

# The *Harmonizer*



OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

MARCH/APRIL

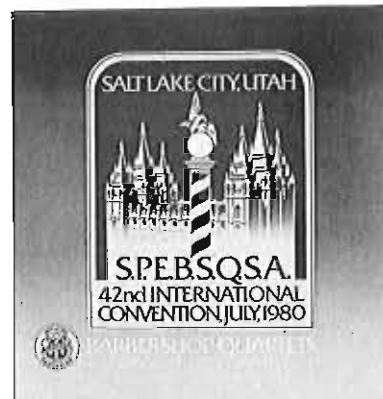
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# MOMENTS TO REMEMBER.

## Recorded Live at Salt Lake City.

1980 International Quartet Champions — BOSTON COMMON: *Forgive Me; That Old Quartet of Mine*  
 2nd Place Medalists — CHICAGO NEWS: *Whatever Happened to the Old Songs; There Never Was a Gang*  
 3rd Place Medalists — ROARING 20'S: *Darktown Strutters Ball; My Wild Irish Rose*  
 4th Place Medalists — GRAND TRADITION: *Take It Back and Change It For a Boy; From the First Hello*  
 5th Place Medalists — CLASSIC COLLECTION: *Dear Little Rose; Lil From Daffodil Hill*  
 6. 139TH STREET QUARTET: *Bowery Boys Medley* 7. SIDE STREET RAMBLERS: *Please Don't Talk About Me*  
 8. OCCIDENTALS: *What Good's a Love Song* 9. FRIENDS OF YESTERDAY: *Wait'll You See My Girl*  
 10. FOUR UNDER PAR: *A Town In Old New Hampshire* 11. REMEMBER WHEN: *Down By the Old Mill Stream*  
 12. FRIENDS: *Little Girl* 13. SOUND ASSOCIATION: *Where the Angels Live*  
 14. EMPIRE EXPRESS: *Give My Regards to Broadway* 15. STACKED DECK: *How I Love You*  
 16. NEW YORKERS: *I'm Alone Because I Love You* 17. GENTLEMEN SONGSTERS: *An Old Fashioned Girl*  
 18. GRAND STAND VOCAL BAND: *In the Land of Jazz* 19. PRESERVATION QUARTET: *That Tumble Down Shack In Athlone*  
 20. SOUND SYNDICATE: *I'm Sailing For Dixie Today*



Stock No. 4846

\$7.95 U.S.; \$9.75 Canada.



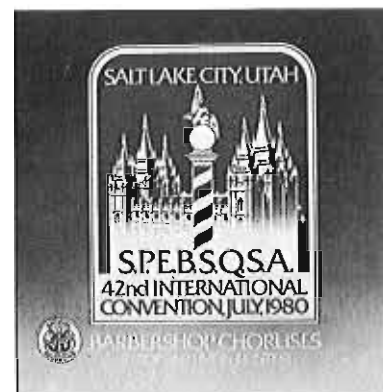
Association of International Champions — 1980 Album

GRANDMA'S BOYS (1979 Champs): *Grandma's Boy Is In Town; Collegiate Love; We'll Have To Pass the Apples Again* BLUEGRASS STUDENT UNION (1978 Champs): *Old Songs — Everything Old Is New Again; This Little Piggy* MOST HAPPY FELLOWS (1977 Champs): *Wizard of Oz Medley* INNSIDERS (1976 Champs): *Sunny Side Up; Sunshine of Your Smile* HAPPINESS EMPORIUM (1975 Champs): *On A Wonderful Day Like Today; Heart of My Heart Medley* SUNTONES (1961 Champs): *Bye Bye Blues* EVANS QUARTET (1960 Champs): *Red Rose Rag* SCHMITT BROTHERS (1951 Champs): *Let Me Call You Sweetheart*

Stock No. 4930

\$5.50 U.S.; \$ 8.25 Canada.

1980 International Chorus Champions — DUKES OF HARMONY, Scarborough, Ontario (ONT) *Smile Medley; Why Should I Cry Over You* Second Place: ALEXANDRIA HARMONIZERS, Alexandria, Virginia (M-AD) *I've Found My Sweetheart Sally; Margie — No, No, Nora — My Blushin' Rosie/Medley* Third Place: THE PENINSULAIRES, Peninsula, California (FWD) *If He Can Fight Like He Can Love; Till We Meet Again* Fourth Place: MINNEAPOLIS COMMODORES, Minneapolis, Minnesota (LOL) *Meet Me In Rosetime, Rosie; Midnight Rose* Fifth Place: HOUSTON TIDE-LANDERS, Houston, Texas (SWD) *I Never Knew I Could Love Anybody; If You Were the Only Girl in the World* 6. GENERAL ASSEMBLY, Research Triangle Park, North Carolina (DIX) *I Never See Maggie Alone* 7. THE ARLINGTONS, Arlington, Illinois (ILL) *The Eagle of the USA* 8. THE SINGING BUCKEYES, Columbus, Ohio (JAD) *There'll Be No New Tunes* 9. DENVER MILE-HI CHORUS, Denver, Colorado (RMD) *Someone Is Losin' Susan* 10. HEART OF AMERICA CHORUS, Kansas City, Missouri (CSD) *My Missouri Home* 11. PRIDE OF INDY CHORUS, Indianapolis, Indiana (CARD) *Hello My Baby* 12. LAKE WASHINGTON SKIPPERS, Lake Washington, Washington (EVG) *I'm Way Ahead of the Times* 13. RACING CITY CHORUS, Saratoga Springs, New York (NED) *Five Foot Two* 14. WONDERLAND CHORUS, Wayne, Michigan (PIO) *Who'll Dry Your Tears* 15. CHORUS OF THE GENESEE, Rochester, New York (SLD) *Mississippi Cabaret* 16. THE SUNCOAST CHORUS, St. Petersburg, Florida (SUN) *The Showboat Came to Town*



Stock No. 4847

\$7.95 U.S.; \$9.75 Canada.



## BARBERSHOPPER'S SHOP

SPEBSQSA P O Box 575 Kenosha, Wis 53141

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

# The Harmonizer

MARCH/APRIL 1981 VOL. XLI No. 2

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

## Cover

Many of you will recognize the building on our cover immediately; you're among the thousands who have been able to visit Harmony Hall. For those who have never had the opportunity to spend some time with us, we're going to use several issues to pictorially tour our wonderful building.

Before we start our tour, here are some vital statistics. The building was finished in 1933, after about five years in construction, and was the home of Walter Alford, a former Nash and General Motors executive. Located on the western shore of Lake Michigan, the Society purchased the home in 1957 for \$75,000. We had the \$25,000 down payment, and the balance, raised from member donations, was paid off by 1959. The replacement value today would be well over a million dollars.

This architectural masterpiece is big and roomy with over 18,000 feet of floor space, including a full basement, first and second floors and attic. The classic beauty of the baronial style architecture is in lasting good taste. The sturdy construction inside and out reflects the very finest craftsmanship and materials. Imported Belgian brick; stone trim; inch-thick slate roof; terazzo, stone and oak flooring; copper ductwork; English stained glass and bronze hardware all contribute to its beauty and charm.

Until you can personally visit us, we ask you to turn to page 4 and join us in a tour of Harmony Hall.

## Contributors

Barbara Davidson . . . "Bud" Harvey . . .  
Burt Huish . . . Dave LaBar . . . Dean  
Snyder . . . "Stasch" Sperl . . . Ed  
Waesche . . .

## 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

1982 Tucson, Ariz.	Jan. 27-30
1983 Sarasota, Fla.	Jan. 26-29

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# Letters

## Plants Seed in Germany

I have long dreamed of visiting Germany and staying with a German family, so I could learn about their culture and language. Through the assistance of a unique program called "The Experiment In International Living," I was able to spend two weeks living with a delightful family in a small town in Bavaria.

After I arrived in Beilngries, my host told me that one of his young teachers was very interested in talking to me about this barbershop music that I liked. Several tantalizing days passed before I unexpectedly met Joseph Cellar at a rather raucous beerfest. (Fortunately, Herr Cellar spoke fairly good English; my German is limited to making my basic needs known, but not engaging in conversation.) I learned that Herr Cellar had heard his first barbershop music about eight months previously on an international T.V. program from Great Britain, where an American barbershop chorus under the direction of Dave Stevens appeared on a program with a Welsh chorus. Herr Cellar had recorded the barbershop music from the T.V. and had been trying, unsuccessfully, to find out where you can obtain arrangements and tapes of this music.

If anyone would care to contact my friend, his address is: Herr Joseph Cellar, Sand Strasse 21, 8432 Beilngries, Germany-West.

I heard the Swedish quartet last year at Harmony College. Wouldn't it be great if next year or so we could also hear a German quartet or chorus?

Richard J. Sturm

## Seeks Twin

We are searching for an American "twin" for our club here in the United Kingdom.

First, let me introduce the Polton Barbershop Harmony Club, the smallest club to qualify for entry into the 1981 British Barbershop Convention. We have a men's chorus of 25 guys called "The Shannon Express" and a ladies chorus (made up mainly from wives of Shannon Express) named "Phoenix."

It has occurred to us that there are considerable advantages to being associated with another club in America. Being "twinned" with another club must

help the S.P.E.B.S.Q.S.A.'s general cause. Other advantages are considerable, including, holiday hosts, exchange visits, music/record/tape swaps, along with the friendship, communication and harmony that would be generated.

Is there an American Club interested in becoming our twin (a big brother)? Please do not hesitate to contact me at the address below.

Tim Jenkins  
29 Station Road  
Wilmington,  
Bedford, England

## Enjoyed Holiday Tour

The Barbershoppers' Christmas Holiday in Ireland and London was everything claimed it would be and more. I really believe Frank Pipal of Educational Tours deserves some sort of recognition for his exceptionally accurate pre-planned itinerary and for the flexibility which he afforded us even on the optional plans in London.

It was, of course, a privilege to travel with the gracious and talented "Boston Common" who, I think, may have done great things for barbershopping in Ireland in particular.

Concerning the warmth we found in that country, the following is a sample of the kind of tribute inspired by our Eirebus coach driver, who was with us until our departure for Wales, was responsible for our being called the "Yankee Bluebell Chorus", shared a bottle of cheer with all who would volunteer a solo and for whom "Limerick" had a special meaning:

An Irishman, Gentleman Jim,  
Took a barbershop busload with him;  
While "Bluebells" he taught us,  
'Twas more that he brought us,  
In truth 'twas the SPIRIT within!  
Peggy and Gerry Margand

## For Sale, Cheap: One Pitchpipe

"I'll never sing another note — I promise!"

