



# The Harmoniz

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

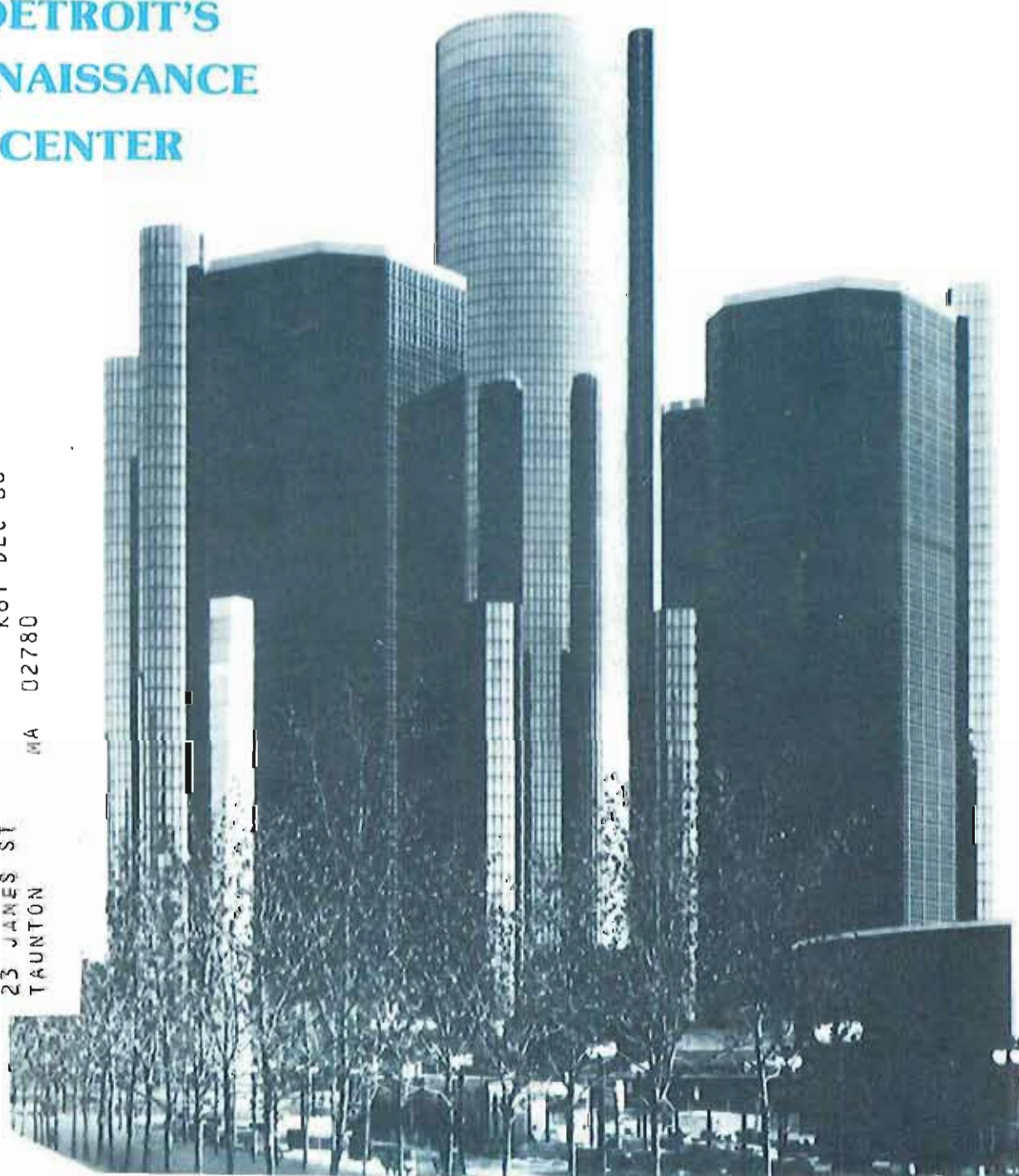
JANUARY/FEBRUARY

1981 YEAR BOOK  
SUPPLEMENT  
See Page  
16



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Glenn Braun  
Pat Blank

# The Harmonizer

JANUARY/FEBRUARY 1981 VOL. XLI No. 1  
A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF  
SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

The HARMONIZER (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (S.P.E.B.S.Q.S.A.). It is published in the months of January, March, May, July, September and November at 6316 - 3rd Avenue, Box 575, 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, 6316 - THIRD AVE., Box 575, 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

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Stevens

## Convention Calendar INTERNATIONAL

|                      |                |
|----------------------|----------------|
| 1981 Detroit, Mich.  | July 5-12      |
| 1982 Pittsburgh, Pa. | June 27-July 4 |
| 1983 Seattle, Wash.  | July 3-10      |
| 1984 St. Louis, Mo.  | July 1-8       |

## MID-WINTER

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

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# Thinking Aloud . . .

In November I attended the annual convention of the Public Relations Society of America, of which I've been a member for some years. One morning when I was getting on the elevator for that day's sessions, I was greeted by the president of one of the largest public relations agencies in the country. "Congratulations on the fine article on the Society in *Fortune* magazine," he said. And then he proceeded to introduce me to another member of his firm. He, too, had read the article and offered his congratulations for the great public relations job for the Society. These were the first of a number of pats on the back for us for finding ourselves on the pages of one of the nation's most prestigious magazines. To say I was proud is putting it mildly. (Taking accolades on good public relations when you're attending the p.r. society's annual convention isn't exactly hard to take.)

Then I got to thinking about how that article came into being. Sure, the International Office helped. Soc. Comm. Dir. Burt Schindler orchestrated much of the comings and goings. The Society's Bob Johnson was interviewed. But mostly the article came about because of Barbershoppers who had sufficient interest to push their Society at the right time with the right people. The moment I start naming names I'm going to be in trouble, because so many people contributed over a considerable length of time. The article took many months to develop. And on a number of fronts.

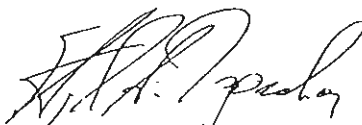
Here are some of the people who were involved. Don McAvoy of San Diego, who told his brother-in-law all

about S.P.E.B.S.Q.S.A., what it does and what it means. His brother-in-law is in Europe with *Time-Life-Fortune*. Then there's Don Reid of Arlington Heights, who was talking to a fellow investment counselor who knew someone, who knew someone else on *Fortune*. And Dick Bonsal from Montclair, N.J., who pursued the story in the Mid-Atlantic District. As did Dale Thomas. And many others.

The result was a great story in the December 1, 1980 issue. The point of all this, however, is that the Barbershopper at the local level should always be aware of the public relations potential of barbershop harmony. We are unique. Never be afraid to tell our story. Your seat-mate on the plane may be a magazine feature writer. Or a TV editor. Who knows? And when you do latch onto such a contact, be sure to let Burt Schindler know, so he can help follow up on your efforts.

You want another example of good public relations at work? Anyone see the great bit on the two-time international champion "Vocal Majority" Chorus on "P.M. Magazine"? Well, it came about because a new member of the Dallas Metro Chapter was so excited about barbershopping that he told his station about it. (His name's Nick Alexander and he's production manager of a TV station in Dallas.) First thing you know the chorus is on the Dallas segment of "P.M. Magazine," and then the segment is picked up to be presented nationally on Thanksgiving Day. Whatta' break!

National stories developed by local Barbershoppers. We sure appreciate that.

  
Executive Director

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# Letters

(Editor's Note: From time to time we receive letters from writers who wish to remain anonymous. We'll respect your right to anonymity, but only if the editor knows who you are. So, you can ask that your letter appear unsigned, but please sign that request.)

## A Way to Beat Inflation

As the cost of absolutely everything goes up and up, I wonder if it isn't time to devise a method of stopping the dues increases for members and provide for public support of our Society. I have a plan in mind which will cost the members nothing!

It is a known fact that countless thousands of people attend barbershop shows each year in the U.S. and Canada. If our chapters each paid twenty-five cents per ticket sold to the Society (and possibly the same amount to their districts), we would raise some enormous sums. Take our chapter as an example. We average approximately 1,500 people per show. At 25 cents, we would pay \$375 to the Society. That's not much, but multiply that times 700 chapters and you get \$262,500. There are about 76 chapters in the Northeastern District which would receive \$28,500. Obviously, the chapters raised their prices by 50 cents to cover this assessment, so it has cost the members nothing.

I see two problems. First, are the chapters who do not put on shows. (I'm glad I don't belong to one of those.) It would, however, lower the figures accordingly. Secondly, some chapters will say they can't raise the prices by 50 cents. To this I say "Hogwash!" A low price indicates an unprofessional performance not worth charging for. We went from \$2.50 to \$5 and have tripled our audience.

I hope this is all fairly obvious, but let me conclude by being conservative. At our current attendance, we would pay \$375. Let's say an average could be \$335, 10.5% less. And let's say that only 600 chapters produce shows, and they all donate the 25 cents. And let's say that 750 is the average attendance. The Society just received \$112,500. I rest my case!

Charlie Mansfield

## Declining Membership

I can think of three reasons for declining membership in our Society

First. The total birth rate dropped

steadily since the early '50s. Enough young men do not exist to replace members who quit or die.

Second. There are increases in numbers by birth or immigrations of some nationalities whose musical heritage does not include barbershopping.

Third. Two words in the Society's name are a problem: "quartet singing."

A potential member can't tell from our name that we also sing as choruses. He could get instant stage fright imagining he *has* to be in a quartet.

But still, he wants to sing somewhere.

So he melts into a YMCA chorus, a church choir, or a glee club in the community. And we've lost another voice to our competition.

Let's change our official name to the "Barbershop Harmony Singing Society." A simple identifier like this would describe what we do, would be easy to say and would not connote quartet singing only.

Paul Irsch

## Dislikes "Revolution"

Here's a quotation uttered by a member of the HEP School faculty held at Davis, Cal. in September: "We have been singing for our own edification and self-satisfaction for too many years."

That really is the message, isn't it?

Forget the real reasons I joined this Society three decades ago; get my head screwed on straight, and join the new barbershop revolution. I cannot tell you how much I wish Cash, Martin, Reagan and other original Society architects were here to defend what they intended.

O. T. Neal

## Tells of Love Affair

"I just love it," are words I often heard Hal say about barbershopping. Our life was enriched by barbershop harmony.

Sometimes our emotions boiled over when our favorite quartet lost. But when our quartet won, we shouted with wild joy and rushed onto the stage with congratulations for the victors.

The kind of songs Hal composed were a natural for the barbershop style of music. So it was a happy coincidence when he and S.P.E.B.S.Q.S.A. met and became lovers.

At one time Hal was put to bed for five weeks by his doctor with a back ailment. This forced confinement was put to good use. The first issue of the *HARMONIZER*, then called *Rechorings*, was born. Papers and material for the maga-

zine blanketed his bed. My rôle was messenger to the printers with copy, and I also served as copy reader.

Those were the days that make happy memories.

Florence Staab (Mrs. Hal)

39 Roe Ave.

Northampton, Mass. 01060

## Urges Visit to Institute

On a recent business trip to Wichita, I had the opportunity to see first hand the workings of the Institute of Logopedics. Thanks to Dr. Roger Kastern and Marilyn Knoffloch of the Institute, I was given a guided tour of the facilities including sitting in on several training sessions. I silently thanked God for the good health of my own kids and also felt very proud to be a Barbershopper who supports the Institute.

Incidentally, they (the staff, children, etc. . .) love the Barbershoppers. There are plaques and mementos all over the place acknowledging our contributions.

As a bonus, that evening I had a chance to "sit in" with the Wichita chorus as a guest.

If any Barbershopper is ever in the Wichita area, I strongly urge them to visit the Institute and get a first hand view of our charity like I did.

Charles E. Sutter

## Finds "Brothers in Harmony"

I've been a member of the St. Paul Chapter for a couple years now; so when I got a Chevrolet engineering internship for the summer in Detroit, I wrote to the secretary of the Detroit No. 1 Chapter, as listed in the "Directory of Chapters."

When I got to Detroit in June, friendless and carless (I'm a poor, struggling college student), the first thing I did was call the contact man. Much to my surprise, he not only was expecting my call, but had already arranged for several members to take turns driving me to and from meetings.

I think there are a lot of Barbershoppers out there who may not fully realize the scope of this great Society. It's heartening to go to a faraway place and suddenly have a whole gang of immediate friends, "brothers in harmony." Besides the philosophical aspect, it sure is a great way to top off a business trip or vacation!

Tom Arneberg



# We're Having a Party!

... AT THE 43RD INTERNATIONAL CONVENTION AND CONTESTS  
IN DETROIT JULY 5-12, 1981

Detroit loves a good party! And the city has had a ball in recent years hosting some of the biggest conventions in the country. BUT . . . they're really in for a super time this summer, when thousands of Barbershoppers and families head into the famous Motor City July 5-12, 1981 for the 43rd International Convention and Contests. And, as the convention committee's slogan says — this one is "truly international!" Just over the famed Ambassador Bridge lies Windsor, Ont., offering a delightful place to visit in Canada and the opportunity to prowl some of its fascinating shops and sights.

An eye-popping spectacle for everyone is the dramatic Renaissance Center on the riverfront, containing the Detroit Plaza Hotel (our headquarters), one of the tallest and most exciting hotels anywhere in the world. You won't believe it 'til you see it. Stretching skyward for 72 floors, it features a half-acre self-contained lake, surrounded by more than 390 evergreens, 32 fig trees and palms. Lounge "pods" project everywhere in the eight-story atrium lobby — made to order for our quartets!

The Plaza Hotel features thirteen top-quality restaurants, a world renowned

promenade of shops and motorized "trolley bars" which serve the dozens of lobby cocktail pods.

Just outside the headquarters hotel is the beautiful Hart Plaza, filled with fountains and gardens, truly the perfect site for the annual Mass Sing. Antique trolleys pass regularly through the plaza on the way to Cobo Arena (location of our contests) and on downtown. These trolleys will be ideal for quartets to serenade fellow-members strolling down the riverfront.

When Barbershoppers aren't busy at meetings or attending the exciting contests, they'll be heading to some of the world-famous sight-seeing spots. High on everyone's list will be the Greenfield Village and Henry Ford Museum, a 260-acre history book come to life. The living museum features the workshops of Thomas Edison and Henry Ford, an authentic steam locomotive and paddle wheel river boat trips. More than 200 antique autos and thousands of early American machines and implements are housed on the grounds.

Hart Plaza will be the focal point throughout the convention week. Detroit's famous ethnic festivals will be held



Trolleys are adding fun to Detroit's downtown area, offering a unique form of transportation between hotels, restaurants and stores.

there daily, with dancers, musicians, unique eateries and exciting activities going on constantly. Naturally, we'll have some of our top choruses and quartets scheduled right along with everything else.

