



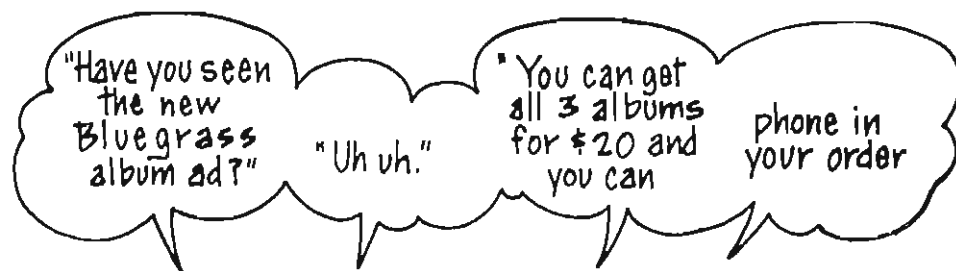
# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

NOVEMBER/DECEMBER 1984



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#### ABOUT THE SONG IN THIS ISSUE

On the cover of the original sheet music of *IDA* (Sweet As Apple Cider) is the statement, "Introduced and successfully sung by Eddie Leonard with Haverly's Minstrels" and the credits show "words by Eddie Leonard and music by Eddie Munson." Strangely though, none of our research sources mention Eddie Munson at all and later editions of the sheet music show "words and music by Eddie Leonard." So if any of you readers know the truth of the matter, we'd like to hear from you. What we do know is this, Eddie Leonard (real name Lemuel G. Toney, 1875-1941) was one of the last great song-and-dance minstrels. He is listed in the 1966 edition of the ASCAP Biographical Dictionary as a "composer, author, singer and actor" whose last professional engagement was in the Billie Rose Diamond Horseshow production of 1940. Burt Szabo has given us a very creative arrangement of this wonderful old song — you'll enjoy comparing it to the 1964 version the Society published. You'll enjoy singing it even more!

#### CONVENTIONS

##### INTERNATIONAL

1985 Minneapolis, Minn. June 30-July 7  
1986 Salt Lake City, Utah June 29-July 6  
1987 Hartford, Conn. June 28-July 5  
1988 San Antonio, Tex. July 3-10

##### MID-WINTER

1985 San Antonio, Tex. Jan. 28-Feb. 2  
1986 Tucson, Ariz. January 22-25  
1987 Sarasota, Fla. January 28-31  
1988 Washington, D.C. January 27-30

# The Harmonizer

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

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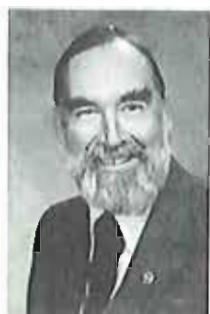
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## On The Cover

The Christmas cards shown on the cover were drawn by students at the Institute of Logopedics. The dove of peace was drawn by Lance, a young adult. Lance was 14 years old when he contracted encephalitis which left him with a severe memory loss and aphasia. The snowman was drawn by Steven, a severely hearing impaired teenager, who used his art skills to communicate the fun of winter play. 1984 marks the 50th Anniversary of the founding of the Institute of Logopedics, and the 25th Anniversary of the Holiday Greeting Card Project.





Hugh A. Ingraham, CAE  
Executive Director

# Thinking Aloud

Dave LaBar recently sent along to me an issue of the *Music Educators Journal*, official publication of the Music Educators National Conference, an organization at whose national conventions our groups have performed on a number of occasions in the past few years. Featured in the issue were articles concerning "Controversy On Competitions". I found it fascinating reading for two reasons: first, it speaks to a controversy we are very much involved in as well; and second, it gives us as Society members some insight as to why music teachers could be turned off by the Young Men in Harmony program if we place too much emphasis on what they feel to be the wrong areas.

The following are quotes from music teachers; each different quote is indicated by an asterisk. All are reprinted by permission from the *Music Educators Journal*, copyright (c) 1983, Music Educators National Conference.

\*The inauguration of yearly national band contests in 1926 brought to music education an increased competitive spirit. Contests were viewed by some as a bane to school programs because directors would often rehearse only the contest pieces throughout the year. This caused students to be inadequately prepared in music fundamentals. The stress on technical performance was also seen as a hindrance to aesthetic and emotional responsiveness of students. For too many directors contests became ends rather than means. Those who held strongly to these opinions called for using festivals instead of contests.

\*The competition, when properly used, is an excellent device to assist in the process of music education. Like most things, the contest can be and is abused by some people. But used carefully, it has many advantages.

Competitions are great motivators.

The director must make sure he or she only uses the contest as a means to an end, and not as an end in itself. Don't fall into the trap of teaching only to win.

Students must realize that in contests, as well as in everything else, doing the best job they possibly can is all that's important. Although winning is nice, trying hard and putting forth the best effort are really what it is all about.

\*In music, we are attempting to teach students an art form. The use of competition to do this leads to an emphasis on the trophy rather than the learning. The goal of athletics is to win — the goal of music is to learn. Today's music competitions cause students to "overlearn" a few things at the expense of a general learning. A disproportionate number of student and teacher hours are spent preparing for contests.

\*There will always be problems connected with competitions. Any tension-causing activity creates unresolved conflicts. Furthermore, whether judging or being judged, participants will construe what they will from the numbers, words, or sounds used to convey the "message" of the competition. Naming deficiencies or strengths is not the important value of competitions. What is important is the growth that takes place in preparing to compete, particularly as a cohesive group.

\*Contest can result in winners and losers. It can also produce winners and bigger winners. The winners come away with ones or trophies. The bigger winners come away with a greater musical understanding and a performance enhanced by the uniqueness of the concentrated effort of their group. We must teach that the beauty of music lies not in the materialistic attainment of a tangible reward, but that our greatest satisfaction will come from within us.

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# Plan, Pursue, Participate — Prosper!

**By John T. Gillespie  
International President**

I can't believe that 1984 is almost history and I will soon be joining the ranks of "Past Exhausted Roosters." It seems like yesterday that I was writing an article for the January/February issue of the *Harmonizer*, explaining our Society's 1984 slogan, "PLAN, PURSUE, PARTICIPATE — PROSPER!"

The end of 1984 finds our Society quite healthy. Musically, we collectively have never done more to preserve and encourage our artform by bringing it to others. Financially, we're still in a solid position, although we will not end the year with the surpluses we were

blessed with in the two preceding years. As of this writing, we do not yet have the final financial results of the St. Louis Convention, which will play a big role in how we will end up compared to budget.

Membership has been a disappointment in 1984. Although slightly ahead of a year ago, we have no chance of meeting the membership goals of 1984 as presented in our five year plan.

For those chapters who tried formal planning, aggressive monitoring of the plan throughout the year and the participation of all in the chapter, I'm sure

you had a prosperous year. Believe me, it really works! If you didn't try it, give it a whirl in 1985. You'll be glad you did!

A tremendous personal disappointment for me was my sudden illness and emergency surgery in June which required my missing our International Convention. I wish I could personally thank the many of you who wired plants and flowers or who wrote and phoned words of encouragement. Believe me, it really helped.

Thanks for the privilege of serving as your International President.

## Letters

This is to let all Barbershoppers know that Harmony, Inc., is celebrating their 25th anniversary this year. There will be a special celebration at Providence, R. I. at the Marriott, during our annual convention and contests.

In 1959, five choruses broke away from another organization and formed their own, known as Harmony Inc. We have grown from five choruses to 72 and we are still growing.

The first membership meeting was held at Burlington, Vt., Oct. 17, 1959, hosted by the Champlain Echoes Chorus.

The steady growth in membership, the gradual spreading geographically, the vast improvement in quality of competition performances and the determina-

tion to abide by the principles of its founders, all bespeak a bright future for Harmony Inc.

Barbara King  
Public Relations Chairman  
Harmony, Inc.  
Clarksburg, Ma.

As a recently "Reborn Barbershopper" I continue to be amazed at the distance the Society has traveled since I was first a member.

I regret that pressure of business made it necessary for me to vacation from the Society for quite a while, but I'm now back for good.

From where I sit, I thoroughly agree with Ralph Byrd. I am constantly dis-

tressed by the amount of time taken by talk of makeup, choreography, uniforms and such. And, I do not believe a quartet can win without screeching a tag well out of the normal voice range, complete with antics designed for TV dance shows.

Wouldn't it be real great for a chorus to win with less than 50 members on stage, with just good singing in normal voice ranges, and a minimum of choreography? Is it possible?

Don't get me wrong, I'm in for the duration, and I'll play by the rules, but I do believe in the original purpose stated in the title of our organization.

Thanks for your good work.

Harold R. Snyder  
Greensboro, N. C.

# In Memorial

## LES EMMERSON

Les Emmerson, a life-long supporter of the Cardinal District, passed away on July 31 at the age of 76.

Emmerson directed the Fort Wayne Chorus for several years, sang with the Reddi-Kilowatts Quartet, served in many chapter offices, and was certified as a judge in the Secretary category. He was also instrumental in forming the Columbia City chapter.

He was a District Treasurer, and District President in 1959 and 1960. Emmerson also served as International Board Member from 1961 to 1963.

In business life, Emmerson worked for I & M Electric Company for 35 years. He retired in 1975.

Emmerson was active in other social and civic organizations including the Trinity English Lutheran Church, Summit City No. 170 FA&M, Scottish Rite life member, Mizpah Chanters (a men's chorus) past president, Samsar Unity, Northeastern Indiana Kiwanis International past president 1969, Kiwanis district governor 1971, Foreman's Club and Senior Men's Golf Association.

Emmerson is survived by his wife, Harriet; a daughter, Judy Thiele; a son, Joseph; five grandchildren and one great-grandchild.


## BILL HANSEN

Bill Hansen, past International Board member, passed away on June 27 of cancer at the age of 66.

Hansen was a graduate of Indiana University and played trumpet in the University Jazz Band. He was employed as a special agent for the Federal Bureau of Investigation serving in the southern Michigan area and later in the San Antonio, Texas office. After his retirement, he moved to Jacksonville, Florida where he conducted courses in criminology and lie detection. He moved to Marble Hills, Texas in 1983.

Hansen began barbershopping when he joined the Benton Harbor, Michigan chapter in 1954. He directed the Fruit Belt Chapter Chorus for 13 years. Hansen was an Area Counselor and was named Area Counselor of the Year 1958-59. He served as District Vice-President and as District President in 1962-63. He was the Pioneer District International Board member in 1964-65. He was also a member of the Sage Lake Round-Up.

Hansen is survived by a brother; his wife, Mary; a daughter, Karen; and two sons, Keith and Kris.




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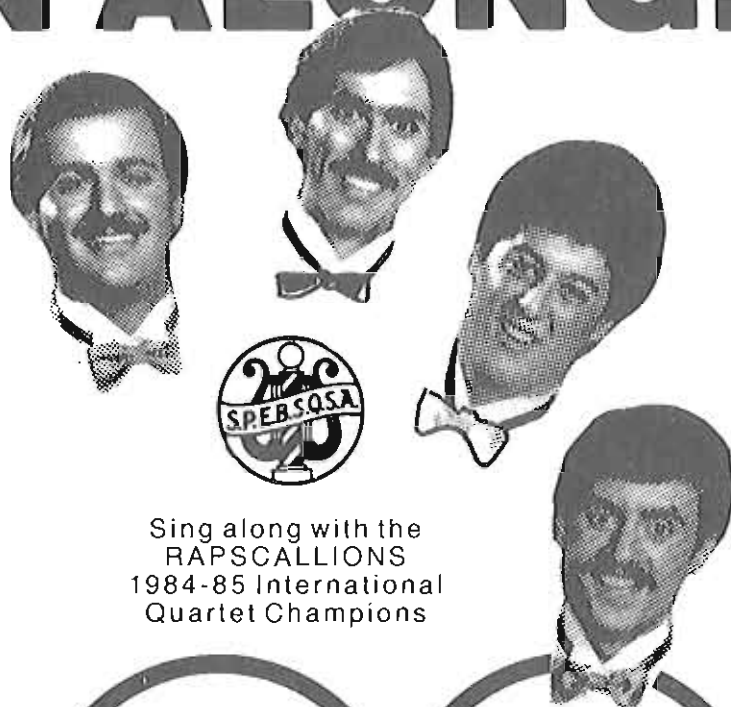
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Everyone enjoys seeing new places. Barbershoppers attending the 1985 San Antonio Mid-Winter Convention will have the opportunity to explore this wonderful city. A number of special activities have been arranged just for you.

### LET'S SEE SAN ANTONIO

Thursday, January 31, 10:00 a.m. to 3:00 p.m.

Get to know San Antonio. This bus tour will drive through the King William District — an elegant residential area settled in the late 1800's; visit the Mission San Jose, established in 1720; stop at the Lone Star Brewery to visit its game trophies collection and the historic Buckhorn Bar; lunch at the Bright Shawl, a restored historic house; and browse through the El Mercado Mexican Market. Cost includes transportation, admission fees, lunch, all taxes and gratuities and tour guides. Cost: \$26 per person.

### AN OLD FASHIONED TEXAS EVENING

Thursday, January 31, 5:30 p.m. to 11:00 p.m.