That's what Jimmy our coach driver said after hearing the "Boston Common" singing in the Upstairs-Downstairs pub in Athlone. Some men were weeping.

"Thank you, Lou Perry!" That's what Kent Martin said.

"Oh, yeah!" we all said. If there had never been an Ireland, what a poor world this would be.

And Jimmy was not the only one who took the pledge never to sing again. Encouragement, indeed!

John Sheedy

## International Officers

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Pioneer, Doran McTaggart, 890 Buckingham, Windsor, Ontario, Canada N6S 2C8  
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Seneca Land, Keith Clark, 2 Blvd. Parkway, Rochester, New York 14612  
Southwestern, Kent Cornwell, P.O. Box 7235, Tulsa, Oklahoma 74105  
Sunshine, Steward Nichols, 617 DeSoto Lane, Indian Harbour Beach, Florida 32937

## And Past International Presidents;

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# AFTER THE DETROIT CONVENTION

## Come Visit . . . . . CANADA

What could top off a great Barbershop Convention better than a short vacation with your fellow Barbershoppers? Consider one of these Gateway post-convention Canada Tours. . . . each personally escorted and traveling by private motorcoach.

### Gateway Tour #1 3 nights, 4 days

#### Eastern Great Lakes

Motor from Detroit across Ontario Province, along the shores of Lake Erie, past Toronto, clear to the eastern edge of Lake Ontario. You'll stay at luxurious Thousand Islands Resort, delighting in the views of the peaceful islands as ships from all nations make their way past bound for the Great Lakes ports.

In addition to tennis, swimming and golf available at the Resort, you'll take a cruise of the islands, visiting the famous Bolt Castle situated on a heart-shaped island. You will visit Canada's first capital of Kingston, site of historic Old Fort Henry, and browse through shops in Alexandria Bay.

You will return to Detroit via Niagara Falls, one of the seven natural wonders of the world.



### GATEWAY TO TRAVEL

(714) 551-1711

4200 Trabuco Road  
Irvine, California 92714

Officially appointed by Harmony Services Corp. as the travel agency for pre- and post-convention tours for the 43rd SPEBSQSA Convention, Detroit, Michigan.

### Gateway Tour #2 7 nights, 8 days

#### Canadian Cities

This trip includes sightseeing tours of Canada's four major cities. First stop is scenic Niagara Falls, with its whirlpool rapids and other interesting sights. Then on to Toronto (home area of Scarborough's Dukes of Harmony, our current International Chorus Champions) where you will enjoy an incredible range of marine activities from sailboats and ferries to huge freighters.

Next day it's a scenic cruise of the beautiful Thousand Islands and on to the Gananoque Canadian Resort. Your next stop is Montreal, the second largest French-speaking city in the world; fantastic old-world cuisine and customs exist there in a booming modern environment.

Then to the city of Quebec, which is North America's only walled city, with charming crooked streets lined by artists displaying their works. Leaving the atmosphere of French villages behind, you'll tour on to Ottawa, the nation's capital, first discovered in 1613 by Champlain. Here at Parliament Hill is performed the ancient and impressive changing of the guard ceremony by Her Majesty's Canadian Guards.

The final stop on the tour will be at Dearborn, Michigan's Greenfield Village where Henry Ford has moved over 100 historic buildings to create a unique outdoor museum. You'll see the actual Wright Brothers' Bicycle Shop, Edison's Laboratory, and Lincoln's Law Office, plus thousands of antique autos and early American machines and implements.



### Airline Reservations:

Let our competent reservations staff plan your flights to and from Detroit to coincide with your convention plans and post-convention tour. Call or write Gateway to Travel at the address below.

Gateway to Travel  
4200 Trabuco Road  
Irvine, California 92714

(714) 551-1711  
Bill or Jean Kane

We are interested in Detroit Post-Convention Tour # \_\_\_\_\_  
Please send information and details.

We have not yet made plans for air transportation. Please make reservations from our city \_\_\_\_\_ to Detroit on \_\_\_\_\_ at the most economical rate possible.

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_



**GATEWAY  
TO TRAVEL**



# Let's Tour Harmony Hall

The "Good morning, Harmony Hall, may I help you please?" greeting comes from the pleasant-looking young lady in the upper right photo. Joann Blasi, in addition to receptionist duties, does secretarial work and goes well "beyond the call of duty" to serve our members. Immediately below is Shirley Pariosian, administrative aide to the executive director, who occupies what used to be the solarium. Shirley literally has touch with almost every facet of our Society in her performance of a wide variety of administrative tasks. Robin Burkee (left) and Betty Milosh are in the Word Processing Office, formerly the billiard room.



As you enter Harmony Hall (top photo), notice the archways and the marble-like walls (actually highly-polished stone from Mankato, Minn.). The floor is Amba stone and the oak-paneled ceiling bears the hand-carved oakleaf and acorn motif.

The lower photo was formerly the solarium, affording the best view of Lake Michigan. You can see the stained-glass windows and just a portion of the concrete and red granite block seawall. (The seawall is reported to have cost \$25,000 at the time of construction, long before the Society purchased the building.)

A closer look into the Word Processing Office (lower left) and you'll again see the stained-glass window panels, two of which appropriately depict music. The ceiling beams have hand-carved figures at each end. This room contains a wide variety of word processing equipment. Providing stenographic services for a dozen staff members, composing and typesetting HARMONIZER copy and a myriad of other Society publications, keeps these young ladies extremely busy. (The equipment can produce justified typewritten copy at the rate of 140 words per minute.)





In the Founder's Room (shown right), there are several architectural features which you'll find throughout the building, e. g., leaded glass in all windows, stained glass, bronze hardware, solid oak doors, radiator grills, etc. The symbolic "Tudor Rose" design in the stone and wood carving and the grape cluster is used extensively for trim. You can see the handmolded plaster ceiling and the quarter-sawn flakey white oak woodwork with its sandblasted finish. The floor in this room is extrawide oak with ebony strips inlaid between the boards and ebony dowels anchoring the flooring to the sub-floor (not a metal screw or nail to be found). A portrait of Founder Owen C. Cash hangs over a large fireplace. The oriental rug, valued today at \$13,000, was in this room when the building was purchased. Originally the living room, the area now serves as a parlor-lounge and is rarely used.



As you look at the photos below, imagine that you're walking into the original dining room. Here, again, the beautifully hand-carved wood paneling, with its linen-roll finish carved into 279 individual panels, is impressive. Harmony Hall has been written up in the Wis-

consin State Historical Journal, and this room has been cited as one of the finest examples of hand-carved workmanship in the State.

Known as the Past International Presidents' Room, the pictures of our past leaders are on the North wall. That's

first International President Rupert I. Hall's portrait above the fireplace.

Now the office of Society Executive Director Hugh A. Ingraham, shown lower left, the room is used for staff and other business meetings. COMING NEXT ISSUE: a look at the second floor.



# San Diego Mid-Winter Well Attended

San Diego, Ole! From Tijuana to the Zoo, the 1981 Mid-Winter Convention was a rouser. The second highest number of registrants in recent years sang, smiled and strolled through the wonders of this beautiful city and were thrilled by the Medalist quartets, the BABS Champs and the Sun Harbor Chorus in a show that will long be remembered.

Through it all, the International Board and the Executive Committee huddled for hours, pondering the future, both long- and short-range, of the Society. When not in deliberations, they joined the thousands of other Barbershoppers enjoying the views of San Diego Bay, filled with ships of the U.S. Navy of all size, including two aircraft carriers, dozens of destroyers, missile cruisers, etc., all performing for our Society (at least that's what the San Diego Convention Committee people said).

There were performances of all sorts besides the annual Medalist Show. Sea World hosted over 500 for a special production with Shamu, the gentle Killer Whale. And, though the ads say that it never rains in Southern California, the crowd noted something that looked like rain (or even hail). Didn't bother the whale, though. The quartets which performed with Shamu were noteworthy for their endurance. Fortunately, no one sang *Singing in the Rain*.

Chairman Don McAvoy and his team of stalwarts labored many hours to bring

about one of the best Mid-Winters in a long time. Every detail possible was planned to ensure a happy outing, from a special Mayoral Proclamation, to a daily bulletin of events and news. As the throng slowly sank into the west after hearing the final notes of the International Afterglow, a chorus of "Ole!" was roared for the San Diego Convention Committee.

Following is a brief report of some of the more important actions taken by the board.

## A. ADMINISTRATIVE MATTERS

### I. Subsidiaries Approved.

In accordance with the international by-laws, the board approved, pending receipt of financial statements by no later than April 1, 1981, the following official subsidiary organizations: AIC (Association of International Quartet Champions), AICC (Association of International Chorus Champions), Confederate Harmony Brigade, DECREPITS (Past International Board Members), DELASUS-QUEHUDMAC (Mid-Atlantic Honor Group), PROBE (Public Relations Officers and Bulletin Editors) AH-SOW (Ancient and Harmonious Society of Woodshedders) and NEWCANEWENG (Northeastern District Honor Group).

### II. Swedish Singers Request Affiliation

Executive Director Hugh Ingraham informed the board that The Society of

Nordic Barbershop Singers (SNOBS) wishes to affiliate with the Society under similar conditions presently existing with BABS (British Association of Barbershop Singers). The agreement will be studied and presented for board action at the annual convention in Detroit.

## B. CONVENTIONS

### I. Registration Fees

As recommended by the Executive Committee, the board agreed that registration fees for international and mid-winter conventions be reviewed each year and that the registration fees for Pittsburgh in 1982 be raised to \$35 for adults and \$20 for children (under age 19), and that these fees include shuttle bus transportation.

## C. POLICY MATTERS

### I. Radio and TV Broadcast and Recording Policy

As recommended by the Laws and Regulations Committee, the board approved the revisions to the Radio and TV Broadcast, Rebroadcast and Recording Policy adopted by the Executive Committee at its Salt Lake City meeting. The revised policy will now become a separate document which will be available upon request from the music department.

### II. Non-Member Director

As mandated by the Central States House of Delegates at their October 3, 1980 meeting, Central States District Board Member Jerry Easter presented a motion that the following changes be made to the Statements of Policy and the Contest and Judging rules:

Statements of Policy, Section 2(c) currently reads: "All chorus directors shall be members of the Society." Change to read: "All chorus directors, unless female, shall be members of the Society."

In addition, the following Contest and Judging rules should be changed to be consistent with this policy change: Article V (c) currently reads: "A competing chorus must be composed of 20 or more members, including the director . . ." Change to: "A competing chorus must be composed of 20 or more members, including the director, unless said director is female, thus precluding her membership requirement. The female director's VOICE shall not be a part of that chorus . . ."