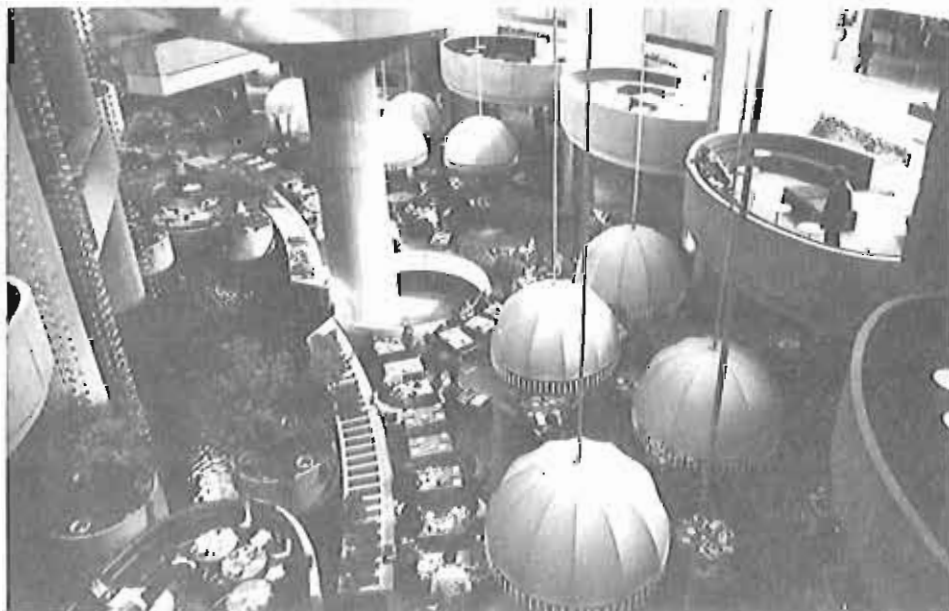
Convention week kicks off on Monday, July 6 with tours and trips planned for everyone. Tuesday features the popular President's Ball and other events. Wednesday is the Parade of Champions' Show and the contests start on Thursday. When Saturday night rolls around, the greatest show on earth is planned — "The Saturday Night Show of Champions" — featuring the newly crowned international champion quartet and the medalists, the 1981 international chorus champions and the Scarborough "Dukes of Harmony," our 1980 chorus champions. The 1980 gold-medal winning "Boston Common" will perform throughout the week and make their very special appearance on Friday night.

The Society's international convention is truly the social event of the year for four-part harmony lovers, with total immersion in harmony, champions singing everywhere, woodshedders having the time of their lives, choruses staging and upstaging each other all over the place and old friends meeting and making new friends.

Perhaps the greatest compliment ever paid the Society was made by a hotel clerk at one of our recent conventions. After hearing 9,000 Barbershoppers singing, greeting and laughing at her front desk for six days, and when the hotel finally quieted on the last Sunday, she said, "These people really love each other."

And so it is every year, a great big party, and this year it's in Detroit. You're all invited to be part of it.

Casual dining in an outdoor atmosphere is one of the attractions of the Cafe Renaissance in the eight-story atrium of the Detroit Plaza (HQ Hotel) in Renaissance Center. The cafe is one of the two dozen restaurants, lounges or food services located throughout the center.



## HOTELS & MAP

| Map Code | HOTEL/MOTEL                   | SINGLE ROOM<br>(1 Person) | DOUBLE ROOM<br>(2 Persons) | TWIN/DOUBLE-DOUBLE<br>(2 Persons) | EXTRA<br>PERSON |
|----------|-------------------------------|---------------------------|----------------------------|-----------------------------------|-----------------|
| 1        | Detroit Plaza (HQ)*           | \$57                      | \$69                       | \$69                              | \$15            |
| 2        | Pontchartrain*                | \$54                      | \$69                       | \$69                              | \$15            |
| 3        | Book Cadillac                 | \$46                      | \$56                       | \$66                              | \$10            |
| 4        | Howard Johnson*               | \$45                      | \$55                       | \$55 - \$57                       | \$10            |
| 5 **     | National Traveler - Windsor   | \$35.95                   | \$40.95                    | \$40.95                           | \$ 4            |
| 6        | Sheraton - Southfield*        | \$45                      | \$55                       | \$55                              | \$ 5            |
| 7        | Michigan Inn - Southfield*    | \$45                      | \$55                       | \$55                              | \$10            |
| 8        | Cobo Arena (Contest Location) |                           |                            |                                   |                 |

\*These hotels have swimming pools

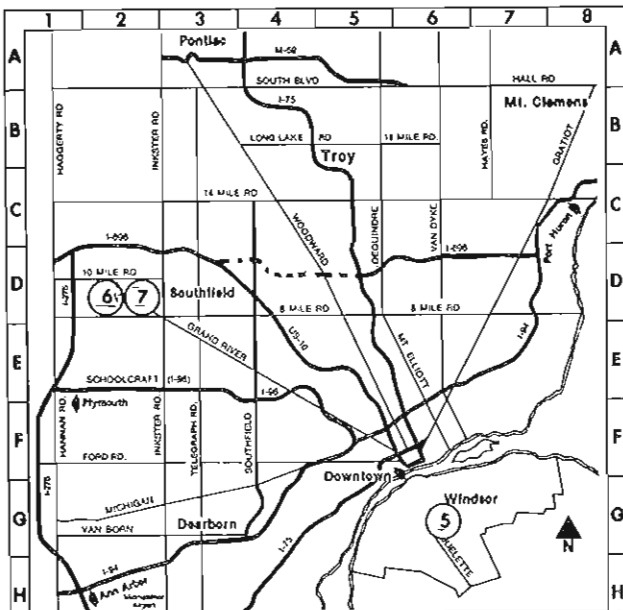
\*\*These rates are expressed in Canadian dollars.

### GENERAL INFORMATION:

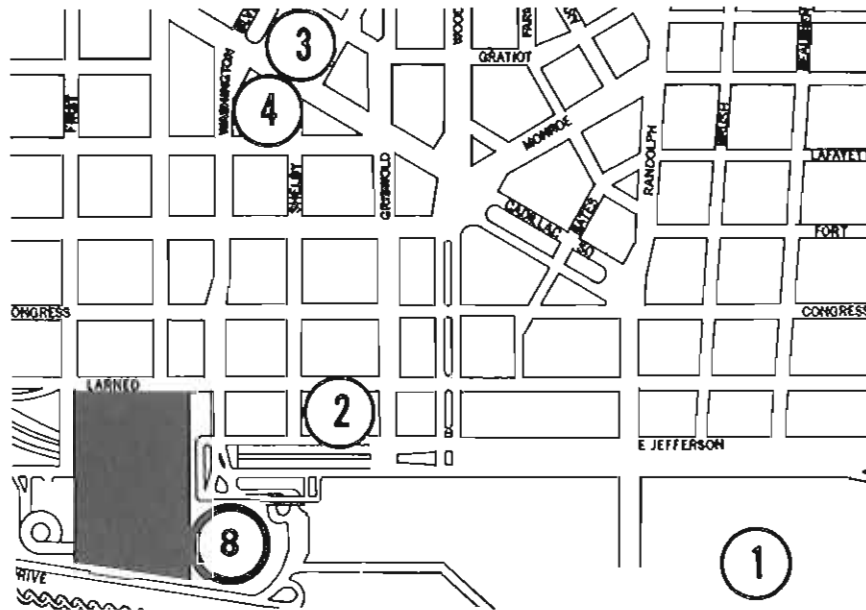
Only written application on this housing form will be accepted (phone requests will not be processed). Mail reservations will not be accepted after June 12. Minimum rates cannot be guaranteed at time of confirmation. Accommodations at the next rate will be reserved if rooms at the requested rate already committed. All rates subject to tax.

Please notify the Housing Bureau (see address above) of all cancellations up to 15 days prior to convention. Within last 15 days make cancellations directly with hotel. (Additional copies of this housing application available upon request at the International Office.)

### METROPOLITAN DETROIT AREA



### DOWNTOWN



Detroit's riverfront will be humming with activity during convention week.



**HOUSING APPLICATION  
SPEBSQSA INTERNATIONAL CONVENTION  
DETROIT, MICHIGAN July, 1981**

**MAIL THIS HOUSING FORM TO:  
METRO DETROIT CONV. BUREAU  
SPEBSQSA Housing Bureau  
100 Renaissance Center No. 1950  
Detroit, MI 48243**

**IMPORTANT INSTRUCTIONS**

PLEASE MAKE YOUR RESERVATIONS EARLY. Room assignments will be made in the order received. If accommodations are not available at the hotels of your choice, comparable reservations will be made at other cooperating hotels. In order to assist the Housing Bureau to provide the best accommodations for you, please note in the spaces indicated if you would accept another type of room in order to obtain the hotel you most prefer, e.g. you might be able to accept a double bed rather than twin in order to have your primary hotel choice. Or, you may wish to specify rate or location in order to make any changes necessary.

\* \* \* \*

Please reserve the following room(s); Indicate quantity in space shown:

\_\_\_\_\_ SINGLE (1 person, 1 Bed) \_\_\_\_\_ DOUBLE (2 Persons, 1 Bed) \_\_\_\_\_ TWIN or DOUBLE/DOUBLE (2 or more  
Persons, 2 Beds)

HOTEL CHOICE: No. 1 \_\_\_\_\_ No. 2 \_\_\_\_\_  
No. 3 \_\_\_\_\_ No. 4 \_\_\_\_\_

Please list any special needs: \_\_\_\_\_

Names of occupants of each room: \_\_\_\_\_

Date of Arrival: \_\_\_\_\_ Date of Departure: \_\_\_\_\_

SEND CONFIRMATION TO:  
(list one occupant)

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE/PROV.: \_\_\_\_\_ ZIP/POSTAL: \_\_\_\_\_

NOTE: THE DETROIT HOUSING BUREAU WILL ACKNOWLEDGE RECEIPT OF YOUR REQUEST. YOU WILL RECEIVE A CONFIRMATION DIRECTLY FROM THE HOTEL ASSIGNED.

To Housing Bureau: In order to assign a room, you may make the following types of adjustments:

Room Type \_\_\_\_\_ Location \_\_\_\_\_

(Please describe) \_\_\_\_\_ Other \_\_\_\_\_

(SEE MAP ON REVERSE SIDE FOR APPROXIMATE LOCATIONS OF HOTELS)

| (For Convention Bureau use only) |                |
|----------------------------------|----------------|
| RESERVATION FOLLOW-THRU          | DATE & INITIAL |
| Received at Housing Bureau       |                |
| Processed to Hotel/Motel         |                |
| Received at Hotel/Motel          |                |
| Confirmed to Guest               |                |
| Returned to Housing Bureau       |                |



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# Another Gotcha' for the "Dukes" at S.L.C.

By Jim Smith, 29 Cree Ave.,  
Scarborough, Ont. M1M 1Z4

When "The Dukes of Harmony" competed in Philadelphia in 1977 they were riding the crest of a wave that had started a year earlier when they placed second at San Francisco.

During the year that followed many encouraging events took place, for example:

- immediately after the San Francisco contest Ray Danley was installed as musical director of The Dukes and Ron Whiteside became our resident Sound Category specialist. This change had been planned for several months and proved to be a sound strategy;
- two category specialists, Don Clause and Arnie Bauer, crossed the border

posing but still very important supportive arrangements that were in effect at that time.

We were on top of the world at Philadelphia, and winning the contest seemed only the natural thing to do — and we did!

## Second Time No Cinch

But Salt Lake City was a very different ball game. A three year-layoff, as required, with the normal changes in membership and administration, could have changed the Dukes drastically. There was no banner for top marks in protention, no bulletin award and neither of Ontario's competing quartets hailed from Scarborough. Historically, only two



For the second time — our glorious moment!

many times to lend their expertise to our preparations up to the final weeks before the Philly contest;

- Scarborough Chapter received the International Champion Chapter award for Protention;
- The Scarborough "Quoter-Note" was awarded first place in the 1977 international bulletin contest;
- both of Ontario's quartet representatives to the international contest were members of the Scarborough Chapter, the "Canadian Heritage" and "Scarborough Fair";
- plus a number of other less im-

portant choruses had returned to international competition after the required layoff to take the gold medal again — the Livingston, N.J. "Dapper Dans" and Louisville, Ky. "Thoroughbreds." So, the chance of the Dukes matching those feats was pretty slender. Nevertheless, we did have a chance and we still had the Danley-Whiteside combination on our side, plus an expanded team of Stage Presence choreographers and section leaders that worked very industriously to improve our contest package. And the songs chosen, after much deliberation and even a major change in arrangement

shortly before the contest — well, those songs were superior barbershop vehicles which we knew had an excellent chance of earning a high score in arrangement and interpretation.

We also had an exceptional convention committee with many years of experience to manage our travel and accommodations, ensuring that the Dukes would be untroubled by any inconveniences in the final days and hours of preparation for the contest.

Many of our wives and even some of our children made the costly trip to S.L.C. to cheer us on to victory. And, in addition to our Ontario District members, we had a contingent of British Barbershoppers and a large party from San Diego supporting us. AND we had 78 of our gold medalists from 1977 to provide a strong depth of experience in presenting our contest package.

Our morale was high and our spirits rose even higher at the banquet we co-hosted with the Arlington, Ill. Chapter during convention week. The expected attendance of 450 ended up at 545. We had guest quartets from the Illinois, Far Western and Ontario Districts, including outgoing champs "Grandma's Boys" and (soon to be silver medalists) "Chicago News." The Dukes and Arlingtones both did a turn on stage and the emotion generated that night was something to behold. Society officials Bob Johnson and Hugh Ingraham were on hand to join in the festive occasion, and it was great to have our British friends along to make it a truly international affair. It was a memorable evening which far exceeded even our best expectations.

## Keeping in Shape Between Bouts

It should be mentioned that we have a very strong competitive spirit at Scarborough. The chorus contests are a fine channel for the entire membership to express this spirit, but many others have the time and interest to pursue the more challenging discipline of quartet singing. For several years our quartet promotion program at the chapter level has produced new foursomes which have gone on to make their mark at the district level. During the interim period, between Philadelphia and Salt Lake City, quartet units flourished at Scarborough. In 1978 we had six teams in Ontario's Spring Contest, and in 1979 we had seven. In spite of the disbanding of Ontario's premier quartet, the "Canadian Heritage," in late '79, we still had five quar-

*(Continued on page 31)*

# Brand New

and

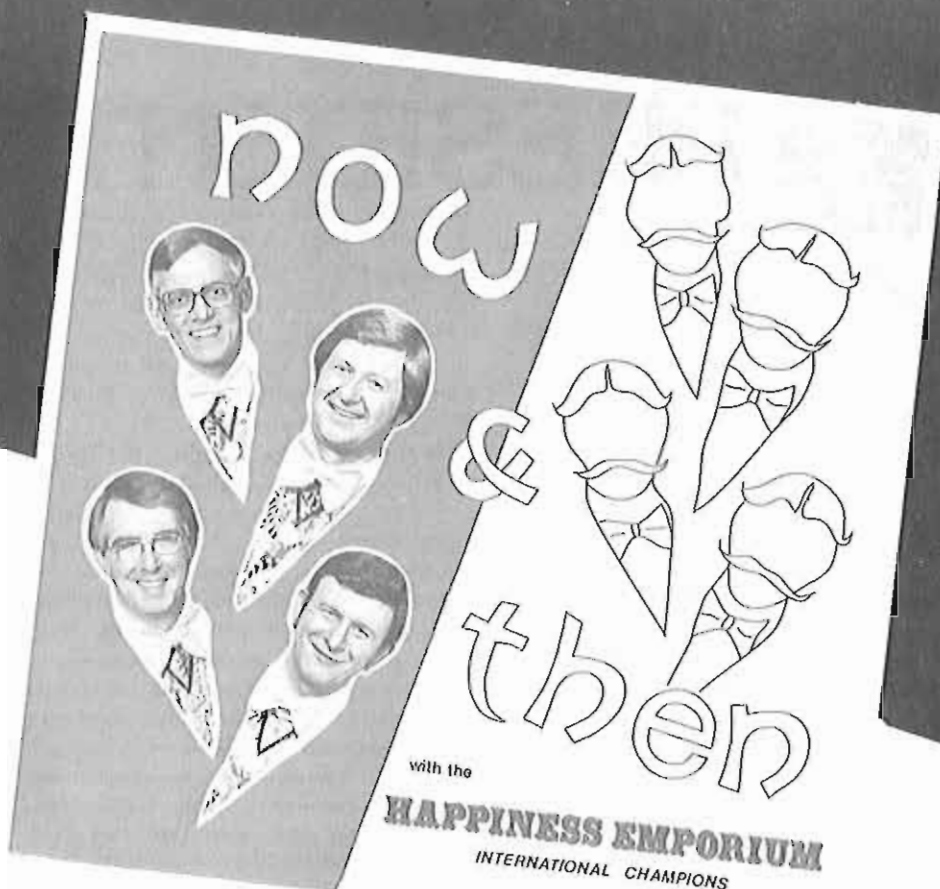
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Lida Rose

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# The PRESIDENT SPEAKS

By Int'l President Burt Huish, P. O. Box 1925,  
Twin Falls, Ida. 83301

As we kick the lid off our 43rd year, we look down the road at another calendar of total enjoyment in man's greatest hobby: singing barbershop harmony.

