, yes, we made another commitment — to have fun singing. Three months later, those commitments have not changed. As far as we all are concerned, they will never change, because they both mean the same thing.

As the word began to get around about a "new quartet in the district which sounds pretty good," I was approached more and more frequently by Barbershoppers whose questions (and my answers) follow:

1. You guys gonna' compete? ANSWER: No.
2. When are you gonna' compete? ANSWER: I don't know.
3. You guys getting ready for the prelims? ANSWER: Why should we?
4. The chapter expects you to be up there. ANSWER: Garbage!
5. You guys need the exposure. ANSWER: To what?
6. Why aren't you competing? AN-

SWER: Who says we have to?

And so it goes — *ad infinitum, ad nauseum.*

I am frankly getting tired of being asked why our quartet did not compete this Spring. I am also tired of being put on the defensive when I really shouldn't have to be. When I explain that we're not "into competition" yet, I get looks that make me feel as though I have just desecrated Motherhood, apple pie and the flag in one fell swoop. I really haven't — I just haven't given them the answers that they expected to hear.

"The way I see it," competition should be a means to an end, not an end unto itself. Many Barbershoppers, it seems, feel that it is the *only* end to be achieved. I feel somewhat sorry for them. If these men would take the time to step back a bit and see what they're missing: camaraderie, sharing good times with three new friends, meeting the friends and families of the three other men — they may want to regroup and go back to "square one." On the other hand, four experienced quartet men probably won't. That's fine with me. But please, guys, don't impose your values on me. (I wish I could find a polite way of saying, "Get off my back!")

I realize that we live in an extremely competitive society. It seems that everything that we do in our lives demands that we do it better than the "next guy." Why does this attitude, then, have to permeate our recreation as well? Can't we, just for once, do something for the sheer pleasure of doing it? Why can't four men who love barbershop harmony get together once in a while and sing just for fun? Or isn't that permitted any more?

A Report to Our

Stockholders

By Soc. Exec. Dir. Hugh Ingraham

This year we've tried to make S.P.E.B.-S.Q.S.A.'s financial statements more relevant by publishing not just the 1979 figures, but also the previous year's (1979 as compared to the year before).

Actually 1979 was a good year financially for the Society. One thing which I'm sure will be good news is the disappearance of the \$74,100 in notes payable to Harmony Foundation. These represented a loan by Harmony Foundation to the Society to help finance the purchase of Harmony Hall West. In 1979 we paid this off completely. The building is now ours. Not only that, but it's fully occupied and we are receiving a very nice income from its tenants.

Because we had a good year in 1979 we were able to add considerably to member equity. You'll note that this figure increased from \$180,667 in 1978 to \$264,711 in 1979. Also on the positive side, we were able to reduce inventory during the year by over \$18,000.

Budget figures were met in almost every instance during 1979. Merchandise sales showed a healthy gross margin (or profit, if you will) of \$98,480, led by strong sales in records and music. Conventions were also ahead of budget, as was Harmony College. About the only disappointing area was COTS (Chapter Officer Training Schools), where expenses exceeded budget by \$24,000.

The increased costs which dealt such a heavy blow to the COTS budget (air transportation, hotel rooms and meals) are among those which pose problems for the Society in the years ahead. Inflation is galloping in these areas, and they are key areas for the Society. As are such things as postage and shipping, paper and printing, energy, office supplies and equipment and employee fringe benefits. To meet these tremendous increases and keep the Society on a firm financial footing were the reasons for the dues increase voted by your international board earlier this year.

If you have any questions on the Society's financial statement, or indeed on the statement of Harmony Foundation, please drop a line to me or to Director of Finance Dallas Lemmen.

In accordance with the by-laws of the Society, our accounts have been audited by Houston, Naegeli & Co., S.C., Certified Public Accountants, 2106 - 63rd Street, Kenosha, Wisconsin, for the year ended December 31, 1979.

The financial statements with audit report have been presented to the Board of Directors and a copy is on file at the International Office. A condensation of the financial statements is as follows:

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED BALANCE SHEET FOR THE YEARS ENDED DECEMBER 31, 1979 AND 1978		
ASSETS		
	1979	1978
Current Assets:		
Cash on hand and in banks	\$ 226,760	\$ 97,788
Accounts receivable - Less allowance for doubtful accounts	263,285	253,953
Inventories, at cost	234,981	253,272
Prepaid expense and deferred charges	52,609	40,422
Total current assets	\$ 777,635	\$ 645,435
Investment in subsidiary	7,168	5,207
Fixed Assets, at cost, less accumulated depreciation		
	464,934	478,852
Total assets	\$1,249,737	\$1,129,494
LIABILITIES AND MEMBERS' EQUITY		
Current Liabilities:		
Current maturities of Long-term debt	\$ 4,153	\$ 6,422
Notes payable	-0-	74,100
Accounts payable	118,807	60,244
District dues payable	36,220	31,942
Others	77,724	62,083
Deferred income	748,122	709,884
Total current liabilities	\$ 985,026	\$ 944,676
Long-Term Debt - net of current maturities	-	4,152
Members' Equity	264,711	180,667
Total liabilities and members' equity	\$1,249,737	\$1,129,494

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEARS ENDED DECEMBER 31, 1979 AND 1978		
	1979	1978
Income:		
Finance and administration department--		
Other than merchandising	\$ 987,367	\$ 898,943
Merchandising	445,475	436,423
Communications department	409,825	352,011
Music department	94,475	102,126
Total income	\$1,937,142	\$1,789,503
Direct Cost of Income:		
Finance and administration department--		
Other than merchandising	\$ 69,991	\$ 51,718
Merchandising	348,995	324,285
Communications department	323,778	268,703
Music Department	86,890	82,420
Total direct cost of income	\$ 829,654	\$ 727,126
Sub-total	\$1,107,488	\$1,062,377
Operating Expense:		
Finance and administrative department--		
Other than merchandising	\$ 710,487	\$ 675,221
Merchandising	41,133	38,671
Communications department	143,530	132,318
Music department	136,806	111,274
Total operating expense	\$1,031,956	\$ 967,484
Excess of income over expense before subsidiary income	\$ 75,532	\$ 104,893
Income from Subsidiary	1,961	204
Excess of income over expense	\$ 77,493	\$ 105,097

HARMONY FOUNDATION, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1979	
ASSETS	
Current Assets:	
Cash in bank	\$309,136
Account receivable	164
Interest receivable	2,942
Marketable securities, at cost	168,028
Prepaid expense and deferred charges	1,959
Total current assets	\$482,229
Fixed Assets, at cost, less accumulated depreciation	
	60,272
Total assets	\$542,501
LIABILITIES AND FUND BALANCES	
Current Liabilities:	
District and chapter contributions payable to the Institute of Logopedics	\$145,699
Account payable	188
Total current liabilities	\$145,887
Fund Balances:	
Unappropriated	\$124,857
Appropriated	271,757
Total fund balances	396,614
Total liabilities and fund balances	\$542,501

HARMONY FOUNDATION, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEAR ENDED DECEMBER 31, 1979		
Income:		
Rent received	\$ 6,000	
Interest earned	13,667	
Dividends received	34	
Total income		\$19,601
Operating expense including insurance, depreciation, etc.		
	\$ 7,003	
Grants, awards and contributions	1,500	8,503
Excess of income over expense for the year ended December 31, 1979		\$11,098

Echoes From Tin Pan Alley

By "Bud" Harvey, 8 River Terrace Lane
Tequesta, Fla. 33458

Suntone Harlan Wilson wasn't even a glint in his daddy's eye. Miami Edison High School wouldn't brace itself to receive his singing pals, Gene Cokeroff and Bob Franklin, for another couple of decades. The SUNTONES were just shades of tan. But in Wall Street, brokers were doing half gainers from window ledges to the strains of *Bye Bye Blues*.

The year was 1929 and Bert Lown's band was serenading the nation over the NBC radio network from New York's Biltmore Hotel. Ted Husing was the announcer, remember? And the band's signature song was *Bye Bye Blues*, a tune written by the band's pianist, Chauncey Gray.

Forty years later, it would become the familiar night-night song for an international champion barbershop quartet from the Sunshine District. And in the matter of another decade, dozens of quartets from Portland, Me. to Portland, Ore. would pirate the arrangement and use it as their own closing song.

So, who was this Tin Pan Alley Tchaikovsky and how did his best known song get lodged in the public ear?

Chauncey Gray was born in Schenectady, N.Y. in 1904 and, 16 years later, wound up fronting his own six-piece band in Brooklyn's Rosemont Ballroom. Four years of conservatory study under a German professor led him at top speed past Bach, Brahms and Beethoven and into jazz. The roaring twenties saw Chauncey ranging from coast to coast with a stage band with a pause in Chicago (where he stumbled on the melody line for *Bye Bye Blues* while noodling at the keyboard).