Article V (d) currently reads: "The director of a competing chorus shall hold membership in the chapter which that chorus represents." Change to: "The director of a competing chorus, UNLESS





Our cameras caught some of the Mid-winter Convention action. Shown above, from left, top row: the Huishs arrive; Pres. Huish, Convention Chairman Don McAvoy and Soc. Exec. Dir. Hugh Ingraham (with beard); "Good luck, Burt," from Past Pres. Les Hesketh; eight new board members. Middle row: Sea World gang under "wraps"; a Shamu kiss for Gloria Huish; the "Grand Tradition" and Shamu; Sea World crowd. Bottom row: the champion "Boston Common"; Silver medalists "Chicago News" third place -- "Roaring 20's"; fourth place -- "Grand Tradition"; fifth place -- "Classic Collection."

FEMALE, shall hold membership . . ." Mr. Easter's motion died for lack of a second.

On a motion by Past Int'l Pres. Ernie Hillis, the following resolution was adopted by the board:

RESOLVED, that the Far Western District Board of Directors is directed to investigate and determine whether or not the Eureka, Cal. Chapter is in compliance with the rules and regulations contained in the International Society's Charter, By-laws, and Statements of Policy, as such compliance is required by Article X of the Standard Chapter By-laws, with particular regard to Statement of Policy 2C requiring all chorus directors to be members of the Society;

AND BE IT FURTHER RESOLVED, that in the event the Eureka, Cal. Chapter is determined not to be in such compliance, the Far Western District Board of Directors is instructed, in accordance with the provisions of Section III B of the Conditions Pertaining to the Issuance, Maintenance and Retention of S.P.E.B.

S.Q.S.A. Chapter Licenses and Charters, to recommend to the International Board of Directors, the revocation of the charter of the Eureka, Cal. Chapter;

AND BE IT FURTHER RESOLVED, that, recognizing the responsibility of each of the Society's districts to ensure compliance by Society Chapters with the rules and regulations contained in the International Society's Charter, By-laws and Statements of Policy, the Boards of Directors of each of the Society's districts are admonished to monitor such compliance diligently, and to take prompt action, as required by the Society's governing documents, in the event of the determination of any non-compliance by any chapter.

#### D. COMMITTEE REPORTS

##### 1. Contest and Judging

As recommended by the C&J Committee, the following certifications were approved by the board: Gay Weidenhaft, SEC'Y (RYMT); Ed Berry, INT (JAD); Tom Sommer, SP (JAD); Joe Bradbury, SP (SLD); Mal Agnew, COJ (MAD);

Roger Steffens, COJ (SUN); and Phil Winston, COJ (FWD).

In adopting the C&J Committee report, the board agreed that the following rules changes be made to modify chorus and quartet Contest Rules Article 18(b):

- (1) Add paragraph 18(b) 2. to read as follows:

##### "2. Unstylistic Staging

Use of staging such as female impersonation or female role-playing is considered unstylistic and will result in disqualification."

The above change will not apply to the 1981 International Contest, but will apply to all other contests.

#### E. MISCELLANEOUS

##### 1. Harmony Services Meeting

At a meeting of Harmony Services Corporation, the profit-making subsidiary of the Society, action was taken to allocate \$800 for transcribing Associate Historian Dean Snyder's oral history tapes.

# Now That's Courage!

At 27, Clair Gilmore knew where his life was going. He and his wife had planned to start their family, and his career as a construction carpenter seemed secure.

A tragic automobile accident, resulting in a head trauma, brought Gilmore to his knees and forced his new bride to delay her dreams of motherhood. For a while, her days would be given to caring for her disabled husband and taking a job.

It was difficult for Clair Gilmore to relinquish the role of provider — to accept the fact that he couldn't drive his car until one seizure-free year had passed — to deal with the stark reality that he had lost his abilities of organization, of numbers, words and even job skills.

But he had a great ambition to be back on the job, to be able to manage his own checkbook and to read well enough to again read the Bible in church. And he had tremendous support from his family and from co-workers on the construction crew, who, after his release from the hospital, brought him each morning to the Institute of Logopedics adult trauma class.

The seven-year-old Adult Communicative Training-Rehabilitation (ACT-R) program at the Institute has helped 96 such victims, ages 16-80. Diana Cooper, speech-pathologist and program coordinator, reports 50% of her clients have learned to function effectively in society again. "We have normal people trapped in bodies that are mangled . . . they are still the same person inside. Most of our successes depend on the person. The most important key is that the client must want to help himself," Cooper said.

Cooper is joined in her efforts by Educational Specialist Eula Houston. They work with seven clients for three

hours each day, and two residential clients for a full-day program. During this time, each client works on realistic goals he has set for himself. A client's schedule might include working on skills such as managing household budgets, counting change, recognizing pictures of family members, familiar places and common objects, speech-language therapy, occupational therapy and physical therapy. The full-time clients receive educational instruction in art, music, horticulture and physical education.

"We do anything we can to help the client learn to communicate. That is our ultimate goal," stressed Cooper. "But we meet in groups daily to work on interaction and socialization skills."

The opportunity to learn to relate socially helps a client to more comfortably rejoin a family setting, and to realize that others do care what they have

to say. Peer problem-solving is encouraged, as one member of the group might ask another for advice on calling a plumber or how to hold a pencil. Class members learn to accept their limitations and learn to compensate for their disabilities within their own lifestyle. They learn to express the anger they feel at having their life disrupted, and to control anger effectively.

When the clients reach their maximum functioning level, many will be placed in sheltered workshops or return to previously held jobs, or to a job more realistically aligned with current skill levels.

Clair Gilmore is back on the job now and is adjusting to his limitations. He carries a notebook to jog his memory and help to organize his work. Oh, yes — he and his wife proudly report that their baby's due any day now!



Working on his goal of word organization in a recreational setting, Speech-language Pathologist Diana Cooper challenges Clair Gilmore to a Scrabble game.

Group interaction of the Institute of Logopedics adult trauma class gives confidence and support to everyone involved.



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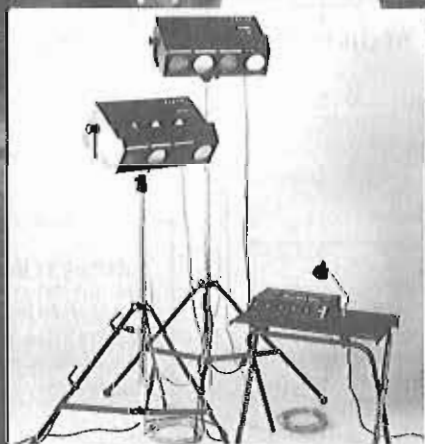
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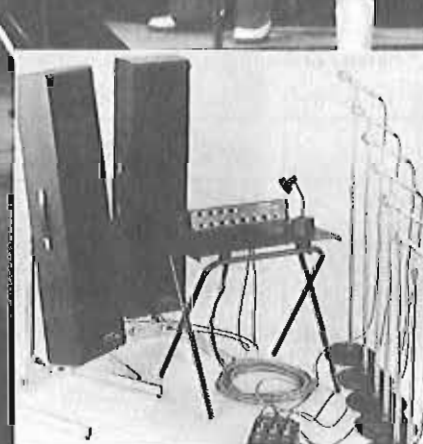
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# The PRESIDENT SPEAKS

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

I recently received a letter from a Barbershopper stating: "Barbershopping has many rewards, but one of the greatest is the friendships that could have happened nowhere else."

As my wife and I reflected on the week spent at the Mid-winter convention in San Diego, we thought about what had happened. There were many vivid memories from a great convention, but the lasting memory is the friends we made and the renewed friendships. I cannot imagine what life would have been without the warm, fraternal sociability we find in this great Society. If everyone knew about this camaraderie we take for granted, we would need clubs to beat away those applying for membership. My question becomes: "Why don't they know?" The answer is "we don't tell them!"

Several times I have been seated on an airplane with someone who spots the Society logo on my briefcase and asks what all those "letters" mean. As the discussion unfolds (and we talk about the 750-plus chapters, choruses and annual shows), it's amazing how many people say, "You mean there's one of those choruses in Louisville? Or Phoenix? Or Dallas? Or anywhere?" It's hard to imagine that with the professional-like choruses and quartets we have all over North America, there are still people who don't know about our singing hobby.

Many years ago, I heard a quartet

singing in a department store as they were selling tickets to their annual show. I had never heard of the Society, although I had done a lot of quartetting. I bought two tickets . . . and look what happened.

Fellows, there are too many singers (notice, that's "singers," not "people") who have not been told about the great fellowship, the tremendous amount of fun we have, and most of all, the feeling one gets from being inside a "ringing" seventh chord. With all this going for us, it seems we should be on the street corner looking for singers and telling our story with all the enthusiasm of a car salesman.

Out in California, Jerry Orloff has singlehandedly signed up nearly 90 men. I've got to think that he has personally asked most of these men to come down to the chapter meeting to see what goes on . . . and out of these visits come new members. Fellows, we don't need everyone in the Society to bring in 90 members (however, we don't discourage it). We need to have each person in our ranks produce just five new singing members. Do me a favor. When you finish this article, make a list of five men, singers, who would be prospects for your chapter chorus. If you can't think of five right off the top of your head, carry this list with you until you do have five. Then invite these five men to your chapter meeting. If 37,000 members would follow this procedure. 185,000

people would be exposed to our great hobby during 1981! Don't you think we might get some members out of that? It's rather exciting, isn't it? All you have to do is think of five men to sing with you during the next year and then ASK!

Where do you find singers? How about the people in your church choir, or those you sang with in high school or college? Have you ever thought about asking your neighbors, or the guy running the gas station, or what about the men at work? Why not ask?

If we're going to reach 40,000 members this year (that's a rather hefty 8.1% increase), we need to continue our AFAs and open house programs. They have brought in many new singers and are important new-member sources.

The next step is easy. When they join, keep them happy by involvement in activities. Spread this involvement to the rest of your chapter (especially the two-, three- and four-year members) and you'll keep the 5,000 members from slipping out the back door this year.

The love and fellowship we have is hard to find outside this organization, so go after that retention banner this year! (A special banner is awarded to chapters which retain all members through all four quarters of the year.) Don't lose a single man as you keep RE-MEMBERING at the end of every quarter. Make every meeting night the ultimate in involvement and satisfaction — and 1981 will be "the year to ReMember."