As you may have guessed by now, our slogan for the year, "1981 - The Year to Re-member!", addresses a 42-year-old problem: how do we keep members in the fold. Each year nearly 5,000 men find something else to do on chapter meeting night, either howling, walking the dog or watching television.

It's interesting to read the responses from dropped members. (Questionnaires are sent each non-renewing member to learn their reasons for dropping out.) The reasons are varied, but they mostly center on one theme: "I'm not having fun anymore." Then they continue, "the director is a dictator," or "the P.V.P. doesn't give us any variety," or "we sing the same two songs for six months," or "I didn't join this outfit to be a dancer," or "six hours a week on the risers is too much," and on and on. No matter how they say it, it all boils down to not having fun and not enjoying singing. What's disturbing, as you read through these letters, is the feeling that here are good men who didn't stick around to help correct the problem; and as a result, they become part of the problem rather than part of the solution.

"Am I part of the problem, or part of the solution?" is a question we all need to ask. Rather than running away from the problem, we need to work with chapter

executives and the musical leadership team to arrive at a solution to the retention dilemma. Each chapter is different and must be dealt with on an individual basis, keeping aware of the goals of that particular chapter.

A long-time Barbershopper, a member of a Century Club Chapter, told me that a strong musical leadership team kept them strong in all chapter activities. Another big factor was individual involvement of all the people in the chapter. He mentioned that they had four consecutive years of average administrative leadership - adequate, but not flashy. They maintained their membership, though, because of a fine director, good assistants and section leaders and a functioning music committee which made certain that everyone had fun.

Slowly, but surely, many things have changed for the better in our Society over the past 42 years. One thing that has remained constant, though, is our retention situation. *We must become as good at retaining as we are at recruiting!* We are the world's greatest at finding people and signing up members, but then we forget them as we go looking for "new blood." If we would involve each man in one chapter responsibility and let him do his job; if we would follow up on absent members when they miss two meeting nights in a row and let them know they're missed; if we would strive each meeting night to sing better, personally, and make it an enjoyable night for everyone; then

we would be part of the solution rather than part of the problem. We must each do our part to make our chapter, and the Society as a whole, a better organization to which singers are attracted.

If, during 1981, we could keep half of those 5,000 men who drop, add the 30 or more new charters of 30 men each, along with the new people we'll attract with A.F.A. and our open houses, we are looking at a potential growth of over 4,000 people in a year! That would give us over 40,000 men tasting the essence of a ringing seventh chord for the first time in our history. And it all must start with just one person - YOU! Sounds simple, doesn't it? But it will not happen without some affirmative goals at the chapter and district levels, goals systematically planned to both reach and hold members. We must create a climate in our chapters so that every man will want to RE-MEMBER when his dues are payable.

I strongly believe that we are on the threshold of a great year. As I accept the challenge that lies before me, I feel both humble and proud - humble because I'm aware of my weaknesses and imperfections, proud to be a part of such a great organization and to have been asked to serve as international president. I pledge to you my total commitment to this job and to do whatever is necessary to preserve and to build on what has been done by those who preceded me. I ask you to make the same pledge, so 1981 will truly be "... the Year to Re-Member."

## 1981 - A Year to Re-Member!

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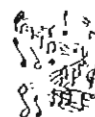
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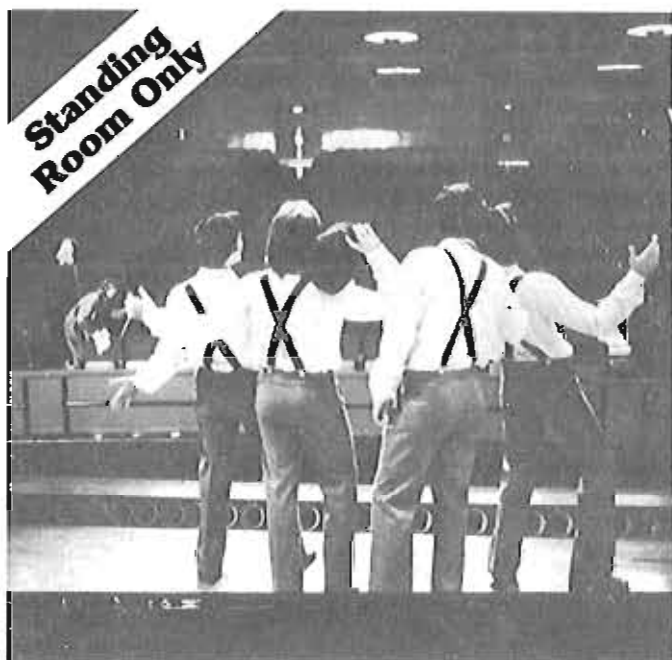
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## The Uncommon

# Boston Common

By Ruth (Mrs. Lou) Perry  
2650 N. Miracle Mile Rd., No. 110,  
Tucson, Ariz. 85705

At first, ten years ago, there was no quartet name, no program, no rehearsals, no dates. Just an informal dedication to the propositions of a barbershop song, performed on streetcorners, chapter meetings and neighborhood pubs. The idea was to work together to make music away from the hampering atmosphere of competition, to learn to harmonize personalities as well as chords, to escape the pitfalls all had experienced before in organized quartets. Occasionally they encountered groups of protesters against society and war, with misunderstanding on both sides due to choice of song: George M. Cohan's *It's a Grand Old Flag* being great for street harmony but not appreciated by that audience or by the policeman seeking peace and quiet.

The four Barbershoppers were willing to devote a year or two to experiment and learning, to get acquainted with themselves and each other, to explore the barbershop form of music to which they had committed their talents.

They were not shy or unwilling to perform, and had to adopt a name as a convenience. For a while they were billing themselves by their mothers' maiden names, but that would have led to utter obscurity, more than they could accept. A friend introduced them as "The Onion Sisters," — a name that won notoriety and a longer life than deserved. Their talent and unconventionality ensured that they would be talked about. When they finally decided to come out of the cold

streets they were welcomed by the Boston Chapter and chose the name "The Boston Common," (please note no 's') symbolic of freedom of expression. Their first "business" card portrayed four pigeons, majority residents of the Common, a famous city park.

### INDIVIDUALS CERTAINLY

By definition, a lead singer sings melody and leads the quartet, supported by three harmony parts. Imagine, if you will, four leads forming a quartet. This four-lead-hitch found all the roads going in four directions at once, roads to interpretation of a song. Quite possibly, nobody could coach them. Nobody ever did. Lou Perry, their father-in-music, compared his position in the quartet life to that of his mother-in-law babysitting his songs, not as caretaker but as witness, referee and impartial arbiter. Rehearsals were contests, with consensus reluctantly achieved when the song came to life.

With this strongly individualistic quartet, the music had to win. They knew they could make music together that none of them could make alone. Sounds simple, but many talented people never admit that, even privately.

Rehearsals finally accepted were occasions for growth as well as conflict. Over the years they learned to reconcile the applause of the audiences with the criticisms of the experts, all freely offered. They created publicity for themselves intentionally and inadvertently. No

one in the quartet ever thought of separating his career, his family, or his pleasures from the business of quartetting. Each man had to be enthusiastic about the quartet, all the time. The folks at home provide a nice balance to the applause and complaints, and help introduce reality again.

Most of all, The Boston Common stand for the necessity to face the music with a whole heart, to bring nothing but good intent to the music, knowing that the only way to perform is with all the talent, skill and love you can find in yourself. If that doesn't make you great, nothing will. They have learned music from each other, learned to respect each other's differences, learned to support each other on and off the stage. Surely they are more than a quartet after ten years — all the people who grew to accept, sacrifice, forgive and celebrate The Boston Common *are* The Boston Common as well as the four men who bring the songs to the people.

Certain songs become the property of the quartets which either introduce them or just sing them better than we've heard before. The Boston Common has been fortunate beyond design to have won the heart of composer Bob Godfrey, who stipulates they get first "dibs" at any song he writes. Bob is a man out of his time, musically, in that he composes in the style of music the S.P.E.B.S.Q.S.A. is dedicated to preserve. This gifted man gives his songs freely, after The Boston



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*Most of all, The Boston Common stand for the necessity to face the music with a whole heart, to bring nothing but good intent to the music, knowing that the only way to perform is with all the talent, skill and love you can find in yourself.*

Common introduces them. Since it is always hard to find another good song from the old days, we are very lucky to have Bob working for us all, enriching our library.

No formula for success or medal winning can be extracted from the history of this quartet. They have always carried the same songs onto the competition stage that they perform on the entertainment stage. They compete against themselves in the pursuit of perfection while knowing it to be unattainable, and they will not now abandon the chase. They are not apt to change. They say nobody would

do what they do just for money — forty weekends a year away from home, jet lag, all night after-afterglows. When you are flying through a thunderstorm in a six-passenger charter, hoping your aim into a sickie-bag is accurate, it's hard to call it a learning experience. But it must be fun because it feels so good to sing for the people.

It may be disclosing a secret to relate that each man goes to extremes devising unexpected entertainment and relief from tension for the other three. Some of the schemes are hard to distinguish from terror and torture, all are escapes from boredom high in the sky.

They freely admit there is no imaginable way to earn as many warm friends as to travel this great land with a barbershop quartet. Too bad there is no record or journal of the details of all those weekends. Nobody would claim they were all splendid fun. It amazes the impartial observer that disasters are so rare, considering the necessary unprofessionalism of the whole enterprise. But there is no argument to the statement that Barbershoppers are wonderful friends, all of them. The Boston Common are grateful for their support and plan to go on pleasing them with music as long as they are allowed that privilege.

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# The Copyright Law and You

By Bob Johnson, Soc. Dir. Music Education and Services

This report is prompted by attendance at a seminar on Copyright sponsored by the University of Wisconsin Extension in Madison on December 2, 1980. It was most informative, and it seemed that some kind of a report to the membership is in order. It appears that we are on the right track as a Society, and it is to our benefit to stay informed, since the copyright law is the law of the land.

The new copyright law, which went into effect on January 1, 1978, clearly states the rights of a copyright owner. The copyright owner could be the writer of a song, or someone who has been assigned such ownership through contractual agreements.

The purpose of the law is to encourage and protect creativity or the expression of ideas. In order to do this, Congress created certain exclusive rights. This, in a sense, is the only way to guarantee that if you create something (in this case a song), you are entitled to the benefits of your creation.

The law gives the following *exclusive* rights to the copyright owner (Sec. 106):

- (1) to reproduce the copyrighted work in copies or phono records
- (2) to prepare derivative works based

upon the copyrighted work (an arrangement in the barbershop style is a derivative work);

- (3) to distribute copies;
- (4) to perform the work publicly;
- (5) to display the work publicly.

We are concerned mostly with the rights (1) through (4).

Number (1) is self-explanatory. Number (2) simply means you may not make a barbershop arrangement of a copyrighted work unless you secure permission and it has been approved by the National Music Publishers Association. It involves the payment of a fee for the first five copies plus a charge of 20 cents per copy for additional copies up to 200. As arrangers, we must be certain to secure this consent before preparing an arrangement.

It is most important to keep in mind that an arrangement you make is never your property. It remains the property of the copyright holder.

As quartets and choruses we have an obligation under the law to make certain that arrangements of copyrighted songs have been made with the consent of the copyright owner. To achieve this means checking the source of an arrangement to make sure that permission to make a

derivative work was secured. This restriction does not apply to songs in "public domain" (written prior to 1906). Number (3) is self-explanatory. Under number (4) we believe that if you buy a printed arrangement in the barbershop style, copyrighted by the owner, or learn an arrangement for which written permission has been granted, that you have the right to perform that work.

None of the above preclude the necessity of an ASCAP license for your annual show.

An infringement of copyright occurs when someone assumes the exclusive rights of the copyright owner without securing permission. The fines are considerable, and the membership is advised to avoid testing the law by infringing.

If you have a specific question that you would like answered, you can forward it to S.P.E.B.S.Q.S.A., Box 575, Kenosha, Wis. 53141 - ATTN: Music Department.

For additional information on the copyright law request booklet "Public Law 94-553 - October 19, 1976" from: Copyright Office, Library of Congress, Washington, D. C. 20559.

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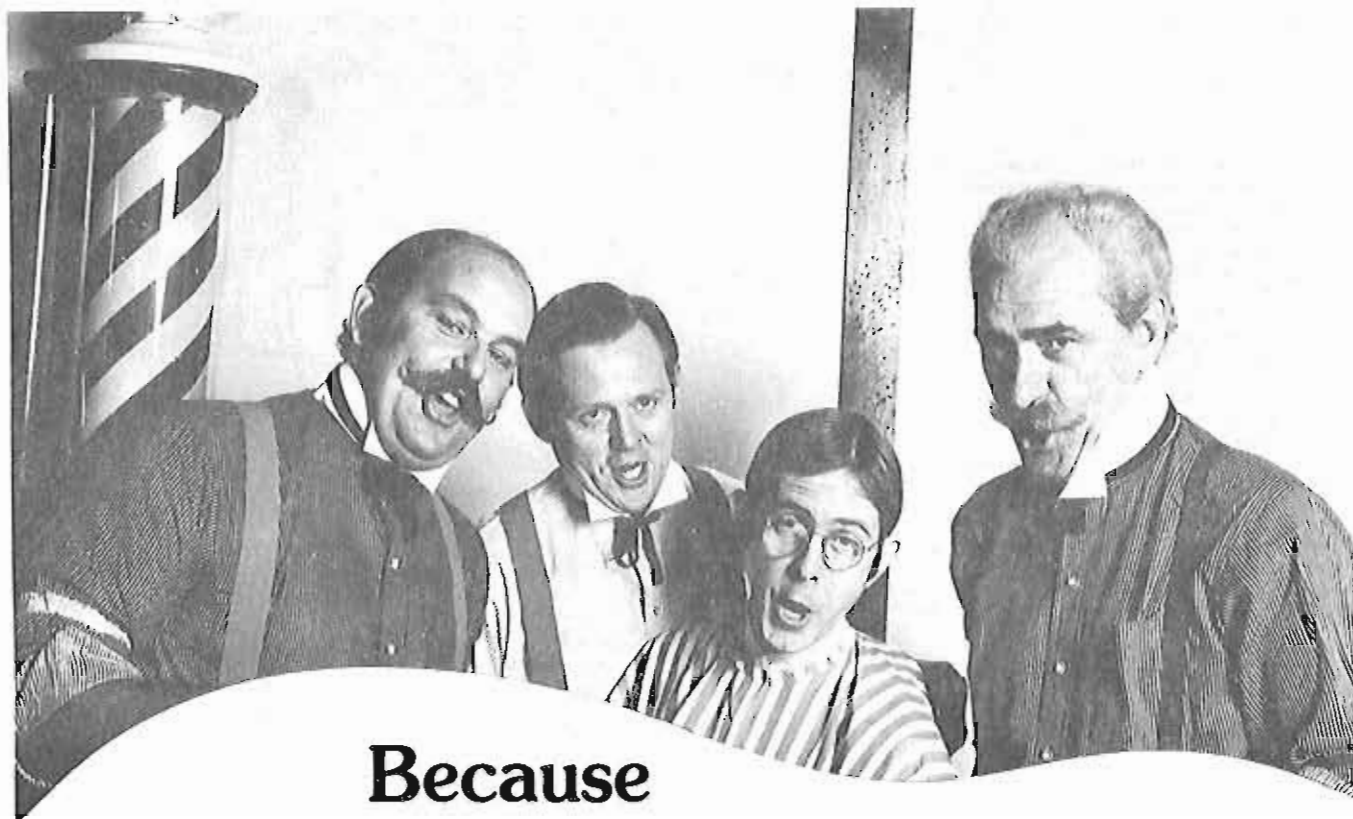
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# 1980 District Quartet Champions

(1) HARRINGTON BROTHERS (Louisville, Ky. — CARD) Jeff, bari; Mike, bass; Dava, lead; Doug, tenor. Contact: Mike Harrington, 3000 Kaye Lawn Dr., Louisville, Ky. 40220. Phone: (502) 499-1898.

