

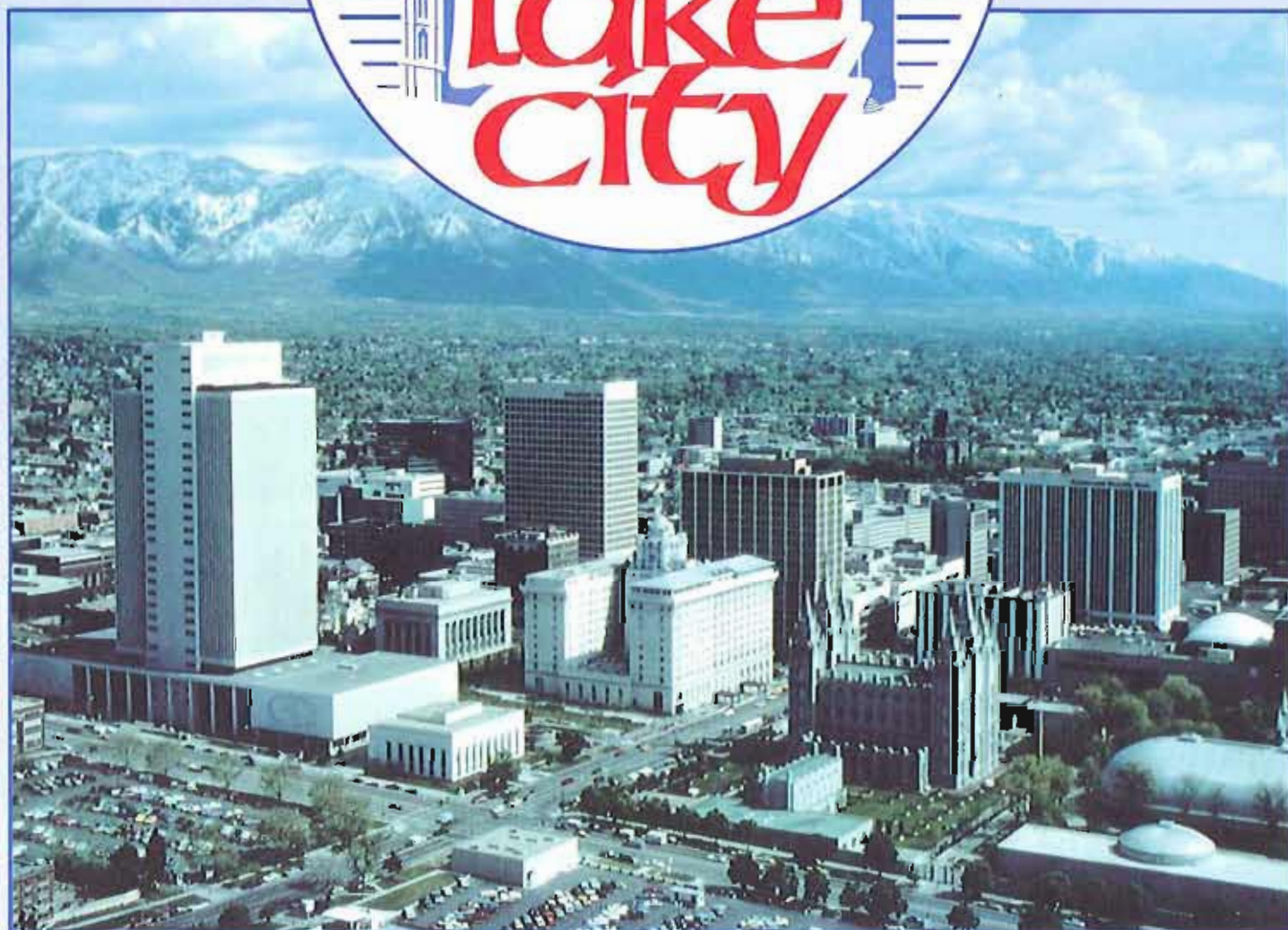


The

Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

JANUARY/FEBRUARY 1986



June 29 - July 6, 1986

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THE SONG IN THIS ISSUE

An arrangement of the 1909 classic, "Put On Your Old Grey Bonnet," is long overdue.

The pens of Dublin born Stanley Murphy and Joplin, Missouri's Percy Wenrich are responsible for many well known standards of early 20th century popular music. Some songs with which their names are identified are: "Be My Little Baby Bumblebee," "Moonlight Bay," and "When You Wore A Tulip." We certainly owe a great debt to these two whose names appear on so many songs that we love to sing.

You will enjoy Russ Foris' arrangement of this classic. You might decide to sing both verses, or start with the chorus in measure 32, do one verse and repeat the chorus. You could sing only the chorus — once or twice with both endings. There is even an optional change of key at measure 49.

It should be a great number for show or contest.