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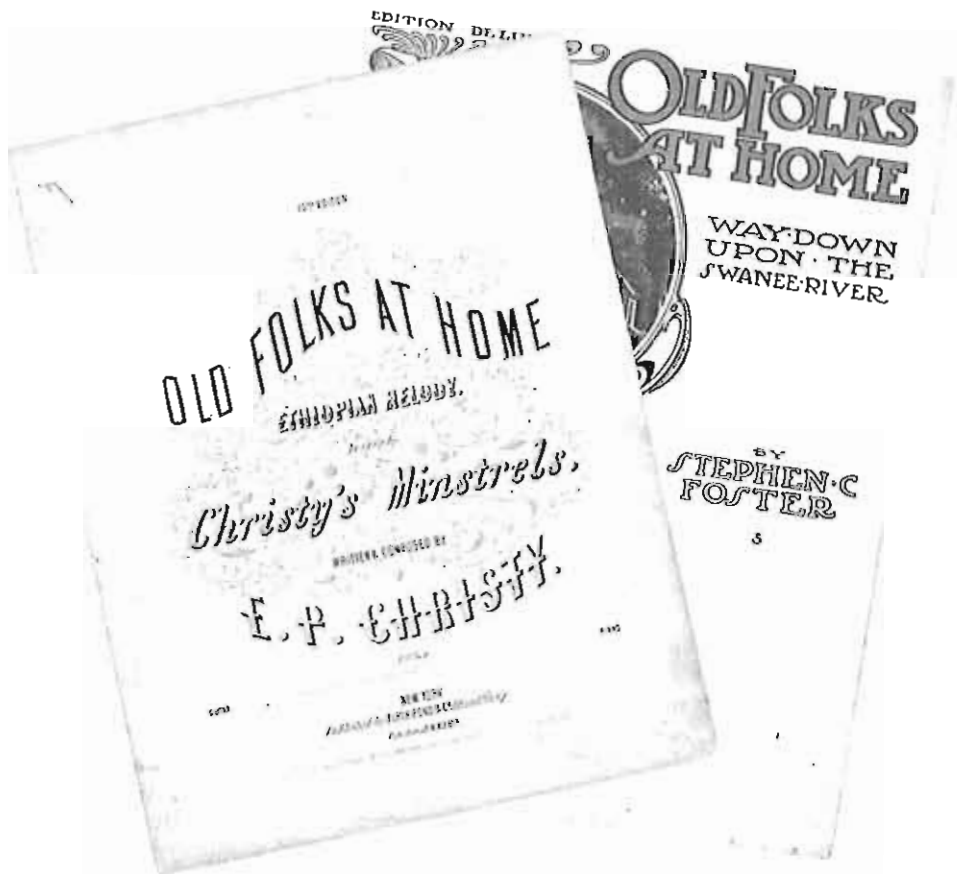
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# Story of a Song: "Old Folks at Home"

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



It is said that Stephen Collins Foster wrote music that helped people to sing. His songs still coax everyone into singing as they did in the year 1852, when a leading newspaper of the day complained, *Old Folks at Home* is on everybody's tongue and consequently in everybody's mouth. Pianos and guitars groan with it night and day; sentimental young ladies sing it; sentimental young men warble it in midnight serenades; all the bands play it; indeed, at every hour we are forcibly impressed with its being.

Interested in writing a song about a river, Stephen Foster asked his brother for suggestions. Foster rejected "Yazoo" and "Pedee" as not sufficiently euphonious. Then his brother took down an atlas, subjected the State of Florida to minute inspection and came upon "Suwanee," a river that emptied in the Gulf of Mexico. "That's it," Foster told his brother; but in writing his lyrics he contracted the name to *Swanee*.

Foster submitted the song to Ed Christy, who had written asking for a new and yet unpublished song. Christy wanted to introduce it with his minstrels; in addition, he insisted that the first edition

of the sheet music identify him as creator of both the lyrics and the music. Since at the time Foster was still reluctant to achieve recognition with songs about the Negro (or "Ethiopian songs" as he described them), he agreed to give Christy *Old Folks at Home* for \$500. Christy accepted the offer — but it is extremely doubtful if the minstrel ever paid Foster much more than \$15.

The first edition of the sheet music described the number as an "Ethiopian melody . . . sung by Christy's Minstrels, written and composed by E.P. Christy." It became a best seller. In 1852 the publication, "Musical World," described it as "one of the most successful songs that has ever appeared in any country. The publishers keep two presses running on it, and sometimes three; yet, they cannot supply the demand. The sale has already reached over forty thousand copies, and at the present rate will soon come up to a hundred thousand."

No less eloquent a proof of the immense popularity of the song was the fact that it was subjected so widely both to imitation and to parody. Among the songs that appeared in the early 1850s

were *The Old Folks Are Gone* by George F. Root, *Young Folks at Home* by Hattie Livingston and *Young Folks From Home* by H. Craven Griffith. A story is told about the popularity of *Old Folks at Home* even among a party of tourists from several different countries stranded in Egypt. To help while away a bad night, each one of the party in turn sang alone from memory as best he could for the entertainment of the company. But when a girl from America began, "Way down upon the Swannee River," everyone present joined in the refrain.

By 1854 the song had sold almost 150,000 copies. Fortunately for Foster, in his arrangement with Christy, he had not disposed of his rights to royalties. But in time Foster deeply regretted having allowed Christy to palm the song off as his own. Christy's name appeared on the published sheet music until 1879, when the first copyright expired.

In 20 years Foster composed more than 150 songs. Although many were very popular, none so took the fancy of the populace like *Old Folks at Home*. Yes, he made the Suwannee River famous; yet he never saw it.

# More About Judging Contests

## (than you probably wanted to know)

*(I'm not really poking fun at the pamphlet you got late last year called "Everything You Wanted To Know About Judging . . . But Were Afraid To Ask." But, let's face it, it doesn't tell you everything you might want to know about judging. As a matter of fact, there are a lot of things about the Contest and Judging (C&J) program that even people in the program aren't aware of. Here are a few.)*

By J. Edward Waesche, Chairman,  
International Contest and Judging Committee,  
6 Vista Lane, Melville, N.Y. 11747

### How Is The Program Administered?

The C&J program couldn't function without the assistance of the U. S. Postal Service. On the average, every year each of the 16 District Associate C&J Chairmen (DACJC) reports 200 performances by contestants and the work of more than 30 judges and candidates — with copies to a lot of people. Each of the Category Specialists (CS) who heads one of the four scoring categories (i.e., judges) reviews the scores of 900 performances, as tabulated by about 120 judges/candidates (some repeats, of course), and listens to about 30 post-contest Analysis and Review (A&R) evaluations. The Assistant International C&J Chairman (AICJC) reviews about 3600 performances and the work of about 500 scorers, plus the practice sessions of candidate Secretaries and Chairmen of Judges. Then there are the final exams of about 15 candidates, plus the annual C&J School, where the work of about 70 people in the four judging categories has to be planned, administered and evaluated. Add two ICJ Committee meetings (early December and during International Convention week), two DACJC meetings (mid-February, Convention week), minutes of the meetings, category bulletins, questionnaires, special mailings to District Music Educators, reports to the International Board and Executive Committee, etc., and you have each member of the ICJ Committee and each DACJC mailing an average of over 150 items a year just in reports. Copies and multiple mailings add to the burden. Inter/intra category

correspondence and phone calls still have to be made, of course.

All of this correspondence is filed with the ICJ office in Kenosha — and it numbers in the thousands each year. Other correspondence originates from that office such as panel assignments, invitations to take category tests (on behalf of the CS), International Contest bulletins, availability requests, C&J Handbook updates, application forms for international prelims, etc. Unfortunately, every once in a while some communication will be late, or get lost or be misplaced. The committee members do this as a hobby, and there's only one full-time employee handling these thousands of items. But things eventually get resolved to everyone's satisfaction, because the C&J program is well structured and has administrative safeguards built into it.

### How Does The International Panel Get Picked?

At year's end, each CS of the judging and Secretary categories submits a list of at least six names to the ICJ Chairman. The judges appearing on the list are recommended on the basis of their contest performance over the past two years, how well they met category standards (submitting tapes of their contest A&R performances, contest reports, etc.), when they were last recertified and how well they did at the C&J School (a judge must be recertified at a school once every four years), plus extraordinary contributions to the C&J program (teaching at C&J seminars, for example). Each judge's

contest performance is evaluated by statistical methods, and his A&R tapes are evaluated by his category's Board of Review. A secretary's performance is evaluated on the basis of his accuracy, speed and efficiency during a contest, plus his preparation for the contest.

The ICJ Chairman selects three judges for each scoring category plus three secretaries from the lists supplied to him by the five category specialists. (The ICJ Chairman and AICJC usually serve as Chairman and Vice Chairman of the International Contest. Timekeepers are chosen from a list provided by the Chairman of Judges CS). Normally, each CS will serve (unless he's competing) with the other two panel members in each category chosen so as to achieve a good geographical representation and to avoid "repeats." Indeed, in the past five years, 48 different judges have served on the international panel out of 60 possibilities. Not counting positions taken by the Category Specialist, 42 different judges have served out of 48 possibilities. In 1981, seven more "new faces" will be on the panel. Beginning in 1982, a new policy goes into effect that will mean a judge cannot serve for the next two years — unless he is the category specialist. (This policy was approved by the International Board at the recent Mid-Winter Convention.) Thus, even more new faces will be showing up in the future.

### What About Other Contest Panels?

The Spring international preliminary



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panels are assigned by the ICJ Committee in late December, based on information provided by judges on their availability form and special requests submitted by the DACJCs (usually dictated by economic considerations). Every effort is made to give each judge at least one assignment. Fall district panels are assigned by the DACJCs, who also assign panels in the nine districts that hold divisional contests. Each DACJC also maintains an up-to-date status report on each judge in his district, so he knows when he must seek an out-of-district assignment for someone who may be approaching inactive status. (A judge must "work" at least once every 28 months to stay on active status.) Similar reports are kept on personnel in the training phase of the program by DACJCs and the AICJC. Assignments of personnel taking final exams as official panel members are made by the AICJC, at the request of the DACJCs and Category Specialists.