Put on your dancin' shoes for an evening of country western music, food and good times. A bus will take you to Leon Springs, Texas, where you'll spend the evening at the historic Settlement Inn. The Inn was a stage coach stop on the stage line between San Antonio and San Diego. The Leon Springs Hotel was built here in 1870. Dinner features a Texas style, all you can eat, barbecue buffet. Beer will be served with the meal. After dinner, dance to the music of a country and western band. Cost includes transportation, barbecue buffet dinner, 20 pitchers of beer for the group (bar service and additional beer extra), and all taxes and gratuities. Cost: \$35 per person.

### A DAY IN NUEVO LAREDO

Friday, February 1, 6:30 a.m. to 7:00 p.m.

Spend a day across the border in

Mexico. During the three hour bus ride to Laredo, Texas, your tour guide will fill you in on the highlights of the day and what bargains to shop for in Mexico. The group will walk across the bridge to Nuevo Laredo where you will spend the day sightseeing, shopping and lunching at The Winery. Those taking the tour must bring with them a valid passport, birth certificate or multiple entry visa. The group will start back to San Antonio at 4:00 p.m. Wine and snacks will be served during the return trip. Cost includes transportation, tour guides, refreshments on return trip, all taxes and gratuities. Lunch is not included. Cost: \$27 per person.

### SAN ANTONIO CULTURE

Saturday, February 2, 10:00 a.m. to 3:00 p.m.

Tour some of the art and culture spots of San Antonio. The bus tour will take you to the McNay Art Institute; the San Antonio Botanical Garden (weather permitting); lunch in

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#### E. FOOD FOR THOUGHT LUNCHEON

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a garden setting along the Salado Creek; visit the Institute of Texas Cultures and its museum of Texas history; and tour the game trophies collection and the Buckhorn Bar at the Lone Star Brewery. Cost includes transportation, tour guides, admission fees, lunch at Los Patrios, and all taxes and gratuities. Cost: \$26 per person.

#### FOOD FOR THOUGHT LUNCHEON

Saturday, February 2, 12:00 Noon  
Exchange ideas for special events, programs and activities. Participants will submit a one page summary of an activity. Ideas must be mailed to the International Office by January 7. They should be typed on one page so they may be copied. Packets of the ideas will be distributed at the luncheon. Cost: \$12 per person.

Sign up now for these special tours and activities! The deadline is January 26, so return the activities registration form and your check today!



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\*If you are ordering more than one registration, please attach an itemized listing of names.

Although it is not necessary to have a registration to obtain show tickets, NON-REGISTRANTS will not be assigned seats until after December 1, 1984 at which time tickets will go on sale to the general public. REGISTRANTS will be assigned immediate priority seating in the order their registrations are received.\* Registrants will also receive a name badge, entry to the afterglow, and a housing form from the headquarters Hyatt Regency Hotel enabling them to obtain special group rates.

DATE RECEIVED

NOTES:

FOR OFFICE USE ONLY

# The Pool's The Place For Barbershop Harmony

By Nancy K. Bierlin

Wendell "Fuzz" Lomady decided to plunge into a new idea in teaching about two years ago.

The result: Harmony.

Lomady, a health, physical education and aquatics director with the Upper Dublin School District, has successfully combined swimming instruction for seven special education students with barbershop quartet singing.

Yes, the seven students from Thomas Fitzwater and Fort Washington Elementary schools, are learning how to swim while Lomady and three of his friends from the Abington chapter sing to the pupils.

"It's my favorite class of the week. I really look forward to it," said Lomady as he told how he and his friends came to work their singing magic on these children.

"I'd been working with these special education children for two years in this swimming program, and I had been having a difficult time enlisting any student assistants to work with me regularly, despite the fact that they receive credit toward graduation for their efforts.

"It's hard to get some of the young people today to volunteer to come out and help," he said.

As an 11-year member of the Barbershop Quartet Society, Lomady was asked last year to get a quartet together to participate in the annual Interest Day at Sandy Run Middle School. This year he tapped several of his friends to form his own quartet, including Gus Essmann, who sings lead; Dick Carpenter, tenor, and Fred Aubel, bass. Lomady sings baritone.

"Dick and Fred were retired," explained Lomady, "and Gus works part-time with the Cheltenham Township Health Department. So they all came to Interest Day and we explained and demonstrated the art of barbershopping and

sang harmony to the students."

From then on, Essmann has been a volunteer swimming teacher with Lomady. "I love swimming, and I love working with youngsters," Essmann said. "I was active in scouting for 37 years, and I had a scout troop when I lived in Philadelphia."

Most of the children have problems communicating and speaking no more than a few words, Essmann explained. "But when we sing songs like 'Old McDonald' or 'Jingle Bells' to the kids, they

can recognize some of the sounds and come up with some words or sounds, too."

He recounted the story of Donald Stabilito who, when Essmann first began to work with him, was terrified of the water and clung to him in fright, arms and legs wrapped tight around Essmann's body, unable to speak.

"It took about a year, but now Donald paddles on a raft, and he can say 'raft' to let me know he wants to get on it and float," said Essmann.

Carpenter has been working and singing with the two men for a year, as has Fred Aubel.

Said Carpenter, a retired engineer, "They asked me to join them, and that was enough. I have an affinity for handicapped people and I like to work with them. I'm used to them. I also like to swim. And sing," he smiled.

The seven children range in age from 6 to 11 years, and there are four boys and three girls enrolled in the program this year. The school district buses them to the high school pool from their elementary schools.

They usually don't all come at once, said Lomady, "because they are more subject to illnesses and they have more frequent colds and respiratory problems than the other kids."

Lomady added that he does have one assistant student helper, Kristin Shuttleworth, a junior who has been with him all year.

Aubel said the four men had practiced for last month's Interest Day at Sandy Run.

"We can all practice our singing and help Fuzz swim with the kids at the same time," he said. A retired ironworker, Aubel is one of the original charter members of the 23-year-old Abington chapter.

The three volunteers, whom the kids

---

**Each Wednesday  
the steamy air  
of the Upper  
Dublin pool  
resounds with  
the mellow chords  
of four  
Barbershoppers  
singing to their  
young students.**

---

call "Uncle Gus, Uncle Dick and Uncle Fred," intend to go on working with their "waterbabies" when the program resumes next fall. Lomady, who is "Uncle Fuzz," plans to continue as a volunteer even after he retires.

"The way I look at this whole thing is, I wouldn't be where I am today if people didn't help me, so, the least I can do is pass it on."

He paraphrases the well-known barbershop theme song, "We Sing That They Shall Speak," with which the Barbershoppers end each meeting and each show, and which refers to their charity, the Institute of Logopedics in Wichita, Kansas: "We sing to encourage their swimming — we sing barbershop harmony to warm up while the kids are changing into their swimsuits, and they come running out and put on their styrofoam 'bubbles' and jump in with us," he said.

"Some of them can't wait to get in the water with us. We sing harmony in and out of the water — anywhere. We even got the boss (Tom D'Ancona, aquatics director at Upper Dublin) to sing bass with us."

Aubel added, "I was surprised at how well these kids do. The ones we've been working with don't seem to have much fear of the water now. The kids love to play tricks with us — fool around with the rafts and grab us around the neck," he said.

Lomady told how Essmann brought back little necklaces made of sharks' teeth for each child when he returned from a recent Florida vacation. "The school used them in conjunction with a dental program," he said, "and the kids loved them."

Lomady said the children respond to singing almost immediately. "They could be screaming in the water, for any particular reason, and we'll start singing to

them. They'll stop screaming and respond and sing back to us. They'll even sing some of the words along with us," he added. "When we sing to them they forget their fear of the water."

Carpenter pointed out how lovable the children are. "They crave affection. They need more affection than the average kid, and we give it to them."

"And we old men need affection, too," chimed in Lomady with a laugh, summing up the four men's labor of love with their "waterbabies."

Each Wednesday, from 9:30 to 10:15 a.m., the steamy air of the Upper Dublin pool resounds with the mellow chords of the four Barbershoppers as they sing to their young charges.

It is difficult to know who is enjoying it more, the four singers themselves or their laughing, splashing "waterbabies."

Reprinted with permission from THE AMBLER GAZETTE, Montgomery County, Pa., written by Nancy K. Berlin, photo by Joseph Morsello.



Barbershoppers Wendell Lomady and Gus Essmann help students in the pool while Dick Carpenter and Fred Aubel sing on the deck. Upper Dublin High School is in Fort Washington, Penn.



# The Ties That Bind

In 1984, the Society proudly celebrated its 20th anniversary of the union between S.P.E.B.S.Q.S.A. and the Institute of Logopedics as our UNIFIED SERVICE PROJECT. During this anniversary, a committee was appointed to study and evaluate this relationship. This article contains excerpts from the final report adopted by the International Board of Directors at the St. Louis International Convention.

## HISTORY

From its inception, men who joined the Society for the sheer personal pleasure of ringing a barbershop seventh chord soon discovered that their singing could be a face to help others less fortunate. And help they did — by singing for shut-ins; sponsoring scholarships; through donations and shows for other service groups, hospitals, churches and individuals. All the while adhering, without any apparent conscious direction, to the priorities and purposes stated in the Society's bylaws.

The 1954 International Board first discussed the concept of a single Society service project superimposed on local activities, but the idea remained dormant while chapters continued to actively participate in local community charitable activities. In 1964, then-Inter-

national President Dan Waselchuk presented the idea in his plan for the year asking "What sort of qualifications should a central charity offer a Society such as ours?"

In his view, it should have the following:

1. It should be a charity with which the individual Barbershopper can get involved on a personal basis.
2. It should not be dependent upon any other large fund raising organization.
3. It should be in a growing field of service and research where a crying need for these things exists.
4. It should be such that funds go directly into services designated by the chapter without the usual costs of raising these funds.
5. It should be related to music.

From these concepts, a study committee researched the feasibility of a service project for all Barbershoppers. By May of 1964, the research was complete. The committee had answers to why the Institute of Logopedics filled our needs:

1. Single or multiple communications handicaps alike are eligible for diagnosis and subsequent treatment at the Institute.
2. The Institute is truly international in that children and adults from

*anywhere* in this continent, or the world, may enroll.

3. The Institute is all-encompassing as it provides a research program, professional preparation and clinical service.
4. MUSIC plays a major role in communicating with patients.
5. Monies raised by chapters, areas and districts can be used in the geographical areas where monies are raised:
6. Money can be used entirely for that portion of diagnosis, treatment and transportation costs that the parents are not able to bear, not for administrative overhead.

The committee report continued "... chapters, areas and districts would be encouraged and assisted, if necessary, in setting up an annual benefit show with the entire net proceeds toward the Institute. Money would be held in trust by Harmony Foundation, recorded in a special account for that chapter, area or district."

The approach seemed workable — chapters became more aware of the Institute's programs and were willing to work toward this common goal. A number of very successful "Logopedics Spectaculars" were staged.

Evolution of the service program



The Institute of Logopedics in Wichita, Kansas.



## The Society evaluates its relationship with the Institute of Logopedics.

proved many basic premises correct. The Barbershopper and his family wanted a sense of individual participation, and thus the ideas of the Logopedics mug, chapter raffles, earmarking a percentage of chapter shows and special appearances, became widespread. The spirit of friendly competition, incentives and recognition inherent in our Society found their way into the service program.

Adding to the incentive aspect, Harmony Foundation instituted award plaques of \$10, \$25 and \$50 contributions per man, providing plaques for the various chapters achieving this level of donation.

### STATUS

As more Barbershoppers and their families visited the Institute of Logopedics or learned about its function, the service project achieved broad bases of support from the distaff side (as evidenced in handicrafts) at International and district conventions, participation in the annual Logopedics breakfast and encouragement at the chapter level.

The Institute has benefitted from our relationship in another highly important way. The Society has provided them with an elaborate marketing system that would be impossible to duplicate in other ways. About half of the client referrals to the Institute can be traced to a Barbershopper somewhere. Through the use of the Toll free number, many referrals and inquiries are received directly from Society members on behalf of themselves or others. The Institute acknowledges this benefit and is grateful for it.

In a discussion with Dr. Frank Kleffner, President and Chief Operating Officer for the Institute of Logopedics, six important points were emphasized

when the future of the Institute was mentioned:

1. It will be necessary for the Institute to make some strategic changes.
2. To accomplish future objectives, the Institute must continue to strengthen its contribution base.
3. Continuing Society support is vital.
4. Fifty percent of referrals to the Institute involve a Barbershopper.
5. Barbershopper involvement is broader than financial contributions; i.e. matching grants, referrals, etc.
6. Relationship between Institute staff and Society staff is very good.

Under the long term leadership of Reddie Wright, the Logopedics and Service Committee has been exceptionally successful in fulfilling its duties as charged. The collection of more than \$5 million for the Institute attests eloquently to this fact and cannot be ignored. This committee has functioned largely without the direction of Society administration and without direct participation of the staff. Because of this, there has apparently been some lack of communication among the staff, the administration and the committee. Both administration officials and staff members perceive what they believe to be problems or abuses in fund raising by the committee and the district and chapter representatives. These alleged abuses fall generally into these categories:

1. Over-zealous fund raising — pressure tactics; peer pressure (District Parade of Checks); hard-sell; overly emotional pleas.
2. Involuntary solicitation — fines or punishment dollars and hat passing at chapter meetings to fulfill the goals of \$10 or \$25 per man.
3. Excessive competition between chap-



Reddie Wright has been Chairman of the Logopedics and Service Committee since 1974.

ters and districts with one trying to outdo the other.