(2) FAVORITE SONS (Mason City, Ia. — CS) Paul Wigley, bari; Gary Ellason, bass; Kevin Lincum, tenor; Dave Boyd, lead. Contact: Gary Ellason, 2512 N. Shore Dr., Clear Lake, Ia. 50428.

(3) VOCAL IMPRESSIONS (Greensboro, N. C. — DIX) Mark Connell, tenor; Brian Gray, lead; Bruce Atkinson, bass; Ben Atkinson, bari. Contact: Bruce Atkinson, Rt. 2, Box 465, McClainsville, N. C. 27301. Phone: (919) 697-7767.

(4) SOUTH SOUNDERS (Tacoma, Wash. — EVG) Tom Wilkie, bass; Bill Thurnion, bari; Glenn Barnhart, tenor; Neal Booth, lead. Contact: Bill Thurnion, 11812 Park Ave., P.O. Box 5551, Tacoma, Wash. 98405. Phone: (206) 537-9338.

(5) REMEMBER WHEN (Phoenix, Ariz. — FWD) Galen McClell, bari; Fraser Brown, lead; Rick Wells, bass; Al Mau, tenor. Contact: Galen McClell, 3934 E. Sahuaro Dr., Phoenix, Ariz. 85028. Phone: (602) 996-1498.

(6) FRIENDS (Lombard, DuPage Valley, South Cook and Elgin, Ill. — ILL) Dick Kingdon, lead; Mark Keever, bari; Doug Smith, bass; Rick Anthony, tenor (seated). Contact: Doug Smith, 495 D Sidney, Glendale Heights, Ill. 60137. Phone: (312) 858-7893.

(7) CINCINNATI KIDS (Columbus, O. — JAD) Randy Graham, tenor; Scott Brannon, lead; Steve Thacker, bass; George Gipp, bari. Contact: Scott Brannon, 2060 N. High St. — Rm. 131, Columbus, O. 43201.

(8) COMMAND PERFORMANCE (Stevens Point, Wis. — LOL) Gary Thiel, tenor; Dick Earnest, lead; David Peplinski, bass; Mike Porrey, bari. Contact: Dick Earnest, 3368 Howard Ave., Stevens Point, Wis. 54481. Phone: (715) 341-4603.





# SOCIETY YEARBOOK 1981

Supplement to the  
1981 January/February HARMONIZER

## President Burt Huish

PRESIDENT  
Burt Huish  
P.O. Box 1925  
Twin Falls, ID 83301

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



# Meet Burt Huish

story by  
Harry Neuwirth  
1109 Maple Street  
Silverton, OR 97381



Kevin Huish



*The Huish family pose for a portrait; (l. to r.) Cory and Jan Wright, Gloria and Burt, Nancy and Brad Hansen. The son, Kevin, is in Switzerland for a two-year mission. Say! Isn't that the Gem Tones from Idaho Falls (above photo)? And there's Burt on the left as he was in 1965!*

A smile that brightens any room, a warm, out-going personality that's welcome anywhere and a penchant for hard work and thoroughness are a few of the characteristics that inspired Barbershoppers to elevate Burt Huish to the position of international president for 1981.

Though Burt didn't become a Society member until 1963, his love affair with barbershop harmony began during his high school days back in Tremonton, Utah, where he was born and spent the first 18 years of his life. A member of the National Guard, his unit was activated shortly after high school graduation, and he was soon spending a cold winter in Korea.

Upon discharge two years later, it was back to the school books, only to be interrupted when he met and married Gloria Stenquist on April 30, 1954.

Burt was working for Penney's and living in Idaho Falls, Ida., when his wife persuaded him, in 1963, to attend a meeting of our Society. By 1967, he had become serious about his four-part harmony hobby and needed more weekends; it was then he changed careers, and for the past 13 years has been an agent for State Farm Insurance.

The Huishs moved to Twin Falls, Ida. in 1965, where there was no chapter at the time. After a few weeks of driving 95 miles one way to rehearse with his quartet, Gloria suggested he "either get a chapter going in Twin Falls, or forget it!" With that Burt was off and running and had a chapter ready to charter in September of 1966. He was the chapter's first president and music director (a position he held for a number of years). This was the first of many administrative roles which would include area counselor (1968), division vice president (1971-'72), Evergreen District president (1973-'75), international board member (1976-'78) and an international vice-president (1978-'80), a position he held when elected international president in Salt Lake City last summer. In addition to numerous administrative duties, Burt has produced his chapter bulletin, served on various committees at the international level and recently chaired the important Coaching/Judging Committee.

A devoted family man, Burt and Gloria have three children, two married daughters, and a bachelor son, who is serving a two-year mission for the L. D. S. (Mormon) Church in Switzerland, and four grandchildren.

Burt believes the mashed potatoes and gravy of our Society is singing in a quartet. He's always been in some kind of quartet and currently is with the very active "South Central Idaho Music Co."

And that's not all. He's also been on the board of directors of the Twin Falls Lions Club; and get this, he has emceed the Miss Twin Falls Beauty Pageant for the past eight years. He has also been called upon to perform similar duties in Burley, Ida. for five years, and lately as a pageant judge in various Southern Idaho locations. A firm believer in the Red Cross Blood Program, he will soon get his eight-gallon pin. He still has found time, somehow, to sell enough insurance to maintain a lovely home in this thriving farming town of 25,000 on the rim of the Snake River Canyon.

Burt has become a super supporter of Idaho's most famous product — potatoes. He began a one-man tradition of bringing spuds to board meetings to hand out to other board members. At airports this still causes Burt a few anxious moments as he includes a couple of 50 lb. boxes of "unusual" luggage when he checks in; but so far, he's gotten only "eyebrow" questions from attendants.

In spite of his busy schedule Burt is an active chapter member and rarely misses a meeting. His participation since the chapter chartered has been a positive factor in its continued success, numerically and musically.

He is more than proud of the fact that his only brother, Sterling, became a member of the Society and will be singing with the Phoenix Chorus in Detroit this summer.

Naturally, he is very conscious of the need for membership continuity and is convinced that the only practical approach toward a higher renewal rate is a happy, active chapter. His theme for the year, "1981, — the Year to Re-Member!" builds on this retention concept.



# International Executive Committee

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

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

## IMMEDIATE PAST PRESIDENT

Les Hesketh  
7467 Clifton Road  
Clifton, VA 22024



## VICE PRESIDENT

Merritt Auman  
504 Sherwood Street  
Shillington, PA 19607



## VICE PRESIDENT

Dr. Hank Vomacka  
1881 Rose Street  
Sarasota, FL 33579



## VICE-PRESIDENT-TREASURER

John T. Gillespie  
712 Newgate Road  
Kalamazoo, MI 49007

# International Board Members

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

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

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

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



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Ernie Hills  
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**SUNSHINE**  
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# District Presidents

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**SUNSHINE**  
Al Woodard  
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Their ultimate success will depend upon the attention they give to the myriad of administrative details, many of which have already been spelled out and thoroughly aired during a special district president's forum held at the International Office early in November. At that time, dates and sites for a variety of schools, both music and administrative, were established; goals were set; long-range plans discussed; district finances and scheduling of contests and conventions were also dealt with in great length.

Throughout the balance of 1981, these men will be more than busy implementing their plans using the following guidelines:

1. Follow-up constantly on all officer and committee assignments;
2. Evaluate chapter operations;
3. Visit as many chapters as time permits, including attendance at all district events and area functions when possible;
4. File district activity reports;
5. Answer all correspondence promptly;
6. Attend international convention and special meetings held at that time;
7. Meet with district convention committee and the host chapter at least three months prior to each convention;
8. Prepare, assisted by the district secretary, the agenda for board meetings and house of delegates meetings making certain advance meeting notices are disseminated in accordance with district by-laws;
9. Constantly review and consult with district presidents on their reporting and on the performance of their area counselors and chapters;
10. Keep a working file on extension prospects;
11. File mid-term work plan progress reports for review by the international board;
12. File final work plan report for review by the international board at mid-winter meeting.



# District Music Educators

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

This education program is not only for directors, arrangers and coaches, but rather is aimed at the entire membership (AND THAT MEANS YOU!). During 1981 we hope to make available "packages of improvement" at specific geographic locations that will hopefully eliminate extensive travel, costly meals and overnight lodging. Almost any Barbershopper would be willing to take a short drive to learn a new song, especially if he could improve his singing ability in the process.

Your DME has a large task assigned to him. He is responsible for scheduling the visits of the international music staff; scheduling weekends in chorus directing; arranging and quartet coaching at district and divisional levels; administering the mini-Harmony College weekend school; arranging and encouraging the use of barbershop festivals at the area, divisional and district levels; and providing music assistance to chapters which may need help.

The music education program for 1981 was developed by the men whose pictures you see on this page. These men, assisted by and under the direction of the international music staff, have just completed an extensive training seminar. The success of their efforts in your district next year will be determined largely by the enthusiasm with which you participate in the program they are promoting.

Find the DME for your district and try to remember that face and name. Get acquainted with him at the first opportunity and take the time to thank him for the effort he is extending on your behalf. Better yet, tell him you want to help. Then do everything you can to support him as he develops the music program during the next year.

Robert D. Johnson, Director  
Music Education and Services

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**SUNSHINE**  
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# Old Songs Library

## ...a treasury of old tunes

The Old Songs Library, now occupying the large room directly above the Founder's Room (living room) at Harmony Hall has been built up carefully over the years, mainly from Society members who have combed their attics and cellars and contributed their old sheet music to our collection. In 1959, a significant addition was made when the Geoffrey Wade Memorial Library, consisting of 60,000 copies of sheet music dated from the Civil War to approximately 1940, was donated to the Society.

Although the major emphasis in the library has been in the area of "popular" songs, the collection has automatically included examples of opera, religious works, college songs, western and mountain tunes, and other forms of vocal music. The songs are valuable in that they trace the musical history of America over the past century, and provide an insight into the changing tastes and attitudes of the American people. As a single example, the copyrighting in 1941 of the song entitled "Remember Pearl Harbor" would seem to indicate that some songwriters were not above capitalizing on current events at the earliest opportunity! (Note that the bombing of Pearl Harbor occurred December 7, 1941.)

To date, the collection consists of over 400,000 individual pieces of sheet music, the earliest of which was probably produced in 1820. An evaluation of the collection was made in 1971 by Dr. D. W. Krummel, Professor of Library Science and Music at the University of Illinois at Urbana-Champaign. He appraised its worth at \$70,000.

As of this date, the music is acquired almost solely by

donation and primarily by members of the Society. We do buy or trade music based on the current market and on our own members' needs. We acquire out-of-print music for our members directly from music publishers as a service. We also deal with publishers for royalty fees on barbershop arrangements done by our members.

Repair is made to all song donations with cellophane tape for the binding and magic transparent tape for the scores themselves. (Any repair decreases value of the sheet music to a collector.)

What use is made of the library? First of all, it has become a valuable source of information for our members. Also, independent music collectors are interested in the works as music, as artwork (for the covers) or as historical material. It is also a great source for professional musicians and arrangers who are always searching for hard-to-obtain pieces of music.

The music is filed in alphabetical order by title in two separate files: (1) main collection — a "museum-type" collection which consists of one copy of each song we have ever received (these will never be sold); (2) duplicates — a file of exact copies of many of the songs in the main collection. These are possibly in poorer condition and are sold for \$5.00 each to anyone requesting them.

What is the future of the library? At present, a full-time librarian is hired by Harmony Foundation (actual owners of the library) who is working to preserve the music in as good a condition as possible. She is also available to supply information to collectors, musicians, scholars and members.

### HARMONY FOUNDATION OFFICERS

#### PRESIDENT

Richard Ellenberger  
83 Field Point Drive  
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#### VICE PRESIDENT

Plummer Collins  
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Warren, PA 16365

#### SECRETARY-TREASURER

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#### BOARD MEMBER

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### LOGOPEDICS AND SERVICE COMMITTEE MEMBERS

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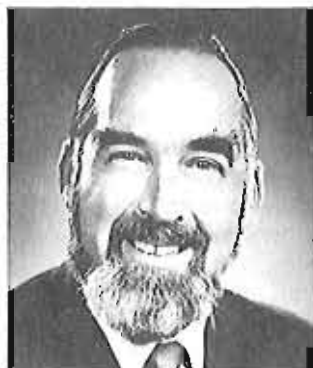
Gil Jacobs  
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La Habra, CA 90631

Gil Leffholz  
13316 East 51st Street  
Kansas City, MO 64133



RUTH MARKS, Harmony Foundation Administrator, is in charge of Logopedics records, Society archives and the Old Songs Library. For information, contact Ruth: c/o Harmony Foundation, P.O. Box 575, Kenosha, WI 53141.

# Serving the membership - the International Office Staff



**HUGH INGRAHAM**, Executive Director, is responsible for the day-to-day operation of the International Office. In addition, he is responsible for Society policy and legal matters, international committees and board meetings, Harmony Foundation and Harmony Services Corporation, the Old Songs Library, and all the Society's official subsidiary organizations.



**ROBERT D. JOHNSON**, Director of Music Education and Services, is responsible for the Society's music education and events, the Young Men in Harmony program, music publishing, recordings, quartet registry and contest and judging.



**DALLAS LEMMEN**, Administration, has charge of purchasing, personnel and archives.



**BILL FITZGERALD**, Administrator of Field Services, has responsibilities for district and chapter administrative services, licensing and chartering chapters, 990 income tax forms, chapter officer training and materials, field program scheduling and membership programs.



**FRANK SANTARELLI**, Manager of Membership and Financial Services, in charge of membership records, addressing and mailing services, chapter accounting and mailing lists.



**DAVE STEVENS**, Music Services Assistant, has charge of music and conducts seminars.



**RON ROCKWELL**, Administrative Field Representative, is responsible for new chapter development and chapter counseling for the Northeastern, Ontario, Mid-Atlantic, Seneca Land, Dixie and Sunshine Districts.



**DAVE LABAR**, Music Services Assistant, is responsible for quartet development, teaching vocal techniques and conducting seminars.



**LYLE PETTIGREW**, Chorus Director, has responsibilities for chorus director training.





Director of Finance and  
age of all finances, sales  
el, printing, mailing and



**BURT SCHINDLER**, Director of Cominuni-  
cations, is in charge of public relations, con-  
ventions, membership development programs,  
Society publications, audio-visual programs, field  
program and chapter officer training materials.



**JOE LILES**, Assistant Director of Music Edu-  
cation and Services, has responsibilities for  
chorus development, chorus director training  
and seminars.



Music Services Assistant,  
arranging, publishing



**LEO FOBART**, **HARMONIZER** Editor,  
is responsible for editorial content, layout,  
production and advertising operations of the  
bi-monthly magazine.



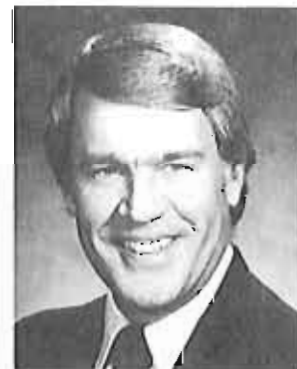
**TOM COGAN**, Administrative Field Repre-  
sentative, is responsible for new chapter de-  
velopment and chapter counseling for the Land  
O'Lakes, Illinois, Pioneer, Cardinal, Johnny  
Appleseed and Central States Districts.