CONVENTIONS

INTERNATIONAL
1986 Salt Lake City, Utah June 29-July 6
1987 Hartford, Conn. June 28-July 5
1988 San Antonio, Tex. July 3-10
1989 Kansas City, Mo. July 2-9

MID-WINTER
1986 Tucson, Ariz. January 22-25
1987 Sarasota, Fla. January 28-31
1988 Washington, D. C. January 27-30

The Harmonizer

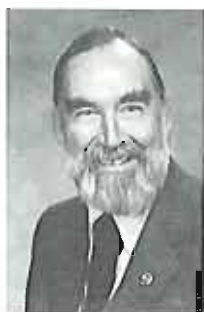
A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF
S.P.E.B.S.Q.S.A., INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

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Thinking Aloud

by **Hugh A. Ingraham, CAE**
Executive Director

A new year. 1986. New officers and new programs. Which got me thinking about a letter I received a year or so ago from Bob Donahue, a long time Barbershopper in the Cleveland area, chapter and district officer and dedicated quartet man. Way back in December of 1967 when Bob was about to become Program Vice President of the Cleveland chapter, he received a letter from Deac Martin. Bob was kind enough to share this letter with me, and I'm going to share parts of it with you.

But first of all, just who was Deac Martin? A barbershop legend: founder of the first chapter east of the Mississippi (Cleveland); originator of "The Way I See It" column in the HARMONIZER; author — if you can find a copy "Deac Martin's Book of Musical Americana" in your library, read it; the Society's conscience in its early and mid-years. To me, one of my barbershop idols. But let Bob Donahue describe him.

"He was of average build with grey-ing hair, piercing eyes, a generous, sensitive mouth, and a determined set to his jaw. He was kind and considerate (whenever in conversation with someone and a quartet started to sing, he would say 'to be continued', and meant it.) He was impish and above all he was determined and dedicated to preserving barbershop harmony by using his gift for writing."

And a gift it was. Allow me to quote from his letter to Bob back in 1967.

"Your programs will have the most influence upon attendance and, conse-

quently, new and renewed memberships. Programming is the chapter's cornerstone, spark plug, insurance policy, driving force and if you don't like mixed king-size metaphors you may roll your own, filtered.

"The Society and our chapter were founded for musical fun and relaxation. Nobody attends or belongs because he ought to, as in church. When we've fallen into a low spot, it was because we weren't providing enough of those two ingredients.

"The importance of the chorus can hardly be over-estimated. It's the chapter's backbone. The fact that I'm not an enthusiastic choral man is beside the point. The big question is — are there enough men who want a chorus? The answer lies in attendance.

"We can enhance our standing in the community, and invite new members, while adding to our own enjoyment by singing altruistically (free) for shut-ins and civic groups. We should do it more often.

"But our main purpose for being is good fellowship centered upon the purpose of preservation, for the fun of it, based upon musical self-expression."

A voice from the past. A very expressive voice. I think that if Deac were alive today he'd modify some of his opinions. But I doubt that you'd ever persuade him to alter his belief that our regular meetings should always provide, through the medium of barbershop harmony, both enjoyment and self-expression for the member.

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In Memory

WILLIAM McLATCHIE

William McLatchie, past International board member and past Central States District president, died October 1 at the age of 60.

A Society member since 1948, McLatchie served his chapter as president, treasurer, board member and Logopedics chairman. He first joined the Rock Island, Iowa chapter before becoming a charter member of the Davenport chapter.

McLatchie was active on District and International levels. He served as area counselor, executive vice president and a member of various district committees. His accomplishments and contributions were recognized by his chapter and district and he received many awards for his efforts. McLatchie was also a certified Secretary of Judges.

McLatchie sang with a number of quartets including the Chord Hawks. He was also known as a show emcee.

McLatchie worked for the Eastern Iowa Light and Power Company until his retirement. He is survived by his wife, Lucille; and a son and a daughter.

Watson was the Randall County, Texas assistant criminal district attorney. He was also a member of the American Bar Association, Southwest Rotary Club, Sons of the American Revolution, and the Gideons.

Watson is survived by his wife, Mollie; a daughter; and three sons.



The Pittsburghers (clockwise, upper right) Harry Conte, tenor; John "Jiggs" Ward, bari; Bill Conway, bass; Tom Palamona, lead.

HARRY CONTE

Harry Conte, tenor of the 1948 International Quartet Champion, The Pittsburghers, died August 16 at the age of 76.

Conte joined the Society in 1946 and soon after became a member of the Pittsburghers quartet. The quartet won their International gold two years later.

Conte's friends affectionately called him "Chum." Fellow quartet members, Tom Palamone and Jiggs Ward, recalled his life. "Chum was a man of integrity, but most of all he had a great sense of humor," wrote Palamone. Ward remarked that, "With the passing of Harry the Pittsburghers are no longer the oldest living quartet of International champs. But far more importantly, his passing means the first break in a beautiful friendship that began 40 years ago and became deeper and more meaningful as the years rolled by."

Conte was a retired school teacher. He is survived by his daughter, Nancy Bennett.



The Chord Busters (l to r) N.T. "Doc" Enmeier, tenor; Robert Holbrook, bari; Robert Greer, lead; Tom Masengale, bass.

ROBERT GREER

Robert Greer, baritone of the 1941 International Quartet Champion, Chord Busters, died on October 28 at the age of 72.

Greer was a well known musician in Tulsa, Oklahoma. He was active in church choirs as a singer and director, and performed for civic clubs and other organizations. When he worked for radio station KTUL during the 1940s, he was known as "The Singing Engineer." In addition to his engineering duties he also performed and wrote for a number of radio programs.

Greer is survived by his wife, Rose Marie; and two daughters.