### Why Do Contest Rules Get Changed?

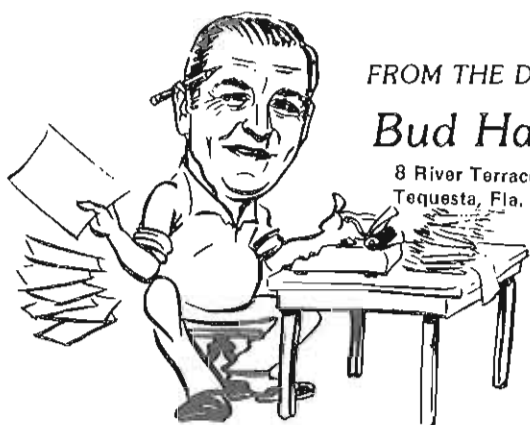
The last significant contest rules change took place in 1975, when the old Harmony Accuracy and Balance and Blend categories were combined. By that time, several years of study had led us to

believe that judges in both categories were evaluating some of the same items, and that what we now call "sound" was having an overly strong influence on contest results. Since then, the impact of the change has been carefully monitored by statistical methods, which have substantiated the correctness of that 1975 decision. Other changes, like the recent (1980) one that deflates the importance of "uniforms" and "costumes" and adds to the importance of visually selling the story line in a believable manner, have come about only after equally thorough study. This change was drafted by the Stage Presence CS and his Board of Review, reviewed by the ICJ Committee, then by the Executive Committee and, finally, approved by the 24-man International Board of Directors. Although most rules changes are initiated by ICJ Committee members, some are brought on by external pressures, as when a loophole or vagueness is discovered in the rules. Sometimes they're changed because of concern for the Society's image. The recent "blackface" (1979) and "female impersonation" (1981) prohibitions are examples of such concerns. Whatever the change, a lot of people must agree to it — and they're not all judges.

### What About The Future?

There are no major C&J program changes being considered at the present time. Our main concerns are the lack of qualified C&J personnel in some categories in some districts, and the expense involved in transporting judges to other districts and getting them to the annual C&J School. At least two districts are experimenting with joint contests, and several will be trying out a joint C&J seminar approach this year. We're also embarking on an aggressive judge recruitment/training program, and studying alternative training school approaches. Newer, improved operations manuals are in the offing. Video tapes are becoming a commonplace training item, and computers have become an important adjunct to our training operations.

Will you soon see each Stage Presence judge looking at contestants through a space-age helmet, whispering his comments into an enclosed, ultra sensitive microphone for subsequent use at the A&R sessions? Will the secretary key punch each score into a computer terminal, and will the computer print out the scoring summary as well as each judge's correlation coefficient, along with the various category weightings? Only time will tell.



FROM THE DESK OF  
**Bud Harvey**

8 River Terrace S. E.,  
Tequesta, Fla. 33458

# Stand Back! ...and give the man air

I think it was the Spring of 1955 on a bright Sunday morning at Asbury Park that a balance and blend judge surveyed the four of us with a slight frown of distaste. Then he fixed a baleful eye on me and sneered, "You don't know how to breathe." This, mind you, to a guy who had been breathing very successfully for more than four decades.

Since then, scores of woodshedders have remarked on my unusual breathing techniques.

"I never sang with anybody who could hold his breath so short," said Frank Caldarazzo after he laid *Yona* to rest with full military honors beside the Bahia Mar pool recently.

I shrugged diffidently. There was no point in trying to explain that I had studied breathing under a hummingbird and that my respiration rate is well over the speed limit. My tenure as a tenor (or tenor as a tenure, if you read from right to left) was cut short because I could only sustain that final, piercing B-flat the length of a hemi-demi-semi-quaver. That's about two seconds in metric conversion.

It's little wonder that I've never been invited to conduct a craft session on

correct breathing technique. And that's too bad, too. Only one whose breathing style has been criticized so frequently and so passionately is in a position to bring to the subject the detachment of the true research scientist.

Breathing is a bio-mechanical process which, like a two-cycle engine, involves two phases — inhaling and exhaling. They are reciprocating functions and the one must follow the other in an orderly procedure.

If you neglect to inhale for any lengthy period of time you become what we call DEAD.

Conversely, failure to exhale brings on a condition known in medical circles as "corpus inflatus" or Air Bloat. The volume of air being stored internally expands filling all stored cavities (including the cranium), until you reach a point called "Zero Gravitation." This means you are aerodynamically conditioned for flight and may become airborne at the whim of the slightest breeze (called "ballooning" in deep-breathing circles).

Nor can the importance of alternate inhaling and exhaling be overemphasized. Any attempt to exhale and inhale simul-

taneously will meet with disaster. I tried for years, without success, to master the art of inhaling with one nostril while exhaling through the other and suffered severe nose bleeds. The pathology of this case is discussed at length in the paper, "Contra-nasal Breathing: From Windpipe to Pitchpipe" which I delivered before the Florida Society of Inhalation Therapists.

I'm sorry that space limitations don't permit me to go deeper into the biomechanics of the breathing phenomenon. Other pitfalls to be avoided by the serious singer include coughing, gagging, sneezing, hiccupping, gurgling during the flow of the song. Swallowing of final "g's" can be both painful and disruptive, and yawning in mid-vowel should be avoided at all costs.

This dissertation on breathing technique has been necessarily brief. I've only touched on some of the common faults. Perhaps, in a later seminar, we can really get down into the larynx and watch the air rushing by in the windpipe.

Meanwhile, for collateral reading, may I suggest "Famous Windbags I have Known" by Rancid P. Buttermilk III. (Parsimonious Press: \$49.95)

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# Confessions of an International Convention Addict

By Barbara Davidson,  
520 Bellevue Way S. E.,  
Bellevue, Wash. 98004

I am not a member of an SPEBSQSA Chapter, nor even eligible to be one. However, I'm married to a gung-ho Barbershopper who has been a member of three different chapters in three different states. Together we have attended ten international conventions plus division and district conventions too numerous to mention.

People attend international conventions for many reasons. There are the international officers, board members, staff, committees, etc. who have the annual Society business to take care of; there are the hard-working members of the chapters (and their wives) who are hosting the convention; there are the members of the sixteen choruses and forty-nine quartets who have come to compete, plus the families and friends who have come to encourage and cheer; there are "groupies" and other miscellaneous types who hang around for whatever reasons. Then there are the hardcore convention freaks or aficionados who come because they love the whole scene: the milling crowds, the incredible noise and confusion, the excitement and suspense, the chance to visit a different city every year, the corny and sometimes hokey ballyhoo of the groups promoting themselves, and most of all — the chance to hear four days (or more) of the best barbershop harmony in the world — to become saturated with the music, and to return home exhausted, dazed, with a smile on their faces and already making plans for next year's affair.

## The Quartet Contest

This is the main event. The original "reason for being" of the International Convention.

Competing quartets are chosen in preliminary contests in the Spring preceding the international competition. The number of quartets chosen to compete is based on district membership. Evergreen

sends three at the present time. Mid-Atlantic sends six. There is now a potential total of 49 quartets (45 plus, if they choose, the four medalists from the previous international contest). As you may or may not know, they are judged on the basis of Sound, Interpretation, Stage Presence and Arrangement. At the prelims and district levels there are usually two judges per category. At international, a whopping three!

The convention actually opens on Sunday and gathers speed and people as the week proceeds, but the actual competition doesn't begin until the first session of the quarter-finals on Thursday afternoon and the second session that evening.

Each quartet carefully chooses two songs which they feel will help them win the most points. These are usually "safe" arrangements, and you will hear many of these old chestnuts repeated over and over as the day drones on. (Let me insert an opinion here. This event is what separates the fans from the fanatics. Sitting through two sessions, each approximately 3½ hrs. in one day, listening to 98 songs about girls named Mary, saintly mothers, and going back to Dixie, takes an endurance bordering on masochism! . . . . . You're going to hear the best 20 of those quartets anyway in the Friday afternoon semi-finals.)

The top ten out of the semi-finals will compete in the big event — the Finals! The finals used to be the last event of the convention on Saturday night, but the past three years it has been moved to Friday night. The top five quartets are given medals (gold, first; silver, second; bronze, third, fourth and fifth places) on ribbons, and, of course, number one gets the championship, the big traveling trophy, four individual trophies and the honor and the glory!

Throughout the contest the suspense and speculation build. Each spectator is

an amateur judge in all four categories, and his program gradually becomes covered with his own system of symbols with which he rates the contestants.

At your first international it can be a crushing blow to your ego to discover the judges don't pick them the way you do. After attending a couple more, you may become thoroughly disillusioned and say, "Who can figure out what those judges want? Next year I won't even try to pick them." But next year, there you are again marking symbols all over your program. That's half the fun, after all! If you take it over-seriously you may get upset and:

- a. suggest buying hearing aids for all the judges —
- b. threaten to tar and feather them —

You are then told by those with cooler heads that we don't know what the judges know, and that each is an expert in his category who has trained many years to reach his high position. OK, that makes a lot of sense. I buy that. (But I still say they were wrong about the "Sundowners." Those boys should have been champs!)

We're all there cheering for our favorites, and these usually are quartets from our home town or district. However, there are those popular groups whose appeal transcends geography. A few examples of these are the "Roaring 20's," "Grandma's Boys" and the "Boston Common."

Barbershoppers, of course, are a friendly, easy-going lot in general, but they can on occasion turn hostile. One of these times was in Cincinnati when the winners were announced and the "Boston Common" placed third. At this shocking news, their fans set up such an angry uproar that we thought there was going to be a riot.

Next issue: the Chorditorium and the mass sing.

# Dixie Wins Achievement Award

Membership recruitment (three new chapters), above average retention and high scores in almost all the categories vaulted the Dixie District from fourth place last year to the top of the field in achievement during 1980. They barely nosed out their friends to the North, the much larger Mid-Atlantic District, which came in second again this year. The Southwestern District came from eighth place last year to a solid third place finish this year.

In the year-long contest, district achievement is measured by the activity of its chapters. The total score is divided by the number of chapters in the district to ascertain the average score of each chapter. Therefore, each district, regardless of size, is at the same level.

The scoring categories used to determine each district's total achievement points are net membership gain, choruses and quartets in competition, number of chapters holding membership guest nights, use of the Barberpole Cat Program, chapters chartered, number of fifty-or-more chapters, officers attending Chapter Officer Training Schools (COTS), delegates attending district house of delegates' meetings and chapters publishing regular bulletins.

The top three districts were awarded appropriately designed plaques recognizing their outstanding membership achievement during 1980.

The 1980 Champion Chapter Award was won by the Tuscaloosa, Ala. Chapter

(Dixie District), which accumulated a total of 699 points in the Society-wide achievement contest.

The following chapters will receive special satin banner awards in recognition of their outstanding membership achievement (for retaining 100% of their 1979 membership throughout all four quarters of 1980): Viborg, S. Dak.; Algona, Ia.; Antelope Valley, Cal.; Brandon, Man.; Estevan, Sask.; Langenburg, Sask.; Merrill, Wis.; and Mahanoy City, Pa. In addition to the banner awarded to the chapter, officers of these chapters will each receive a special token of appreciation for their efforts. (See table below for additional achievement results.)