Music Services Assistant,  
chorus development,  
and seminars.



**ROBB OLLETT**, Communications Assistant,  
is responsible for public relations services,  
Society publications, convention film co-  
ordination, associate editor of the **HARMO-  
NIZER**, and Secretary/Treasurer to **PROBE**.



**PAT WARREN**, Administrative Field Repre-  
sentative, is responsible for new chapter de-  
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# International Committees

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SHIRLEY PANOSIAN,  
Administrative Aide to  
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is the liaison to these  
International Commit-  
tees.



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Dallas A. Lemmen  
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Dr. Robert D. Johnson  
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Kenosha, WI 53141

# Contest and Judging Committees

The Contest and Judging Committee (C&JC) is a standing committee appointed by the international president. It consists of a chairman, and assistant chairman, a specialist for each of the four scoring categories (Sound, Interpretation, Stage Presence and Arrangement), a specialist for Chairman of Judges, and a specialist for Secretaries. All of these men have been certified in their respective categories. The C&J Committee advises, supervises and directs all quartet and chorus contests conducted under the auspices of the Society and is charged with being an active force in the preservation of traditional barber-shop harmony.

Edward Waesehe, Chairman  
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RMD, Gerald Snedigar  
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SLD, Clement H. Cochran  
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SWD, Wm Earl Ross  
7713 Gran Quivira  
El Paso, TX 79904

SUN, Roger K. Steffens  
170 Island Creek Dr.  
Johns Island, Vero Beach, FL 32960

# What's PROBE?

PROBE is the acronym for "Public Relations Officers and Bulletin Editors." The organization was founded in 1959 as a successor to ABE (Association of Bulletin Editors).

PROBE membership is comprised of chapter public relations officers and editors, the international president, the executive committee, international board members, district officers and editors, PROBE officers and other interested Society members. Current membership numbers 1500.

Among the more important functions of PROBE is the preparation of PROBEMOTER, a bi-monthly bulletin for members. Recently, and through efforts of numerous PROBE members, the public relations officers manual and the bulletin editors manual were released through the International Office. Also, special Chapter Officer Training Schools (COTS) class outlines for teaching bulletin editing, public relations and a combined class were made available to instructors.

PROBE hopes to implement a better communications system throughout the Society. Currently, each district has a bulletin editor, public relations officer and a district PROBE representative. In addition, each chapter has a public relations officer helping with publicity in the local community and a bulletin editor in charge of the chapter's bulletin.

In order to promote a better communications system, PROBE wishes to encourage a new name for an old position and delegate specific responsibilities. The new name for the district PROBE representative is DISTRICT COMMUNICATIONS OFFICER or DCO.

The role of the DCO will be largely supervisory and advisory. He will supply the missing link in the PROBE chain of command. He will be asked to monitor the activities of the chapter bulletin editor and the chapter public relations officers, prodding them into activity and greater effectiveness.

Here are some items this newly titled position should consider: management of the district bulletin contest; encouragement to the chapter editors to improve bulletins; monitoring the activities of chapter public relations officers with a view to learning about successful publicity; coordination of efforts between the district bulletin editor, the district public relations officer and the national PROBE officers.

The concept behind the District Communications Officer title is to better describe the prime objective of the position versus representing PROBE on a district level. Of course, the District Communications Officer position can be "tailor made" to suit the district's needs.

The district bulletin editor and chapter bulletin editors have a PROBE Vice President of Bulletin Editors to guide them. This PROBE position is mainly responsible for the implementation of the International Bulletin Contest. The judging of the International Bulletin Contest is designed to issue positive comments rather than criticism, in order to make the contest more of a "critique" than an actual contest.

The district public relations officer and chapter public relations officers have a PROBE Vice President of Public Relations to guide them. This PROBE position is mainly responsible for identifying ways for chapters and districts to gain publicity in their areas.

Both PROBE vice presidents are kept "on their toes" through the PROBE President, whose responsibilities include constant adherence to the annual work plans approved by the PROBE officers and the international president. The PROBE President is also the liaison with the International Office Communications Department through the PROBE Secretary/Treasurer.

This communications network design is to encourage the exchange of information between editors, public relations officers and communications officers through their respective PROBE Vice President, as well as providing a "guidance counseling system" for those editors or communications officers in need of counseling.

PROBE, through its varied publication of materials, will constantly try to improve the quality and quantity of Society publicity. It also endeavors to encourage the number of chapters with regular bulletins and active publicity officers as well as increase bulletins and publicity.

Any Society member interested in public relations or bulletin editing may become a member of PROBE. Those who are specifically reported as bulletin editors or public relations officers on a chapter or district level receive membership at no cost. For others, the membership fee is \$2.50 per year. Those wishing to join PROBE can send the membership fee to PROBE, c/o S.P.E.B.S.Q.S.A., P.O. Box 575, Kenosha, WI 53141.

## 1981 PROBE OFFICERS

### PRESIDENT

Bud Harvey  
8 River Terrace S.E.  
Tequesta, FL 33458

### VICE PRESIDENT - PR

Bob Northrop  
6613 Unity Ave. No.  
Minneapolis, MN 55492

### VICE PRESIDENT - BE

Dean Roach  
636 Wallace Ave.  
Bowling Green, OH 43402

### IMM. PAST PRESIDENT

Dick Stuart  
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Loveland, OH 45140

### SECRETARY/TREASURER

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### PROBEMOTER EDITOR

Roger Morris  
325 E. Wardlow Road  
Highland, MI 48031

### INT'L BULLETIN CONTEST

Dean Roach, Chairman  
636 Wallace Ave.  
Bowling Green, OH 43402

*1981 DCO listing on next page*

CARDINAL  
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2775 Kunz Road  
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LAND O'LAKES  
Dick Teeters  
872 N. Howard St.  
St. Paul, MN 55119

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Robert P. Vivian  
827 Lamberts Mill Rd.  
Westfield, NJ 07090

NORTHEASTERN  
(None Reported)

ONTARIO  
Norm Himes  
1400 Winding Trail  
Mississauga, ONT L4X 1W9

PIONEER  
R. J. "Rusty" Rueggesser  
2185 Princeton  
Berkley, MI 48072

ROCKY MOUNTAIN  
Gary Bracken  
3505 Columbine Court  
Evans, CO 80620

SENECA LAND  
(None Reported)

SOUTHWESTERN  
Grady Kerr  
1091 B Magellan Circle  
Dallas, TX 75218

SUNSHINE  
Steve Hollen  
297 Camellia St.  
Palm Beach Garden, FL 33410

## COTS -

### teaching tomorrow's leaders

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

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

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

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

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

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

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

A lot of preparation goes into teaching eight 45-minute sessions. A class lesson plan is prepared by the Inter-

national Office according to general topics discussed in the officer manuals as well as certain questions and possible problem areas raised by the membership during the past year.

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

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

Listed by districts, the 1981 COTS Faculty are:

From Cardinal — Don Harbin, Sev Severance.

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

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

From Evergreen — Ken Fletcher, Harry Neuwerth.

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

From Illinois — Jim Vliet, Tom Lancaster.

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

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

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

From Northeastern — Dick Young.

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

From Rocky Mountain — Lindy Levitt.

From Southwestern — Ralph Ribble, Bob Arnold, Al Feuerbacher.

From Sunshine — Fred Anton.

# Men of Note-ability

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

## (15 new members)

|                      |                       |
|----------------------|-----------------------|
| Richard B. Brown     | Iowa City, IA         |
| Winston K. Rashleigh | Fremont, NE           |
| Jim Bagby            | Kansas City, MO       |
| Warren Bowen         | Spartanburg, SC       |
| Burt P. Huish        | Twin Falls, ID        |
| Charles M. Seely     | Stockton, CA          |
| Sylvester Wetle      | Arlington Heights, IL |
| Eugene Smail         | Danville, IL          |
| Lou Delancy          | Northern Kentucky, KY |
| Carroll Mavis        | Columbus, OH          |
| Frank Koenig         | Cleveland W. Sub., OH |
| George Lepsch        | McKeesport, PA        |
| Robert D. Hanson     | Silver Bay, MN        |
| Norm De Carlo        | Minneapolis, MN       |
| Thurman J. Slack     | Minnetonka, MN        |
| Russell Seely        | Grosse Pointe, MI     |
| Robert Peirano       | Staten Island, NY     |
| Richard D. Johnson   | Huntington N. Sh., NY |
| Donald J. Clause     | Hamptons, NY          |
| Ken P. De Young      | Montgomery Co., MD    |
| Oliver Jones         | Oklahoma City, OK     |
| Robert D. Balch      | Rogers, AR            |
| M. R. Long           | Fort Worth, TX        |
| Ivan E. Dailey       | Lawton, OK            |
| Russell Blackwell    | St. Petersburg, FL    |
| Fred Wiese           | Denver, CO            |

## (16 new members)

|                      |                       |
|----------------------|-----------------------|
| Donald E. Little     | Lincoln, NE           |
| W. Gilbert Oxendine  | Johnson City, TN      |
| Kenneth W. Johnson   | Medford, OR           |
| Paul W. Gallagher    | Fairbanks, AK         |
| Fredrick Harper      | Phoenix, AZ           |
| Robert Short         | Aloha, HI             |
| Stanley A. French    | Fullerton, CA         |
| John L. Krizek       | San Fernando Vly., CA |
| John Mulkin          | Carbondale, IL        |
| George F. Gross      | Reading, PA           |
| Joseph M. Nutry      | Ocean County, NJ      |
| Robert Hayden        | Presque Isle, ME      |
| Ronald H. Menard     | Nashua, NH            |
| Samuel K. Williamson | Venango Co., PA       |
| Charles Woodrow      | Sherman, TX           |
| Frank Huggins        | Gtr. Little Rock, AR  |
| G. Dale Gaus         | Austin, TX            |

## (17 new members)

|                   |                 |
|-------------------|-----------------|
| Richard O. Mosley | Asheville, NC   |
| Don Hawkins       | Memphis, TN     |
| Lee Wynne         | Spokane, WA     |
| Andy McCann       | Windsor, ONT    |
| John J. Strasser  | Jamaica, NY     |
| Harold McLaughlin | Boston, MA      |
| Lucian R. Bernard | Plattsburgh, NY |
| John W. Loots     | Tulsa, OK       |
| William S. Morey  | Fort Myers, FL  |

## (18 new members)

|                 |                    |
|-----------------|--------------------|
| Glen Accola     | Ames, IA           |
| Charles Osborne | Centralia, WA      |
| Gayle T. Irvine | Nampa-Caldwell, ID |
| Carl Walters    | Pomona Valley, CA  |
| James Diamond   | Owensboro, KY      |
| Don R. Julian   | Evansville, IN     |

## (19 new members)

|                     |                   |
|---------------------|-------------------|
| J. Burton Gibney    | Davenport, IA     |
| Byron Myers, Sr.    | St. Joseph, MO    |
| Dr. Frank Johnson   | Klamath Falls, OR |
| Lloyd M. Felt       | Pomona Valley, CA |
| Ralph O. Bishel     | Whittier, CA      |
| Robert F. Porter    | North Shore, IL   |
| Don Challacombe     | Oak Park, IL      |
| Dale Schroeder      | Monroe, MI        |
| Robert B. Perkins   | Teaneck, NY       |
| Patrick F. Del Fino | Brunswick, NJ     |
| Robert Krodell      | Norwich, CT       |
| Donald C. Regan     | Saint John, NB    |

## (20-29 new members)

|                      |                         |
|----------------------|-------------------------|
| John N. Becker       | Omaha, NE               |
| Stepher J. Mondau    | Tacoma, WA              |
| Joe Trousdale        | Sacramento, CA          |
| Donald Schroeder     | Monroe, MI              |
| John E. Shock        | Altoona, PA             |
| Mervin G. Kaye       | Oakville, ONT           |
| Bruce E. Clark       | San Angelo, TX          |
| Richard A. Dudash    | Canton, OH              |
| Richard G. Stuart    | Cincinnati, OH          |
| Ray Kinn             | Youngstown, OH          |
| Richard J. Delvin    | Reading, PA             |
| Raymond Gape         | Huntington N. Sh., NY   |
| Jim Stone            | Shreveport, LA          |
| Norman Peters        | Columbia Basin, WA      |
| Howard R. Blackburn  | Gtr. Indianapolis, IN   |
| Judson Harris        | Porter-La-Porte Co., IN |
| Frank Bateson        | Saginaw, MI             |
| Mirabeau Lamar, Jr.  | Bryn Mawr, PA           |
| Ralph H. Loney       | Columbus, GA            |
| Robert Cearnal       | Belleville, IL          |
| William B. Watson    | Porter-La-Porte Co., IN |
| Bob Morgan           | Great Falls, MT         |
| Bill W. Oxley        | Walnut Creek, CA        |
| Remolo J. Picciandra | Austin, TX              |
| Larry Crabb          | Atlanta, GA             |
| Gil Brown, Jr.       | San Luis Obispo, CA     |
| Donald G. Willis     | Scarborough, ONT        |
| Kent Cornwell        | Tulsa, OK               |
| Alfred J. Anton      | Miami, FL               |
| Wm. H. Legg          | Stockton, CA            |
| William J. Davidson  | Orlando, FL             |
| Tom Messelt          | Great Falls, MT         |
| Robert L. McDonald   | Phoenix, AZ             |
| Curtis L. Sjoberg    | Waseca, MN              |
| John W. McBride      | Arlington, TX           |
| Bert Warshaw         | Miami, FL               |

## (30-39 new members)

|                      |                |
|----------------------|----------------|
| M. Lou Schuman       | Billings, MT   |
| Paul B. Conway       | Raleigh, NC    |
| Elvis Miller         | Sherman, TN    |
| Wm. Easterling       | Nashville, TN  |
| Thomas Wickenheiser  | Minnetonka, MN |
| Albert Fricker       | Wayne, MI      |
| Glenn C. Hutton, Jr. | Fort Worth, TX |

## (40+ new members)

|                       |                |
|-----------------------|----------------|
| James Strong (40)     | Hamptons, NY   |
| Matthew Warpick (41)  | N. Queens, NY  |
| Walt Martin (42)      | Elgin, IL      |
| John C. Beckwith (51) | Huntington, WV |
| Robert A. Allen (55)  | Peninsula, CA  |
| Roy N. Fenn (57)      | FHT-Cardinal   |
| Maurice Trotman (59)  | Suffolk, VA    |
| Jerry Orloff (86)     | Peninsula, CA  |

# Chapter

## CENTURY CLUB

(Chapters which have attained Century Club status between Jan. 1, 1980 and Nov. 30, 1980. The membership figure shown represents the highest total.)