LOUIS HARRINGTON

Louis Harrington, past International board member died August 18.

Harrington served as IBM from the Pioneer District from 1957-1961. From 1955-1957 Harrington was president of the Pioneer District. He was one of the first Barbershoppers named to the Pioneer District Hall of Fame in 1974.

A member of the Pontiac, Michigan chapter, Harrington joined the Society in 1945.



The Four Hearsemen (l to r) Dwight Elliott, bari; Wendell Heiny, tenor; Deane Watson, lead; Dick Gifford, bass.

DEANE WATSON

Deane Watson, lead of the 1955 International Quartet Champion, The Four Hearsemen, died on October 25.

The quartet belonged to the Amarillo, Texas chapter and were second place medalists in 1954 before their 1955 win.

Salt Lake City

This Is The Place For The 1986 International Convention

by Eva VanWagoner

The Great Salt Lake Valley — 150 years ago this barren wasteland was the undeveloped challenge of early pioneers. Today, Salt Lake City is a cultural and urban oasis surrounded by mountains and the still lifeless Great Salt Lake. It has made up for its desolate surroundings by being a city full of fun and activity.

Barbershoppers attending the 1986 S.P.E.B.S.Q.S.A. International Convention will experience the hospitality and orderly life style of Utah's capitol city.

Since the Salt Lake Valley is made up of adjoining small towns nestled at the foot of the mountains, Salt Lake City residents don't think of themselves as city folk. Barbershoppers can expect small town friendliness during their visit. But these townspeople also have all the conveniences of city living. This once isolated crossroads of the west abounds in places to go and things to do.

TRANSPORTATION AND ACCOMMODATIONS

Downtown Salt Lake City is only a 20 minute drive from the airport and convention-goers need not worry about long, expensive taxi rides to their accommodations.

All participating hotels are within walking distance of the Salt Palace where the main events and contests will take place. In fact, the Salt Palace and many of the city's attractions are located within three blocks of the historic Temple Square.

For those Barbershoppers traveling to Salt Lake City by RV or camper, arrangements for parking are being made by the local chapter. Contact George Beagley, Convention Chairman, 7545 W. 3100 South, Magna, Utah 84044.

Streets are numbered north, south, east and west radiating from Temple

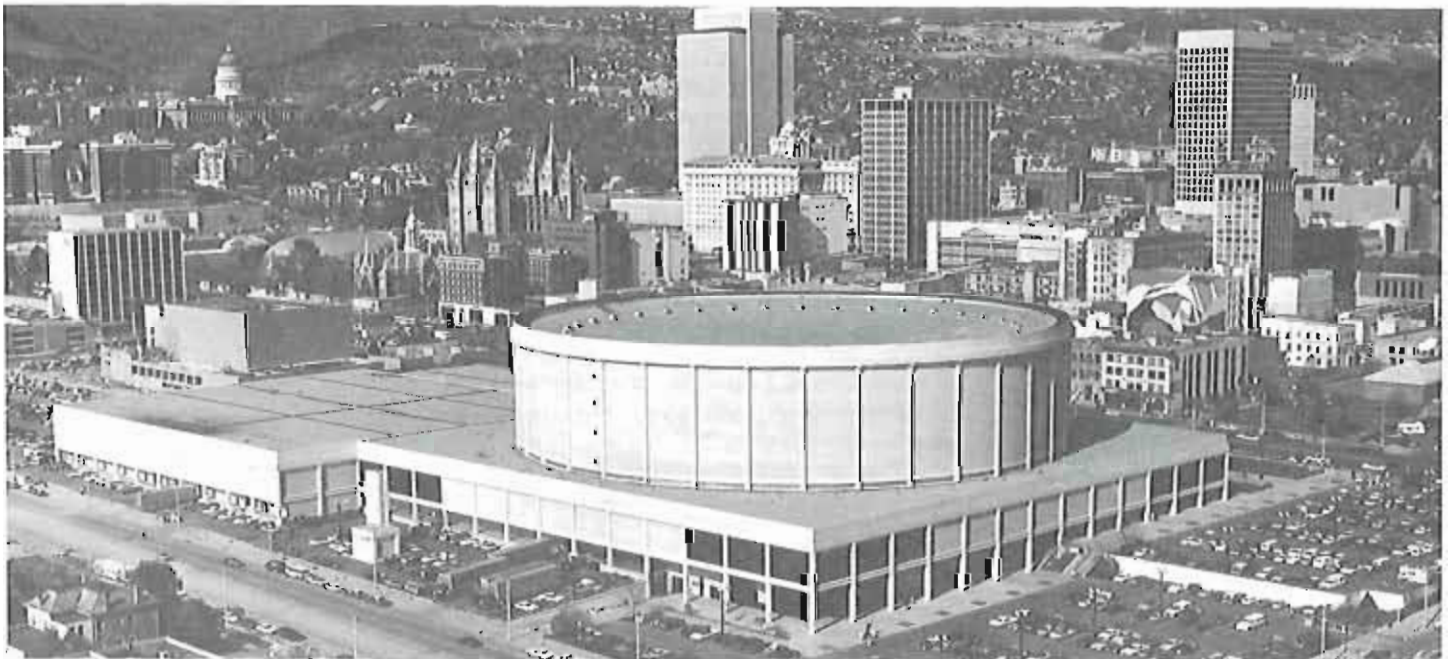
Square so anyone can easily find their way in any direction.