Back in New York, Gray joined the Bert Lown orchestra at the Biltmore which was about to become a sustaining late evening NBC pick-up. Which led to Lown asking his pianist to come up with a signature tune that would identify the band as it opened and closed its 30-minute broadcast.

"I told him I had one for him — *Bye Bye Blues*," said Gray, now a jaunty little 76-year-old man who shares a

double-wide retirement trailer in Spanish Lakes (near Stuart, Fla.) with an ebony piano, mementos of a musical life, and his vivacious wife, Vera — who was a popular club singer of the manic twenties and early thirties, known professionally as Vera Audra.

"We'd open and close with *Bye Bye Blues*, Chauncey recalled. "Then we had a second signature song which we would use at the 15-minute point when the network broke away for local station breaks. I wrote that one, too. It was called *You're the One I Care For*. Remember that one?"

Gray turned to the ebony piano and riffled through the chorus of that familiar old tune.

Chauncey Gray left the Lown team after five years and went back into vaudeville for another tour. Then he came in off the road to accept an offer from Serge Obolensky, manager of the Ambassador Hotel on Park Avenue, to move his band into the Embassy Room there. From there it was over to the El Morocco night club where Chauncey Gray would greet arriving celebrities with their favorite songs. It was while the Gray band was at El Morocco that Sonja Henie, the figure skating queen, married millionaire sportsman Dan Topping and invited Chauncey and his band to play for the wedding reception.

"It was some time after that and after she returned from a trip home to Norway," said Chauncey, "that she came into the club one evening and came over and presented me with this." He unstrapped a beautiful gold watch from his wrist and flipped it over to show the inscription marking the nuptial occasion.

He smiled. "She said it was in appreciation because I didn't charge her for the evening."

"Oh, you charged her all right," Vera broke in. Gray shrugged.

"Oh yes, I did all right for myself and the band," he said. "But I didn't gouge her like some of those society bands did when they were hired by wealthy people."

Still active in local social events,

Chauncey Gray (and Vera, his singing star) recalls with fondness his vaudeville days and the popularity of barbershop quartets on many bills.

"Barbershop quartets were great vaudeville turns," he said. "I remember the Avon Comedy Four. I was on the same bill with them. Comedy? No, there wasn't much comedy about them, but what tremendous harmony! Like all those quartets of that day they had a way of bending chords and working out chord resolutions that, for a person with a real ear for music, was very exciting."

Chauncey and Vera Gray have very little use for what passes as popular music today. They feel it's too monotonous. And there's very little evidence of musicianship.

"The guitar ruined American music," he said bitterly. "A guy comes out with a guitar and then another guy comes out with a guitar and they start strumming away on the same three or four chords . . . and always in the same key!"

"Country music is the thing today," he went on. "The music isn't too bad, but the players just aren't very good. They play the same three chords over and over. The monotony of it can drive you out of your mind."

So why aren't there more good songs being published?

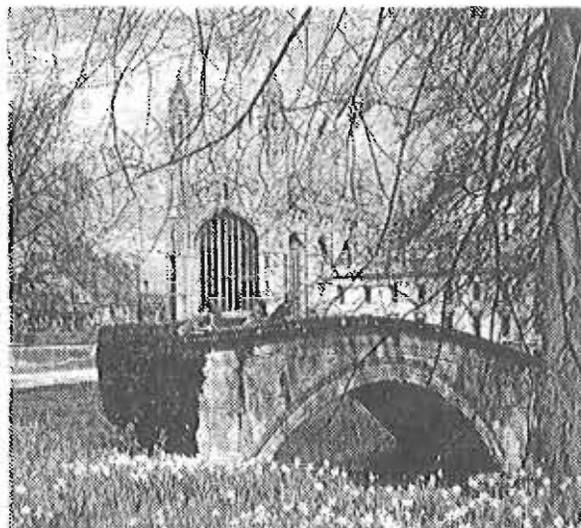
"Payola!" Vera exploded. "Payola is the curse of today's song writing. The publishers demand money to publish a song today. Chauncey has tunes lying on the shelf, but he won't pay off to get them published . . ."

Vera Gray's translation of "payola" differs somewhat from the scandalous practice of the fifties, the practice of paying disc jockeys to push certain tunes at the expense of others. Her interpretation of "payola" refers to what, in the book publishing field, is called the "vanity press" — with the author paying the cost of production.

Meanwhile, though, Chauncey's early songs are still paying welcome dividends, thanks to the American Society of Composers, Authors and Publishers (ASCAP). Royalties ranging up into thousands of dollars annually keep Gray's El Morocco-looking circular bar well stocked and provide a nice cushion in retirement. He dug out a six-month statement from ASCAP showing royalty payments from *foreign* sources alone totalling more than \$2,000, most of it deriving from *Bye Bye Blues*.

Somehow, I don't feel quite so skeptical about paying those ASCAP fees for chapter shows any more . . .

New International Champs Invited to Lead Barbershop Invasion of Ireland



Grab your shillelagh! Break out the Guinness and mark your calendar! We're off on a barbershop invasion of Ireland! And the new 1980 International Champs, whoever they may be, are invited to lead the tour which begins the day after Christmas and returns Jan. 4, 1981!

And to add icing to the cake, there's a bit of Merry Olde England. A visit to London, a London show, great sight-seeing and a songfest with British Barbershoppers and their wives.

THE SPARKLING EMERALD ISLE!

That "little bit of heaven that fell from out of the sky one day" in an unforgettable blend of majestic mountains, white thatched cottages, soaring ocean cliffs and tranquil blue lakes. The tumbling trout streams, ancient castles, the singing pubs, the fiddlers, driving on the left hand side of the road and the warmest, friendliest people on earth will beguile and capture your heart.

"Ireland, sir," said George Bernard Shaw, "is like no other place under heaven."

The evening of our arrival in Ireland Our Champs will sing on the late, late TV Show, while we watch from our hotel in Waterford, home of world-famous Waterford crystal.

Then six delightful days coaching through the Wicklow Mountains, Glendalough, Connemara, Counties Cork and Clare and a host of other verdant landscapes. We'll kiss the Blarney Stone, snap pictures of Galway Bay, stop for a bite in Athlone, cross the River Shannon at Limerick and tour Dublin.

BRITISH BARBERSHOP BASH!

Then off to Merry Olde England to meet and greet the British Barbershoppers for an evening of barbershop harmony. The next day it's Shakespeare country and a visit to the Bard's home and a taste of 16th Century English life!

That evening it's a live London musical. Our last full day includes a half-day tour of London including Big Ben, Westminster Abbey, Picadilly Circus, London Tower, Hyde Park and many other attractions. There'll be time for the ladies to shop at the after-Christmas sales in Dublin and London.

Our last evening will be a royal send-off from our barbershopping friends, the BABS, and their wives from the area south of London.

A JOLLY TIME TO GO!

The tour was purposely scheduled for the Holiday Season because most places of business are closed the Fridays after Christmas and New Year's Day. This gives us six no-work days to start with. The four work days in between the holidays are usually very slow and it's a good time to get away. Also, school employees traditionally have this week off. In addition, air fares and hotel rates are generally at their lowest at this time of year.

TOUR OPERATOR A BARBERSHOPPER

A ten-year member of "Q" Suburban Chapter of Hinsdale, Ill, Frank Pipal, a great lead and president of Educational

By Bob Hockenbrough, "Q" Suburban Chapter
4150 Deyo Ave., Brookfield, Ill. 60513

Tours Inc. of Chicago, will personally escort this tour; and that's your guarantee of a super special time.

He has conducted four similar tours in the past four years featuring the past Illinois District Champion "Chords Unlimited." A tour by Frank and his lovely wife, Marge, is a most memorable experience.

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You'll stay in first class or better hotels with private bath. You'll ride deluxe motor coaches for all ground travel. The price includes airport/hotel and airport/pier transfers; all sight-seeing; entry fees; portage; full Irish breakfast in Ireland; continental breakfasts in England; Medieval Feast; Irish Cabaret evening; Musical in London and your own personal escort, Frank. You'll fly regularly scheduled wide-body jets on British Airways, famous for their hospitality and comfort.

The total cost of the tour is \$495 *plus* the special, low cost Apex air fare which has been reserved for our group. The amount of the airfare depends on your city of departure.

COME ON ALONG!

Join the invasion! December 26, 1980 to January 4, 1981. If you'd like to stay longer, a later return date can be arranged for you. Watch for the ad in the next HARMONIZER. It will have a coupon that you can return for a brochure describing the itinerary and the tour conditions.

“This Is Your Life, Lou Perry”

By Jack Fahey, St., 126 Elmer Road
Dorchester, Mass. 02124

For several minutes I stood outside the door listening with ears cocked to a man at work within. Perhaps it may be best described as an “aural double-take” as piano keys searched for chordial support to a melody unrecognized. After a decent interval of eavesdropping — not to overlook the possibility of being bagged as a burglar — my knock was promptly answered by the man himself, Lou Perry.