|                                |     |
|--------------------------------|-----|
| Dundalk, MD                    | 186 |
| Alexandria, VA                 | 183 |
| Phoenix, AZ                    | 166 |
| Arlington Heights, IL          | 155 |
| Whittier, CA                   | 154 |
| Dallas Metro, TX               | 152 |
| Minneapolis, MN                | 152 |
| Peninsula, CA                  | 142 |
| Scarborough, ONT               | 138 |
| San Diego, CA                  | 138 |
| Denver, CO                     | 137 |
| Buckeye (Columbus), OH         | 136 |
| Kansas City, MO                | 135 |
| Riverside, CA                  | 135 |
| Livingston, NJ                 | 134 |
| Cherry Hill, NJ                | 130 |
| Gtr. Indianapolis, IN          | 130 |
| Louisville, KY                 | 128 |
| Pittsburgh, PA                 | 127 |
| El Paso, TX                    | 125 |
| Houston, TX                    | 125 |
| Miami, FL                      | 124 |
| Aloha (Honolulu), HI           | 122 |
| Westchester Co., NY            | 121 |
| Detroit, MI                    | 119 |
| South Bay, CA                  | 119 |
| Ridgewood, NJ                  | 117 |
| Western Hills (Cincinnati), OH | 117 |
| Bryn Mawr, PA                  | 116 |
| Salt Lake City, UT             | 114 |
| Fresno, CA                     | 113 |
| Akron, OH                      | 112 |
| Maumee Valley, OH              | 112 |
| Wayne, MI                      | 112 |
| Fairfax, VA                    | 111 |
| Harrisburg, PA                 | 111 |
| Ottawa, ONT                    | 111 |
| Rochester, NY                  | 111 |
| Wilmington, DE                 | 111 |
| Allentown-Bethlehem, PA        | 110 |
| Canton, OH                     | 110 |
| Grand Rapids, MI               | 110 |
| Chordsmen (San Antonio), TX    | 109 |
| Gtr. New Orleans, LA           | 108 |
| Sarasota, FL                   | 108 |
| Mason City, IA                 | 107 |
| Burnaby, BC                    | 105 |
| Grosse Pointe, MI              | 104 |
| San Fernando Valley, CA        | 104 |
| Orlando, FL                    | 102 |
| San Jose, CA                   | 102 |
| Walnut Creek, CA               | 102 |
| East York, ONT                 | 101 |
| Nashville, TN                  | 101 |
| North Shore, IL                | 101 |
| Winnipeg, MAN                  | 101 |
| Westfield, NJ                  | 101 |



# Statistics

## CHAPTER MERGERS (from 1/1/80 to 12/18/80)

**FAR WESTERN**  
Oxnard, CA merged  
with Ventura, CA

**LAND O'LAKES**  
Neenah-Menasha, WI merged  
with Appleton, WI

**NORTHEASTERN**  
Housatonic, CT merged  
with Waterbury, CT

Waltham-Newton-Wellesley, MA  
merged with Boston, MA

**ONTARIO**  
Brampton, Ont. merged  
with Mississauga, Ont.

## CHAPTERS LICENSED (from 1/1/80 to 12/18/80)

**CARDINAL**  
Frankfort, KY

**CENTRAL STATES**  
Cape Girardeau County, MO  
Sedalia, MO

**DIXIE**  
Goldsboro, NC  
North Atlanta, GA

**FAR WESTERN**  
Green Valley, AZ

**JOHNNY APPLESEED**  
Medina County, OH  
Marion, OH

**LAND O'LAKES**  
Brainerd, MN

**NORTHEASTERN**  
Greenfield, MA  
Martha's Vineyard, MA

**SENECA LAND**  
Rome, NY

**SUNSHINE**  
Highlands County, FL

## CHAPTERS CHARTERED (from 1/1/80 to 12/18/80)

**CARDINAL**  
Owensboro, KY

**DIXIE**  
Summerville, SC  
Jackson, TN

**EVERGREEN**  
Lewistown, MT  
Lewis-Clark, ID

**LAND O'LAKES**  
Watertown, WI

**MID-ATLANTIC**  
Tunkhannock Area, PA  
Tri-City, VA  
Levittown, PA

**NORTHEASTERN**  
Dartmouth, NS  
Bennington, VT  
Leominster, MA  
Yarmouth, NS  
Charlottetown, PEI

**PIONEER**  
Coldwater, MI

**ROCKY MOUNTAIN**  
Colby, KS

**SENECA LAND**  
Greater DuBois Area, PA

**SOUTHWESTERN**  
Greater Fort Smith, AR  
Tyler, TX

**SUNSHINE**  
Orange Park, FL

## CHARTER REVOCATION (from 1/1/80 to 12/18/80)

**CENTRAL STATES**  
Burlington IA

**ILLINOIS**  
Ottawa, IL

**LAND O'LAKES**  
Fergus Falls, MN  
Swift Current, SASK

# District Activities

(Schedule subject to change)

## CARDINAL

|  |            |                  |
|--|------------|------------------|
| Tom Cogan Visit                                | Jan. 5-17  |                  |
| DO/AC Installation                             | Jan. 10    | Marion, IN       |
| Board of Directors Meeting                     | Jan. 31    | Indianapolis, IN |
| Lylo Pettigrew & Dave LaBar Visit              | Feb. 5-11  |                  |
| Mini HEP School (Dave Stevens)                 | Feb. 7     | Kokomo, IN       |
| House of Delegates                             | Mar. 7     | Indianapolis, IN |
| District Convention                            | Apr. 3-5   | No. Kentucky, KY |
| Tom Cogan Visit                                | Apr. 6-9   |                  |
| Brown Co. Jamboree 1981                        | July 31    | KOA Campground   |
| Board of Directors Meeting                     | Aug. 1-2   | of Nashville, IN |
| Mini HEP School (Lylo Pettigrew & Bob Johnson) | Aug. 28-29 | Louisville, KY   |
| House of Delegates                             | Sept. 5    | Columbus, IN     |
| District Convention                            | Oct. 2-4   | Terre Haute, IN  |
| COTS/Board of Dir. Meeting                     | Nov. 14-15 |                  |
| Board of Directors Meeting                     |            |                  |

## CENTRAL STATES

|                       |            |                |
|-----------------------|------------|----------------|
| Festival (Joe Liles)  | Feb. 7     |                |
| International Prelims | Apr. 24-26 | St. Joseph, MO |
| Lylo Pettigrew Visit  | June 29-30 |                |
| HARMONY COLLEGE       | Aug. 2-9   | St. Joseph, MO |
| District Convention   | Oct. 2-4   | Des Moines, IA |
| Dave LaBar Visit      | Oct. 19-25 |                |

## DIXIE

|                             |            |                   |
|-----------------------------|------------|-------------------|
| Joe Liles/Dave LaBar Visit  | Mar. 1-8   |                   |
| District Convention         | Mar. 20-21 | Columbia, SC      |
| Div. 4 Convention           | Apr. 4     |                   |
| Div. 3 Convention           | Apr. 11    |                   |
| Div. 1 Convention           | May 9      |                   |
| Mini Harmony College        | June 20-21 | Charlotte, NC     |
| Joe Liles (School)          | June 26-28 |                   |
| Div. 5 Convention           | July 25    |                   |
| Confederate Harmony Brigade | Sept. 4-6  | Pine Mt., GA      |
| Tanglewood Campout          | Sept. 26   | Winston-Salem, NC |
| District Convention         | Oct. 16-17 |                   |

*Activities continued on next page*



Detroit, Michigan

July 5-12, 1981

YEARBOOK

# Activities (con't.)

## EVERGREEN

|                                    |            |
|------------------------------------|------------|
| COTS School (Lyle Pettigrew)       | Jan. 9-11  |
| Lyle Pettigrew/Oave Stevens Visits | Jan. 12-18 |
| Dave LaBar Visit                   | Mar. 11-19 |
| Div. 2 Prelims                     | Mar. 13-14 |
| Div. 1 Contest                     | Mar. 20-21 |
| Spring Convention                  | Apr. 24-26 |
| Div. 5 Contest                     | Apr. 10-11 |
| Fall Convention                    | Oct. 2-4   |

## FAR WESTERN

|                                    |            |
|------------------------------------|------------|
| Lyle Pettigrew/Dave Stevens Visits | Jan. 19-25 |
| Logopedics Spectacular (Joe Liles) | Jan. 24    |
| INTERNATIONAL MID-WINTER           | Jan. 28-31 |
| International Mid-Winter           | Jan. 30-31 |
| Novice Quartet Contest             | Feb. 14    |
| Spring Convention                  | Mar. 20-22 |
| Dave LaBar Visit                   | Mar. 20-29 |
| NOR/CAL West Prelims               | Apr. 11    |
| SO/CAL West Prelims                | Apr. 18    |
| NOR/CAL East Prelims               | Apr. 25    |
| Arizona/Nevada Prelims             | May 16     |
| SO/CAL East Prelims                | May 23     |
| Palomar-Pacific 14th Annual        | May 30     |
| Comedy Quartet Contest             |            |
| Dave Stevens Visit                 | June 22-28 |
| Lyle Pettigrew (School)            | Sept. 4-6  |
| Joint Logopedics Show              | Sept. 12   |
| Fall Convention                    | Oct. 9-11  |

## ILLINOIS

|                                     |             |
|-------------------------------------|-------------|
| Spring Convention                   | Apr. 10-12  |
| Lyle Pettigrew/Bob Johnson (School) | May 22-23   |
| Fall Convention                     | Sept. 25-27 |
| Dave LaBar Visit                    | Oct. 12-17  |
| Dave Stevens/Lyle Pettigrew Visits  | Oct. 12-18  |

## JOHNNY APPLESEED

|                               |            |
|-------------------------------|------------|
| Spring Convention             | Mar. 27-29 |
| Joe Liles/Dave Stevens Visits | Apr. 6-12  |
| Apple Corps Mini HEP          | June 11-14 |
| Lakeside Travel Fund Show     | Sept. 5    |
| Oave LaBar Visit              | Sept. 9-15 |
| Eastern Divisional Contest    | Sept. 12   |
| Western Divisional Contest    | Sept. 19   |
| Fall Convention & Contests    | Oct. 16-18 |

## LAND O' LAKES

|                                  |            |
|----------------------------------|------------|
| Southwest Division Contest       | Mar. 14    |
| 10,000 Lakes Division Contest    | Mar. 21    |
| Northwest Division Contest       | Mar. 28    |
| Red Carpet Division Contest      | Apr. 4     |
| Packerland Division Contest      | Apr. 25    |
| Division One Contest             | May 2      |
| Spring Convention                | May 1-3    |
| Dave LaBar/Lyle Pettigrew Visits | June 20-27 |
| Bob Johnson (School)             | June 26-27 |
| Fall Convention                  | Oct. 23-25 |
| Mini HEP School                  | June 27-28 |

## MID-ATLANTIC

|   |            |
|---|------------|
| Winter Board Meeting                      | Jan. 17    |
| Contest & Judging Seminar                 | Feb. 21-22 |
| Spring Convention                         | Mar. 7-9   |
| Joe Liles (School)                        | Apr. 25    |
| West Central Div. Convention              | May 1-2    |
| North Division Convention                 | May 9      |
| South Division Convention                 | May 16-17  |
| North Central Div. Convention             | June 5-6   |
| East Central Div. Convention              | June 12-13 |
| Summer Board Meeting                      | Aug. 15    |
| Mini-HEP School (Stevens/LaBar/Pettigrew) | Aug. 20-23 |
| Dave LaBar Visit                          | Oct. 2-8   |
| Fall Convention                           | Oct. 9-10  |
| Delasusquehudmec                          | Nov. 20-22 |

|                    |
|--------------------|
| Bellevue, WA       |
| Spokane, WA        |
| Bellingham, WA     |
| Portland, OR       |
| Idaho Falls, ID    |
| Gtr. Vancouver, BC |

|                   |
|-------------------|
| San Francisco, CA |
| San Oiego, CA     |
| Walnut Creek, CA  |
| Reno, NV          |
| Santa Rosa, CA    |
| Santa Clarite, CA |
| Fresno, CA        |
| Scottsdale, AZ    |
| Riverside, CA     |
| Escondido, CA     |

|                |
|----------------|
| Fullerton, CA  |
| Sacramento, CA |

|                 |
|-----------------|
| Joliet, IL      |
| Springfield, IL |

|              |
|--------------|
| Columbus, OH |
| Gambier, OH  |
| Dayton, OH   |
| Toledo, OH   |

|                |
|----------------|
| LaCrosse, WI   |
| Barron, WI     |
| Estevan, Sask. |
| Moorhead, MN   |
| Appleton, WI   |
| Madison, WI    |
| Madison, WI    |

|                |
|----------------|
| Millwaukee, WI |
| St. Peter, MN  |

|                  |
|------------------|
| Bellmawr, NJ     |
| Reading, PA      |
| Philadelphia, PA |

|                    |
|--------------------|
| Harrisburg, PA     |
| Norfolk, VA        |
| Asbury Park, NJ    |
| Pt. Washington, PA |
| Reading, PA        |
| Newark, DE         |

|                    |
|--------------------|
| Washington, DC     |
| Boiling Sprgs., PA |

## NORTHEASTERN

|                               |            |                     |
|-------------------------------|------------|---------------------|
| Ron Rockwell Visit            | Jan. 12-16 |                     |
| District Board Meeting        | Feb. 7     | Nashua, NH          |
| Division 2 Contests           | Feb. 28    | Saratoga Sprgs., NY |
| Divisions 4 & 6 Contests      | Mar. 7     | Canton, ME          |
| Ron Rockwell Visit            | Mar. 16-20 |                     |
| Division 1 Contests           | Mar. 21    | Burlington, VT      |
| Div. 5A & 5B Contests         | Mar. 28    | Brunswick, ME       |
| District Board Meeting        | Apr. 11    | Nashua, NH          |
| NED Spring Prelim. Convention | May 1-3    | Danbury, CT         |
| House of Delegates Meeting    | May 2      | Danbury, CT         |
| Division 3 Contests           | May 2      | Oanbury, CT         |
| Div. 7A & 7B Contests         | May 9      | Saint John, NB      |
| Ron Rockwell Visit            | May 9-22   |                     |
| Ron Rockwell Visit            | June 7-12  |                     |
| Newcaneweng                   | June 12-14 | Stratton, VT        |
| District Board Meeting        | June 20    | Nashua, NH          |
| Dave LaBar Visit              | July 20    |                     |
| Joe Liles Visit               | July 24    |                     |
| Maritimes Harmony Pilgrimage  | July 24-26 | In Div. 7           |
| Alton Bay Jamboree            | Aug. 8     | Alton, NH           |
| Dave Stevens Visit            | Aug. 13-19 |                     |
| Joe Liles Visit               | Aug. 13-19 |                     |
| NED Harmony Pilgrimage        | Aug. 14-16 | N. Easton, MA       |
| District Board Meeting        | Sept. 12   | Nashua, NH          |
| Ron Rockwell Visit            | Oct. 12-25 |                     |
| NED Fall Convention           | Oct. 23-25 | Lake Placid, NY     |
| House of Delegates Meeting    | Oct. 23    | Lake Placid, NY     |

## ONTARIO

|                             |            |                 |
|-----------------------------|------------|-----------------|
| Joe Liles (School)          | Jan. 31    |                 |
| Spring Convention           | Apr. 24-26 | London, Ont.    |
| Dave Stevens (School)       | May 22-23  |                 |
| Joe Liles/Dave LaBar Visits | May 22-29  |                 |
| Fall Convention             | Oct. 16-18 | Etobicoke, Ont. |

## PIONEER

|                               |                |                   |
|-------------------------------|----------------|-------------------|
| Coaches & Quartet Clinic      | Feb. 27-Mar. 1 | Ypsilanti, MI     |
| Joe Liles/Dave Stevens Visits | Mar. 30-Apr. 5 |                   |
| Spring Convention             | Apr. 24-26     | Traverse City, MI |
| Pine Knob Spectacular III     | May            |                   |
| 43rd INT'L CONVENTION         | July 5-12      | Detroit, MI       |
| Dave LaBar Visit              | Aug. 24-30     |                   |
| Fall Convention               | Oct. 16-18     | Kalamazoo, MI     |

## ROCKY MOUNTAIN

|                                  |             |                   |
|----------------------------------|-------------|-------------------|
| Spring Convention                | Apr. 10-12  | Idaho Falls, ID   |
| Lyle Pettigrew/Dave LaBar Visits | May 4-9     |                   |
| Mini-HEP School (Dave Stevens)   | May 8-10    | Durango, CO       |
| Mini-HEP School                  | Aug. 1-2    | Colby, KS         |
| Bear Lake Family Campout         | Aug. 15-16  | Bear Lake, UT     |
| Harmony Happening in the Hills   | Aug. 15-16  | Rapid City, SD    |
| Mountainglow (Pettigrew)         | Sept. 12-13 | Estes Park, CO    |
| Fall Convention                  | Sept. 25-27 | (to be announced) |