Barbershoppers need not hesitate to invite family and friends to accompany them on this convention visit. Guests will not be bored. Everyone can find an activity to their liking whether their interest lies in the arts, sports, shopping or sight-seeing.

Three large shopping malls are within the downtown area as well as countless places to eat, from fast-food outlets to American staples, gourmet meals or tastes to satisfy yearnings for ethnic foods.

SPORTS

The Salt Palace Convention site also houses the Golden Eagle hockey and Jazz basketball professional teams. The Desert News Marathon, held July 24 in conjunction with Pioneer Days, begins at the "This is the Place Monument" area and follows a grueling high altitude trail over



The Salt Palace (foreground) and downtown Salt Lake City. Photos courtesy of the Salt Lake Valley Convention and Visitors Bureau.

the foothills to downtown Salt Lake City.

Utah also offers recreational sports, both indoor and outdoor. Enthusiasts may want to visit the gyms, spas, bowling alleys, skating rinks or even an entire mall devoted to sports.

Of interest to golfers is the tournament hosted by the Beehive Statesmen at beautiful and wooded (that means challenging) Bountiful Hills golf course. Reserve Wednesday morning for this outing. The fee of \$30 includes continental breakfast, cart, prizes and 18 holes of golf. A shotgun start with a foursome at each hole makes it possible for everyone to begin and end at the same time. Registration is limited to the first 72 players and can be made using the Society's special events order form.

TOURS

First time visitors won't want to miss the serenity of Temple Square located in the bustling city center. This is the first spot Brigham Young designated for building. Free guided tours are available on the grounds to the visitors center, Assembly Hall and the Tabernacle, home of the famed Choir, where you can literally hear a pin drop.

Across from Temple Square is the Museum of Latter Day Saints Church History and Art; a library housing one of the world's largest collection of historical books and genealogical records where names of ancestors from all over the world can be found; and Beehive House, home of Brigham Young when he served as Governor of Utah Territory. Young's home is decorated with many of the original furnishings, including a porcelain doll belonging to his daughter.

Return visitors may want to begin their tour of the valley at the same place the first company of pioneers did in 1847, when Brigham Young said "This is the place" at the mouth of Emigration Canyon.

Utah is aptly named the Beehive State. Its people, like the honeybee, are proof of what industry and courage can accomplish. The desert wasteland was turned into an oasis by the pioneers who were the first to scientifically develop irrigation and dry farming in the United States.

Near the "This is the Place Monument" at Pioneer State Park is one of the working historical farms in Utah. Here everyday farm life of the late 1800s is recreated. Workers in authentic period clothing can be found making sourdough biscuits, soap and candles, or milking cows.

Of interest to the young at heart is Hogle Zoo across the street from Pioneer State Park.

THE ARTS

Culture has always flourished in the area. Since early settlers were isolated from much of the country, they encouraged their own artists and established their own theaters. Brigham Young's philosophy was that people should divide their day into eight hours of sleep, eight hours of work and eight hours of recreation. The state still takes its recreation seriously. Dance companies include RDT, a modern dance group and Ballet West. There are many art museums and exhibits. Salt Lake City is a theater town and entertainment ranges from amateur to professional. Visitors can choose from comedians, plays (both light and serious), and musicals from Broadway or local productions.

HOST CHAPTER

The Beehive Statesmen are as industrious as their name. Ever since Salt Lake City was chosen as the convention site, the chapter has been working hard to make this gathering even more pleasant than their first International convention in 1980.



This Is The Place Monument commemorates the Mormons' first sighting of the Great Salt Lake Valley and Brigham Young's declaration that they had reached the end of their search for a new area to settle.



Eagle Gate marks what was once the entrance to Brigham Young's property. Young's house, the Beehive House, stands to the side of the gate.

One of the highlights of the 1980 convention was the combined performance of the Mormon Tabernacle Choir and The Vocal Majority from Dallas, Texas, 1979 International Chorus Champions. Through the efforts of former Beehive Statesmen president, George Beagley, there will be a second meeting of these same groups as The Vocal Majority won the 1985 International chorus contest.

Convention planners anticipate that this combined performance will be one of the week's musical highlights. Those who experienced the 1980 concert describe it by their feelings. Whether it was the famous acoustics of the Tabernacle, the harmony of the great combined chorus, or the fellowship of people who appreciate music, it can only be told that if the spirit that was generated in the Tabernacle could be shared, we would have a worldwide outburst of song and goodwill.

Tickets for this event will be limited to Barbershoppers and will be distributed in the registration area. Those attending the convention might wish to make arrangements to stay an extra day in order to be at the performance Sunday, July 7 at 10:30 a.m.

If you are extending your stay a day — why not make it a week or two and have a real vacation. Away from the downtown area is the Great Salt Lake at a level it hasn't reached since the last

flooding of the desert, 100 years ago. You could go camping and fishing, ride the trams and train, and enjoy the cool mountain air and scent of pines around the ski areas. Or stay until July 24 and help Salt Lake City celebrate Pioneer Days with one of the country's largest parades.