## AVERAGE CHAPTER SCORES FOR EACH DISTRICT

District	Total Points	District	Total Points	District	Total Points	District	Total Points
DIX	80.0	RKMT.	71.4	NED	66.4	JAD	53.1
M-AD	78.0	SUN	70.2	FWD	66.0	LOL	51.5
SWD	73.4	SLD	68.6	ONT	60.1	CSD	50.7
EVGN	72.2	CARD	68.1	PIO	57.7	ILL	47.5

# International ACHIEVEMENT Winners

## PLATEAU ONE (Membership under 30)

Place		
1st:	Utah Valley, Utah	475
2nd:	Huntsville, Ala.	440
3rd:	Columbus, Ga.	385

## PLATEAU TWO (Membership 30-39)

*1st:	Tuscaloosa, Ala.	699
†2nd:	Ventura, Cal.	404
3rd:	San Luis Obispo, Ca.	404

## PLATEAU THREE (Membership 40-49)

1st:	Altoona, Pa.	540
2nd:	Porter-La Porte, Ind.	498
3rd:	North Brookhaven, N.Y.	441

## PLATEAU FOUR (Membership 50-74)

Place		
1st:	Birmingham, Ala.	576
2nd:	Long Beach, Cal.	550
3rd:	Lansing, Mich.	492

## PLATEAU FIVE (Membership 75-99)

1st:	Burnaby, B.C.	501
2nd:	Mankato, Minn.	492
3rd:	Des Moines, Ia.	465

## PLATEAU SIX (Membership 100 or more)

1st:	Rochester, N.Y.	682
2nd:	Arlington Heights, Ill.	656
3rd:	Buckeye (Columbus), O.	616

\*Champion Chapter — Highest scoring chapter in Society

†Ventura, Cal. won the tie with highest net membership gain.



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

## HISTORICAL NOTES

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

The Society's role in chorus singing (and competition) did not receive great attention in the early years. Founders Cash and Hall were primarily quartet men. There was, however, what was called "gang singing" at early meetings — with all the natural four-part harmony that develops when a group of men join their voices, catch-as-catch-can, in old "chestnuts" such as *My Wild Irish Rose* or *I Want A Girl*.

In World War I the term "community singing" came into use as groups — for example in the war camps and at Liberty Loan rallies — sang together such popular favorites as *It's a Long Way to Tipperary* and *Smile the While You Kiss Me Sad Adieu*. Geoffrey O'Hara (composer of the Society's theme, *The Old Songs*), was a camp-community song leader in WWI. His stuttering song, *K-K-K-Katy*, was a great favorite at that time. (Note: For more on O'Hara see the HARMONIZER page 7, May-June 1967.)

Community singing was usually listed as a program feature at our early convention sessions and chapter parades. For example, in Chicago in June 1943, and for several international conventions thereafter, Captain George W. Campbell, Army Special Services musician, was the song leader as well as conductor of a training class for song leaders. Campbell also authored a column in the HARMONIZER under the title "Keep America Singing." In September 1947 the Society published a five-page mimeographed brochure and training guide written by Captain Campbell.

International convention-goers today sing at intermission-time with leaders such as Dundalk, Md. Director Fred King; also, Paul Schmitt ("Schmitt Bros." bari), whose humorous routine has become familiar. The Society's Dr. Bob Johnson is another who "can make the rafters ring" indoors, or stop the traffic outdoors at our annual "mass sing" during the convention week.

And so, group singing is a tradition in the Society. But organized chorus singing in the barbershop style had a somewhat different development. At the "first-of-its-kind" Mid-winter board meeting in St. Louis January 20, 1940, Dr. Norman Rathert (later to become the Society's president) presented a chorus of 30 well-rehearsed Barbershoppers. Past Historian Deac Martin told of that occasion by writing that it seemed "incredible and tremendous that men could be whipped into a unit singing barbershop harmonies as exactly as a single four-some."

Impetus for organized chorus singing developed further in

Illinois on an inter-chapter basis. At another Mid-winter meeting held in Peoria in 1943, John Hanson directed a corn-belt chorus of 100 in true barbershop style from chapters in Bloomington, Canton and Peoria. Hanson's arrangement of *Kentucky Babe* was one of the songs sung on that occasion. This was a standard glee-club favorite, but it sounded much better as a barbershop arrangement. Reading the HARMONIZER for the middle 1940s uncovers increasingly frequent mention of other chapter choruses singing for public events and Society parades.

Some chapters were hard put to distinguish chorus work from informal group harmonizing. Writing in May 1948 Past International President Frank Thorne said "members of the chorus must, of course, be chapter members, but general gang singing is not a substitute for a more formally organized barbershop chorus." Time was marching on, and later that year, in the HARMONIZER, Founder O.C. Cash made reference to a district bulletin (probably LOL) which stated that an actual chorus *contest* had been successfully held.

Then finally at the Buffalo convention in 1949 came the first chorus directors training school with a "faculty" of seven. International chorus recognition had been achieved at last. But chorus *competition* on the international level was several years away.

The first international chorus contest was scheduled on an experimental, invitational basis at Detroit, June 1953. Would the idea catch on? It did, and 17 choruses representing ten of the Society's then 14 districts participated. Grand Rapids, Mich. won; LaGrange, Ill. was in second place, and East York, Ont., took third honors.

The following year (1954) in the Nation's Capitol, the international chorus contest was placed on a competitive basis among district champions. Washington, D. C. took first place under the direction of Lew Sims.

The first chapter officers reference manual was published early in 1946. By that time the Society had 242 chapters and 12,272 members. Phil Embury of Warsaw, N.Y. was international president.

Chorus choreography and special costuming and staging are prominent today. This was not true in the first two international contests. How all this came about must be reserved for a later page of these Historical Notes.



# Wisconsin Honors "Schmitts," Bob Johnson



Presentations of distinguished service awards were a feature of the October 1980 meeting of the Wisconsin State Music Conference. The 1951 champion "Schmitt Brothers" from Two Rivers, Wis. are shown above as they received the Community Service Award from the Wisconsin Music Educators Association "for their many years of service, devotion and contributions to music in their community and state." Bob Johnson (above right), Soc. Dir. of Music Education and Services, received a Distinguished Service Award for his "participation in MENC; and presenting workshops or guest conducting on a local, regional, state or national level." The award came as a complete surprise to Bob, who was attending the meeting to be present for the presentation to the "Schmitts." Dick Gaarder, Wis. School of Music Assoc., made the presentation to Johnson and the "Schmitts." He is shown above left with the "Schmitts," along with Fred Roemer (far right), former Two Rivers high school music director.

## WE NEED THE RIGHT DIRECTOR



We just lost one of the best directors in the country because of a job transfer. The Pine Barons of Cherry Hill, New Jersey, under the direction of Kirk Roose, recently won the Mid-Atlantic District contest, earning the opportunity to compete in the International Contest in Detroit in July. We worked very hard on basics, sound and stage presence to develop a polished, exciting delivery. We increased our membership with good-singing new members, placing 95 on stage at District (and we'll have more on stage at International). We dedicated ourselves to doing whatever it would take to get to International and to win, as well!

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CARD	\$ 18,386
CSD	26,974
DIX	24,588
EVER	18,144
FWD	63,386
ILL	24,965
JAD	38,639
LOL	44,496
PIO	12,905
M-AD	60,865
NED	31,729
ONT	11,847
SLD	16,386
SWD	23,623
SUN	16,832
RM	13,801
OTHERS	18,985
<b>TOTAL</b>	<b>\$466,551</b>

## A Look at Our Record

### Another New High

1979	\$425,305
1978	406,569
1977	292,469
1976	317,156
1975	257,864
1974	216,560

It took us the first ten years to raise \$200,000 per year; and in the past six years we've more than doubled that yearly total.

### JOHN H. "BUD" LEABO

Death claimed "Bud" Leabo, 74, on January 7 in a Salem, Ore. hospital. He had waged a long battle against heart disease.

Known as Evergreen District's "Mr. Barbershopper," Bud's 35-year barbershop career covered a great many singing and administrative activities. He had virtually done it all, musically: arranging, quartet singing, coaching quartets, directing choruses (six times in international competition) and contest judging (receiving Senior Judge status).

As an administrator, he helped organize the Eugene (Cascade), Ore. Chapter and the Evergreen District. He went on to serve as district president (1957-'69), international board member (1957-'59 and 1965-'66), on the Arrangement Category Board of Review, five years as Evergreen District Music Activities Chairman and was chosen District "Barbershopper of the Year" in 1964.

A professional musician throughout his life (he played saxophone, clarinet and flute), Bud started working with his father in the construction business after finishing high school. He later became a sawmill superintendent and was a partner in the Hills Creek Lumber Company until his retirement in 1968.

The Salem "Senate-Aires" Chorus sang at his funeral service officiated by Chapter Public Relations Officer Ken Jones.

Survivors include his wife, a brother, son and three daughters.

A memorial fund in his name has been established by the Evergreen District. Proceeds will be used to provide Harmony College scholarships.

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**NEW CHAPTER NEEDS UNIFORMS** — If your chapter is considering a uniform change and would like to help a struggling new chapter with a very limited budget (none) — Please contact: FRANK DUPHORNE, 903 S. Royal, Palestine, Tex. 75801 (214) 729-4770.

### QUARTETS WANTED FOR 1982 WORLD'S FAIR

The 1982 World's Fair Committee is looking for quartets to perform at the Fair in Knoxville, Tenn. next year.

The Fair will be held in the Smoky Mountain area of Tennessee and will attract millions from all over the world.

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# A New Look at an Old Program

By Dave LaBar,  
Music Services Assistant



*"Don't throw the past away, You  
might need it some rainy day; Dreams  
can come true again, When everything  
old is new again . . ."*

When most people think of barbershop music the first thing that comes to mind is the barbershop quartet, the backbone of the barbershop style ever since its inception. During the days of vaudeville and the early minstrel shows the barbershop quartet was a regular part of the evening's performance. Since the beginning of our Society in 1938, quartets have played a very important role in the growth and enjoyment of our hobby.

One of the benefits of your membership should be the opportunity to sing with three other men on a regular basis. Why? Because quartetting offers rewards to both the individual and the chapter that can't be realized through any other activity.

For the individual, singing in a quartet means many things. It gives him personal involvement and the feeling that he's part of a working unit. He is afforded a chance to achieve some degree of individuality and to grow both musically and mentally.

There are also benefits for the chapter. Better chapter morale and increased excitement are two very important and recognizable effects of having men participate in quartet activity. Then, too, there is noticeable vocal improvement. Also, it offers chapters a varied pro-

gram eliminating the same dull, boring meetings week after week.