4. Use of raffles.
5. Taking money from chapter treasury to meet the goal of \$10 or \$25 per man.
6. Use of chapter funds not raised by singing for charity.
7. Continual raising of Harmony Foundation award amounts, thus contributing to hard-sell.
8. Logopedics chairmen taking disproportionate amount of time at district board meetings.

### COMMITTEE CONCLUSIONS

A broad finding is that we have been, and continue to be doing, the right things. We find the overall relationship sound as it continues to provide both the

Society and the Institute with all that was originally intended . . . and more.

Our findings are that the Institute of Logopedics is most worthy of our continued, aggressive support.

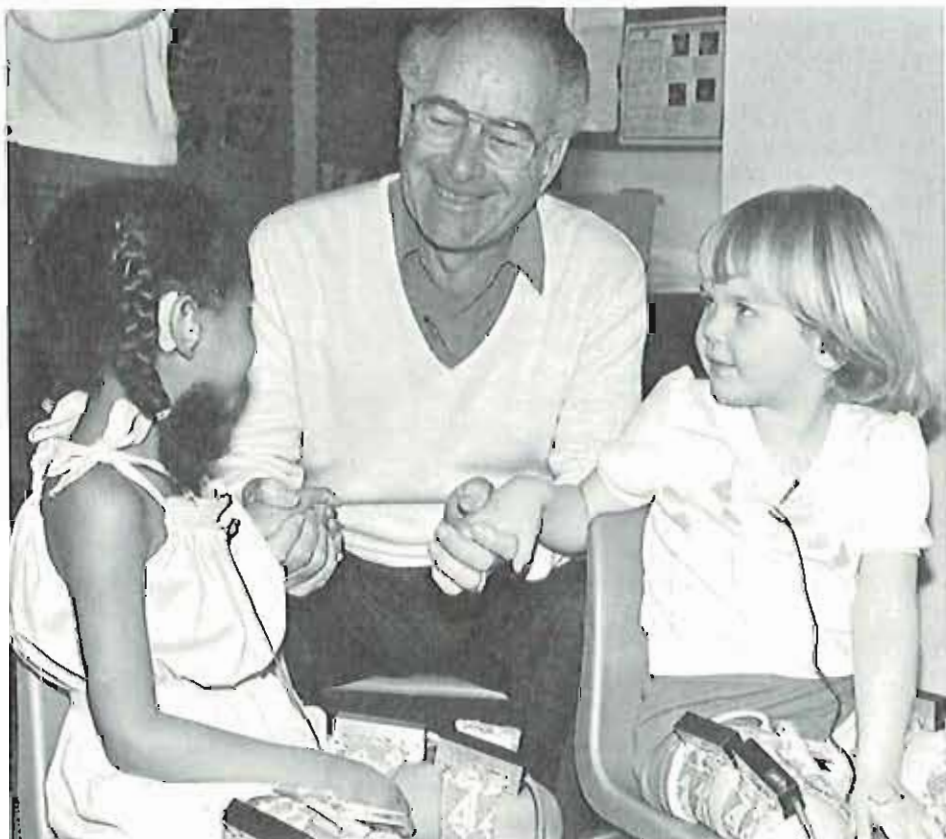
We sense an evolution within the Institute of Logopedics similar to the one that is occurring within the Society (see July/August HARMONIZER, p. 8-9). The evolution is caused by the changing need of those being served, yet the basic underlying purpose and philosophy remains rock-solid. That evolution presents a tremendously exciting challenge for the Society to participate with the Institute in providing a bridge across the widening gap between educational institutions on the one hand, and the medical and health fields on the other, in serving the total needs of the communicatively handicapped.

The philosophy of fund raising in the Society was discussed in depth. It was agreed that dollar limits should not be placed on fund raising. The only valid limit on a chapter's participation in our service project should be one which does not infringe on the chapter's ability to meet the aims and purposes of the Society.

Voluntary support of our service project by members, quartets, chapters and districts was one of the earliest tenets of the program, along with the concept of singing to help the less fortunate. Both concepts remain valid today and have wide support from persons providing input to this study. Both point in the direction of giving new emphasis to "We Sing That They Shall Speak . . ." and less emphasis on collecting money from our members.

#### COMMITTEE RECOMMENDATIONS

- . The relationship between the Society and the Institute should be reaffirmed and continued with the understanding that the Society does not and should not have an obligation to support the Institute.
- . Participation in the Service Project should be *voluntary*. Fines and punishment dollars should be eliminated.
- . The concept of "We Sing That They Shall Speak . . ." should be encouraged by administration and staff.
- . The philosophy of not diluting aims and purposes of the Society by fund-raising should be emphasized and communicated to chapters.
- . The use of raffles should be studied by the Laws and Regulations Committee and either specifically approved or rejected by the International Board.
- . Logopedics and Service Committee should be more accountable to the International President and/or Executive Committee.
- . Continuity of the chairmanship of the Logopedics and Service Committee should be planned.
- . District and chapter Logopedics chairmen should be apprised of the problems of overzealous collection methods, undue peer pressure or any activities that cause members to feel forced to give involuntarily.
- . The International Executive Committee should consider allowing the Institute the use of district and chapter Logopedics chairman lists to make mailings for the Service Committee.
- . Harmony Foundation should establish procedures for transmittal of funds from the Society to the Institute that would provide consistency.
- . The Society should formulate an adequate expression of recognition and gratitude to Reddie Wright (Far Western District) for his unswerving and total devotion to the Unified Service Project since its inception. 🎵



John Pulichino, Sunshine District Logopedics Chairman, met Marquita (left) and Julie in their classroom.

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# History Repeats Itself In San Francisco

**By Bob Bisio**



Charlie Merrill reenacted his role and presented the San Francisco Charter to the same four members who received it in September, 1945. From the left are Warren Hanna, Ed Engstrom, Ed Davis, Charlie Merrill and Bill Gavin.

Five men present for the original San Francisco charter presentation reenacted the event 39 years later during a Charter Night Celebration for the San Francisco chapter.

Ed Davis, Ed Engstrom, Bill Gavin and Warren Hanna accepted the charter from Charlie Merrill — just like it happened in 1945.

The group of over 100 which gathered to honor these men for their contributions to the Society also witnessed something which was not present at the original meeting — a show.

Val Hicks and the Stop, Look and Listen Quartet, Santa Rosa, Calif. sang one of Charlie Merrill's arrangements, "Quaker Down in Quaker Town." There was gang singing and performances by the San Francisco Cable Car Chorus, directed by Charlie Feltman; the Bay Notes, San

Mateo; Fancy Dans, San Jose; Key System, San Jose; The Villians, Oakland-East Bay; The San Francisco Storm Door and Whale Oil Company, Peninsula; and the San Francisco quartets: Notes of Interest, Deja Vu, The San Andreas Faults and Pacific Song Exchange.

Ralph Bryant, president, San Francisco Chapter; Chuck Hunter, vice president, Nor-Cal West; and Lynn Brittan, past district president, also read excerpts illustrating historical episodes from the 40s and 50s.

Everyone agreed it was a magical night, one to remember as part of San Francisco's chapter history.

Bob Bisio of the San Francisco chapter wrote this special feature on the chapter's history and tells what each of the men involved in the reenactment are doing now.

The year was 1945. World War II was in its final stages. The war in Europe had ended in May and now the entire war effort was centered in the Pacific. No one knew when this war would end.

Eighteen men met at the El Jardin Restaurant across from the Golden Gate Park in San Francisco on June 27. Under the leadership of Don Grenfell, (who sang with O.C. Cash), a former member of the Bartlesville, Okla. Chapter, they decided to ask International Secretary Carroll P. Adams, in Detroit, to admit the San Francisco Chapter to the Society.

During July the temporary secretary, Gibson Paul, completed the application for a charter and sent a check for \$41, covering the \$5 fee and \$2 for each of the original 18 men, to Charles M. Merrill of the Reno, Nevada chapter. Reno was sponsoring San Francisco in its membership application. On July 16, San Francisco was notified that it was admitted to the Society.

The next scheduled meeting had to be postponed because V-J Day (Victory, Japan) happened on that date, August 15, and San Francisco was going wild.

At the August 22 meeting the following week, the temporary President, Don Grenfell, summarized the type of members that the chapter was anxious to get, "good fellows, interested in quartet singing but not necessarily singers, avoiding egotists or those anxious to have the spotlight on themselves, and avoiding those known to overindulge."

On September 7, Ed Davis, Ed Engstrom, Bill Gavin and Warren Hanna were among those present when Charlie Merrill presented the charter to San Francisco.

Of the group that first met at the El Jardin Restaurant, Ed Davis and Ed Engstrom are the only remaining members.



In 1945, Ed Davis was a very young Coast Guardsman who sang lead. He later became a member of many of San Francisco's well known quartets and competed with the Barbary Coasters. Ed was chapter president in 1949.

Ed Engstrom was a mainstay in the San Francisco Chapter for many years and served as secretary. He was active in San Francisco until 1969 when he retired to Santa Rosa.

Bill Gavin and Warren Hanna were at the chapter's second meeting on August 22. Jack Hare (Far Western District President, 1947-48) noted that the chapter was fortunate to have a man of Bill's experience and background to conduct the choral singing. Jack stressed the fact that, "we are not attempting to become a glee club or choral society, but that practice of the Society's arrangements would be beneficial, particularly to those with less experience in barbershop singing. A limited time would be given to this at each meeting allowing ample time for quartets and extemporaneous singing."

Bill became San Francisco's first chorus director. He was a well known Bay Area and national radio personality.

In August, 1983, the National Association of Broadcasters presented Bill with a lifetime membership. Bill founded the country's first radio-airplay information sheet 25 years ago. Today the Gavin Report is one of the top three sources for selecting radio music.

Bill was a long time director of the San Francisco and Berkeley Choruses. He also directed the Marin County Chorus. At 75, Bill is active, interested in life and full of energy.

North Dakota born Warren Hanna finished high school at 15 and the University of North Dakota at 18 and, after WWI service, received his law degree and MBA from the University of Minnesota.

In 1943 he founded what today is the largest law firm in America specializing in workers' compensation defense. He is referred to as "The Dean of California Workers' Compensation." He is an author and editor of several law texts and his three volume text entitled "The California Law of Employee Injuries," is often referred to as "The Bible."

He has published two books about Glacier National Park. His book "Lost Harbor, The Controversy over Drake's California Anchorage", published in 1979, is a landmark contribution to Bay Area history.

Warren held many offices in the San Francisco Chapter and sang with the Barbary Coasters in the Preliminary Quartet contest in San Francisco in 1948. He also sang with the Berkeley Californians (Oakland-East Bay) when they won the chorus championship in Los Angeles in 1957. He was also with them when they placed second at Dallas, 1960 and third at Toronto, 1963.


Warren is still an active Barbershopper and daily works at his various law endeavors, his writing (his new book will be published this year and is titled "The Man From Montana"), and other activities. Warren is 85 years old.

Charlie Merrill is a magical name in barbershopping. He was the youngest International President of the Society (1947). His brother, Art, was also International President (1955). His third brother, Bill, was president of the Aloha Chapter.

Charlie is a native of the Bay Area. He attended the University of California, Berkeley, where, among many other honors and activities (he is an outstanding amateur photographer), he became head varsity cheerleader. After he graduated from Berkeley, he went to Harvard Law School. When he left Harvard, Charlie started a law practice in Reno, Nevada.

Soon after, he was appointed Chief Justice of the Nevada State Supreme Court. During this time in Nevada he founded the Reno Chapter, sang with the Bonanza Four, FWD's first district champions, and competed in three International contests.

His legal talents were recognized and he was appointed a Federal Judge on the Ninth Circuit Court of Appeals in San Francisco. Although Charlie is "retired," he works every day as a full time judge.

Charlie was one of the leading arrangers of the Society and one of the most memorable of the 40's. His arrangements have been published by the Society. 



Warren Hanna, age 85, and Joshua Feltman, age 9, are both members of the San Francisco Chapter. Warren joined in 1945, Joshua in 1982.

# Are You Singing Legal Arrangements?

## (Here's how to find out.)

**By Joe Liles**  
**Director Music Education and Services**

The Music Department regularly receives requests for information on the copyright laws that protect musical compositions and arrangements. Here are some answers to the most frequently asked questions.

### HOW CAN I TELL IF AN ARRANGEMENT IS LEGAL?

Any music purchased from a reputable dealer is expected to be legal. Anything that is obviously copied, whether by hand or office copier, must have the expressed permission of the copyright holder. The copy must also show the copyright notice at the bottom of the first page in the precise manner dictated by the publisher. Correspondence should be in the files to give evidence of permission to make copies. If you find a piece of music on which there is no copyright notice at the bottom of the first page, chances are very high that it is an illegal copy. It would be an extremely rare exception if neither the song nor arrangement was ever copyrighted.

### HOW LONG DOES A COPYRIGHT LAST?

If the song and/or arrangement is less than 75 years old, it is probably protected by copyright.

### DOES S.P.E.B.S.Q.S.A. OWN ALL OF THE ARRANGEMENTS IT SELLS?

The Society does own many of the listed arrangements in our catalog, but it is just as illegal to make copies of those as arrangements from any publisher. Most of S.P.E.B.S.Q.S.A. arrangements are owned by other publishers. We stock them for the convenience of our chapters and quartets. In this manner, those wanting barbershop music arranged for male singers can order from one source.