After we had talked and gabbed and sprinkled our rhetoric with “remember whens” Lou beckoned me to the piano, where he pointed to an unfinished manuscript on which he was working when I arrived.

His agile fingers began to snap at the keyboard like chickens at feeding time in a series of duets, triads and the ultimate four notes, a developing process toward perfection. In essence, I suddenly found myself attending what was a private workshop conducted by a recognized authority on our beloved four-part harmony persuasion. There were intervals when he sang lead and I tenor, with the bari and bass notes coming from the piano with rather surprising results. (I believe it was my rare tenor qualities that put the frosting on the cake.)

It was time now to close the lid and depart the premises, so I thought, but Lou promptly remanded me to a comfortable chair. For the next hour or so I was to learn first hand the fascinating background, with a great deal of coaxing, of my genial host. Like all good bulletin editors my sense of duty reacted, and this time I used the pencil. All of which leads up to the reason this piece has been put together: to share with you what I thought would be a deeper look-see into the “Life of Lou Perry.”

Music not a part of Lou’s early life

Unlike a great many of us in the north-

east, Lou was not born into barbershop-ping; on the contrary, he landed on this planet in Charlotte, N.C., where “country” and “spirituals” dominated. It was in the year 1910 that he gurgled his first solo under the tutelage of his dotting Grandmother (in what key it was never determined). It was on the family farm in Morganton that Grandma coached him in reading, writing and math.



In 1920 the family pulled up stakes and headed for the long trip northward in the general direction of Boston, or precisely Newton, Mass. Once settled he was whisked off to the local grammar school and, as a result of acquired basic training, was placed in the fifth grade, pronto. From there on he lost his Southern twang and little by little the well known Boston accent took over (oh, deah!). Let us now move on to Newton High School and the school band where our young man would eventually occupy a spot in the brass section playing mellophone.

It was the beginning of Lou’s involvement in music in what would become a legendary career in nearly every phase of it.

First medicine, then English

Upon completion of his high school training, nearby Tufts University, in Medford, beckoned. With two years of pre-med behind him, he changed to an English major. (We cannot measure just what effect this decision has made on the medical profession, but what’s wrong with being an excellent grammarian, heh?) His formal schooling completed, it was the jazz craze that turned him on. Dance bands were springing up all over the country, and even today many of them are still in action.

Switching to the trumpet, he joined a local jazz group, also doing the vocals and, alas, the arrangements. This was the jumping off point to his special eminence as one of the top arrangers in our Society. While making a tour of the New England dance hall circuit, the word was out that New York was badly in need of arrangers. Without urging he packed his suitcase, horn included, and soon found a spot in a night club orchestra. While blaring away one night his eyes fell upon a lovely lady in the audience in company with a friend, and his heartbeat began to pound even louder than the bass drum. (Even in New York love finds a way.) In less time than it takes to say “I do” the chapel bells sounded and the two were wed into a union without comparison. (Ruth Perry is almost as well known as her music man; rarely is one seen without the other, a delightful couple.) Dance rhythms were changing rapidly; band leaders, seeking individualism, were breaking away from the so-called standard arrangements, a movement reputedly started by Paul Whiteman.

Arrangers did not have to travel

Before leaving for New York Lou had done arrangements for local band directors: Joe Rines, Joe Solomon, Ranny

Weeks and Frank Ward. Thus equipped he was soon engaged by the likes of Isham Jones, Don Bestor (Jack Benny's House Band), Tommy Dorsey, Duke Ellington, and several others. Radio musical shows were flourishing and became a haven for musicians and arrangers less inclined to travel on cross country tours. Work was plentiful until the depression set in. In any case, our music man suddenly pulled stakes and headed back to Boston to resume, of all things, his earlier musical training.

Obviously unsated, he found himself a reputable instructor and in a course that extended over the next twelve years he was virtually smothered in counterpoint, theory and composition. Incredible!

It was when he moved to Needham, just outside Boston, that he was bitten by the barbershop bug after attending the local chapter meeting at the invitation of a friend. (What that friend did for barber-shopping is beyond assessment.) Lou soon concluded that barbershop harmony, being based on the best of musical principles, might become one of the few indigenous American art forms. So, in 1951 he became one of us.

A long learning process

As he humorously says, he spent the next fifteen years trying to find out what it (barbershop harmony) was. Meanwhile, he was directing, coaching, arranging and teaching. He was, and is, generous in praise of Northeastern's Bob Dunning, and other Society notables such as Val Hicks, Burt Szabo, Dave Stevens and Bob Johnson. His one big wish is to live long enough to see and hear the ultimate quartet or chorus. He became involved with the judging program in 1969. Certified in arrangement, he served as category specialist in 1976-'77.

He first directed the Belmont Chorus (which later became the Newton/Waltham/Wellesley Chapter), continuing there for ten years. Quartets which benefited by his excellent coaching include the "Four Rascals," "Four Statesmen," "Merrynotes," "Adventurers," "Midas Touch," "Crosscountrymen" and "Boston Common." For the past eight years Lou has been on the faculty of Harmony College.

It has been my pleasure for a number of years to know this rather remarkable gentleman and to call him my friend. It was, therefore, a shock when he told me that Ruth and he were leaving for Tucson. All of us here in the Northeast wish them both the best in all things.

"We Sang So They Could 'Sign'"

By Phil Steel, Jr., 7601 West Ave.,
Elkins Park, Pa. 19117

What started out as one of those "crazy ideas" ended up to be one of the most successful ventures that the Abington, Pa. or any other chapter could hope to imagine. The end of the story is that six students of the Pennsylvania School for the Deaf (PSD) performed as part of the finale of Abington's recent annual show. But that isn't really the end, so let's go back to the beginning.

Incoming Chapter President Marc Lederman and current Bulletin Editor Jim Hartley were driving back from COTS school last winter when it all started. Marc mentioned that he had been thrilled to hear Debbie Boone singing her song on the Academy Awards TV show with a chorus of deaf children acting out the words in sign language. Marc has had a special interest in this subject as his son is deaf and attends the Pennsylvania School for the Deaf. More discussions with show committee members resulted in a decision to pursue the project. PSD was approached about having some students come out on stage at the end of the show (three performances) and do "We Sing . . . That They Shall Speak" and "Keep America Singing." The school agreed and posted a sign asking for volunteers.

For a while, there was little response. Finally, six children came forth. We learned that most of these kids are hesitant to get out into the world, so this was a big step. One of the teachers at the school volunteered to work with the students, and special thanks go to Margaret Finnegan for her time, patience and love. Marc's wife Jane also worked with them, and it was a group of nervous youngsters who appeared at the dress rehearsal. They did fine, but doing their thing for an empty house as compared to three crowds of more than 1000 patrons each would be another story (or song).

They arrived bright and early Friday evening along with Ms. Finnegan, who had to quickly make costume skirts for the two girls who had arrived without them. They were given a room in which

to play games and watch TV since their bit was several hours away. Our six students were made up along with the chorus members and were in the wings ready to go well before the finale. As Master of Ceremonies Ken Stitzer introduced them they marched out with broad smiles and took their places stage right. The two young ladies sat on folding chairs while the young men stood alongside. Ms. Finnegan stood in the pit area and conducted them by doing the sign language herself.

It was a unique and thrilling experience for all. Audience, family and friends related later how the sound and scene brought tears to their eyes while the same thing was happening to the chorus members. Although we could not see the children, we were well aware of what they were doing, and sometimes one could catch a glimpse of a waving arm and hand. By the third show, Saturday night, the kids were seasoned troopers and a special bond had grown between them and the Chorus of Old York Road.

They were brought into the chorus rehearsal room just before showtime and presented with gifts by Show Chairman Dennis Ellman. The looks of love on their faces as they thanked the chorus were to become expressions we would never forget.

Another bonus of this happening is that the kids proved to themselves that they could go before the public, do their thing, and be accepted. There is now talk of starting a drama club at PSD, something that was not possible previously. For John Dragon, Dana Post, Mark Lederman, Edward Cornett, Denise LaPorte and Joseph DeCordona, their appearance on the Abington show was a thrill beyond description. Perhaps, in a small way, they helped to find some of that "substitute" of which Helen Keller spoke when she said: "It is possible to supply the blind with the means of replacing nearly everything. With the deaf, it is ever so much harder to find a substitute."



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

HISTORICAL NOTES

The purpose of these Notes is to bring together some little known or sometimes forgotten facts and oddities concerning barbershop tradition and the Society and its members. Comments and contributions are invited for future HARMONIZER use. Items should be of Society-wide interest.