LADIES HOSPITALITY

An extra attraction for the ladies in 1986 is a "Christmas In July" boutique. The Beehive Statesmen Auxillary is working on handmade gifts, intricate crochet and embroidery work, a colorful array of afghans, and hand-stitched quilts. Those who would like a lasting memento of their visit will find these items are destined to become family heirlooms.

Salt Lake City is just waiting to welcome Barbershoppers to its part of the West. Register today for this special week by mailing the form on the last page in the magazine to the International Office. (Please be sure to include your chapter and member numbers to help us process your registration faster.)

To make your hotel reservations, use the convenient housing application in this issue. Please mail this form to the Salt Lake Valley Convention and Visitors Bureau. The address is on the form in the upper right corner.

Come share a week of barbershop harmony with your friends in Salt Lake City.



The Tabernacle on Temple Square is the home of the Mormon Tabernacle Choir. The Tabernacle was built from 1863-1867 as a meeting hall.

HOUSING APPLICATION
SPEBSQA INTERNATIONAL CONVENTION
SALT LAKE CITY, UTAH
JUNE 29 — JULY 6, 1986

MAIL THIS HOUSING FORM TO:
SALT LAKE VALLEY CONVENTION &
VISITOR S BUREAU
S.P.E.B.S.Q.S.A. Housing Bureau
180 South West Temple
Salt Lake City, UT 84101

IMPORTANT INSTRUCTIONS

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

* * * * *

PLEASE PRINT OR TYPE

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

___ SINGLE (1 person, 1 Bed) ___ DOUBLE (2 persons, 1 Bed) ___ TWIN or DOUBLE/DOUBLE (2 or more persons, 2 Beds)

HOTEL CHOICE: No. 1 _____ No. 2 _____
No. 3 _____ No. 4 _____

Please list any special needs: _____

Names of occupants of each room: _____

Date of Arrival: _____ Date of Departure: _____

SEND CONFIRMATION TO: (List one occupant)

NAME: _____ PHONE: () _____

ADDRESS: _____

CITY: _____ STATE/PROV.: _____ ZIP/POSTAL: _____

NOTE: Many hotels require a one night advance deposit. Some require a guarantee on a major credit card for arrival after 6 PM. You will receive a confirmation of your hotel accommodation directly from the hotel assigned to you by the housing bureau. This confirmation will usually note any deposit requirements. If your plans change, please contact your hotel directly to assure correct arrangements.

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

Room Type _____ Location _____

(Please describe) _____ Other _____

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

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

HOTELS & MAP

HOTELS	SINGLE (1 person)	DOUBLE (2 persons)	DOUBLE-DOUBLE (2 persons)	EXTRA PERSON
1 Marriott (HQ)*	\$65	\$65	\$65	
2 Sheraton Triad (Co-HQ)*	\$65	\$65	3 or 4 persons \$65	\$10
3 Salt Palace Holiday Inn*	\$54	\$54	\$54	\$ 8
4 Shilo Inn*	\$48	\$48	\$48	
5 Howard Johnson's*	\$34	\$39	3 or 4 persons \$48	\$ 5
6 Temple Square Hotel	\$36	\$36	\$36	\$10
7 Hotel Utah	\$68	\$68	\$68	\$15
8 Salt Palace TravaLodge*	\$44 & \$48	\$44	\$48	\$ 4
9 Radisson Salt Lake City*	\$56	\$55	\$55	\$10
10 Little America Hotel*	\$63 Lodge \$74 Tower	\$63 Lodge \$74 Tower	\$63 Lodge \$74 Tower	\$10
11 Quality Inn*	\$52	\$52	\$52	
12 Holiday Inn Downtown*	\$50 & \$56	\$50 & \$56	\$50	\$ 7
13 Salt Lake Hilton*	\$65	\$65	\$65	\$10