### WHAT ABOUT BARBERSHOP MUSIC SOLD IN MUSIC STORES THAT IS NOT AVAILABLE THROUGH THE SOCIETY?

A number of publishers print arrangements that we do not stock because they are unacceptable as barbershop songs or arrangements. They must have the sanction of the International Music Department before we will distribute them to our Society members or other groups wanting to sing barbershop.

### WE BOUGHT A LEGAL ARRANGEMENT, BUT WE WANT TO MAKE A FEW CHANGES.

Any minor changes like intro, tag, modulations or an occasional chord change or revoicing is no problem. It is probably acceptable to make copies of very small, incidental changes. Just don't reproduce copies of the "re-arrangement" without written permission from the publisher. Most simple changes can be taught by rote. Do not change the melody or lyrics without permission.

### WHAT IF THERE IS NO ARRANGEMENT AVAILABLE OF A PARTICULAR SONG? OR, WHAT IF WE WOULD LIKE A DIFFERENT ARRANGEMENT OTHER THAN THE AVAILABLE ONE?

Typically, choral organizations, bands, orchestras, etc. who want a personalized arrangement choose an arranger who contracts with the publisher directly for permission to arrange. The publisher charges a fee for use of the music and permission to arrange.

It is much the same for our Society groups who want an arrangement. However, your Society has negotiated an acceptable form through the National Music Publishers Association to simplify the process for our choruses and quartets.

The form and instructions are available through Harmony Foundation, the Old Songs Library (Ruth Marks), S.P.E.B.S.Q.S.A., Inc., 6315 - 3rd Avenue, Kenosha, WI 53140-5199. We have Harmony Foundation to thank for supporting this very important service for our Society.

### WHO INITIATES THE PAPERWORK?

The contract is between the arranger and the publisher. The chapter or quartet chooses a song and arranger and, if the arranger agrees, the arranger signs the contract provided by Harmony Foundation. The contract is sent to Ruth Marks. The Music Department evaluates the song to see if it is adaptable to barbershop harmony. If it is, Ruth completes the paperwork and contacts the publisher for permission. If the song will not adapt to barbershop style, the requesting group is given the publisher's name and address and they must deal with the publisher directly.

### IS THERE AN ADVANTAGE IN GOING THROUGH HARMONY FOUNDATION FOR PERMISSION?

A big Yes! If chapters and quartets send their (approved) requests through the same office, we have a record of who cleared what arrangement. When there are subsequent requests for a particular arrangement, Harmony Foundation can follow through for you and request permission for your copies. It is our only gathering place for information concerning unpublished, approved barbershop arrangements.

### HOW MUCH DOES IT COST TO GET PERMISSION FROM A PUBLISHER?

The most common rate at the time of this writing is \$10.00 for permission to

arrange. (Walt Disney songs are \$50.00, however). This allows for five copies to be made, one of which goes to the files of the Old Songs Library for documentation for the publisher and four copies go to the requesting quartet. For a chorus there is an additional 20 cents per copy for the number needed.

#### WHAT IF ANOTHER GROUP WANTS THE APPROVED ARRANGEMENT OR WE NEED MORE COPIES?

The intent is for use by the specific group only, but if another quartet or chorus wishes to sing the same arrangement, it is a simple matter to contact the publisher and get permission to make copies for your group. Harmony Foundation helps you with this request. Subsequent copies requested by you or other quartets or choruses that wish to perform that arrangement have been running from 20 to 50 cents each.

#### IF WE FIND AN ILLEGAL ARRANGEMENT, HOW CAN WE MAKE IT LEGAL?

You can't make something legal that is already illegal. The best thing to do is to start over. Find the arranger of that song, if you can, and follow the procedures for making a legal arrangement. If he or she cannot be located, find an arranger who will make a new special arrangement for you . . . legally.

#### WHAT ABOUT MEDLEYS OR INTERPOLATING A SMALL PORTION OF A SONG INTO AN ARRANGEMENT?

Permission must be obtained from each publisher for any recognizable portion of a song owned by that publisher. The proper copyright notice must

appear on the first page on which each song appears. The full fee is paid for each song no matter how much or how little of the song is used. Medleys can get a little expensive, but not nearly so much as the consequences for not obtaining permission.

#### IS THERE A LIMIT TO THE NUMBER OF COPIES WE CAN MAKE?

The form says 200, but this probably should be changed. The publishers have been very supportive and generous, allowing whatever is requested. No single group has asked for more than 200, but by the time other chapters request copies of that same arrangement the count gets to 500 or so.

#### I AM AN ARRANGER. IF I GET PERMISSION TO ARRANGE, CAN I MAKE 200 COPIES AND GIVE THEM AWAY?

By no means! Only the publisher has rights of distribution. If the publisher chooses to give you limited distribution, so be it, but you must ask.

#### CAN AN ARRANGER CHARGE FOR HIS SERVICES?

The arranger may or may not charge you a fee for doing the arrangement. It is a one time fee for making that specific arrangement, unless a special agreement has been made with the publisher for royalties. None of our arrangers are receiving royalties from publishers.


It is very important to know that the arranger has absolutely no control over future distribution of the arrangement. The publisher owns and controls all rights to the arrangement. The arranger cannot charge another fee, give away

or sell the arrangement without permission from the publisher (copyright holder). Selling without permission can bring as much as a \$50,000 fine.

#### ARE THERE ANY MORE FEES TO PAY?

The approved arrangement can be sung publicly for no other fees, just like any legally purchased arrangement, unless tickets are sold or performance is used to create an ambience for buying in a place of business. In these instances, of course, the ASCAP/BMI fees must be paid by the appropriate people, those who are reaping the profits. (Not the paid or guest entertainers).

#### I'VE SEEN "FOR REHEARSAL ONLY", "NOT FOR SALE" AND "YOU CANNOT MAKE COPIES OF THIS ARRANGEMENT WITHOUT WRITTEN PERMISSION OF THE ARRANGER" . . . WHAT DO THESE STATEMENTS MEAN?

None of these or any like statements make an arrangement legal. An arranger cannot own an arrangement unless it is of an original song written by that arranger, or unless the song is in public domain. In either case the arranger must copyright that arrangement (or song if original) if it is to be protected. (Forms for this are available from the Library of Congress). An arranger cannot copyright an arrangement of a song that is owned by someone else. The copyright owner of the song has complete control and ownership of all arrangements made of that song. 

© Copyright 1984

# Where Are They Now?

## The Schmitt Brothers

By Lynne Soto  
Publications Editor



The Schmitt Brothers dressed in formal attire for shows during the 60s. From the left: Jim, Joe, Fran and Paul.

The Schmitt Brothers — Joe, Jim, Paul and Fran — started singing four-part music around their family piano played by brother Ray. A few months later in December, 1949, the brothers met O. H. "King" Cole, then past international president, while they were performing at a Manitowoc, Wis. hotel. Cole had heard the brothers singing for the Business and Professional Women of Manitowoc County meeting.

Cole invited the four to join the local barbershop chapter, gave them membership application forms, and told them where the group met. The brothers later recalled, "the warmth and good fellowship of our first meeting with a Barbershopper has lasted through all of our quartet life. We were not asked to join, we were told we were wanted in the Society. We were left to feel that we could not refuse to be part of the movement which we were now part of, whether we knew it or not."

Another member of the Manitowoc Chapter, John Means, became the Schmitt Brothers' coach, teaching them true four-part harmony — barbershop style.

With Means' help the brothers won the 1950 Land O' Lakes District quartet contest.

After that, the Schmitts began preparing for international competition. At this time they met arrangers Rudy Hart and Milt Dietjen. John, Rudy and Milt put together six arrangements for them to sing at the 1951 international convention in Toledo, Ohio.

### Ready For The Competition

Thinking back to their Toledo competition, the brothers remembered their championship experience.

"We had been coached to do our singing at the contest and not burn ourselves out before we got there. So there was no singing for us on the train. There was only real concentration, as we got ready to do our best at Toledo.

"It was a fantastic experience as we walked on the stage Friday afternoon at about four-thirty. The Paramount Theater must have been 120 degrees hot with 150 percent humidity. Those in the audience, who were still around after listening

to the previous 39 quartets, were literally 'pooped' and a bit on the soggy side. The Schmitt Brothers came on stage completely rested, for we had been playing cards in our dressing room, sitting in our underwear so that we wouldn't wrinkle our trousers.

"When we were introduced we moved on to the stage and, without taking a pitch, Joe intoned a 'hello' bell-chord, leading the quartet into Hal Staab's *I Love The Way You Roll Your Eyes*. We had never received applause from a 100 percent barbershop audience before, and the enthusiasm of these hot, tired people was overwhelming.

"We called home late Friday night to tell our family that we had made the cut. Saturday was a long day, for we had to keep up our enthusiasm, knowing fully well that we were far out of our class as part of the top five in this great contest. We felt like we had done a poor job on Saturday night, and yet we were so thrilled to have the opportunity to sing with those other four great quartets (Key-

Please turn to page 26.





# Harmonious Holiday

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Tom Conway Mike Woodruff  
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Gerard Rodgers William Iverson  
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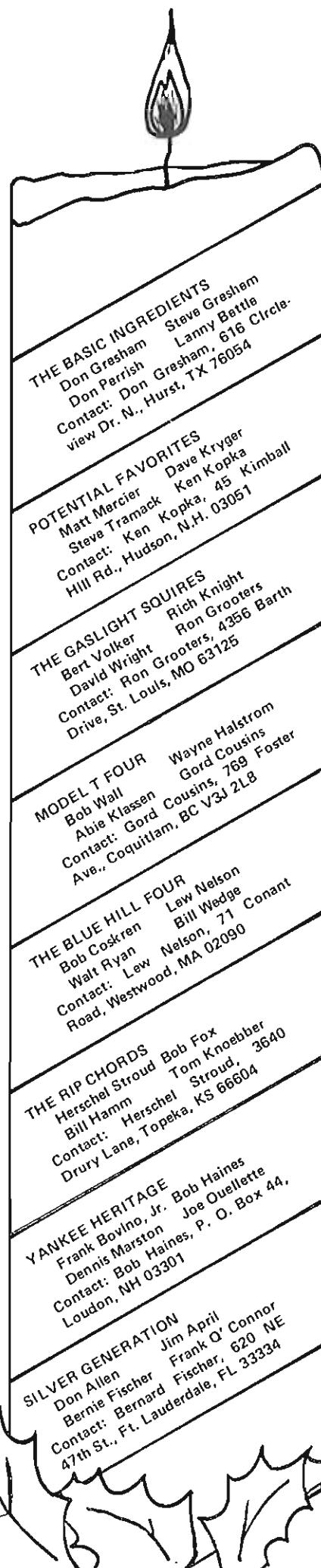
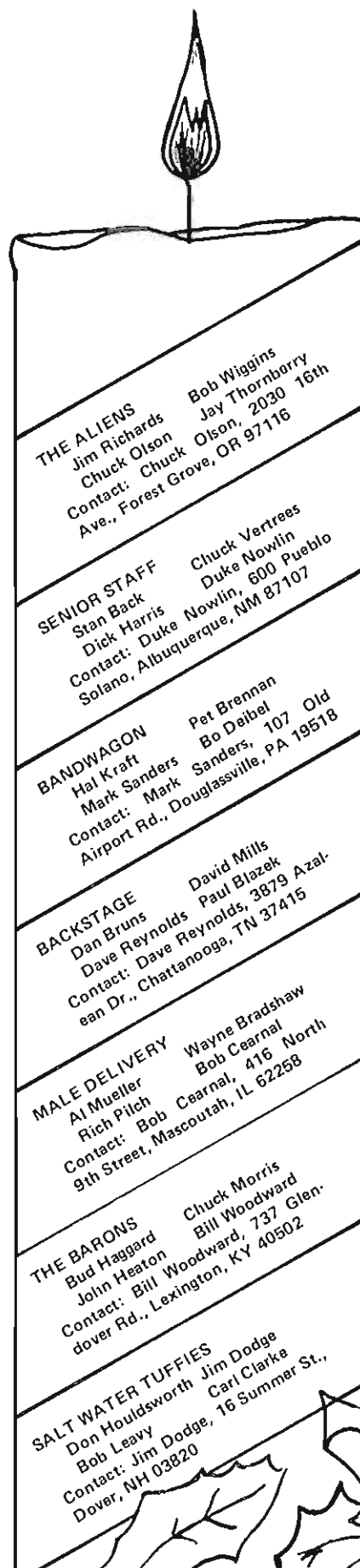
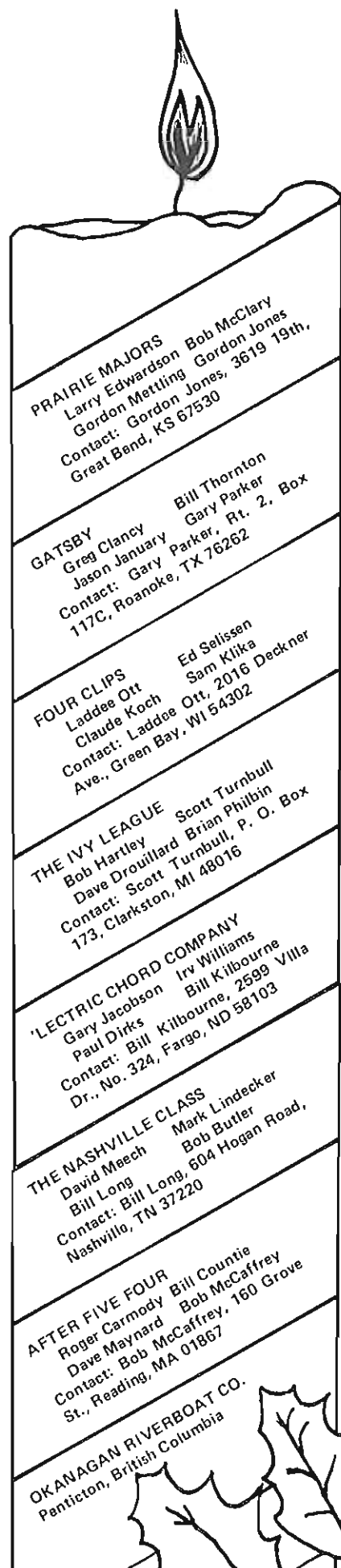
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# Oh, To Be In England!