Former President of the United States Harry S. Truman was also a member of the Society. President Truman once stated: "Men make history, and not the other way round." That is why in these *Historical Notes* there will be a profusion of names. Whenever a nugget of information comes to light, it will be linked, if possible, with the name or names of individual Barbershoppers. A recent letter from Jay Gauthreaux of Metairie, La., (who describes himself as an "ex-chapter historian") is an example. Brother Gauthreaux points out that Tommy Henrich, great Yankee outfielder and first basemen, sang tenor with the Massillon, O. "TomCats" when they won the district championship, and that another Barbershopper, Pittsburgh Pirates star player Bill Virdon, is now the Houston manager. Baseball is the great American game, and barbershopping is America's great musical pastime. Are there not other baseball names to be lined with SPEBSQSA? How about Bobby Bragan who has held several top management jobs? And how about Sam Breadon, owner of the St. Louis Cardinals baseball team, and member of the Society's first board of directors in 1939-40?

Looking forward to our Golden Anniversary as a Society in 1988, be it remembered that our Silver Anniversary in 1963 was held in Toronto, Ont., and that our Canadian members staged one of our most successful international conventions in that city. Wayne Foor of the Seneca Land District was international president that year. Wayne, now retired and living in Naples, Fla., remains active on the international scene and in the Sunshine District.

Ken Burchard of Pueblo, Colo, sent along a three-page "bit of history" written in 1961 by Past International Board Member Harry Sparrow (now deceased). Several of Harry's reminiscences will be used on this page in future issues, but one of them deserves mention this time and tells of a quartet contest held in Tulsa in May 1940 in which one entry was a quartet of "full-blood Osage Indians." "Their singing was guttural, but they were a colorful outfit," wrote Sparrow. This was probably a contest preliminary to our second annual convention and competition held at the New York World's Fair later that summer.

"Joe Barbershopper" describes the typical member of our Society. It might be anyone. But actually there are eight men named Joe on the "Decrepits" roster as past international officers or board members. Three of these men helped mightily in the first several years of our history to give the Society its form and substance: Joe Wodicka, Joe Stern, and Joe Wolff. One man named "Joe" served as international presi-

dent for two terms — Joe Lewis. Four others served with distinction on the international board: Joe Jones, Joe Griffith, Joe Hermsen and Joe Murrin (who also sang with the 1945 international champion "Misfits").

The district organization within the Society has grown in numbers and in strength over the years. Of the present 16 Districts the most recent one is the Rocky Mountain District. The first group of chapters to organize on a district basis was Michigan (now the Pioneer District). The meeting for this purpose was held in Detroit on June 8, 1940. A page of minutes survives from which it appears that delegates had been named from four chapters: Lansing, Detroit, Flint and Grand Rapids. Carroll Adams (later to become international president and subsequently international secretary) was elected first president of the new Michigan District. The group debated and settled one interesting point: Shall future gatherings be called "contests" or "conclaves"? It was also determined (very wisely) that the district constitution and rules and regulations be subject to the approval of the National Headquarters. Among the delegates present was Joe Wolff of Detroit who was later to propose and draft the first statement of a Society Code of Ethics.

In addition to "celebrity" names of members previously mentioned on this page in earlier issues of the HARMONIZER add the following: Arthur Godfrey, Burl Ives, Fred Waring, Meredith Willson, The Sportsmen (professional quartet with Jack Benny for many years), and others to be mentioned in the future.

The original name of the Society (when it was still largely a local group in Tulsa and the personal promotion of O.C. Cash through the issuance of membership cards on an individual basis) was: "The Society for the Preservation and Propagation of Barbershop Quartet Singing in the United States."

In a tape recording made for the Society's historical archives, Joe Wodicka, elected the Society's Secretary-Treasurer at the 1941 Mid-winter meeting in St. Louis, reports as follows: His predecessor had no files or archives, as such, to turn over to Joe — only a few office supplies such as unissued charters and membership certificates. It was at this early meeting that a draft "constitution" for the Society was presented and discussed and a dues structure of fifty cents per member per year was agreed to, "but with stiff opposition from some board members who felt that 50 cents was colossal," as Deac Martin the Society's first Historian reports.

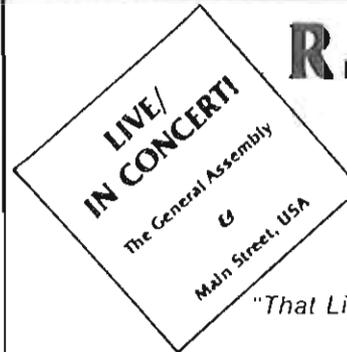


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Learn Music Quickly?

It Can Be Done



By Joe E. Liles, Ass't Dir.,
Music Education and Services

One of the quickest, most accurate and efficient ways for Barbershoppers to learn their music correctly is with the quartet teaching method outlined below. **THE QUARTET MUST BE ABLE TO SING THE CORRECT NOTES.** If they cannot, then this method should NOT be used. It isn't necessary for the quartet to have the music memorized, however.

First, let's examine the levels of participation for the chorus member and then the function of the quartet.

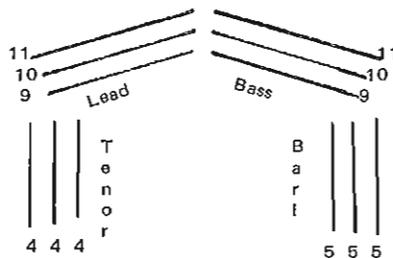
1. **SILENT PARTICIPATION.** There is a difference between listening to a pitch and thinking a pitch for the purpose of performing it. While a part is being sung for you, it is possible for you to practice that part without making any sound. When you think a pitch in preparation for performing it, your vocal folds accommodate and are ready to help you perform it. You can even practice proper vowel sounds along with it and feel the shaping of the mouth, throat, tongue, soft palate, etc. You may even be more accurate in pitch and vowel formation than if you haphazardly began phonation and adjusted late in the game. The key here is **PARTICIPATION.** The singer must attempt the pitch without making sound. The learning is strengthened if the singer is watching the written note at the same time.

2. **HUMMING or NEUTRAL VOWEL.** While someone demonstrates the part, you can participate by sounding the pitch with a neutral sound. This is a little more challenging since you must monitor the sound your voice is making in your head and reconcile, or bring it into agree-

ment, with that of the demonstrator. Again, watching the written part will enhance the learning.

3. **SINGING THE WORDS.** While the part is being sung by a leader, you can listen carefully but sing the words along with him. Watching the music helps. This is more challenging. More eye span is required and more demands are being made on the skills.

With these three basic steps in mind, we are ready for the quartet. But remember, **ONLY IF THE QUARTET CAN SING THE CORRECT NOTES.** Seat the chorus in sections. One of our favorite ways is shown here:



It is best not to have more than three rows deep. A larger chorus, for instance, could use the seating as shown above for 30 leads and 30 basses. Shorten the rows for smaller groups. Use the quartet as follows:

1. Let the quartet (using their music is fine) sing the song for the group to give them an idea of how it goes. All chorus members should watch their respective parts on the written arrangement and **PARTICIPATE SILENTLY**, preferably on a silent neutral vowel. In other words, shape the vowel and think the pitch as if actually performing it.

2. After this introduction to the

music, the quartet members separate to stand in front of their respective sections. From this point on, only one quartet member at a time sings the words, but at the same time the other three are singing their parts on a neutral vowel preceded by a consonant as, "too-too-too" or "doo-doo-doo", etc. This keeps the chord uncluttered and aids the quartet in staying together. **START WITH THE MELODY (LEAD) singer.** The LEAD should sing the portion of the song selected for teaching at that moment (could be 4, 8, 16 or 32 measures depending on difficulty). Using the words, he would sing the passage at least three times. The first time through, the lead section would **PARTICIPATE SILENTLY.** Then, they may participate by *humming* or singing the *neutral vowel* on subsequent repetitions until they finally *sing the words with* the quartet LEAD singer.

3. As stated above, at the same time the lead singer is performing this demonstration, the other three quartet men are singing neutral vowels on their respective parts. They must sing aggressively enough to allow their sections to hear them, but be attentive to tuning with the lead. (The lead singing the words helps everyone keep up with where they are in the music.) The bass, baritone and tenor sections will **PARTICIPATE SILENTLY** at least the first time through and **HUM** or use **NEUTRAL VOWELS** on subsequent repetitions. They will not sing words until their turn in the rotation of parts.

4. After the LEAD section has had the opportunity to sing the words they, including their section leader, return to a neutral vowel and one of the harmony part leaders takes over the use of the words. This is the time when the music

director, who has been running the show all this time, must decide, based on the difficulty of the music, the ability of the section and what he has heard so far, whether to have this section return to SILENT PARTICIPATION, continue HUMMING or using a NEUTRAL VOWEL, or go all the way and SING THE WORDS WITH the section leader. This same procedure is passed on to the two remaining sections.

5. After each section has been through this procedure and has finally sung the words, let the entire chorus sing the words and music together once or several times. The quartet should remain in front to help listen for any problems.