It seems we are always searching for new ways to involve members in quartet activity. In the beginning of this article are some of the lyrics to a song called *When Everything Old is New Again*. I was introduced to the Anne Murray song by the 1978 champion "Bluegrass Student Union" at the Champions' Show in Salt Lake City. The basic thought of the song is quite simple. It suggests that we hang onto something that's good, and sooner or later it will come back into style. Almost everyone has been told to hang onto "skinny" ties; that one day they'll be the rage again. As I listened to this song, I tried to apply its words to promoting quartet activity; and one thing came very quickly to mind, the Barberpole Cat Program.

It's been ten years since Past Int'l President Ralph Ribble introduced the Polecat idea, and I feel each chapter ought to reevaluate this program and consider giving it new emphasis. There are numerous reasons why the Barberpole Cat Program should be continued. Let me just list a few: a) the program has been highly successful for those chapters which have participated; b) it is excellent for creating singing activity on

an individual and group basis (i.e. quartet and double quartet); c) it gets the new man in the chapter involved in singing much sooner because of the simplicity of its songs and arrangements; d) the Barberpole Cat songs are excellent examples of our style in its purest form; for that reason alone, they should be part of our current chapter repertoire; e) most important, though, think of the great number of men who have joined our Society during the last ten years who may have never heard of this great program.

Today, more than ever, there is a need for quartet activities and especially the Barberpole Cat Program. There are many more opportunities these days for Barbershoppers to interact with other Barbershoppers, i.e. music festivals, COTS, conventions, HEP and mini HEP schools, to name a few. With all these activities, the great benefit of having everyone know the same arrangement provides men with ample singing material.

There are numerous ways to get into the Barberpole Cat Program. The best way is for the entire chapter to get involved. Select a chapter quartet activity chairman and let him keep track of who is singing which song. It's very easy. Take a look at the basic program as it is shown on these pages, and then you be the one to get something started in your chapter.



# Barberpole Cat Program

- I. The music consists of 13 basic barbershop song arrangements. They are:
  1. *My Wild Irish Rose*
  2. *Down Our Way*
  3. *Shine On Me*
  4. *We Sing That They Shall Speak*
  5. *Walt 'Til the Sun Shines, Nellie*
  6. *I'll Take You Home Again, Kathleen*
  7. *Sweet and Lovely*
  8. *Give Me That Barbershop Style*
  9. *In the Shade of the Old Apple Tree*
  10. *Love Me and the World is Mine*
  11. *I'd Give the World to be in My Hometown*
  12. *On the Banks of the Wabash*
  13. *Honey, Little 'Lize Medley*
- II. The Barberpole Cat Badge is presented to the member who has sung one voice part to any of the 13 songs as outlined in the program. Each member may earn a number to place on his badge — each number indicating he has learned and sung his part in one of the required songs — by singing in a quartet. A man may also qualify by singing in a five-man quartet (an extra voice to help on your part) or a double quartet.
- III. The program suggests that the 13 songs be learned in the order listed. However, no special order is required, and if a member learns and qualifies on song No. 6 first, he should receive that number for his badge.
- IV. The chorus director, program vice president and quartet activity chairman are requested to give all members every opportunity and, if possible, assistance in learning these numbers.
- V. The chapter president, program vice president, director and quartet activity chairman act as a committee to approve each man on the execution of his song, thereby qualifying him for the Barberpole Cat Program. (A special musical acceptance committee may be appointed by the chapter president.)
- VI. As each member qualifies on the first six songs, the chapter secretary or quartet activity chairman should send the man's name to the International Office requesting a special Barberpole Cat certificate. At the completion of the remaining songs in the program he is eligible for the Barberpole Cat Tie Tac. These awards should be appropriately presented during the chapter meeting.

There are numerous materials to aid your chapter in the growth of the Barberpole Cat Program. For example, the Barberpole Cat kit (No. 6053) contains all 13 arrangements used in the program and costs only \$.50. The Barberpole Cat Learning Cassettes (Nos. 4902-tenor, '03-lead, '04-bari, '05-bass) contain all 13 arrangements with a specific voice part predominant on one side and deleted from the other side. The Barberpole Cat badge and stickers are available from the International Office at no cost to the chapter. You will also need the Individual Record Form for your file, and the Report Form to send to the International Office with the names of the men who have qualified for the two awards. These two forms also are available at no cost to the chapter.



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Danny Boy

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FAVORITES**

Side Two  
**THE THEN SIDE**  
Lida Rose  
Glow Worm  
Paper Doll  
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# News About Quartets



Appearing with stars of the entertainment and sports world who are part of Anheuser-Busch commercials, was the "Four Man Vocal Band" (Miami, Fla.). Shown above with Ed McMahon, who headlined the star-studded show, are (from left) Christ Uhle, tenor; Lee Plaskoff, lead; McMahon; Todd Wilson, bari; and Keith Hopkins, bass.

The "Gentlemen Songsters" are shown below as they taped a five-minute appearance on the "John Davidson Show" January 14th. They sang one song, did another with John on lead and utilized the rest of the time to tell the Society's story. The program should air in early April (April 6-10) in California, and eventually nationwide. From left, are Ken Koch, tenor; Davidson; Ken Custer, lead; Jim Ilten, bari; and Bill Merry, bass.



Though it's hardly news any longer, we're happy to report the reactivation of the Pacificaires. Returning to both the contest and show arenas after a five-year absence, the decision to start singing again came after lead Rudy Wissler, who had moved to the San Diego area in 1974, decided to return to Los Angeles. All it took was one singing reunion for Mike Hemphill, tenor; Fred Dregne, bari; and Bill Fritz, bass, and they were ready to start singing again. Bill Fritz is the contact man for the quartet, and they can be reached at his home address (18744 Meridy St., Northridge, Cal. 91324 — Phone: (213) 993-4580).

A letter assigning any royalties due the tenth place finalist Four Under Par for their song (*A Town in Old New Hampshire*) to the Institute of Logopedics, contained this comment: "It's bad enough that such a travesty defiles the Society's official recording in the first place, much less the Four Under Par making royalties on it." The quartet also noted that Frank Hendricks is the new contact man (Stone House Rd., Somers, N.Y. 10589).

In a very formal announcement the Brotherhood quartet introduced Charles "Fritz" Jones as bass replacing Anton Gross. Others in the foursome are Pete Donatelli; Mike Miers, lead; and Fred Gielow, baritone.

Thankful that they had learned the Canadian National Anthem, *O Canada*, at Harmony College, the Backstage Quartet (Chattanooga, Tenn.) will sing both the Canadian and our National Anthem before each of the University of Chattanooga games involving Canadian competition. Members of the two-year-old foursome, who got together after taking part in a local "Music Man" production, are Dave Reynolds, Paul Blazek, Dave Mills and Dan Bruns.

The 1980 Evergreen District Champion South Sounders have a new lead and contact man: Neal Booth, P.O. Box 5551, Tacoma, Wash. 98405. Formerly known as the "South Sound Sailing Singing Society," all are sailors and crew for various racing sailboats around Puget Sound. Other members of the "crew" are Glen Barnhart, tenor; Bill Thurmon, bari; and Tom Wilkie, bass.

Proving once again that good quartet men become completely "unwound" when they do something other than singing, Jax of Harmony Mike Rehberg's (Des Moines, Ia.) first deer hunting trip last Fall made the local newspaper. Seems that Mike, who heads up the Iowa State Crime Lab, borrowed a gun, and his wife bought him some long johns, warm gloves and other field material. But on the day of the big hunt, Mike's kid discovered that dad had forgotten to take one rather customary piece of equipment — his gun. So, Mrs. Rehberg had to drive miles to deliver the weapon. Not that it mattered, as Mike came home empty-handed. (Editor's Note: Bet money Mike had his pitch pipe with him!)

Found a couple of new brother foursomes registered during the past several months. From the Illinois District, the Coles County Chapter, the Brooks Brothers, with Scott singing tenor; Mike, lead; Doug, bari; and Dave, bass. Another brother foursome hails from the Johnny Appleseed District (Akron, O.). They call themselves the Happy Apple and are the Frohnapef brothers, tenor Ed, lead Greg, bari Tom and bass Joseph.

We found another interesting piece of information among our registered quartets. Members of From Sea to Shining Sea hail from four different locations. Tenor Gene Dunham is from Santa Ana, Cal.; lead Bob Dunham from Columbus, O.; bari Jim Faciolla, Houston, Tex.; and bass Dick Berkshire, Teaneck, N.J. Rehearsals for this foursome are obviously few and far between.

After the Salem, Ore. Executive Suite quartet sang four numbers for the big marathon race in Forest Grove last October, their tenor, Jeff Shaw, ran in the 26-mile event finishing in three hours, fifty minutes and eleven seconds. What's amazing about Jeff's accomplishment is that he's blind!

Two changes have taken place in the Friends of Yesterday quartet. First of all, Al Mazzoni has replaced Lew Shipp as bass and Gene Odell is the new contact man for the quartet. Gene can be reached at 2 Mt. Prospect Ave., Baltimore, Md. 21228 — Phone: (301) 747-5897 or business (301) 594-1854.

The "River City All Stars" (Concord, Mass.) were guest entertainers on a twelve-day Caribbean cruise out of Boston aboard the S. S. Rotterdam. The quartet held four one-hour barbershop "workshops" and presented a 40-voice chorus singing three songs during their final program. Quartet members, from left, are John De Pass, bass; Brad Cunio, lead; Cliff Bean, tenor; and Bob Griffin, baritone.



Shown above are the "PROS 'N' CONS" with new lead Kevin King (seated, front), son of Freddie King, baritone (standing, middle). Kevin, a five-year Barbershopper, replaced veteran quartetman Carl Snyder. Harry Williamson (left) sings tenor and Tom Ewald, bass.

Steve Thacker, bass of the 1980 JAD champion "Cincinnati Kids," used ten bus signs like the one shown below to ask Julie Smith to become Mrs. Thacker. And did she accept? Their smiles answer that. (Photo courtesy The Cincinnati Enquirer)





# Chapters in Action

By Leo Fobart, Editor

No question that our chapter administrative people are all "charged up" for 1981. Most have attended chapter officer training schools and, from what we've seen written, all are well qualified to provide the best in administrative leadership.

Of all the plans for a successful 1981 we've seen, we like Westchester, N.Y. Chapter Pres. Roger Payne's approach best of all. He's using the following quote from Dave Jennings, the NFL's leading punter, as his central theme for the year: "Don't search for excuses for failure. Cause reasons for success." Roger went on to say that the "first success we'd like to cause is better attendance. There are lots of reasons why you might not be able to make it on a given Monday night, and I'm convinced that berating people isn't the answer. Instead, we're going to try to make each meeting so much fun that you won't want to miss it! After all, if you bought a ticket for a play, anticipating a good time, you'd move heaven and earth to be there. As far as I'm concerned, when you paid your dues, you bought your ticket. We owe you a good time; and, if you come to expect that, I think you'll be there."