## SENECA LAND

|                                      |             |              |
|--------------------------------------|-------------|--------------|
| Spring Convention                    | Mar. 27-29  | Elmira, NY   |
| Joe Liles/Dave LaBar Visits (School) | June 1-8    |              |
| Fall Convention                      | Sept. 25-27 | Warren, PA   |
| Joe Liles (School)                   | Oct. 23-25  | Syracuse, NY |

## SOUTHWESTERN

|  |               |               |
|--|---------------|---------------|
| Radio Barbershop Blockbuster               | Jan. 10       | Dallas, TX    |
| Int'l Prelims/Small Chorus                 | Mar. 28       |               |
| Convention                                 |               |               |
| Lyle Pettigrew/Dave LaBar Visits           | Apr. 27-May 2 |               |
| Harmony Ranch (Bob Johnson/Lyle Pettigrew) | July 24-26    | Dallas, TX    |
| Division 1 Contest                         | Aug. 8        |               |
| Div. 4 Summer Jamboree                     | Aug. 15       |               |
| Division 5 Contest                         | Aug. 15       |               |
| Division 2 Contest                         | Aug. 22       |               |
| Division 6 Contest                         | Aug. 29       |               |
| Division 4 Contest                         | Sept. 14      | Ft. Worth, TX |
| Fall Convention                            | Oct. 23-25    | Houston, TX   |

## SUNSHINE

|  |             |                   |
|--|-------------|-------------------|
| Sunshine SIZZLE                              | Jan. 23-25  | Orlando, FL       |
| Joe Liles/Dave LaBar Visits                  | Feb. 23-28  |                   |
| District Board Meeting                       | Apr. 4-5    | Gainesville, FL   |
| Spring Convention/House of Delegates Meeting | May 1-3     | Punta Gorda, FL   |
| Labor Day Jamboree                           | Sept. 4-7   | Tarpon Sprgs., FL |
| District Board Meeting                       | Sept. 26-27 | Gainesville, FL   |
| Fall Convention/House of Delegates Meeting   | Oct. 23-25  | Sarasota, FL      |

# 1980 District Quartet Champions



9



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12



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15



16

(9) VAUDEVILLE (Alexandria, Va. — M-AD) Harold Nantz, tenor; Scott Werner, lead; Bill Cody, bass; John Hohl, bar. Contact: Scott Werner, 3302 N. Bradford St., Woodbridge, Va. 22193.

(10) SOUND ASSURANCE (Windsor, Conn. — NED) Ken Gunderson, tenor; Dennis Evans, lead; Vance Harris, bass; Jim Curtis, bar. Contact: Jim Curtis, 29 Taylor St., Windsor, Conn. 06095. Phone: (203) 688-1810.

(11) HALTON COUNTY ROAD SHOW (Burlington, Ont. — ONT) Randy Chisholm, lead; Steve Becker, bar; Peter Dennett, bass; Warren Wadge, tenor. Contact: Peter Dennett, 4377 Dublin Crescent, Burlington, Ont. L7L 2S4. Phone: (416) 634-9457.

(12) CENTER STAGE (Ypsilanti, Mich. — PIO) Wendell Pryor, tenor; Dennis Gore, lead; Glenn Van Tassell, bar; Lee Hanson, bass. Contact: Glenn Van Tassell, 5876 Mohawk, Ypsilanti, Mich. 48197. Phone: (313) 484-3038.

(13) COLORADO GOLD (Denver, Colo. — RM) Ron Klentz, lead; Larry Williams, tenor; Len Metallo, bass; John McCord, bar. Contact: Ron Klentz, 5246 So. Perry Ct., Littleton, Colo. 80123. Phone: (303) 795-5612.

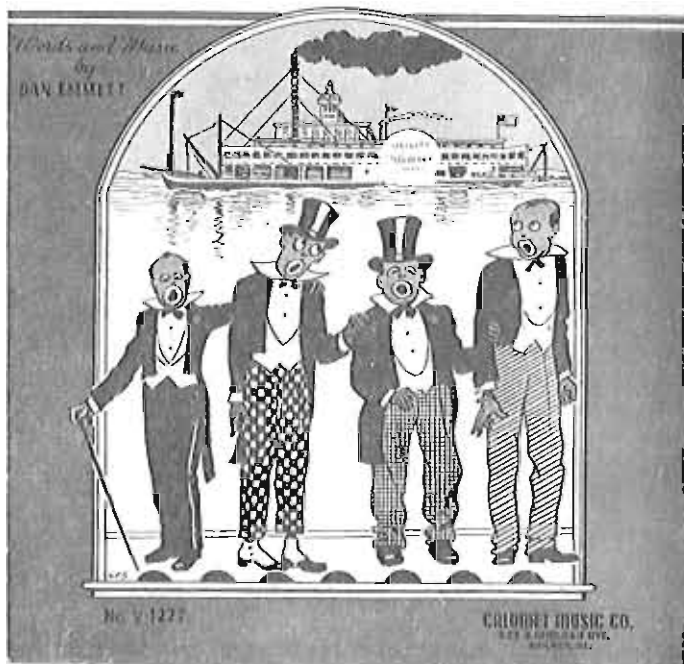
(14) MUSICTIME (Rochester, N. Y. — SL) Keith Clark, tenor; Dave Brown, lead; Jan Muddle, bass; Don Stothard, bar. Contact: Don Stothard, 247 Flower City Park, Rochester, N. Y. 14615. Phone: (761) 254-1542.

(15) SOUTHERN CHORD EXCHANGE (Sarasota, Fla. — SUN) Doug Barron, bass; Wally Cluett, bar; Paul Fernando, lead; Bob Zimny, tenor. Contact: Bob Zimny, 4665 Alexander Pope Lane, Sarasota, Fla. 33583. Phone: (813) 371-2052.

(16) LONE STAR STATESMEN (Houston, Tex. — SW) Lloyd Erickson, tenor; Jim Casey, lead; "Chuck" Gerholm, bar; George Howe, bass. Contact: Lloyd Erickson, 1609 Capstan, Houston, Tex. 77062. Phone: (713) 488-5873.

# DIXIE

(I WISH I WAS IN DIXIE)



## A "Hooray" Song Born of Sadness and Gloom

By Stan "Stasch" Sperl, 1139 Hemlock Lane,  
Waukesha, Wis. 53186

Young Dan Emmett earned his living by being funny. He was the "end-man" in a minstrel show which, long before a comedy film made people laugh, was the funniest show to be seen anywhere. The end-man was considered the funniest man in the show. He must tell a story in a way that would set sober sides shaking. He must dance a clog that would start even a deacon's feet-a-tapping, and his banjo and bones must turn any dirge into a cakewalk.

Dan Emmett could do all this and more. The foolish songs he made up for the minstrel show "walk-round" would set the audience into such roars of laughter, that the men of the troupe dubbed them the "hooray songs."

One season, though, he just couldn't be funny. He had just returned from a trip through the sunny south, and the cold of the north was getting on his nerves. He was doing his best to amuse his New York audience and, what was more important, his manager. But sometimes he was even afraid he would lose his job. He just couldn't get a smile out of life, which was most unusual for Dan Emmett.

One stormy Saturday night, when he was feeling particularly low, the manager

came to him and said, "Emmett, we'll have to have a new hooray song right away. You get one ready for rehearsal Monday morning."

Monday morning! It was then late Saturday night. But the manager was not to be put off. "Monday morning for rehearsal," he insisted.

Downhearted, Emmett turned toward his lodging house. The wind of the street set him shivering. With a disgusted shrug he exclaimed, "New York! Oh, I wish I was in Dixie!" As he hurried along he repeated the wish over and over to himself, until, without knowing it, he was half singing the words in time to his hurrying footsteps.

The next morning at his window, looking down upon the cold, wet street with its hurrying crowds, he again remembered the balmy days of the southland and he again repeated, "I wish I was in Dixie." This time he said it aloud, and as he said it he beat an impatient tattoo upon the rain-flecked window pane. Unconsciously, he repeated the words and the tattoo, and unconsciously he fitted them to the rhythm of his quick steps of the night before — "I wish I was in Dixie!"

Days of sunshine — nights of song — in Dixie. The words were a sort of magic.

The end-man forgot the cold New York street. He forgot that he had to make a new song. He was hearing the plunk-a-plunk of the banjo strings. He was hearing the singing Negroes. He was roaming over a sunny plantation lawn. Hooray, to live and die in Dixie!

Suddenly the end-man stopped. His lips puckered into a whistle. The hooray song! He had it! "To live and die in Dixie!" That would make a hooray song worth singing!

The rhythm of his quick steps as he had hurried along the night before belonged with the idea, so the tune, of course, had the stirring beat of a quick step mingled with the plink of banjos. The memory that came to Dan Emmett has the smile of the south and the swing of a New York street crowd. And so, on a bleak day in a northern city, *Dixie*, the famous song of the sunny south, was born.

Monday morning at rehearsal the men of the troupe pronounced the new song a "rouser," and the manager said, "I knew you could do it."

Monday night Dan Emmett, with banjo and bones, sang *Dixie* for the walk-round, and the people cheered, just as people have ever since whenever



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and wherever *Dixie* is heard.

The words are nonsense, but the jolly tune has kept the song a favorite when most of the other walk-'rounds of the old days have been forgotten. The swinging melody and the dancing rhythm set every heart beating happily, and everyone agrees with the orator who once said, "*Dixie* is a tune that can get up an' walk aroun' by itself!"

That was the very kind of a tune the southern bandmaster needed when the North and the South went to war in the 1860's. But instead of being sung with banjo and bones, the tune was played with fife and drum. It made a wonderful soldier-march, and soon every man, woman and child of the South was singing *Dixie*. It became the war cry of the southern armies and became a rally song amid death and destruction.

The people of the north loved *Dixie*, too. When at last the war was over, President Lincoln knew that the jolly little tune would be a real peacemaker. He had it played often at Washington, and North and South alike listened with mingled smiles and tears. So *Dixie* healed deep wounds and eased old scars, and became the darling of a united nation.

But for all the fame of his song, Dan

Emmett received very little money for it. He had not thought to have it copyrighted, so while it was selling by thousands, its popularity brought him not a penny. In his old age, when he could no longer work, he had to live as best he could on gifts of food and clothing. Yet in those hard years, Dan Emmett still kept his love for fun and for song. Often when a show troupe came to his home town, Mt. Vernon, O. he would manage to make friends with the doorkeeper and have a free seat to hear the new songs. His happiest moment was when, as sometimes happened, *Dixie* was sung or played by the company band. It was then that the old end-man forgot his troubles and lived again the triumphs of his better days.

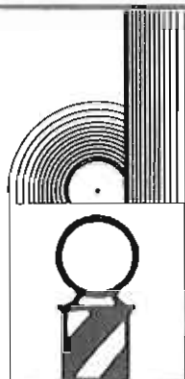
One evening as he hobbled down the village street, he discovered that a road company he had known was to show that night at the opera house. It was a musical comedy, and the old end-man forgot his stiff joints in his eagerness to hear the jolly songs. He had no money, but was sure the manager would remember him, as he tottered up to the ticket window to beg an admission. But the manager was not there. A brisk, young stranger shook his head, "Sorry, sir, no free seats tonight."

But something in the eyes of the old man as he turned away caught the attention of the ticket seller. He asked who the old man might be, and upon learning it was Dan Emmett, called him back to be an honored guest that night.

From the front row the stooped old man watched and listened attentively. At each number his eyes brightened. Yet at the close a shade passed over his face, *Dixie* had not even been used as an encore.

But the curtain went up again. The whole company had assembled on the stage. They came to the very front and turned toward Dan Emmett. The band struck into *Dixie*!

As the manager signaled for Dan Emmett to rise, the audience clapped and clapped! The Dan Emmett who now stood there was strangely different from the tottering old man who two hours before had begged to be admitted. The faded eyes were singing, trembling lips smiled happily. He had given them a song that would never grow old; a song that had helped to bring peace after war; a song that was the darling of his country. He was no longer Dan Emmett, a poor old man, he was Dan Emmett, the author and composer of *Dixie*.



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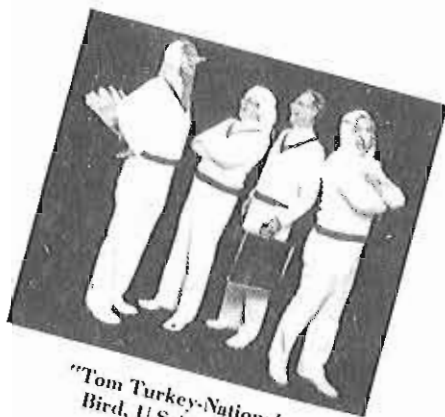
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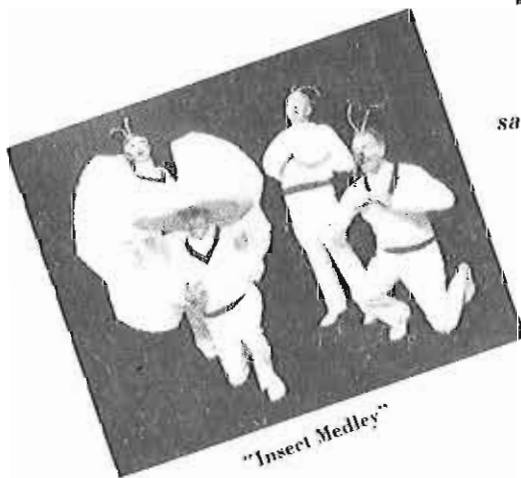
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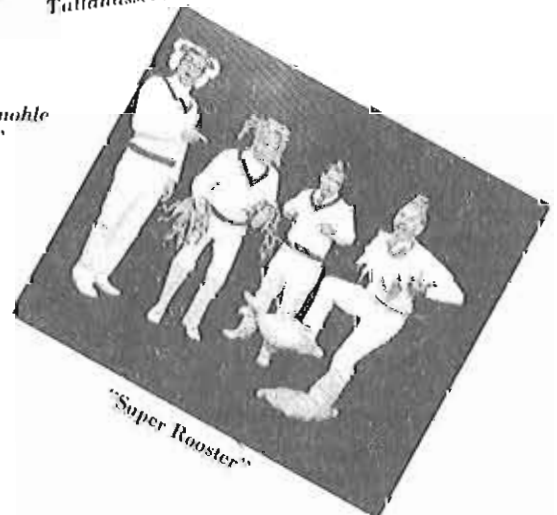
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# New Music Notes

By Music Services Assistant Dave Stevens

It was Saturday night, last August 9, and the scene was Harmony College at St. Joseph, Mo. The 1980 show, "Sing Out," was well under way and the "Backstage" quartet had just sung *Lucky Jim*. During the applause, I heard a man behind me holler "Where do they get their material — it's great!"

Would you believe that's a Society published song in *The Old Boffo Medley*, (catalog No. 7625, distributed free to all members in the 1973 September/October HARMONIZER) and currently carried as a sale item on our shelves?

This incident points up the need for quartets, coaches, music directors and, yes, every member, to be more aware of the music available to us all at very reasonable costs. It seems to me that every chapter should maintain a library of published barbershop arrangements. (We send out a list of published arrangements every year in an all-member mailing, so you know what's available.)

In an effort to make you more aware of the Society's music publishing program, we'll review recent arrangements from time to time. While we can't cover all twenty released in 1980, here's a few of the big hits as we see it.