6. At this point there are several options. a) Have everyone close their music, with the possible exception of the quartet, and sing the words and music while watching the mouth of their respective quartet man. This aids fast memorization. b) Start with the next portion of music to be taught, using the same procedure outlined above. c) Bring up two more men from each section to sing with the quartet. The chorus may or may not participate with this "twelve-tet" in one of the stated levels of participation.

This can be great fun and promotes quartet activity. This idea may be expanded by letting the teaching quartet sit out after the twelve have sung together and call up another man from each section for still a different twelve.

IN SUMMARY:

1. THE MUSICAL DIRECTOR has complete charge and sees to it that everything runs smoothly with almost no talking at all.
2. THE QUARTET must be absolutely secure in their performance of the notes and vowel sounds and perform aggressively so they can be heard.
3. THE CHORUS SECTIONS must understand the three levels of participation, realizing that their participation must at all times be soft enough in volume to allow them to hear their respective section leaders. The depth of no more than three rows will facilitate this.
4. THERE IS PROBABLY NO FASTER or more accurate way to learn barbershop music. The chord is being sung at all times

so that every part can relate to it.

5. IT IS LOTS OF FUN because there is very little talking, everyone is always participating (never sitting idly by), and success is almost immediate.
6. CORRECT NOTES are being learned and rehearsed from the very start.
7. MORE MEN ARE INVOLVED in the teaching process.
8. QUARTET ACTIVITY is encouraged.
9. MEMORIZATION IS SPEEDED by the fast repetitions as well as the constant sound of the right harmony.
10. ABSENT MEMBERS upon showing up next week can apply the three levels of participation as they sit within their own section, using their section as the "demonstrator."
11. VARIETY IS EASILY ACHIEVED by the options as stated in the discussion.
12. REVIEWING OLD REPERTOIRE can be handled most effectively by this quartet method.

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Nearly 600 Respond to Survey

We can please some members all the time. We can please all members some of the time.

But we can't please all the members, all the time.

This type of response was echoed throughout the returns of the HARMONIZER survey. Remembering that our membership represents all walks of life with varied opinions about publications, their uses and problems, we want to share the results of the recent survey with you . . . our readers.

Most who responded were grouped in a "six-year-member-or-longer" category and were almost equally divided between current officers (on various levels) and those not holding an office.

The general rating given the magazine (including quality of articles, graphics, photographs and design) was a "good" to "excellent."

In most households, our readers are members and their wives and, in a few cases, some are children.

The content of the HARMONIZER was described as relating (in this order) to the member in general, an opinion of officers, an arena of opposing views of the organization, the opinions of a few and a representation of the contest system.

Feature stories, along with tid-bits about chapters and quartets, were highly

avored by those responding. "Letters," "The Way I See It," "Share the Wealth," and comments from the executive director ("Thinking Aloud") and Society president followed closely in the preference listing.

Those items the surveyed readers want to see in each edition include: (in order of preference) quartet news, vocal techniques, music education, general membership activities, general chapter activities, public relations items, contest and judging explanations, Society history, controversial articles, convention news, administrative ideas and new merchandise.

An overwhelming amount of readers indicated they responded to advertising in the magazine and, if more funding were available, the majority wanted more pages in existing issues rather than more issues.

We received numerous comments (ranging from "great job, keep it up" to suggestions for a total revamp of the entire magazine) and have placed them in specific categories for improvements.

For the general information of our readers, public relations ideas and programs (as mentioned in the survey) are readily available to the membership by joining PROBE (Association of Public Relations Officers and Bulletin Editors). The membership fee is \$2.50 per year and

entitles the member to the magazine, PROBEMOTER, and information pertaining to public relations, membership programs, bulletin editing and publicity. Additional information concerning PROBE is available by contacting Leo Fobart at the International Office.

In general, we are pleased with the survey responses. Our main efforts will be directed toward gradually changing the format and content of the HARMONIZER in these areas: more articles on quartets/chapters/general activities; more craft and music articles; more eye-pleasing format; less articles on conventions/controversy/contest system. We expect to accomplish this by re-establishing the writers' pool and developing a team of district reporters.

We also have an additional staffer on the HARMONIZER crew. Communications Assistant Robb Ollett was recently named associate editor and will be handling layout, design and business aspects of the magazine. The intent of this position is to allow Managing Editor Leo Fobart more time for editorial aspects and correspondence related to articles for the magazine.

The HARMONIZER wishes to thank those responding to the survey and hopes the changes in future editions will reflect the attitudes of the general membership.

New Fieldman a Canadian



Ron Rockwell

We are pleased to announce the appointment of Ron J. Rockwell to the position of administrative fieldman in the Society's Communications Department.

Ron is a member of the Halifax, N. S. Chapter and brings an extensive Society background to his new position. He has held every chapter office, directed the chorus, served as area counselor, bulletin editor, public relations officer and COTS (Chapter Officers Training School) instructor. In addition, he has also headed up several district and divisional contests.

In the business world, Ron has many years experience as a salesman; he has also spent some time as a radio announcer.

Ron, his wife and children will move to the Kenosha area in the near future. He started his service with the Society on July 7 at the international convention in Salt Lake City.

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“You Must Do the Things You Did 35 Years Ago!”

By Dick Johnson, 3075 - 12th Avenue No.
Ft. Dodge, Ia. 50501

With most sincere apologies to my friend, composer Bob Godfrey, I have used this paraphrase of his super-excellent crowd-pleaser in an attempt to explain what has come to be one of the most successful “formulas” in barbershop history — the “Gay 90’s Quartet.” Maybe formula isn’t the proper word, for this rare combination really resembles a “recipe” in its simplicity — a recipe for show business success. You just follow these simple steps:

Select one lead, one tenor, one baritone and one bass from an assortment of several collected over the years; Stir in some four-part harmony (or three-part, if you’re short);

Throw in four time — (and shop-worn) garments (preferably ill-fitting) and eight yellow high-topped shoes; Half-bake for about 37 years;

Then garnish with a minimum of melodic variation, open the curtain and serve to an audience.

The result will be at least 25 minutes of the most satisfying laughter and applause you’ve ever heard.

How did this all begin? Who provided the secret ingredients to the recipe? In 1943, “Cec” Rodeberg and Arnie Nesheim, two Northern States Power Co. employees in Montevideo, Minn., were asked to provide some entertainment for the retirement party of one of their co-workers. “Cec” and Arnie, feeling that a barbershop duet was too far ahead of its time, rang in Lenn Brown and “Smiley” (he does have a real name) Borsgard, a happy pair of local school teachers, to fill out the foursome. Knowing that the short time available for preparation ruled out the kind of “polished” performance even 1943 Barbershoppers had come to expect, they decided to do a “put on” routine to spoof the perfectly coordinated movements of the top foursomes of the day — the fancy costumes, grinning visages, *et al.* The lack of available arrangements forced the quartet to choose the “good old songs” of a by-gone era that they

could woodshed. After all, it was only going to be for one performance! (That was the only miscalculation in the whole formula.)

In 1957 (December 8th, to be exact), the Gay 90’s sang their “first” final performance. Cec, who had not missed a date with the quartet for those 14 years, was being transferred to Minneapolis. There had been a few face-changes in that time . . . Ted Anderson, “Bud” Johnson, Dick Larson (maybe a couple more?) . . . but the routine (and the songs) remained the same. Now, at the Montevideo Chapter Parade, it was to come to an end.



But after the overwhelming re-acceptance of the program that night, Dick Larson knew he couldn't let it (the act) drop out of sight. So, with a solemn promise to Cec, Lenn and Smiley, Dick bought the act — complete with costumes, precious lap organ and the *idea* — (for a song, so to speak). The promise? *Never change the routine!* (Why tamper with success?)

If there's a secret ingredient in the above recipe, it's hidden in the part reading “. . . a minimum of melodic variation.” It has been my fortune to know all (most) of the members of that quartet since 1947. In that 33-year acquaintance, first as an aspiring arranger, and then as a close personal friend of Dick (and Cec and Lenn and Smiley and Herman Koch and Paul Fleming and Dick Wing and brother Bobbie and the

late Gene Smith, etc.) I've written and mailed some 33 (or more) tunes to “help” them add to their performance. They're currently using three — maybe four. They haven't changed the routine, but they have substituted a song here and there because it fit the formula.

No question but what they'll never win an international championship with their vocal abilities. But believe me, they'll never let you down on your show. Their chords won't raise every goose bump on your thick hide with a series of excellently-tuned swipes leading to a flatted seventh penultimate to the three-octave I-chord spread in the cadence . . . but they'll leave tears (of joy and laughter) in every eye in the house. Maybe they'll be “pooh-poohed” by the pernickety purists in your chapter, but they'll sell out your house for the NEXT show — even if they aren't on it!

From coast to coast, from Canada to Kansas, “from Natchez to Mobile,” plus two sizzling U. S. O. tours attest to their ability to make anybody laugh.

What if one of the quartet members should break the “frozen-face” spell and do a little “giggling” on his own? Should that unfortunate happenstance occur, the offender gets the tab for all refreshments for the group after the show. (Wanna' try that with your three singing partners sometime?)