**By Burt Szabo**  
**Music Services Assistant**

BABS' favorite barbershop songs.

All in all, Harmony College was a delightful experience. It is much like our own Harmony College, except for tea breaks, tomatoes and beans for breakfast, and the "open bar" before dinner and after evening sessions. Love those British traditions!

During the week following the College, I visited the Wearside, Sheffield, Bristol, and Saffron Walden Clubs before returning to Birmingham for an all day Saturday Advanced Arrangers Workshop. Five very highly qualified students attended. Then it was off for visits to the Leicester, Reading, Crawley and Solent City Clubs.

At every club meeting I found Barbershoppers who are very competitive and extremely eager to learn more about singing, woodshedding, and music reading. Their questions indicated a real interest in knowing more about the structure and traditions of barbershop music and what makes it unique.

## IS IT BARBERSHOP?

Barbershoppers throughout England wish to preserve the real barbershop style and sound, and the true old-fashioned barbershop music. Many wonder whether they are hearing authentic barbershop music from the groups visiting their country and those groups that they hear on non-contest recordings.

Some quartets and choruses seem to be leaning away from the traditional barbershop style, perhaps under the influence of visiting groups and recordings. There is genuine concern on the part of most Barbershoppers that they must continue to sing the very best barbershop music and to resist the introduction of weakening elements. I was very impressed by the number of men who want to know "just what is barbershop" so that they can get on with the fun of singing.

## TIME FOR TEA!

Each Club meeting involved woodshedding — often for the first time for most of the participants, and exposure

to sight singing techniques. There were frequent questions on Sound and Interpretation. I heard many fine quartets, observed many talented directors, and enjoyed listening to their fine choruses.

I found that the usual Club meeting started at 7:30 p.m., with a "tea break" about 9:00 p.m., followed by more rehearsal until around 10:00 p.m. It seems that most of the rehearsal time is spent "on the risers." Shortly after 10:00 p.m. the local pub beckoned and a heady combination of "bitter and barbershop" usually ended the evening.

There is one unusual aspect of musical life in England that may eventually have a profound effect on barbershop music there. England is a very musical country — every city has many choral organizations vying for singers. These include not only the usual church organizations, but light opera companies, glee clubs, folk singing groups, etc. It would not be unusual for a medium-sized city to have 15 or 20 such organizations, all presenting performances throughout the year.

In addition, each city and many smaller towns have music festivals and competitions during the year. These are open to all singing organizations, semi-professional as well as amateur, from opera groups to folk singing groups. Thus barbershop choruses have the opportunity to compete with and to be compared with many other kinds of vocal music organizations, an opportunity we do not enjoy here in North America.

Several BABS choruses have done very well in these festivals, some of which are national in scope and involve the winning choruses performing in the Royal Albert Hall in London. This would be equivalent to our barbershop choruses competing with college, university, and community concert choirs, and having the finals competition take place in Lincoln Center, New York City.

In all, I traveled about 1100 miles, from the north of England to the south coast, and met with about 550 Barbershoppers. What do I remember? The lovely countryside, thatched roof cot-

During September it was my pleasure to tour the lovely country of England, teach at BABS Harmony College and visit barbershop clubs.

Upon my arrival at Heathrow Airport, London, (after a very short, sleepless night aloft), I was met by three members of the Crawley Club and whisked to Birmingham, site of Harmony College. Here, approximately 150 Barbershoppers would gather for intensive work in all areas of barbershopping. There were classes in Arranging, Barbershop Craft, Show Production, Theory of Barbershop Harmony, Better Club Nights, Songwriting, Interpretation, Vocal Techniques, Emceeing, Physics of Sound, Music Reading, Quartet Activity, Directing, and Coaching.

Students, without exception, were eager to learn more about barbershopping. My responsibilities included teaching classes in Sight Singing, Theory of Barbershop Harmony, Woodshedding, Arranging and addressing the entire student body on the "Philosophy of Barbershop."

I also sang in the Thursdayaires Chorus, a chorus which meets once a year on the Thursday evening preceding Harmony College, and which would have a major part in the Saturday night Harmony College Show. I thoroughly enjoyed the privilege of directing the Thursdayaires Chorus in "I'll Take You Home Again, Kathleen," certainly one of

Please turn to page 26.

# Cards Anyone?

By Paul Piper

Lest you get the wrong idea, let me quickly assure you this story is not about playing cards. It is about calling cards, card collecting, and barbershop quartets.

One of the unnoticed things that an unsuspecting audience gets from a good quartet is an organized thoughtful repertoire of songs, generally easy on the ear, and highly entertaining to boot. And what better way for quartets to advertise their talents than through a business card, preferably one that in some way projects the image of the quartet or the songs that it sings.

A friend of mine has more than 1,500 such calling cards. Indeed, a good many Barbershoppers know Cam Black because he has turned this unusual extra-curricular barbershop hobby into a vehicle for meeting Barbershoppers from all over the Society so that he can build on his collection. He sings with the Markham Men of Harmony Chorus, the Studio Four quartet, and yes, they both have cards designed by Cam, who is a commercial artist.

His collection began quite innocently about eleven years ago. A fairly new quartet called Canadian Heritage asked him to design a business card for them. He agreed and, to get some ideas, procured several existing ones from other quartets. The Heritage, of course, went on to become one of Ontario's best quartets and Cam's collection, which began as a reference, has since become famous throughout the Society as one of the most extensive card collections in barbershopping.

The extent of the collection is quite broad-ranging and not just confined to the Society. For example, there are 165 Sweet Adeline cards, which include eleven of their International champions. Then there is a mix of nearly 100 cards

from Harmony Inc. and BABS (British Association of Barbershop Singers) including three of their champions. The largest number of cards within the Society is some 150 from Far Western District. These include no less than four International champions. Now with the passing of time and word-of-mouth news of the collection, it has expanded to include choruses as well as quartets.

It became evident early on that a collection this size would need to be catalogued to be manageable. It is presently arranged by District and contained in four albums. Each album is divided into five sections, consisting of the sixteen districts in the Society and the other organizations referred to earlier. Special recognition is given to International champions by means of a gold star affixed to each card, making them easy to spot. The entire collection has become very bulky so a special suitcase was purchased to store everything in one place. This also makes it easy to transport to conventions and to the various seminars and other functions that Cam frequently attends.

Part of the fun in such a fascinating hobby is obtaining hard-to-get cards because of their age or rarity. Cam's collection has some pretty special items; some of these are cards from champions of the past — the 1939 Bartlesville Barflies, the '48 Pittsburghers, the '51 Schmitt Brothers, the '58 Gaynotes, and every champion from 1961 through 1983. Cam is still looking for the '50 Buffalo Bills.

Of course any collector worth his salt should have favorites and Cam has his share. Among his treasures is a "Bub" Thomas original; "Bub" is an illustrator himself and has contributed a number of cartoons to various Society periodicals. "Bub" now sings with the Dapper Dans

of Disney World.

Among Cam's other prize possessions are: one of the early Boston Common designs, a Four Chorders from London, a Four Renegades from Buz Haeger and a card that Cam designed for the Regents. Among the funnier offerings is The Six Foot Four, or 24 Feet of Barbershop Harmony from Silver Spring, Maryland.

There are many more; some humorous, others that are autographed, and a few with a story attached. But nearly all have some sentiment, perhaps a memory of some special event or some other significant meaning. And all of them have kept him motivated to continue collecting, thus making it larger and encouraging a wider audience. He keeps it at exhibit readiness by sorting and tabulating new additions about once a month and inserting them in their proper places.

When I asked Cam about a special story or anecdote, he looked thoughtful for a moment and then recounted what happened at a convention in Washington a few years back. The collection was smaller then, but he had taken it along to the convention. He and his wife, Ev, were at the airport chatting with friends while waiting for a bus to take them to their hotel. The suitcase containing the valuable collection was inadvertently left on the sidewalk when they got on the bus, temporarily forgotten in the usual airport bustle.

On arriving at their destination he was dismayed to discover that Ev did not have the case as he had supposed. As might be expected, Ev, of course, thought that Cam still had it. They both feared the worst but telephoned the airport officials responsible for wayward luggage and explained their situation. For once, Cam did not enjoy a contest as his mind was occupied with what he felt was a minor catastrophe. As luck would have

it, he awoke the following morning to a call from the airport; the missing suitcase had been found and was on its way to the hotel. What a relief!

One of the challenges facing a quartet card collector is to find new ways of getting different cards from those that you already have. Cam designed quite a nifty device which could be placed on bulletin boards at Society functions. It is a poster identifying Cam and his collection with a good sized pocket attached. He would put some of his duplicates in the pocket, attach it to the notice board and go on with whatever was next on the agenda. His cards would serve as a sort of teaser but were surprisingly effective at inducing other collectors or quartets into leaving their cards in his special container. A significant number of cards were donated in this way, or from similar ideas that he or his friends would implement when he couldn't go himself.

As word got around, some influential Barbershoppers became interested and realized that they might be able to help Cam's collection. Lou Perry, one of our well-known arrangers, sent him some 40 cards of quartets that had written him for arrangements. Bob Johnson, Mac Huff, and International Office staff member Dave LaBar have passed on many cards on various occasions.

Cam Black's card collection is a fine achievement. It is remarkable because of the countless hours spent in putting it together and the perseverance of the man who started it. Some day it could find itself in the Society museum as part of our history.

It may be that some of you have some loose cards that you will eventually discard (pun intended), so why not send them to Cam? His address is: 49 Marlow Crescent, Unionville, Ontario L3R 4P4.



Cam Black displays his collection of more than 1,500 quartet and chorus calling cards.

One of his happy and rewarding associations is with Jody Garland, who registers all our quartets at the International Office in Kenosha. Jody has been a great booster of Cam's project and an invaluable help along the way. If anyone has a larger collection than his, it would be Jody. Hers aside, Cam would challenge anyone in the Society who is now

collecting.

Whatever its eventual destiny, you owe it to yourself to make a point of seeing the collection if you haven't yet done so. Quite apart from the collection, which most of you will find interesting, you'll meet a good Barbershopper and a dedicated hobbyist. And, above all else, have your card ready!





## Where Are They Now? The Schmitt Brothers. Continued from page 18.

stone Quads — 2nd; Cleff Dwellers — 3rd; Four Chorders — 4th; Antlers — 5th) that our anxiety over our poor performance was short-lived.

"And then the impossible happened. The Schmitt Brothers had won the 1951 international championship."



The Schmitt Brothers in 1951 after winning in Toledo.

### Life As A Champion Quartet

The years that followed their 1951 victory were busy, filled with singing and travel. They sang 110 performances during their championship year. By their tenth anniversary they had traveled over one million miles to appear before 1,347 audiences. Today's numbers show two million miles for 2,857 shows.

The Schmitts began recording their songs in 1958. Seven albums preserve the Schmitt Brothers' sound. And as they regularly appear on the Association of International Champions records, we can still hear their voices as they sound today. The brothers recall that, "one of our early coaches had a pet phrase, namely, that we should always strive to 'polish the gems' in a song. We have since learned that it's the 'gem' that really shows its brilliance when it is set within the ring of the chord. We have sincerely tried to polish those gems until they result in goose bump reactions to a song."

When not singing barbershop harmony, the four brothers follow their own careers. Jim recently moved from the family lumber business to work for Coldwell Banker Real Estate. Joe is President and Executive Director of the Manitowoc — Two Rivers Chamber of Commerce. Fran is also in real estate and is with the

Two Rivers Realty Company. Paul works for the New York Life Insurance Company. Next year Paul will realize a life-long dream when he receives his music degree from Silver Lake College.

And after 35 years the Schmitts are still avid Barbershoppers. They regularly sing for district and A.I.C. shows, and for special community events.

One of their favorite times during international convention is their appear-

ance at the Sunday morning church service. About 25 years ago, the brothers began observing the Sabbath with two of their brothers who are priests. Their hotel room Mass attracted other Barbershoppers. Eventually, this Sunday morning gathering expanded into larger rooms to accommodate the ever increasing number of participants. At the 1984 St. Louis convention, more than 900 Barbershoppers and their families attended the service. The money collected during the service is donated to the Institute of Logopedics.