*THESE HOTELS HAVE POOLS

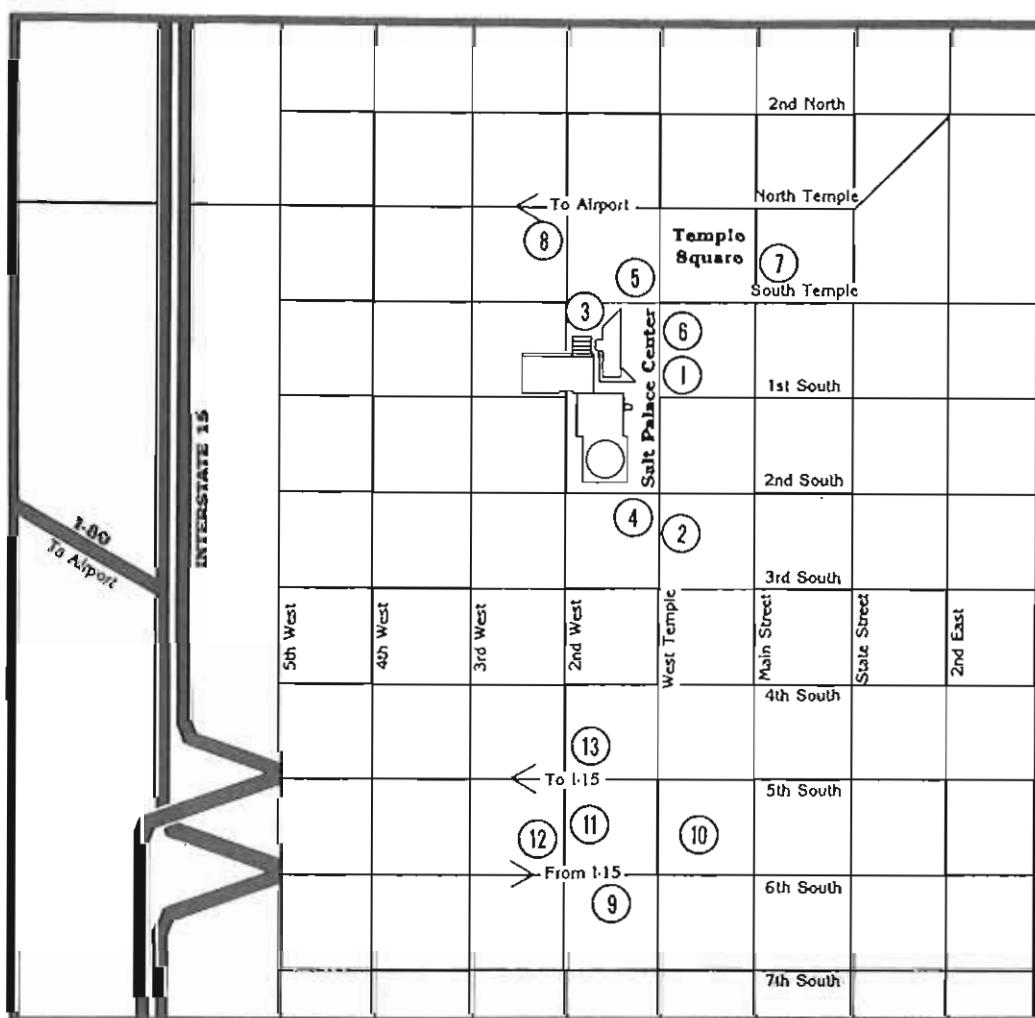
All Contest events will be at the Salt Palace

GENERAL INFORMATION

Only written application on this housing form will be accepted (phone requests will not be processed). Mail reservations will not be accepted after June 15. Minimum rates cannot be guaranteed at the time of confirmation. Accommodations at the next rate will be reserved if rooms at the requested rate are already committed. All rates subject to tax.

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

Additional hotels may be added to our convention plans in the months ahead. The Housing Bureau will assign registrants only when all hotels on this form are filled.



Because we'd rather see you singing barbershop than the blues.



Barbershopping, whether singing in a quartet, chorus, or just woodshedding, is a joyous celebration of our musical heritage. If only life could always be so sweet!

Since the future can be so unpredictable, S.P.E.B.S.Q.S.A. would like to help you prepare *now* for your family's financial future. We understand how your need for added protection grows as you increase your family commitments.

The Society now offers a *Term Life Program* to supplement your current insurance—and we offer it at a *cost you can afford*. Through the program's

low group rates, you can apply for benefits up to \$100,000 if you are under age 70. In addition, your wife under age 70 and dependent children under age 23 can be insured at our low group premiums.

To make applying even easier, Barbershoppers and their wives under age 55 are guaranteed acceptance for a \$25,000 *Simplified Issue Benefit* if you can satisfactorily answer two short health questions on the application form!

The S.P.E.B.S.Q.S.A. Insurance Administrator, James Group Service, Inc., will be happy to send you further information and an application you can fill out in the privacy of your home. Just complete and mail the coupon. There's absolutely no obligation.

Mail to:

S.P.E.B.S.Q.S.A. Insurance Administrator
James Group Service, Inc.
230 West Monroe Street - Suite 950
Chicago, IL 60606

You'll receive a free brochure and application for the S.P.E.B.S.Q.S.A. Group Insurance Program. There's no cost or obligation.

Name _____ Birthdate _____

Address _____

City _____ State _____ Zip _____

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Chapter Serves Community Through Service Club Council

by G. Neil Sneyd

For several years, the Fredericton, New Brunswick chapter has been handing out business cards to men who might be interested in joining the River Valley Chorus. The card has the chapter name, logo, meeting day, time and location, along with a telephone number. It has been an effective way of telling others about our hobby and includes the invitation — Guests Welcome.

Using the Barbershoppers' card as an example, it was suggested that other organizations might try something similar to encourage membership. When a positive response was received, it was decided to invite a representative from each organization to a meeting to consider the possibility of forming a Service Club Council. The invitation was extended to groups which were non-profit, community oriented and politically non-partisan.

On February 20, 1985, 33 members from 26 groups attended the first meeting and elected executive officers and directors. The following objectives were adopted:

1. Communicate policies, needs and views on matters of common interest.
2. Serve as a clearing house to coordinate and integrate programs and projects.
3. Accumulate and disseminate information concerning activities.
4. Cooperate with governments, public agencies and other combined organizations for the charitable welfare of the community.
5. Foster public understanding of

service provided to the community.