Cable television could become a very important means of exposure for our singing Society. The Oakland-East Bay, Cal. Chapter has already made use of this means with a 50-man singing chorus which appeared on November 21 and again on December 26 on a local cable television show. Chapter members who

explained the history of the Society and the chapter were Brad Dewey, Kenn Hindus and Dean Jensen. Results? Three new chapter members.

We join the Chordsmen (San Antonio), Tex. Chapter in congratulating Donald B. Wagner, who was recently promoted to Brigadier General of Brooks Air Force Base. The long-time Society member has been in the Air Force for 28 years. He is the first Air Force hospital administrator to attain the highly coveted level.

Greatness just doesn't happen in the Louisville, Ky. "Thoroughbreds" Chapter, it's well planned. Sixteen members and committeemen met on January 10 for the chapter's "second annual think tank." They spent ten hours "setting goals and schedules for 1981 and evaluating accomplishments of 1980 goals as well as delving into every facet of chapter operations." The Thoroughbreds have found that meeting in a pleasant atmosphere and being isolated from other distractions has made it possible to produce very positive results. We'll be looking forward to seeing them in Detroit this summer.

"Christmas in the Cave" gave the Mammoth Cave, Ky. "Cavemen" Chorus an opportunity to truly become the "cavemen" they call themselves. The special holiday cave singout was sponsored by the Mammoth Cave National Park Service and attracted a very enthus-

iastic crowd. The Cavemen expect this will become an annual event.

Even though an anonymous caller said a bomb had been placed in the Manchester High School auditorium, the Manchester, Conn. Chapter proceeded with their annual show. Though they let everyone performing in the show and the audience know about the call, only four or five individuals left after accepting the offered ticket refund. Incidentally, the police made a thorough search of the auditorium before announcing the decision to proceed.

It will be some time before Sarasotans forget about the retirement of International Vice President Dr. Henry J. Vomacka. After 35 years as a Memorial anesthesiologist, the Sarasota, Fla. Barbershopper ran a newspaper ad for two days which read simply: "I have retired from active practice and hereby cancel all debts that patients may still owe. Merry Christmas. Henry J. Vomacka, M.D." Kinda gives you a warm feeling all over, doesn't it?

A singing telegram? What could be more appropriate for a Barbershopper and the International Chairman of Judges on his birthday? That's exactly what happened at a meeting of the Huntington North Shore Chapter (Long Island, N.Y.) on December 8. As the meeting drew to a close, in walked a tall, beautiful brunette dressed in a white full dress tuxedo — complete

The Nassau Mid-Island, N. Y. Chapter (Director Tom McElraevy) sang before over sixty-seven thousand people as they helped celebrate the 75th Anniversary of Belmont Park, home of thoroughbred racing in New York.





with tails and top hat. She moved to the front of the room and asked if Ed Waesche was present. As he stood up, this young lady sang an original birthday greeting to Ed. Standing in the rear of the hall enjoying it all were Ed's wife and children, who arranged the surprise.

We know there are a great many father-son members, but wonder how many father-son director combinations we have? Learned of one a short time ago when we heard from Carl English Porter, Director of the Greater Alton (Ill.) Chapter, and his father Carl M. Porter, who is the director of the White River Valley (Ind.) Chapter.

They'll miss Editor Pat Duffey in the Bloomington, Ill. Chapter. Duffey, who has accepted a new position in the Washington, D.C. area, has edited one of the finest weekly bulletins in the Society for several years. "The Barber Post" will now be co-edited by Jerry Parsons and Greg Conroy.

We hope sometime we might have the opportunity to attend the Polk Co. (Fla.) Chapter's annual installation dinner, as it sounds like a real "fun" night. They involve an awful lot of people in the evening, as they present a large variety of awards for almost any kind of accomplishment. All kinds of interesting reactions to these awards, but imagine the embarrassment when the winner of the perfect attendance award, "Cam" Burns, was not there to accept it!

Three members of the Framingham, Mass. Chapter, Norm Wellmen, Bill Harrington and Tom Reggles, recently travelled to Aliconte, Spain to intro-

duce barbershopping to that country, and aid the efforts of former Framingham member Roger Gallant in establishing a chapter there. The quartet, known as the "Alicontedores," gave many demonstrations and were interviewed by the *Costa Blanca News*. After a week of great singing, fun and sun, all returned home hoping their efforts to promote barbershopping in Spain were not in vain.

To those who may have missed it in a recent *TV Guide*, James Gregory, who has played Inspector Luger in the "Barney Miller" television series said, "I used to sing with a barbershop quartet on weekends just for fun . . . I tried to get back to it a few years ago with a group called the Valleyaires. But the whole concept has changed . . . it's so regimented now. The tenors rehearse in one room, and the baritones in another. They just learn their own parts and don't listen to the others. He shook his head — 'they don't make anything like they used to.'"

Does your annual show take place in early Spring? A smart ticket chairman of the Bloomington, Ill. Chapter, Merrill McCall suggests that you make these tickets available in time so that they can be given out as Christmas presents!

They used a non-singing activity to raise funds in the El Paso, Tex. Chapter. Local Barbershoppers answered the call when a large department store needed over 100 people for their semi-annual inventory. We'll bet the department store got its money's worth, with a few songs thrown in for good measure.

The Lake Washington "Skippers" (Kirkland, Wash.) sold Minnesota wild rice during the recent holidays



Sarasota Mayor Fred Soto laid a big smooch on veteran Barbershopper Al Patch on the occasion of his 99th birthday. Al plans on celebrating the big 100 at the Detroit Convention this summer.

as a means of raising funds. Wonder what our Minnesota chapters are selling these days?

Editor Juan Hershey (North Brookhaven, L.I., N.Y. "Harbormen's Soundings") figured out a good way to get some help from his fellow chapter members. He published the names of 14 members and three wives who had written contributions to his bulletin throughout 1980. We have a feeling many of these same people will be willing to provide additional written material throughout next year; and publishing the names may just bring about new contributors throughout 1981.

Twice during 1980, the Pittsburgh-North Hills, Pa. Chapter visited their central blood bank, where they serenaded other donors and the nursing staff. During their November 22 visit (called "Operation Bleed Along"), 23 men sang and 15 donated a pint of blood. The chapter's blood bank donations started in 1979 and will probably continue for many years in the future.

(Continued on next page)

This is some of the publicity that lead to the Bucks County, Pa. Chapter's first successful Open House (62 guests). The four-year old chapter had an immediate seven-member increase, and they claim the Open House is still working for them, as some of the new members are bringing in their friends. Pictured, from left, Bob Schafer, president; Daryl Beck, PR Officer; and Steve Sikora, Director.





The New Haven, Conn. "City of Elms" Chorus warmed up prior to their 4:45 a.m. appearance on WTNH — TV 8 for the United Cerebral Palsy Telethon.

#### CHAPTERS IN ACTION — (from page 27)

History was made at the Birmingham convention in England when Dr. Morris E. Weaver became the first Society member to win a British gold medal. "Doc," a member of the Tualatin Valley, Ore. Chapter, has been singing with the Bristol Chorus for the past year while doing research at Bristol University. Bristol claimed the British 1980 chorus championship.

They used a helicopter to tow a 50-foot sign publicizing their annual show at Indianapolis last Spring. Don't know how many tickets it sold, but it surely caused a lot of talk on the streets in downtown Indy.

When Don Peddycord, President of the Oak Lawn, Ill. Chapter, flew home from a recent furniture show in Dallas, he learned that the man seated next to him, a stranger, had: 1) attended the same furniture show and owned his own furniture business; 2) was also a Barbershopper; 3) was also a baritone; and 4) was also the president of his chapter (though the chapter was not identified)!

Though it took place the 28th of September, 1980, we think the surprise the Alexandria, Va. Harmonizers planned for Scott and Linda Werner and their children Linda, Pam and Melanie, is something that should be shared with everyone. On a night dedicated especially to honoring the Werners, after several serious and humorous gifts were presented to members of the family, Scott

Jim Clancy directs a massed sing of five choruses from the Dallas-Fort Worth area on November 8, 1980. The choruses along with four quartets raised \$4,500 for the Institute of Logopedics. The Texas Spectacular was hosted by the Dallas (Metro) Chapter.

and Linda were presented with an eight-day trip to Nassau with all expenses paid. The trip was presented out of the pocket-books of each of the members, who wanted to express thanks for ten years of sacrifice and dedication.

Fresno, Cal. Barbershopper Walt Franklin has made an interesting challenge to his fellow members. He will provide a free Society recording to the first member (not an officer in the chapter)



That's Sarasota super PR man Tom Hansbury, who got this picture on the news wires after delivering "Meals on Wheels" to a 93-year old friend and several ill Barbershoppers.

who can name every man at a regular meeting (with at least 50 present) by either his first or last name. Sounds like this might be an interesting experiment.

Santa Monica, Cal. Barbershopper Dave Forester has been directing a group of blind men in the art of four-part harmony. He has between eight and twelve singers who are using tapes and braille

printed lyrics as instructional aids. Several fellow chapter members have volunteered to help teach barbershop songs to the group.

In addition to the fine article which appeared in *Fortune* magazine (probably the best feature story we've ever seen), some other publications have carried feature material on our Society. *Lloyd's Banker*, house organ of Lloyd's Bank, Cal., had a full-page article on the Crescenta Valley, Cal. Chapter and the "Town Squares" quartet; the singing activities of the "Pride of Indy" Chorus" and its quartets were featured in the Indianapolis magazine; also, *Miamialumnus* (Miami U. of O.) honored "Boston Common" member Rich Knapp, in recent publication.

A new chapter banner now decorates Melody Manor, home of the Orlando, Fla. Chapter. Member David Duff arranged for the custom designed job and another member, Geoffrey Spencer, raised the needed money for the new banner.

Macon, Ga. members are always appreciative of Macon Mayor George Israel III's membership in their chapter. George recently proclaimed October 12-18 in Macon as Barbershop Harmony Week, another beautiful "political over-tone" for which the chapter is thankful.

They're already making plans in the Peel Co. (Mississauga, Ont.) Chapter to host their special guests from the new Leeds, England Chapter, who will be joining them for their district convention next Fall. The English group of about 70 people will be spending ten days visiting their Canadian friends.

After their super performance on the "PM Magazine" television show and before 65,000 at the Cowboy-Eagles professional football game, the 1979 champion Vocal Majority Chorus performed on November 15 at the groundbreaking ceremonies for the new Dallas Museum of Fine Arts.





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