In looking back over their years as a quartet, the Schmitts believe that, "barbershopping is not just music. It is really people in harmony."

## Oh To Be In England! Continued from page 23.

tages, Shakespeare's birthplace, George Washington's ancestral home, trifle, 90 mph (not kph as I first thought) on the motorways, Oxford and Cambridge, roundabouts, the London Underground, marvelous hospitality, afternoon tea on the Thames, "fish and chips," 11th and 12th century churches, hotels and pubs (when they talk about old, they really mean OLD), Scottish eggs, and on and on. I was fortunate to be able to spend a weekend in London before returning home.

I could not begin to thank all the folks who chauffeured me around the country, or who with their families, took me into their homes, and with whom I renewed acquaintances since meeting them at our Harmony College or International conventions. Their talents are outstanding and their good humor irrepressible. The trip was a thrill from start to finish, but the greatest thrill of all was repeated each meeting night as I directed each club in "Keep The Whole World Singing."



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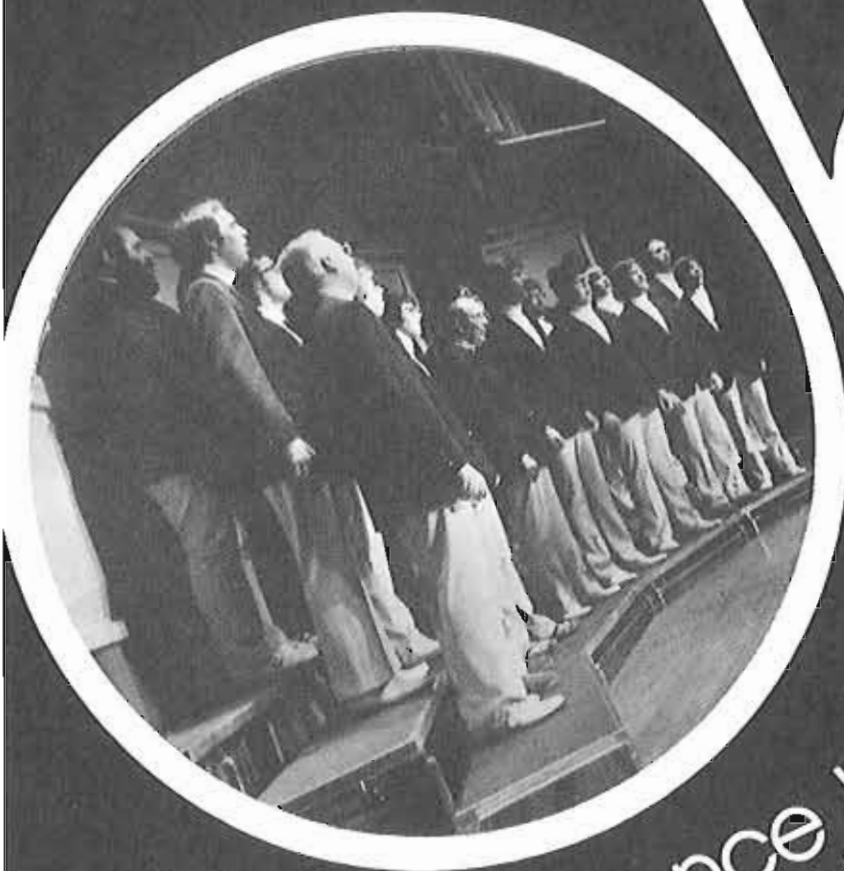
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# STORY OF A SONG

By Stan Spertl

## "I Heard The Bells On Christmas Day" &

## "O Little Town Of Bethlehem"

Borrowing customs from other countries largely accounts for the way we celebrate Christmas in the United States — the Christmas tree from Germany, Santa Claus from Holland, and evergreens from England. But Americans have contributed their own carols to the collection of tunes we sing during the holiday season.

This country's very popular poet, Henry Wadsworth Longfellow, has given us "I Heard The Bells On Christmas Day." Longfellow composed the words originally as a poem entitled, "Christmas Bells", in 1863, just six months after the Battle of Gettysburg.

Imagine, if you can, the white-haired, bearded professor at his desk on a cold winter night. His heart ached for his wife, Fanny, who had died in a fire two years earlier. He was thinking of his son, Charley, a young lieutenant in the Army of the Potomac. As an American, he was bemoaning the dread Civil War that was taking place.

Then poetic talent took over his sorrows. In his mind Longfellow began to hear church bells ringing out the joyful message of Christ's birth. Thinking sorrowfully of the war which he was witnessing, he wrote:

And in despair, I bowed my head  
"There is no peace on Earth", I said,  
"For hate is strong  
And mocks the song  
Of peace on Earth, good will to men."  
But his faith revived so that he could end with:

Then pealed the bells more loud and deep  
"God is not dead; nor doth he sleep!  
The wrong shall fail,  
The right prevail,  
With peace on Earth, good will to men!"



J. Baptiste Calkin, a London organist, provided the melodic music for the poem in 1872, so "Christmas Bells" became a favorite carol in this country, better known as "I Heard The Bells On Christmas Day."

Another widely loved American wrote "O Little Town Of Bethlehem" — Phillips Brooks, an Episcopal clergyman who later became a bishop.

He left his post at Holy Trinity Church in Philadelphia for a trip to the Holy Land in 1865, the last year of the Civil War. He traveled slowly along on horseback over the dusty road from Jerusalem to Bethlehem. He looked out on the green fields where shepherds in the Christmas story had watched their sheep. Then he entered the Church of the Nativity built on the very spot where Jesus was born. During the long service, which lasted from ten o'clock until three in the morning, the devout clergyman experienced a sublime closeness to the miraculous birth of the Christian savior many centuries ago.

Afterward he wrote to his Sunday-school children, "I remember especially on Christmas Eve when I was standing in the old church in Bethlehem, close to the spot where Jesus was born, when the whole church was ringing hour after hour with the splendid hymns of praise to God, how again and again it seemed as if I could hear voices I know well, telling each other of the 'Wonderful Night of the Savior's Birth.'"

The uplifted minister returned to Philadelphia with the memory of a Christmas night in Bethlehem warming his heart. That memory gave rise to the verses of "O Little Town of Bethlehem" three years later when the author was only thirty-two.

He composed the words for his Sunday-school children and asked his businessman-organist, Lewis Redner, to supply the music. Redner went to bed on a Saturday night with no melody on paper, although the carol was to be sung the next morning. Suddenly in the night he awakened from a deep sleep, opened his eyes, and listened. "An angel strain" came to his ears. He quickly jotted down the melody which had sprung full-blown into his mind in such a strange fashion. The next morning Redner filled in the harmony. Six teachers and thirty-six Sunday-school children joyfully sang "O Little Town of Bethlehem" for the first time, making a beautiful contribution from America to the world's Christmas music.

*NOTE: Barbershop arrangements of "I Heard The Bells On Christmas Day" and "O Little Town Of Bethlehem" are printed in the "Yuletide Favorites" songbook published by the Society.*

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# Record Review

By Don Richardson

Last year the Vocal Majority Chorus of Dallas (Metro), Texas, toured San Francisco, Los Angeles, and Denver, singing for sellout crowds in all three cities. With them they took their recording equipment. The result is an album of the Vocal Majority on tour recorded live called "A Decade of Gold."

Performers can tell you that singing or recording in a studio is simply not as fulfilling as performing before an audience. You can probably hear the difference, too, between a performance sung for a tape recorder and one sung before people. The first is sometimes quite sterile while the live performance usually captures some of the electricity which charges the performers and rewards the audience for helping create a memorable experience. This album is notable for the presence of the audience throughout. What is more natural following the almost reverent performance of "You Can Have Every Light on Broadway" than that the applause be heard? I find it a satisfying way to let go of a performance just as applause works for me in person when I'm in the audience.

Some of our best arrangers of barbershop music are represented on this record: Brian Beck, Ed Waesche, Buzz Haeger, Bill Wyatt, S.K. Grundy, Mo Rector, Drayton Justus, Nancy Bergman, and Jim Clancy are responsible for giving us the spots to sing. The Four Freshmen arranged "It's A Blue World," but that isn't barbershop. In addition to the arrangers, there is other talent. Jim Clancy directs the Vocal Majority usually, but Sonny Lipford directs one song, too, and two quartets — the Side Street Ramblers and the Class of the 80's — acquit themselves quite nicely. In general, this record is quite impressive for the talent and for the music.

The best argument for buying any of the five Vocal Majority records is the level of performance. Without fail, the group has established a level of excellence that is unmatched by any other recording barbershop group. You may have a different *favorite* chorus, but I'm convinced that nobody can beat the Vocal Majority at their game — singing. Every one of the seven songs (and one almost-song) is done flawlessly. I

especially like S.K. Grundy's "A Nightingale Sang In Berkley Square," but "On A Wonderful Day," "Redhead," and "This Is All I Ask" are also impressive. The other songs — favorites or not — are executed almost perfectly.

The best argument for saving your money, however, is the inconsistent song choice. Much as I must grant the Four Freshmen's superiority in their field, I really am not taken by their approach to music any more than I prefer Flamenco dancers. And about all I can say of the Jimmy Webb medley is that it is a very good performance of mediocre material. The songs simply aren't strong enough for these performers.

One distracting feature of the live recording is the voice of the emcee which is imposed onto the structure of the record. I

understand its need on the international records when so many of us sound alike and the emcee helps to differentiate, but here I think the emcee simply interrupts when his purpose should be to connect. Listening to emcees on records, I have concluded that people who are responsible should be forced to listen to the albums over and over again; maybe they would do as I do — re-record the album onto cassette omitting the announcing.

The Vocal Majority has become our most prolific recording chorus — they have five records to their credit. The others are "Standing Room Only," "With A Song In Our Hearts," "Here's To the Winners," and "From Texas With Love." All have the same strong (and weak) points as

"A Decade of Gold." To order any of them, send \$7.95 for LP Albums (\$8.95 for Cassettes or 8-Tracks) to The Vocal Majority, P. O. Box 29904, Dallas, TX, 75229. If it's good, four-part singing you want, any of the records will suffice, but I prefer "A Decade of Gold" because of its variety.

*Don Richardson, a Barbershopper since 1965 and a Society member since 1969, recorded "Close Harmony," a weekly half-hour of barbershop music in stereo for 11 years. He alone is responsible for choosing the records to be reviewed in this column, and the opinions expressed are solely his. He may be contacted at 3006 North 15th Avenue, Phoenix, AZ.*

## The Vocal Majority A Decade of Gold 1972-1982





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Recorded "on tour" during the chorus' concert series in San Francisco, Los Angeles, and Denver, this album presents *The Vocal Majority* along with the 1983 International Champion Quartet "Side Street Ramblers", and "Class of the 80's" quartets, performing their spectacular show package! Songs featured include "A Nightingale Sang In Berkley Square", "Jim Webb Medley", etc.



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#### HERE'S TO THE WINNERS!

A celebration of the Vocal Majority's second gold medal; also features the "Side Street Ramblers", "Beau Jesters", "Buffalo Gap", and "Folkel Minority" quartets, plus songs such as "Step To The Rear", "1927 Kansas City", "Their Hearts Were Full Of Spring", "Danny Boy", and Jim Clancy's arrangement of "One Voice".



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#### STANDING ROOM ONLY!

*The Vocal Majority's* first recording, a recreation of its "Good Time Music Show", featuring the 1973 International Quartet Champion "Dealer's Choice", and "Folkel Minority" quartets. Vocal Majority songs include: "Sweet Gypsy Rose", "Today", "Who's In The Strawberry Patch With Sally?", "Country Roads", and eight other Vocal Majority "Good Time Music Show" favorites.



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## HISTORICAL NOTES

**By Dean Snyder**  
**International Historian**

**MID-WINTER MEETINGS – BRIEF SUMMARY.** Early in our history it was deemed necessary to have the International Board meet twice each year to conduct the Society's business affairs. The first Mid-winter convened in St. Louis in January 1940 at the call of Founder O.C. Cash. Plans were laid for S.P.E.B.S.Q.S.A. participation in the second annual contest and convention in New York, July 22-26 that year. Thereafter, Mid-winter meetings have been regularly scheduled except for several years in the 1960s when the Board met privately each January at our Kenosha headquarters. San Antonio was the site in 1969 for the resumption of Mid-winter meetings open to the general membership. Since then, these meetings have been a magnet – not only for our International Board but for many of our members who can combine a winter vacation with other interesting barbershop hobby activities. In recent years the Mid-winter sessions have been in cities where the January climate is warm and pleasant.

**THE FOOD-FOR-THOUGHT LUNCHEON** – For more information on this special event, please refer to the San Antonio activities feature in this issue.

**THE ROLE OF INTERNATIONAL HISTORIAN** At first nobody thought about the future. And the past was what happened only yesterday. But by 1941 the Society concluded that someone should be named Historian. Our fourth annual convention, meeting in Grand Rapids, Michigan, elected Deac Martin of Cleveland, Ohio, to this new post. The office was elective from July 1, 1941 to June 30, 1949. Since then the Historian has been appointed each year by the International President. These men and their dates of office are: Deac Martin 1941-43; Dick Sturges 1943-47; Hal Staab 1947-49; Bill Otto 1949-52; Stirling Wilson 1952-61; Cal Browy 1961-64; Dean Snyder 1964-72; Wilbur Sparks 1972-84; Dean Snyder 1984-?