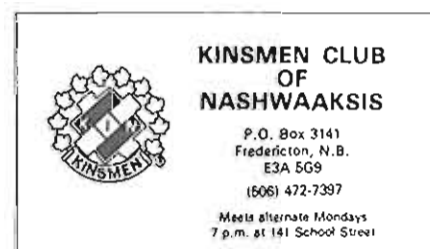
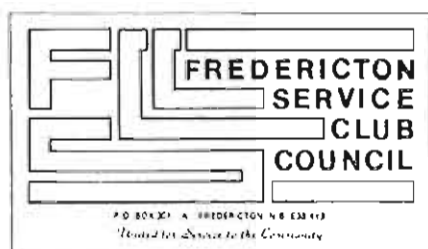
6. Stimulate the development of knowledge and ability through studies, research and the recording of experiences.
7. Advance understanding, goodwill and friendship throughout the community.


At the meeting, it was agreed that being united with many other clubs and organizations in matters of common interest produces greater influence in the improvement of conditions relative to health, housing and community planning, citizenship, films, radio and television, social welfare, public safety and other areas of need. The Council serves as a unifying body of community opinion, fostering progress locally and provincially. In unity, the Council speaks with authority to governments and agencies.

The Chamber of Commerce volunteered to serve as a clearing house to coordinate and integrate programs and projects. As an example, the date of our annual show, the Parade of Harmony, has been given to the Chamber to discourage other groups from using the same date for a public function. A speaker's bureau has been set up with suggested speakers and topics. In addition to an annual golf tournament and curling bonspiel, the Service Club Council will have a social event later in the year to celebrate Fredericton's Bicentennial. The feasibility of having an office and board room for use by its member organizations is also being investigated.

When membership in the Council increased to 41 organizations, a local printing firm consented to donate the 18 inch x 24 inch information poster as a public service. The heading of the poster is, "Service Clubs and Organizations." It is repeated in French to accommodate the five French Canadian groups. The poster has each Council member organization, including Barbershoppers, with logo, address, telephone number, as well as time, day and place of meetings. It has been distributed to local hotels, motels, shopping malls, gas stations, tourist booths, real estate offices, gift shops, camp grounds, the City Hall, university campus, airport, bus depot and train station. When they see the poster, men of our city are reminded that we meet every Monday night.

Agreement has been reached with the city to have a sentence added to seven existing "Welcome to Fredericton" highway signs. The addition is "For Service Clubs and Organizations phone 455-9464." This telephone number belongs to CHIMO, one of the members of the Service Club Council. CHIMO is an Eskimo word showing friendship toward others and it is a telephone service which gives information and responds to crisis. CHIMO offers this service free of charge, 16 hours a day, seven days a week, 365 days a year. Visitors, travellers, tourists, newcomers and the general public can call with general information requests on a vast range of subjects including clubs, organizations, community services and resources. The telephones are answered by



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Fredericton N.B. Chapter K98


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volunteers who are carefully screened and trained. This includes training to provide information about the River Valley Chorus.

A week in October has been declared Service Club Week and our local paper, The Daily Gleaner, has agreed to print a special supplement with articles and photographs for all 41 organizations. During the week, a reduction of the service club information poster will be used as a place mat for restaurants and dining rooms in the city. This will help foster an understanding of service provided to the community. Since Fredericton has a population of only 44,000, there is a group for every 1,000 persons.

Every Tuesday night The Daily Gleaner publishes a supplement on Real Estate and half the back page is donated to non-profit organizations by the Fredericton Area Real Estate Board. The Board has consented to feature a Service Club Council organization each week and one of the first articles had information about the River Valley Chorus.

Starting a Service Club Council is a fairly simple process and can generate a good deal of personal satisfaction. The organizer, as founding president, serves for the first year only, since a new executive and board are elected at each annual general meeting. The Board of Directors meet only four times a year and meetings take less than two hours of a person's time. At Fredericton's initial organization meeting, the objectives, benefits and by-laws were adopted and the executive officers and directors were elected in less than one

and a half hours. Each director is given a particular responsibility, such as highway signs, poster, social activities, etc., and he works with a separate committee, usually members of his club. Representatives of member organizations are only required to attend one meeting a year — the annual general membership meeting. Representatives are also invited to attend any Directors' meeting as observers.

The annual dues for an organization to belong to the Service Club Council are kept to a minimum and there is no joining fee. In Fredericton, the dues are \$15 per year and this is intended to cover postage for mailing minutes of meetings. All other expenses such as paper, envelopes and photocopying are donated by member organizations.

There are many benefits to be gained by a barbershop chapter when a Service Club Council is functioning. Some of these are:

1. Barbershoppers will become known as leaders in the community for organizing the Council.
2. Members of other men's clubs will now likely become interested in joining a second organization — Barbershoppers.
3. The poster will provide tourists, visiting Barbershoppers, newcomers and the general public with information about the time, day and place of our weekly meetings.
4. The highway signs feature a telephone number, which can be used 16 hours a day and 365 days a year to find out when and where Barbershoppers prac-


tice, as well as the name and phone number of a chapter member.

5. Member organizations will now know that a local barbershop chorus or quartet is available to entertain at banquets, conferences and conventions.
6. When a date is set for the annual Parade of Harmony and registered with the Chamber of Commerce, it is unlikely that there will be another public function the same evening.
7. Since Barbershoppers are part of a Council with 40 other groups, the members of these organizations are more inclined to support the Parade of Harmony and our other fund raising projects.
8. With the annual supplement published by the local newspaper during Service Club Week and the half page space donated by the Real Estate Board, the activities of the Barbershoppers will become better known to the general public.