The current Gay 90's offer Dick Larson, lead; Gary Erickson, tenor; Lowell Fenske, baritone; and Bill Johnson, bass. Each of these men has functioned as chapter president along with numerous other office, and Gary has been chorus director for ten years. So you see that over many years there has been chapter participation by this foursome.

Their years in the great sport of barbershopping now total 69. What longevity — and all are dedicated to the proposition that an audience is entitled to an evening they'll never forget. And with the Gay 90's, that proposition is guaranteed!



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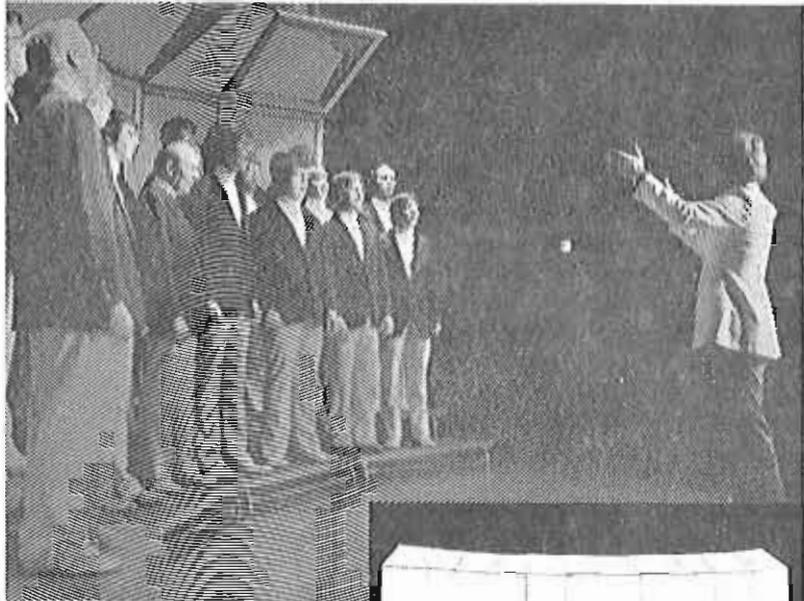
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Challenge: Carl's Daily Exercise

Challenge is not a sometimes thing for 16-year-old Iowan Carl Young, a student at the Institute of Logopedics since September.

Carl views the world from the vantage point of a wheelchair due to his handicapping condition of cerebral palsy, with spastic quadriplegia involvement. And the view isn't always so great. During the two years prior to Carl's enrollment at the Institute, he attended 15 different schools and spent additional time in state hospitals! That spells constant challenge!

What's really exciting is that Carl is learning to do many things . . . for himself. Though his torso is held upright by a molded acrylic body jacket, and his arms and legs must be strapped quiet, he uses his face and neck muscles to help him accomplish surprisingly creative achievements.

A budding artist, Carl uses a head stylus to draw and paint. He can grasp a knife and cut a linoleum block for printmaking. He has learned to use a specially made spoon to feed himself, and he can type, play checkers and electronic games, do puzzles and turn pages of a book. Using the muscles he CAN control, Carl is able to participate in his world — almost like a regular teenager.

Carl's physical activities are limited to armchair quarterbacking, but his interests are much wider. Like others his age, Carl likes cars and guitars, girls and music, sports and television — "if there's someone else to watch with."

Not a solitary soul by any means, Carl likes to be in the middle of things, and his friends at the Institute frequently seek his company for his ready wit and positive attitude.

In a recent letter to Barbershoppers who have supported Institute programs, we shared Carl's thoughts, "On Being a Teenager":

"Being a teenager is good.

A teenager gets to come to school.

He doesn't have to go to bed so early.

A teenager is bigger so he eats more.

We also get to watch a different kind of TV show.

Teenagers have girlfriends."

These words indicate an active mind, interested in the world. But Carl sometimes finds it difficult to communicate his interests. His language development delayed due to the involvement of the neuromuscular component of his central nervous system, Carl is still working to perfect sounds, to develop effective breathing patterns that facilitate speech. He persists in trying to produce recognizable consonants, sounds — even a sentence here and there. But progress is slow. Each effort is painstaking.

Unmistakably eager, Carl allows Institute art teacher Agnes Nye to adjust his stylus for a creativity session (below, left). Lower right, Carl prepares for an art festival as he paints the cardboard ferris wheel made by other Institute children. As shown in right photo, concentration is a must for an even application of paint for printmaking.

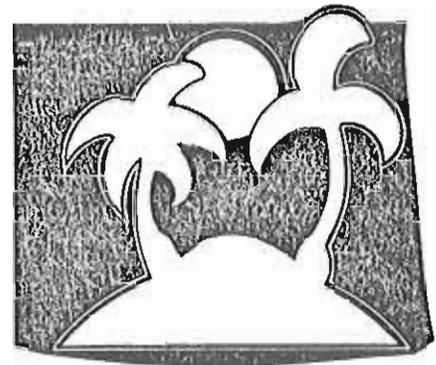
A communication board using visual symbols takes advantage of Carl's interest in art forms and provides a means for effective communication of needs . . . thoughts . . . feelings. Sign-language symbols, pictorial universal symbols like those used on international roadways — even photographs he's taken himself form the basis for Carl's communication board. Colorful, hand-drawn symbols are used for prepositions, verbs and adjectives on the portable language aid. This is one means to an expanded world for Carl.

At the Institute of Logopedics, therapy sessions are helping Carl to develop in other ways that make daily living activities less restrictive. Physical therapists work to increase the strength in his trunk muscles. Other professionals work to help Carl develop whole life leisure activities and to raise the level of his intellectual development. Carl reads at a third grade level and other achievements match his placement in a classroom for the educable mentally handicapped.

Carl has been dealt a world of limits, a world of challenges. But as limited as his horizons are, they can be expanded. There's a lot of world for Carl to experience. And he seems determined to meet the daily challenges. The Carls of the world have a wider window on the world, by virtue of experiences afforded by programs like the Institute of Logopedics.



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News About Quartets



The "Harmony Exchange" ("Q" Suburban and Lombard, Ill. Chapters) sang two songs during a six-minute appearance on WGN-TV, channel 9 in Chicago on the popular "Bozo's Circus" children's program. Shown above, from left, are Don Duff, tenor; Ron Rank, lead; Jim Ahlgrim, bari; and Ken Vonderohe, bass.

No truth to the rumor that our 1979 champions, Grandma's Boys, are breaking up. Bass John Miller will be leaving the quartet right after the Salt Lake City Convention, but will be replaced by Randy Loos, bass of the Gatortown Good Time Harmony Four of Atlanta, Ga. Miller has taken a new position on the West Coast with CBS television.

The Good Guys (Arlington, Tex.) appeared on local television during the noon show, "Unity Capsule." The quartet (McBride, Walch, Lux and Walker) used the opportunity to conduct a "show and tell" session about their local chapter and the Society.

Kent Martin, tenor of the silver medalist Boston Common, had a chance to "get back" at the rest of the quartet while they were doing shows in Mason City, Ia. the April 11-12 weekend. The quartet was killing time on Saturday when Kent became separated from the group. It wasn't long before he showed up escorted by two policemen, who claimed they were taking him to jail for shoplifting. You can imagine the excitement created among the other three until Kent explained he'd "rigged" the deal. At that point the police insisted on some

sort of payment and the quartet broke into song right there in downtown "River City."

The 1964 champion Sidewinders got together for a reunion a short time ago and liked what they heard so much they decided to reunite permanently. It was good news, indeed, when an excited Jerry Fairchild called to tell us the Sidewinders were back together again with their original personnel (Gene Boyd, bari; Joe Daniels, lead; Jay Wright, bass). They're accepting show dates and anxious to get back in the show circuit. Jerry Fairchild is the contact man and can be reached at 671 W. Cypress, Redlands, Cal. 92373 Phone: (714) 793-8618. It's great to have you back, guys!

A welcome to a new Rocky Mountain District foursome, the Bootleggers, from Craig, Colo. Lead "Butch" McKune, bass Bob King, tenor Dick Hanna and bari Gordy Mauser spent Good Friday entertaining the kids at a local elementary school (grades one through four) and were pleased to receive over 100 fan letters for their efforts. Mauser is contact man for the new foursome (227 West 20th St., Craig, Colo. 81625 Phone: 824-9309.)

Singing for a crowd of 10,000, the Crooked River Music Company (Herb Ramerman, lead; Jack Donohoe, bass; Chet Campana, bari; and Frank Chlad, tenor) of the Cleveland East Suburban Chapter provided the half-time entertainment in an NBA basketball game

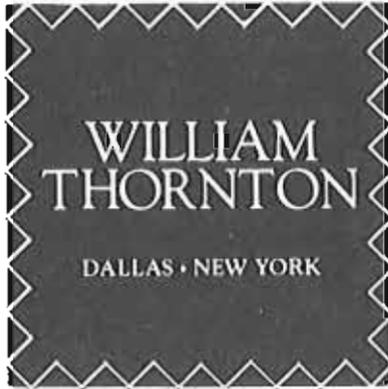
Atlanta Mayor Maynard Jackson (second from right) appeared as a guest artist on Atlanta's Silver Jubilee show with (from left) Jim McGraw, Tom Roberts and Bill Schreiner, dubbed the "Jackson Four" for the occasion.