**YOUTH AND AGE** In 1939 the spirit of youth in quartet singing, so obvious today, had not yet arrived. Speaking of his first quartet contest that year (1939), George McCaslin recently wrote in the JAD "Cider Press", "There wasn't a single quartet there that could not boast that one or two of its members was a 20-year veteran of male quartet harmony . . . something we already loved".

In the late 1940s and during the 1950s the Society was deeply involved with the military services both here and abroad in our Armed Forces Collaboration program. The

**HARMONIZER** for December, 1951 carries a special 24-page section describing the overseas adventures of three of our best known quartets of that period – The Buffalo Bills in Europe, the Mid-States Four in Korea, and the Cardinals in Alaska. In 1952 the Four Teens, representing the U.S. Air Force, won the coveted Society quartet championship at the Kansas City convention.

The Four Teens, mentioned above, were the youngest quartet to win International championship honors. John Steinmetz, tenor, was 21; Jim Chinnock, lead, was 19; Don Lamont, bari, was 20 and Don Cahall, bass, also 20. John M. (Jiggs) Ward, bari of the 1948 champion Pittsburghers and a former International Vice President, recently verified the above facts in correspondence with Don Lamont who is still a member of the Eau Claire, Wisconsin Chapter.

Reminiscent of the Armed Forces Collaboration program is the career as musician and Society member of Dr. Harold (Bud) Arberg. He is first pictured in the December 1949 **HARMONIZER** when, as Lt. Arberg, he was present at an Army Special Services School before becoming acquainted with BSQ harmony in a training session with Society representatives. Later Arberg gained fame as an arranger of songs in the barbershop style circulated each month to all the Armed Services. Over 150 of his barbershop quartet arrangements were published in the Armed Forces Song Folio, the Army Hit Kit and the Army Song Book during the years from 1951 to 1962. Beginning in January 1952 Bud Arberg, while chorus director of the Alexandria, Virginia Chapter, was the first to develop and promote the continuing study of barbershop craft.

The Pittsburghers, the society's quartet winners in our tenth anniversary year of 1948, represent the oldest champions with the original four members still living. And all four have retained their Society membership through the years. Harry Conte, tenor; Tom Palamone, lead and Jiggs Ward, baritone, live in the Pittsburgh area. Bill Conway, bass, lives in up-state New York.

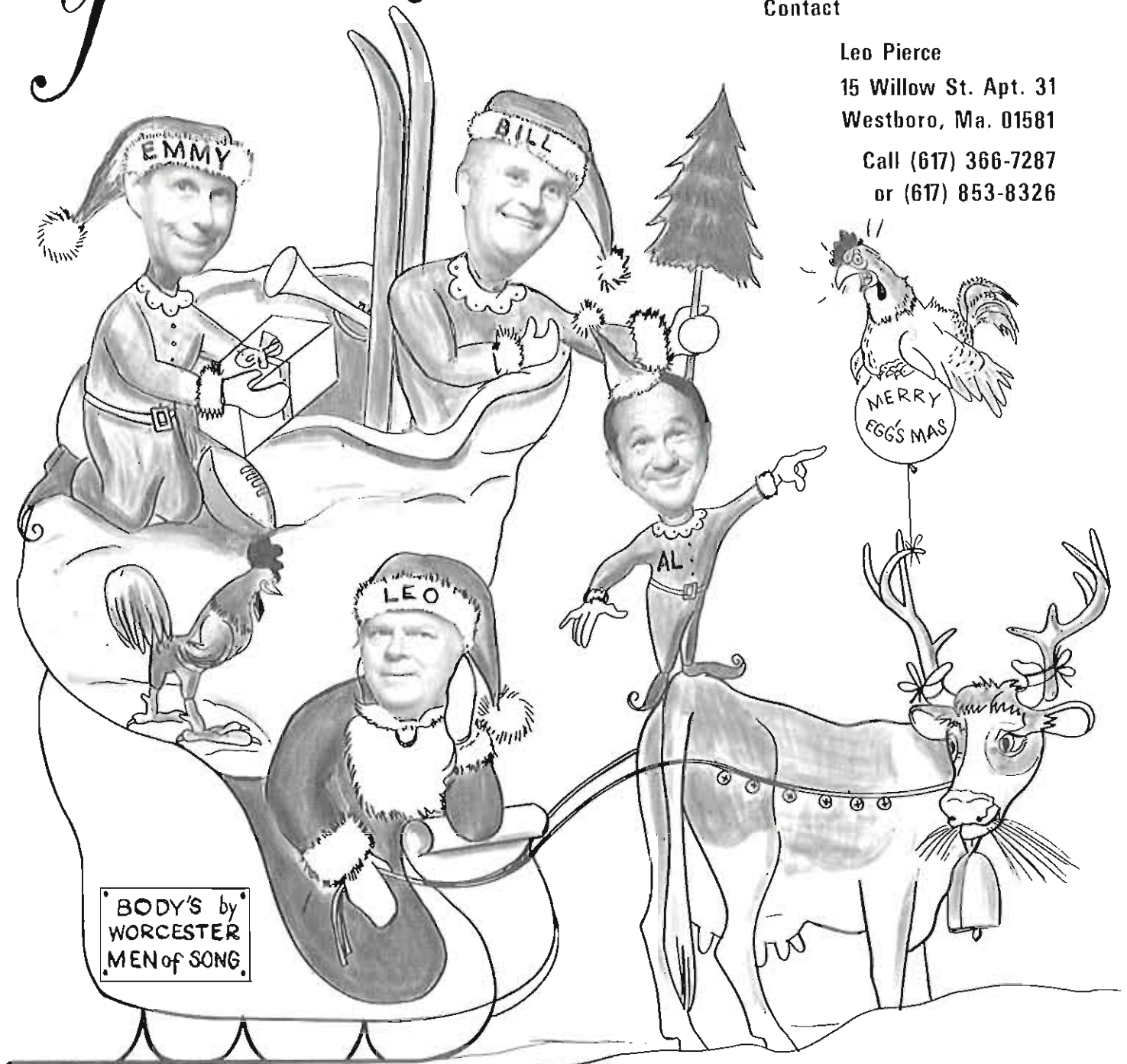
*The purpose of these Notes is to bring together some little known or sometimes forgotten facts and oddities concerning barbershop tradition and the Society and its members. Comments and contributions are invited for future HARMONIZER use. Items should be of Society-wide interest.*

# Season's Greetings

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**SOLID BARBER SHOP HARMONY IN HILARITY**

# The Way I See It

By Stan McCreary

To me, the most impressive thing about barbershop harmony is that quite ordinary voices (the kind possessed by about 99% of our members), blended skillfully in good barbershop arrangements, can produce a truly beautiful sound. I was pleasantly surprised to learn this early in my barbershop days and it has been indelibly imprinted on my mind over the years. This is the really terrific thing about barbershop. It gives guys who love to sing the joy of making beautiful music, in spite of the limitations of their vocal apparatus.

We are all aware that a quartet involving four exceptional voices can make almost anything sound good and when they sing solid barbershop, our ears tell us that good changes to fantastic. However, for the vast majority of quartets and probably all choruses, the further they depart from pure barbershop, the more apparent is the deterioration in sound and the less appealing is the music. A presentation may be catchy, contemporary and expertly arranged and may win big applause for such features but the cleverness or popular content of the performance never compensates for the loss of great barbershop sound.

Our founders rescued barbershop harmony singing from the brink of oblivion. In so doing, they perpetuated a heritage of immeasurable musical enjoyment for so many thousands of Society members and patrons alike. With this in mind, I think it becomes increasingly clear to the membership that the survival of our special musical style remains in doubt and today it is threatened from within.

The problem now is an insidious confusion, dilution, adulteration and even outright abandonment of barbershop harmony principles by many within our own ranks. In this predicament, the logical

conclusion as time goes on, is that more and more non-barbershop (perhaps we should say anti-barbershop) will crowd out the real thing at meetings, practices and performances. It may be only a matter of time before genuine barbershop music and arrangements are thought of as out-of-date or passe. If the trend is allowed to continue, less and less real barbershop will be learned and performed. The Society's reason for being will be destroyed.

---

**"Our Society's  
reason for being  
is  
to preserve  
barbershop  
harmony  
singing."**

---

As one instrument in the Society's struggle to stem the erosion of its purpose, I believe it is time to tighten up our Code of Ethics. The aim would be to reflect more precisely our concern with the barbershop harmony style. The point is to leave no room for people to misunderstand or to think we are trying to preserve singing in general. Singing is in no danger of extinction. Our Society's reason for being is to preserve barbershop harmony singing. The following suggested changes in our Code of Ethics would help spell this out and emphasize it.

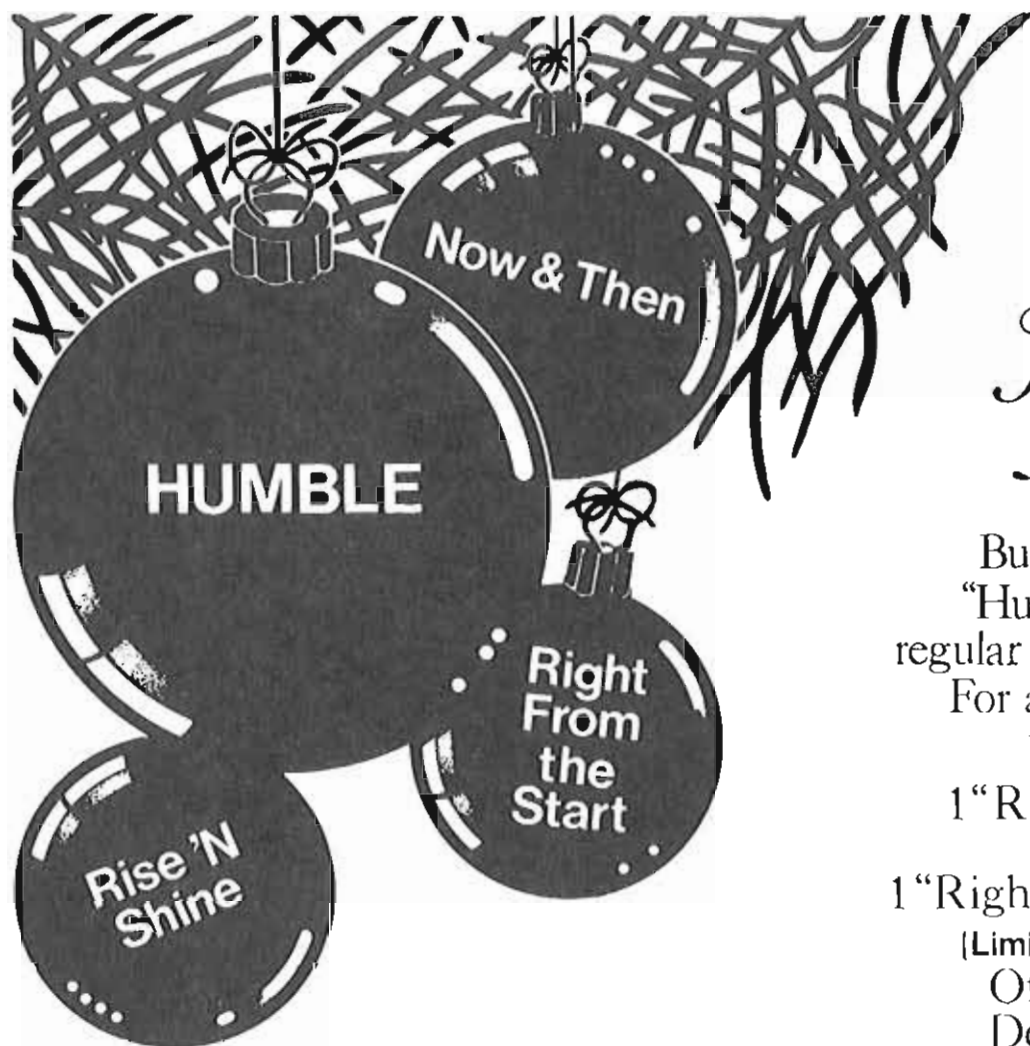
- (a) Code of Ethics item number one could be extended to read "We shall do everything in our power to perpetuate the Society and the art of singing in the Barbershop Harmony style".
- (b) Code of Ethics item number four could be extended to read "We shall accept for membership only congenial men of good character who love harmony in music or have a desire to harmonize in the Barbershop style, as defined by the Society".
- (c) Code of Ethics item number nine could be changed to read "We shall, by our stimulus to good music in the Barbershop Harmony style, endeavor to spread the Spirit of Harmony throughout the world."

These minor revisions would serve to make our Code of Ethics much more explicit. This should help steer new Barbershoppers in the right direction and help counteract the misleading ideas of those who have little regard for the Society's purpose. Also, it should remind those of us who haven't thought about it lately, that our Society does have a definite objective regarding the barbershop musical style and that this objective is endangered.

Finally, I believe the suggested changes would be a logical and appropriate extension in our Code of Ethics and of the decisive board resolution which confronted our problem at the 1983 International Convention. I hope that someone on our International board of directors, who is concerned about the Society's future, will work to achieve this clarification of the Society's purpose in our Code of Ethics.

Stan McCreary  
Langley, B. C.