**I WANT A GIRL** (catalog No. 7005 @\$40) Here's a new arrangement of an old favorite, and a dandy. Your audience loves to hear it and you'll enjoy singing it. The form is intro — chorus 1 — verse —

chorus 2 (with a meter change for variety) and a nice tag. Get this one for your chorus and put it in the repertoire as a standard for any occasion! Believe me, audiences identify with this kind of song and never grow tired of hearing it.

**GOODBYE MEANS THE END OF MY WORLD** (catalog No. 7137 @\$40) Joe Liles and Northeastern District writer Harvey Donnelly collaborated on this song, the hit of the 1980 Harmony College show. The message is strong, the melody haunting, and it's a great arrangement. The ending is set up with a surprising harmonic move that's very exciting both to sing and hear.

**I'M OFF TO SEE MY SWEETNESS** (catalog No. 7537 @\$20) This is another barbershop original by Dan Wilson from Scottsdale, Ariz. It was sent free to every member in the 1980 March/April HARMONIZER and it's really taking the Society by storm! One of the best up-tempo songs yet for the average quartet or chorus, it'll make your group sound like champs.

**IF YOU KNEW SUSIE** (catalog No. 7138 @\$40) Here's another favorite of audiences and singers alike. A "standard" by any definition, this arrangement features bass melody for half a verse; basses renew their membership after singing this one.

**YOU'RE IN STYLE WHEN YOU'RE WEARING A SMILE** (catalog No. 7140

@\$.40) Long-time quartet man and certified arrangement judge Dave Briner really did a job on this, one of the best "smile" songs around. We predict it will be a winner. The short but neat patter in the reprise of the refrain is a great spot in a very singable arrangement.

**THAT OLD QUARTET OF MINE** (catalog No. 7144 @\$40) This Bob Godfrey/Jack Betzner tune (co-authored and arranged by Lou Perry) was a big hit for the 1980 Champion "Boston Common" in Salt Lake City. Every Barbershopper can identify with the strong lyric line.

Space does not permit a run-down on more songs released in 1980, but don't overlook **AT THE END OF THE ROAD** (arr. Burt Szabo), **MIDNIGHT ROSE** (arr. Ed Waesche), **THE BARBERSHOP STRUT** (arr. Earl Moon), and two fine songs written by barbershop composers Val Hicks, **SHE DIDN'T SAY NO**, and Jay Giallombardo's ("Grandma's Boys") **SONG FOR MARY**.

Would you like to receive all these songs automatically? You can, you know, by joining the Music Subscription Program which, for \$5, gives you the next fifteen single arrangements that come in from major publishers. You can renew your subscription at that point and continue to receive each new release. All these songs, plus the music you receive in the HARMONIZER, keeps you current.

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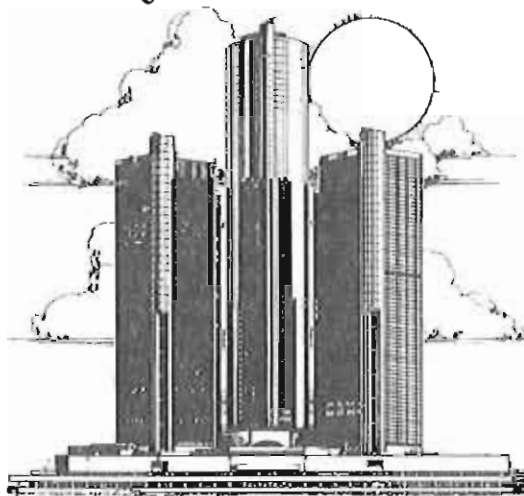
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By Dean Snyder, Assoc. Historian,  
1808 Hunting Cove Place,  
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## HISTORICAL NOTES

*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.*

The Harmony Foundation "Library of Old Songs" at the International Office in Kenosha is a welcome repository of special collections. During his active years Attorney Jean Boardman, founder of the Washington, D. C. Chapter, was an avid collector. He is now bed-ridden by a series of strokes, but in his name the Society has acquired 17 bound note books of his researches in the Library of Congress. These invaluable reference books cover thousands of popular songs copyrighted by the Library from 1897 to 1934 — identified by year, publishing company, title, composer and copyright number. Boardman was one of the most innovative of our early Society leaders. His complete SPEBSQSA files are in the custody of Howard Cranford, well remembered as a competitor in numerous international quartet contests in the late 1940s and early 50s. (Ed.: Note: Incidentally, Harmony Foundation welcomes donations of sheet music to its Old Songs Library. They should be directed to Ruth Marks, Old Songs Librarian, at the International Office.)

In the early years two international presidents came from the Manitowoc, Wis. Chapter. O. H. (King) Cole founded the chapter and was international president for two terms in the late 1940s. John Z. Means of Manitowoc headed the Society for one term in 1953-'4. (In those years the presidential term extended from July to the following June.) In more recent times, the Phoenix, Ariz. Chapter has the honor of having in its membership two past international presidents. These men are Lou Laurel (1962) and Sam Aramian (1977). While serving as president, Lou lived, however, in El Paso, Tex. (where he also directed a championship chorus), but later moved his residence to Phoenix. Sam, in addition to well-recognized executive ability, sings bari with one of the Society's great show quartets, "The Desert Knights."

Among the surviving "early settlers" on the Society landscape are some grand ladies. Your historian has had recent letters and/or telephone conversations with Mrs. O. C. Cash, Mrs. Rupert Hall, Mrs. Hal Staab (whose husband was our fourth president) and Mrs. Ellis Perkins (whose husband "Cy" was baritone of the international champion "Misfits"). With her letter "Polly" Perkins contributed some rare memorabilia for our archives. These ladies *do* read the HARMONIZER, and so this is an invitation to others like them to contribute reminiscences for this page, or for our historical files.

For at least one Society member the word "barbershop" has a dual meaning. He is Dale Thomas of Bloomsburg, Pa., president in 1980 (and re-elected for 1981) of our largest

district — the Mid-Atlantic. Secondly, Dale has been a professional in hair styling since 1954. He is proprietor of his own barbershop and, in addition, serves the State of Pennsylvania as supervising cosmetologist in a State hospital.

In the whole Society five men have brought in over 50 new members each and earned Men of Note Awards. One member, Jerry Orloff of the Peninsula, Cal. Chapter, has "enlisted" 81 newcomers in our ranks. Who will top *this* record?

Al Patch of Sarasota, Fla. is the oldest man in the Society at 99 years of age. He joined when he was 71 years old and has attended 21 annual conventions — most recently in Salt Lake City.

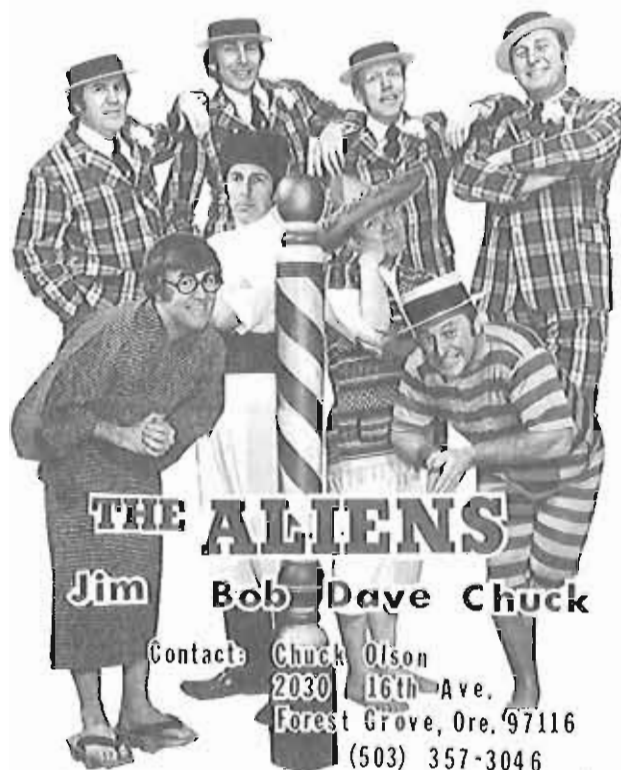
Phil Embury, the most senior of our past international presidents now lives in Leisure World, Ariz., and has organized a small group of retirees to sing barbershop harmony under his direction. He reports: "I'm surprised at how good a sound we have, and even more that we have three good tenors." Many men who have served the Society in the past in prominent leadership capacities are still active. Phil's efforts will perhaps inspire others. Another example is the quartet of senior citizens from Portland, Me., the "Timber Jacks," who sang in the Salt Lake City international contest this past July. They didn't place in the top 20, but they were tops in audience appeal. Our hobby has no age limits . . . and that's good.

Dan Mihuta of Middleburg Heights, O. in the Johnny Appleseed District, a 31-year Society veteran, likes to brag that he has helped to train *two* international quartet champion members. Dick Knapp sang lead (with Dan as bass) in the original JAD "Gold Coasters" . . . and Dick is now lead with our current champs, "The Boston Common." Later on Dan's quartet, another foursome known as "Phase Four," had Don Barnick as tenor, and, guess what, he ended up as tenor with "Grandma's Boys." Dan Mihuta currently sings with "A Great Bunch of Guys" and refuses to tell who he is now training for a future quartet championship rank. Dan has had 28 years of quartet experience, has made six trips to our international contest as a competitor and has sung in two JAD champion quartets. Quite a guy!

The Society has held 42 annual conventions — in cities from coast to coast and from Canada to the Gulf. Five cities have hosted the convention twice, and three cities (Chicago, Detroit and Kansas City) have been our hosts on *three* separate occasions.

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# Meet Franklin Sherman, "B.B.O.T.Y."

By John M. Lents, III,  
56 Butternut St.,  
Lyons, N. Y. 14489

Close your eyes and ask yourself if you could climb a ladder to remove the cover from the air conditioner. While you still have your eyes closed, visualize yourself cleaning out the gutters or rotating the television antennae. Or how about trying your hand at leading a cub scout troop, or better yet, how would you like to teach a high school physics class? Sounds tricky, doesn't it, but it's all part of life for Franklin Sherman, an Auburn, N.Y. Barbershopper of the Year who has been blind for a number of years.

Frank is the first blind person I've ever really met and gotten to know. Because of him, I no longer have any fear of blindness as a handicap; he clearly

demonstrates that it is not. Frank does more things, with more enthusiasm and dedication, than most people who have no problems. I've never heard him say "No, I can't do that because I'm blind." He has never even hinted at anything like that. Last year he appeared on our show in spite of being very ill — his kidneys were failing rapidly. It's amazing that he was even able to stand, but he sang in his "Lads and Dads" quartet and sang all of the chorus songs.

He says when he lost his eyesight he learned to use other senses more fully. "When you have sight you use your hearing to 'look' — you hear a noise and turn to see what it is. A blind person must

learn to interpret the sound for what it is," he says.

Sherman has been a diabetic 30 years and has been on kidney dialysis because of kidney failure for over a year. His wife Alice, an elementary school teacher, and his three sons, Jim, Paul and Douglas, have made it possible for him to carry on.

A teacher by profession, Sherman has taught high school physics and earth science for 19 years. He is assisted by a secretary who monitors his tests and does the paper work for him. He has adopted some special teaching techniques, such as using flexible magnetic strips, which make the use of the blackboard and teaching of sighted students more effective. His academic training includes degrees from New York State University units at Alfred, Albany and Oswego.

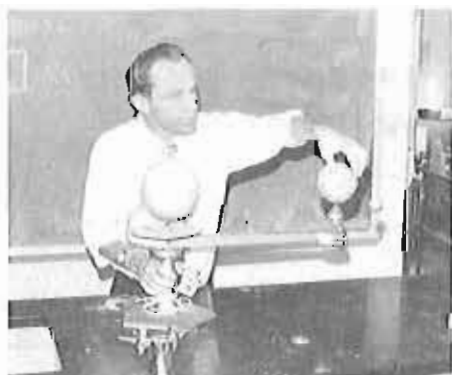
Sherman's family and community activities have always been important to him. "When my boys were younger," he said, "I participated with them for several years in the YMCA Indian Guide program and as a Cub Scout committee chairman and den leader." He is still a member of the local Lions Club, having served on their calling committee and recently been granted their 1980 "Lion of the Year" award.

Before being ordained and serving as pastor of the small Fosterville United Methodist Church, Sherman was an active church layman. Participating at various times as choir member, Sunday school teacher, layleader, member of the nominating committee and chairman of the pastor-parish relations committee gave him insight into the functioning of the local church.

When Sherman became blind he didn't consider quitting anything. "Even though I need a lot of help, I still feel that I can make a contribution to my family, career and community." He feels people owe it to themselves and those around them to be active even though it may require extra effort.

And it's that extra effort that he brings to his barbershop activities — singing in a quartet, serving on the chapter's board of directors and as Logopedics chairman — that has won the respect and honor bestowed on him by fellow-members.

When asked about the personal benefits he received from his singing hobby, Sherman was quick to reply: "The spirit and purpose of barbershopping exemplifies the highest ideals which men can espouse."



Mr. Sherman, high school physics teacher (above left), becomes Rev. Sherman (above right), a Methodist minister, on Sunday, and one of the "Dads" in the "Lads and Dads" quartet on chapter meeting night. From left, members of the foursome are Jim Sherman, tenor; Frank, lead; Geof Ford, baritone; and Dave Ford, bass.



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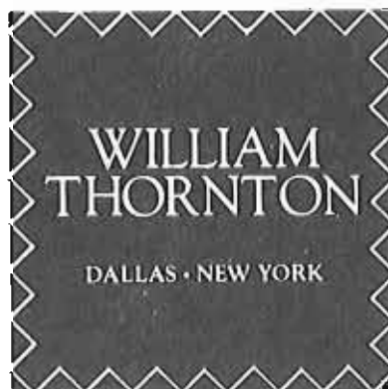
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#### RICHARD F. MEINSEN

A twenty-three-year member, past North-eastern District president and international board member (1972-'74), Richard (Dick) Meinsen passed away on November 2 at age 52 in Hamden, Conn. He had been ill for some time.

A construction estimator by profession, he is survived by his wife, two daughters, a sister, two brothers and six grandchildren.

Condolences can be sent to his wife Doris at 425 Main St., in Hamden, Conn. 06514.

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RISERS FOR SALE - 8 sections of 4 steps. Useable condition \$500. Wayne Chapter. Southeast Mich. Contact: Hubbs Grimm (313) 455-9799 or 322-7097.

FOR SALE - 100 uniforms. Gold jacket and trousers. White Trimmed collar, lapels and pockets. Includes white spats, white on red polka dot tie and stick pin. Complete set \$25 each. Also, 75 red dinner jackets. \$5. each. All in good condition. (Chorus decided to change uniform colors.) Will sell all or any number desired. Contact: Charlie Smith, 2705 N. aman's Rd., Wilmington, Dela. 19810. Phone: (302) 475-3834.

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(DUKE S STORY-- from page 8)

tets on the contest stage in the Spring of 1980.

Our quartet promotion has been so successful that in 1979 we were asked to produce a seminar for the Ontario District which drew over one hundred members from all but one chapter in Ontario (remember, Ontario is a small district). Incidentally, we also produced a seminar in early 1978 on chorus singing and administration which drew 150 registrants. These seminars have enabled the Dukes to share much of their gained experience with their fellow Barbershoppers from other chapters and has been mutually satisfying to all parties.

Preparations for our Spring Show, and a guest appearance at the Spring Convention, precluded any possibility of spending excessive attention to our contest package. However, after that, we certainly gave the majority of our time to honing a keen edge to these songs -- but, we still gave our repertoire a workout at each practice session.

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**JACKSON, TENNESSEE** . . . Dixie District . . . Sponsored by Nashville, Tennessee . . . Chartered October 29, 1980 . . . 32 members . . . Carl Smith, 56 Woodhaven Dr., Jackson, Tennessee 38301, Secretary . . . Houston Sipes, 68 Carlisle Dr., Jackson, Tennessee 38301, President.



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