The "Springfield Music Company" (Springfield, Mo.) literally took their show "on the road" on two occasions in late February at the request of a local manufacturer who included, during a sales meeting, a "shopping spree" for spouses of the visiting salesmen. The quartet entertained during the 20-minute bus ride to and from a major shopping mall.

between the Cleveland Cavaliers and the Kansas City Chiefs.

The Friends of Yesterday and Coach Fred King were involved in an automobile accident on April 14 which nearly wiped them out of this year's international competition. Lew Shipp sustained broken ribs and Gene Jackson, Gene O'Dell and Fred King were bruised and shaken. The serious injuries to Dick Bentz (removal of his spleen and other internal repairs) forced cancellations of all May bookings and hindered pre-contest rehearsals. They even rehearsed before Dick was out of the hospital. As contact man Lew Shipp said: "We've performed in hospital wards before, but



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never with the lead in pajamas!" Shipp can be reached at 5504 Luckpenny Place, Columbia, Md. 21045 Phone: AC 301 730-3661.

"Appearing weekly at the Holiday Inn in Yee Haw Junction, Fla. . . ." sounds like a pretty fancy engagement for the Sunshine District 1979 champion Great Escape. Not quite true, though. Actually, the guys do appear on a weekly basis at the Inn, but they meet in the laundry room for rehearsals. Yee Haw Junction is about half way between West Palm Beach and St. Petersburg, where the quartet's new tenor, Mike McGarry, lives. McGarry replaced "Buddy" Laurain, who is pursuing a solo vocal career. McGarry is the quartet's contact man (2919 - 4th Ave. North, St. Petersburg, Fla. 33713 Phone: AC 813 461-4348).

We apologize to the Ontario District champion Nickelodeon for mislocating them and spelling tenor Jim McKee's name wrong (it's not "McKenn") in the Yearbook edition. The guys are members of the Oakville, Ont. Chapter and asked that we "move them" out of Etobicoke and Oshawa. Let's hope this squares us

with contact Jim Ingham, 250/10 Satok Crescent, Milton, Ont. L9T 3P4.

California Barbershopper John Gurule was surprised to find four neatly attired gentlemen in the halls of the National Museum of History and Technology in Washington, D.C., where he visited during the Christmas holidays. After seeing Society lapel pins, he inquired and learned they were the Federal City Four of the District of Columbia Chapter. John and his wife were serenaded by the quartet, all of whom are retired and enjoying their retirement much more because of barbershopping. And that must be good news to those of us fast approaching retirement age. Glad to hear the Federal City Four (Fred Peters, lead; Howard Cranford, tenor; Lew Sims, bari; and Fred Hart, bass) are still making great barbershop sounds and that our singing hobby continues to be fun and enjoyment for them in their retirement years. And this quartet is busy, with 70 appearances, over half at no charge, during 1979.

The Tacoma, Wash. Chapter used the services of The Old Grand Dads to sell advertising in an unusual manner. The



NBC news correspondent Peter Hackes blended his singing talents with the "Patch Chords" (Lansing, Mich.) during a recent United Way Achievement party in Lansing. A bass in the "Singing Capital Chorus" of the Washington, D. C. Chapter, Hackes is better known as a veteran on NBC Radio's hourly news broadcasts. The "Patch Chords" (from left) are Doug Pearson, bass; Don Horton, bari; Jerry Tiemann, lead; and Rich Harlow, tenor.

quartet visited bakeries, restaurants, beauty salons, pharmacies and other businesses in their ad selling campaign. In each business place the quartet sang a song or two before approaching the owner with a "pitch" to purchase advertising in their show program.

Chapters in Action

By Leo Fobart, Editor



Shown left are some of the floats that were part of the St. Louis Suburban Chapter's 25th Annual "No Fishing Trip" held at Sullivan, Mo. June 20-22nd. The "float parade" and other "non-fishing" events attracted more than 400 men from 13 states.

The Macon "Heart of Georgia" Chorus sang for the sunrise service on Coleman Hill in their city for the twelfth consecutive year — this time with the help of a local Sweet Adeline Chapter. Macon member Howard Williams has been in charge of the music for the annual Easter service for the past sixty-three years!

His Honor Mayor David Hayward of Redondo Beach, Cal., an avid fan of barbershop harmony, had an opportunity to be a part of barbershopping when he appeared at South Bay's (Cal.) new meeting place to personally read and sign a "Harmony Month" proclamation before the entire group. He also was very proudly displaying two tickets he had purchased for their June show.

With both husbands and wives participating, a "grudge" volleyball tourney held April 13 between the Algona and Ft. Dodge, Ia. Chapters found Algona on top after winning three of five matches. The songs, refreshments and fellowship that followed convinced everyone that this activity could well become an annual event.

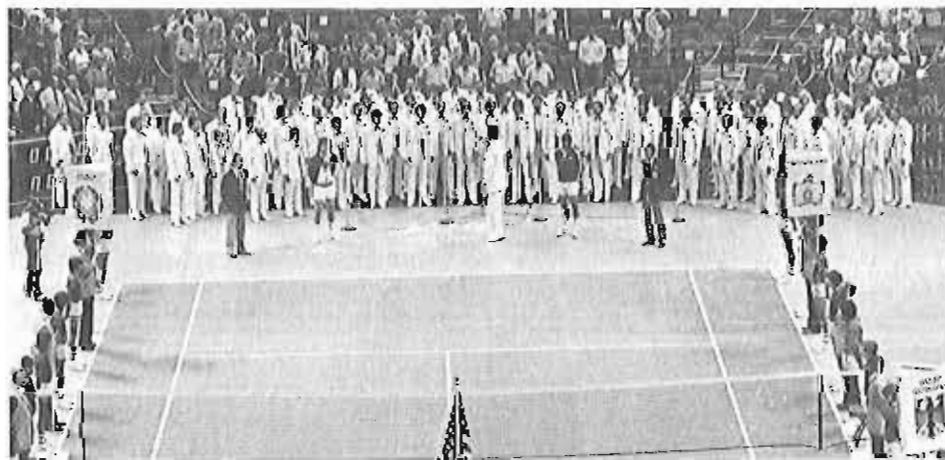
The Denver "Mile-Hi" Chapter's first annual high school quartet contest was held on May 17 and attracted several entries. We were interested to see that, in addition to cash awards for the winners, their schools would each be receiving complimentary subscriptions to the HARMONIZER.

Hats off to the Canby, Ore. Chapter, which recently donated uniforms to the newly developed chapter in nearby Bend, Ore., according to information gleaned from a quarterly activity report. Have also heard of a similar display of generosity in the Land O'Lakes District, where the Stevens Point, Wis. Chapter shipped their old uniforms to the recently licensed Watertown, Wis. Chapter. Attaway to go, men!

They're saving both aluminum cans and newspaper for recycling in the Eden-Hayward, Cal. Chapter, with proceeds going to Logopedics (and an effort to help solve our ecology problems).

The Westchester, N.Y. Chapter is proud of the fourteen past presidents still active. In alphabetical order they are: Mike Calhoun, Doug Chapman, Jerry Clarke, John Finkbinder, Dave Frank-

The 1979 Int'l Champion "Vocal Majority" sang the "Star Spangled Banner" opening the World Championship Tennis matches in Dallas April 26-27. The "VM" also performed at the opening ceremonies of the Reunion Arena, a new facility housing 14,000 seats in downtown Dallas.



land, Graham Hubbel, Joe Jordan, Tom LaMotte, Ernie Matson, Bill Rowell, Dave Sameuels, Dave Schuman, Fred Steinkamp and Bob Stevenson. Can any chapter top that?

The Parkersburg, W. Va.-Marietta, O. Chapter played host to the "Young Men In Harmony" chorus and quartet from Edison Jr. High at Parkersburg, which the chapter has nurtured and encouraged for the past five years. The 30-member chorus was presented in a workshop-type setting and provided a great evening's entertainment for their older counterparts.

Barbershoppers from Rogers, Ark. and the Joplin, Springfield and Carthage, Mo. Chapters will soon be gearing up for their annual trek to Shell Knob, Mo. and the "Tunes, T-Bones and Troutlines" weekend (July 25-27, 1980). This stag affair is in its ninth year and, in addition to swimming, fishing, boating, horseshoes and singing, features a mass sing on Saturday evening. The popular singout receives publicity in 23 newspapers throughout the "Heart of the Ozarks."