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# Chapters In Action



The Vocal Majority Chorus of the Dallas (Metro), Texas chapter performed at the Ecumenical Prayer Breakfast staged at Reunion Arena in Dallas during the Republican Party convention. The breakfast was sponsored by the Dallas Welcoming Committee, a non-political, non-sectarian volunteer organization organized by the City of Dallas to honor President Reagan. The Vocal Majority sang two songs during the three-hour musical program. They sang their closing patriotic song accompanied by the Dallas Symphony Orchestra. The program also featured a 2,200 member choir from area churches and synagogues.

## SEEN ON TV

The Etobicoke, Ont. chapter appeared on the program "Standing Room Only." The show presented the group in rehearsal and interviewed many of the Barbershoppers. "Standing Room Only" is produced by the MacLean-Hunter Cable channel and reviews amateur theatre activities in the Etobicoke area.

The Bloomington, Ill., chapter appeared in rehearsals on Channel 25 in Peoria. They provided local color to the national NBC coverage of the St. Louis convention during Fourth of July week.

Birmingham Cable TV presented the Alabama Jubilee chapter's annual show which was recorded earlier in the year.

The Franklin Chordsmen appeared on Rollins CableVision program "Entertainment". The show focused on barbershop singing and facts about the Society. It is seen in the Rhode Island and Massachusetts areas.

The Dallas (Town North), Texas chapter sang at the Loews Anatole Hotel during a rally following President Reagan's first appearance in the city. Dealing with the Presidential Secret Service was a new experience for the riser set-up crew. So was singing in a hotel atrium-style lobby the size of a football field with 15 story balconies.

The Shoreliner Chorus of the North Shore Chapter, Ill., sang at the National College of Education for their Elderhostel program. An ice cream social followed their performance. Elderhostel is a special national summer college program for senior citizens.



What involves 29 novice quartets, a big audience, and 700 pounds of salmon? The An-O-Chords of the Oak Harbor, Wash. chapter know the answer — it's their Weekend of Barbershopping and Salmon Barbecue. The event also includes

The Big Vee Showboat Chorus of the Vacaville, Calif., chapter made a special headliner appearance at the Midnight Sons Chorus, Anchorage, Alaska, chapter shows. They also appeared in Valdez for a Sweet Adelines show and participated in the Valdez Gold Rush Celebration.

Always spreading Barbershop harmony to the world, the Big Vee Showboat Chorus sang in the airport, on the plane, on the stage, and on the road while touring near Valdez.

The Lincoln Continentals of the Lincoln, Neb., chapter have received a donation from the Powell Fund. The money was used to establish the Lance Powell Memorial Music Fund which will be used for musical scholarships to Harmony College.

The members of the Florence, S.C. chapter sang at the grand opening ceremonies of a new Peoples Federal Savings and Loan branch office. The chapter uses the Peoples Federal Community Room for their weekly rehearsals and were pleased to be able to provide a singing service for the savings and loan.

the chapter's two-night annual show.

Doesn't that roasting salmon just make your mouth water? Maybe we should all plan to attend next year. Mark your calendars for the last weekend in July.

## OVERSEAS RELATIONS

The Stevens Point, Wis. chapter took off for England this summer. The 25 man chorus presented shows with English chapters from Crawley, Bristol, Newcastle and Liverpool. They also sang at the Liverpool International Garden Exposition.

The River City Barbershop Chorus of Mason City, Iowa, has established "Twin Chapter" bonds with the Great Western Chorus of Bristol, England. The chapters will exchange ideas on membership, contests, shows, quartets and chapter bulletins.

Members of the Soundsmen Chorus of the Huntington North Shore, N. Y. chapter sang for the passengers on the ferry run between Port Jefferson and Bridgeport during the summer. The route crosses the Long Island Sound.

The Islander Chorus of the Watertown, N. Y. chapter performed at the Wellesley Island State Park for the summer Festival of the Arts. More than 1,500 attended the concert which also featured the Syracuse Symphony.



The Fairtown Harmonizers Chorus of Sandwich, Ill., recognized their oldest member, Donald "Rosie" Rosentreter, during their annual show. Donald joined his first quartet in 1929 during high

school. Donald is the only remaining member of the quartet and is shown in the center of the photo. The quartet won first place in the 1929 state music contest.

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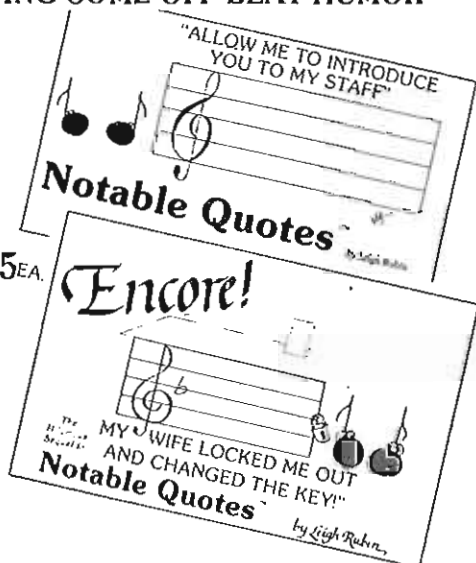
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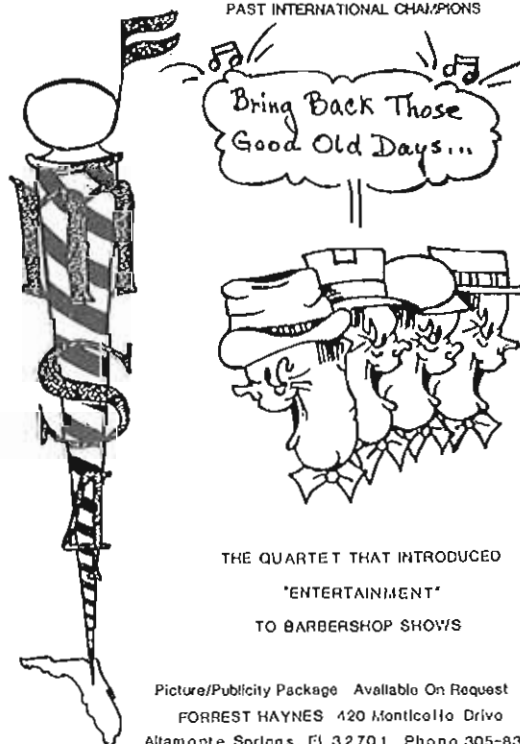


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# News About Quartets

The Center Stage, 1984 Silver Medalists, announce the addition of a new member to their quartet. Drayton Justus is replacing Dennis Gore as lead. Glenn Van Tassell has taken over the contact duties for the quartet. His address is 5876 Mohawk Drive, Ypsilanti, MI, 48197.

Vaudeville, current third place International Medalists, announce that tenor Harold Nantz is leaving the quartet for personal reasons. He is being replaced by John Casey, who recently competed with the new Seneca Land District Quartet Champions "Shenanigans." The quartet is looking forward to competing in 1985. For show bids please contact Scott Werner, 3302 N. Bradford Street, Dale City, Va. 22193.

The Manhat-Tones, North Queens, N. Y. chapter; Next Edition, Somerset Hills-Plainfield, N.J., Wilmington, Del., Iseline, N.J.; Captain Billy's Wizbang, and The Friendly Persuasions, both of Westchester County, all performed during a special IBM family weekend at Rye Playland, New York. More than 15,000 company employees and their families took over the park. During the weekend, the quartets roamed around the amusement park grounds singing for the visitors.



The Crooked River Music Company of the Cleveland East Suburban, Ohio chapter made their second appearance at the Grand Ole Opry in Nashville, Tenn., this summer. While on their trip they recorded their first two albums, performed at Opryland, U.S.A., and made a special featured appearance on a paddle wheeler dinner cruise on Old Hickory Lake. While the quartet was busy performing during convention week they

didn't learn until later that they had received a Public Relations Award for their 1983 appearance in the Grand Ole Opry. Their barbershopping activities also won them the 1983 President's Achievement Award for the Johnny Appleseed District. Shown from the left are Frank Chlad, tenor; Jack Donohoe, bass; Herb Ramerman, lead; and Chet Campana, bari.



The New Yorkers Quartet of the Huntington North Shore and Westchester County, N. Y. chapters extended a barbershop welcome to the visiting Chinese delegation during their tour of America earlier this year. The delegation was the largest official group to visit the States. The group included two Vice

Ministers (one head of the State Science and Technology Commission, the other head of the State Planning Commission) plus the Ambassador to the Permanent Mission at the United Nations. The New Yorkers Quartet includes Richard Johnson, lead; Kevin Clifford, tenor; Edward Waesche, III, bari; and Alan Fennell, bass.

The Bow River Autaentic Singing Society (B.R.A.S.S.) of Calgary, Alberta performed at the International Theatre and Television Awards Night before an audience of more than 1,000. Baritone Terry Crowe arranged a song which was performed during a special award presentation to Dinah Shore.

The Touch of Clash and The Golden Oldies from the Grand Rapids chapter entertained passengers on a new Amtrak passenger line operating between Grand Rapids, Mich. and Chicago, Ill. The VIP crowd of 500 making the 12 hour round trip was a willing captive audience for the quartets.





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NED	26,058
SLD	11,159
SWD	6,107
SUN	14,588
RM	4,800
Others	7,829
<b>TOTAL</b>	<b>233,913</b>

NOTE: 1984 contributions are \$13,632 more than 1983 at this time.

## PUBLISHER'S STATEMENT

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946, AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin, for October 1, 1984.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 - 3rd Avenue, Kenosha, Wisconsin, 53140-5199; Editor, Lynne Soto, 6315 - 3rd Avenue, Kenosha, Wisconsin 53140-5199; Managing Editor, None; Business Manager, R. Ollett, 6316 - 3rd Avenue, Kenosha, Wisconsin 53140-5199.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Society for the Preservation and Encouragement of

Barber Shop Quartet Singing in America, Inc., 6315 - 3rd Avenue, Kenosha, Wisconsin 53140-5199.

3. The known bondholders, mortgages and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholder and security holders, who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona-fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was (This information is required by the act of June 11, 1960, to be included in all statements regardless of frequency of issue) 39,100.

Lynne Soto, Editor

## MUSIC

## NOTES

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## New Chapters

### PERMIAN BASIN, TEXAS

Southwestern District  
Chartered September 17, 1984  
Sponsored by San Angelo & Lubbock, Texas  
43 members  
William W. Collier, 2812 Northtown Place, Midland, Texas 79705 (President)  
Allen M. Fisher, 1111 W. Wall, Midland, Texas 79701 (Secretary)

### GAINESVILLE, GEORGIA

Dixie District  
Chartered September 7, 1984  
Sponsored by Stone Mountain, Georgia  
38 members  
Guy M. Stancil, 670 Hillcrest Avenue, Gainesville, Georgia 30501 (President)  
Don Wagner, Rt. 12, Box 290, Gainesville, Georgia (Secretary)

### MT. VERNON, ILLINOIS

Illinois District  
Chartered September 27, 1984  
Sponsored by Harrisburg & Carbon-dale, Illinois  
31 members  
Hal Wolfe, 407 North St., Mt. Vernon, Illinois, 62864 (President)  
A. J. Long, 520 W. Schwartz, Salem, Illinois, 62881 (Secretary)

### LOGANSPOUT, INDIANA

Cardinal District  
Chartered October 1, 1984  
Sponsored by Kokomo, Indiana  
35 members  
Robert Hunter, 820 Hilltop Lane, Logansport, IN 46947 (President)  
Earnest Beall, RR 4, Box 144B3, Logansport, IN 46947 (Secretary)

### NORTON, KANSAS

Central States District  
Sponsored by Hays, Kansas  
30 members  
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Harold Crow, Box 443, Norton, Kansas (Secretary)

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← TOTAL REGISTRATIONS		TOTAL → PAYMENT	\$

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US FUNDS

### INSTRUCTIONS

Fill out order form and mail with payment to: SPEBSQSA, 6315 — 3rd Ave., Kenosha, WI 53140-5199. Registration fee includes reserved seat at all contest sessions, registration badge (identification at all official events) and souvenir program.

Registration tickets and event information will be sent in the first weeks of April prior to the convention. In the meantime, please keep receipt for your records.

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NOTES

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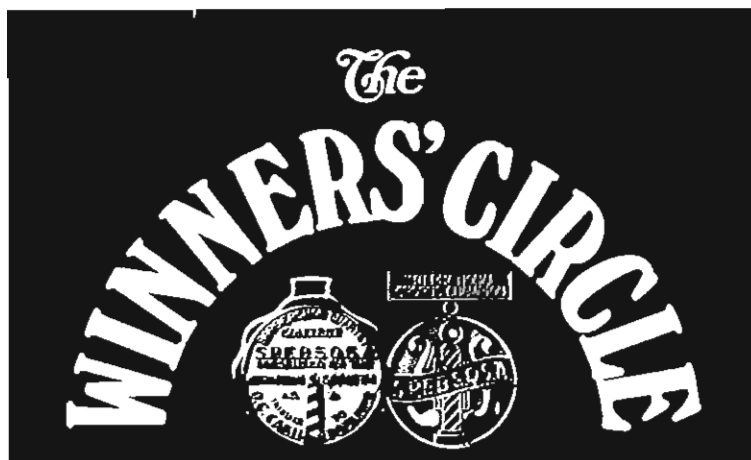
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