Palomar-Pacific, Cal. bulletin editor Lloyd Davis hit the nail on the head with an article, "Why Do We Intentionally Offend Guests," in a recent bulletin. The general gist of the article strikes out at the two-song rehearsal and how this can be offensive to guests. He suggests that if we really expect to attract and hold guests as members we have to plan meet-

ings so as not to offend them. He said it this way: "Let's let the Program VP 'earn his pay' by having a full-length program — with guest involvement — planned for every meeting."

Found some interesting remarks in a trip report filed by Field Rep. Tom Cogan after he visited the Viborg, S. Dak. Chapter in early March. First of all, Tom noted that though the chapter only had 21 members at that time, there were 20 men in attendance, and the average attendance at meetings is 90% or better. The chapter was busy working toward an up-coming annual show which ordinarily attracts more people than Viborg's entire population. When they broke for a refreshment break Tom was amazed to find that he was the only smoker in the group! These men don't have anything against smokers, and it's not a membership requirement, they just don't have any smokers in the chapter. Can you imagine an entire chapter with that kind of breath control?

The February 1980 issue of "Air-line Pilots" carried a colored picture of

A Society "first" took place in Auburn, N. Y. on Feb. 16, 1980, when a plaque, inscribed in both braille and script, was presented to "Barbershopper of the Year" Franklin Sherman, a blind member. Membership VP John Lents is shown below (left) as he made the presentation.



the six Braniff Airlines employees — five of them pilots — who are members of the 1979 international champion "Vocal Majority" chorus from the Dallas (Metro) Chapter. A neat bit of publicity and should remind us to gen-



Would you believe that's the dapper, debonair, director of the Phoenix, Ariz. "Phoenicians," Past Int'l Pres. Lou Laurel, directing a 50's medley during a recent show?

erate similar stories in employee magazines. Many company employee magazine editors would be pleased to learn of the singing activities of their employees where more than one are members of our Society. Come on, you PR men, let's not overlook this great opportunity (or "oppor-chancity" as Comm. Dir. Burt Schindler would say).

Imagine, if you will, that you're standing in a rather large crowd as you wait for the Mardi Gras parade in New Orleans when you're suddenly pulled aside by someone saying, "Hey, Art, sing bass on this song." It happened to Orlando, Fla. Barbershopper Art Barko on Sunday, February 17, when Ron Redmann (bari) and Art Swanson (lead) of the "Wonderful Daze" quartet (New Orleans) and an



An alert chapter PR man, Tom Hansbury, kicked off Harmony Month in Sarasota, Fla. by presenting famed comedian Bob Hopa with a plaque honoring him as "World Wide Ambassador of Harmony in Song and Good Will."

unknown tenor pulled him aside to sing a song he had sung with them during an earlier visit to the New Orleans Chapter. Art didn't miss the entire parade, but a good share of it got by while he was enjoying his four-part singing hobby under most unusual circumstances.

We received the wrong information concerning the dates for the annual salmon barbeque in Anacortes, Wash. We listed it in the Yearbook edition as the August 3 weekend. We have since learned it'll all take place on the July 25-27 weekend. The "Racquet Squad" of the Westchester, N.Y. Chapter will be headlining this year's big event.

We like the note in the "Barber Poll" bulletin of the Medford, Ore. Chapter reading: "Stand up and be recognized — every mother's son who sings barbershop harmony, pays his dues and spends time on stage has helped the Society contribute over \$3 million dollars to Logopedics. And we're only having fun... fantastic!"

Bowing out before a "challenge becomes a chore," award-winning Editor Jim Smith is turning over his pen to Ron Whiteside after eight years of putting together the monthly Scarborough, Ont.

(Continued on next page)



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Arlington, Tex. Membership VP John McBride is proud of the "Super-Man-of-Note" award he received from his chapter after bringing 25 new men into the Society.

CHAPTERS IN ACTION (from page 25)

"Quoter-Note." You've done a heckuva job, Jim, and have earned a rest.

Another chapter on the aluminum can recycling "kick" is Sterling-Rock Falls, Ill., where Logopedics Chairman Paul McCracken has already turned over \$165 (in the first three months) to our Institute's kids.

The Rockford, Ill. Chapter has raised over \$14,000 for the North Rockford Convalescent Home after presenting annual benefit performances during May for the past eight years.

The Greater Baltimore, Md. Chapter has a local "rock" group backing them in their support of the Institute. Really, they're not a rock group in a literal sense, but a local Job's Daughters organization which held a rocking-chair marathon and presented the chapter with \$335 raised during the event. This particular group has adopted Logopedics as its favorite charity for this year and has other fund-raising projects planned.

Wives of the Snohomish County, Wash. Chapter had a chance to become "Queen for a Day" by presenting the best ending to the following statement: "I'm glad my husband (or boyfriend) is a Barbershopper because" It was Program VP Wayne Howell's idea to show apprecia-

tion to all the gals by honoring some lucky wife or girl friend. You guessed it! His wife Carol had the winning entry.

Even though there may have not been much ice around the country on March 31, there was enough in Saskatoon, Sask. for the "Chimo Chordsmen" and their wives to hold a curling (and singing) match. Followed by a pot-luck dinner, the curling activities proved the men better with a pitch pipe and their voices than sweeping the ice with a broom.

They liked the "tater-pig" idea for raising money in the Bowling Green, Ky. Chapter. We wrote about it in the March-April issue, and they gave the booth a try with good success. They not only created a means for publicity, but raised a tidy sum while they did it.

Livingston, N.J. Barbershoppers Bill Winterberg and George Smith and their wives were given the royal treatment by British Barbershoppers when they visited "Merrie Olde England" at the end of March. They spent an evening with the Bromley Club and urge anyone planning to visit England not to overlook the opportunity to meet, greet and enjoy our British counterparts.

Soybean Days are coming up soon in Sheldon, Ia., and the "Chordmasters, Inc." Chorus will again enter a float in the June 13 parade. There may be a special quartet contest held in conjunction with this year's event.

They're talking about raising \$7,500 from a beef raffle to help defray expenses of the Regina, Sask. "Wheatland Chorus" to the Fall contest in St. Paul.

The Fairfax, Va. "Jubil-Aire Journal" reports the world's tallest barber-pole is located outside a barbershop in Alexandria, N.Y. — a small town near Buffalo. Built in 1973, the pole is re-

Famed choral director Johnny Mann witnessed his first authentic barber-shop event on April 19, when he attended the Southwest California Division Contests in Newhall, Cal. He is shown right (center) with the "Four Points West" (from left, Earl Moon, Willie Kleen, John Revheim, C. J. Sams),



ported to be 50' 3" high. Wonder if that's taller than the one erected during the 1964 San Antonio Convention (claimed at the time to be the world's tallest). At any rate, let's hope someone figures out a way to put our Society emblem on the top of both poles. Who cares which is the tallest!

We're happy to see Editor Jim Fulk's ("Starting Gate" — Louisville, Ky.) article, "Your Membership — How Priceless?", appearing in many bulletins. With the recent dues increase, Jim points out the number of intangibles (pleasure of singing, showmanship, good fellowship, the thrill of winning) that make it virtually impossible to place a price tag on our singing hobby. We're also happy to see many references in bulletins to the painless "Pay-As-You-Go" method of dues payment as a means of making the dues increase just a bit easier to handle.

What a job the Fairbanks, Alas. Chapter did with charitable contributions at the end of 1979 — specifically, \$2,651.62 to the Alaska Crippled Children's Association and \$589.25 to Harmony Foundation for Logopedics — for a whopping total of \$3,240.86! Not counting any donations which might have been made earlier in the year, that boils down to a per capita contribution of \$124.65 — and that's going to be hard to top.

Checks with the Society logo are available and can be obtained through your local banking establishment for either personal or chapter checks. The Deluxe Check Printers Inc. (home office), P.O. Box 3399, St. Paul, Minn. 55165 is a national concern with plants all over the country supplying the majority of banks with their customers' checks. Deluxe's 1979 catalog includes a picture of the logo (No. PT-524) which can be ordered through your local banks. Our thanks to Roland A. LeClerc, ex-Northeastern District officer, for providing us with the details.

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TRI-CITY, VIRGINIA . . . Mid-Atlantic District . . . Chartered May 13, 1980 . . . Sponsored by Richmond, Virginia . . . 38 members . . . Phil Justice, 3613 Settlers Lane, Hopewell, Virginia 23860, Secretary . . . Douglas W. Kanatzar, 1601 Cobbs Ave., Chester, Virginia 23831, President.

LEOMINSTER, MASSACHUSETTS . . .
 Northeastern District . . . Chartered June 10, 1980 . . . Sponsored by Worcester, Massachusetts . . . 30 members . . . Alvin L. Olson, 94 Lawrence St., Leominster, Massachusetts 01453, Secretary . . . Fletcher L. Parker, 191 Summer St., Fitchburg, Massachusetts 01420, President.

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