Chapters interested in starting a Service Club Council as a community service project can obtain further information, including By-Laws and Constitution, by writing to:

G. Neil Sneyd
Past President
River Valley Chorus
5 Forest Acres Court
Fredericton, New Brunswick
E3B 4L2 Canada





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Touring With The Johnny Appleseed Barbershop Singers

by Bob Bothe

The Johnny Appleseed Barbershop Singers are organized for one reason — to sing barbershop harmony in foreign countries.

Formed in 1979, the majority of the singers are from the Johnny Appleseed District. A few Barbershoppers from other districts have participated in past tours but distance is a limiting factor as singers must attend all scheduled rehearsals prior to a trip.

The Barbershopper responsible for the Johnny Appleseed Barbershop Singers is Arland Kreuger of the Maumee Valley, Ohio chapter. He first tried to interest his chapter in an overseas trip, but could not recruit enough singers. He then spread his idea to the district level and received a better response to his proposal.

We took our first two-week tour to Romania in 1979. Our director was Bob Mucha, then a music educator in Ohio. Because Romania is behind the Iron Curtain and shares a border with the U.S.S.R., we were concerned about our reception. Would the people like Americans? Barbershop music? After our first concert we discovered the Romanians were like audiences here in the

states — warm, friendly and appreciative. They also showed a surprising understanding of English. Our tour was a success and everyone decided we should all do it again sometime.

By 1981, Johnny Appleseed Barbershoppers were asking when the next tour was scheduled. Three years of planning went into our next trip to West Germany. We didn't know if we should plan toward 1983 or 1984.

The deciding factor would be the availability of Bob Mucha. We soon learned that he would not be available in 1983, since he would be directing the Southern Gateway chorus in the 1983 Seattle International, so we decided to wait until 1984.

Early in 1984, though, we learned that Bob's duties as an International staff member would force him to withdraw as our director. After a couple of false starts — and much anguish — we got an incredible break! Jim Miller, director of the Louisville Thoroughbreds who were about to go for their seventh International Chorus Championship in St. Louis, would be available to direct us in

Germany! That magic name caused all those still on the fence about the trip to fall in line. The Thoroughbreds we weren't, but we were all eager to show Jim that we could do the job.

So in July 1984 the Johnny Appleseed Barbershop Singers, 32 Barbershoppers and 24 "just plain shoppers" (our ladies), gathered at Detroit Metropolitan Airport for our second international singing tour.

We were all aware that we had only had two formal rehearsals before we arrived at Detroit Metro. We weren't really worried, but we were doing some new material; some of the singers were new; and the words, music and choreography weren't all that solid.

In 1979 we had the same uneasy feelings before flight time, but the problem was easily solved. We were at John F. Kennedy International in New York, and we simply picked out an unused area in the terminal, set up our risers, and practiced for a couple of hours. However, we learned quickly that Detroit Metro's international terminal was small and crowded, and that we would have no chance for a formal rehearsal before departure. "No big problem" was the attitude among the singers; after all, our average number of years of S.P.E.B.S.Q.S.A. experience was above 15. We would do just fine, thank you.

By the time our Air Canada 747 was airborne, it was past 11 p.m. As soon as we reached cruise altitude along came the usual beverage service, followed in rapid order by a huge meal none of us needed, and the in-flight movie. It would be nice to report that the movie was followed by a long period of darkness, quiet and sleep. Unfortunately, the end of the movie was the signal for the first streaks of dawn to appear in the sky, followed shortly thereafter by breakfast.

Most veteran travelers would recognize the happenings of the next few hours: landing at Rhein-Main Airport in Frankfurt at 2:30 p.m. local time (six time zones away from Eastern Daylight); customs check; bus trip to our hotel;



An open-air performance in Bad Schwabach. The quartet performing in front is The Rhein-Tones.

45 minutes to clean up and reboard the bus; city tour of Frankfurt; 30 minutes back at the hotel to unpack; dinner — typical tourists, right? Not right. It was now after 9 p.m. local time, and our first concert was scheduled for the next morning at 10 a.m. in a town 25 miles away. So these not-so-typical tourists rehearsed: words, music and choreography for the chorus. One of the show quartets put in an additional 45 minutes after the chorus rehearsal! Were we dead? Absolutely, but we still had to make breakfast call at 7 a.m. and be on the bus by 8 a.m. for the trip to Rudesheim am Rhein and our first concert.

Was it a success? Probably not by our standards, at least from a musical standpoint. But the management of the Rudesheimer Schloss, in whose open-air restaurant we sang, was very pleased. When we began only about four people (other than the "shoppers") were present. But people kept stopping to listen and then came in until the tables were comfortably filled. After the program we were invited to sign the hotel's guestbook (under an old picture of the "Romanians") and were somewhat bemused to discover that former President Jimmy Carter had signed on the page before us.

But we got better — much better — and fast. As we had hoped, the audiences were delighted, and they showed this in many ways. They demanded an encore at our first concert, and we hadn't even considered this possibility. After a quick conference, we decided to do "Sweet Roses of Morn" and a reprise of our opener "Hi, Neighbor", only this time we sang "Bye, Neighbor."

One man insisted that he must have one of our records. Obviously we didn't have any records, but Keith Hinshaw, one of the 12 Buckeye (Columbus), Ohio chapter members on the trip said that he could send him a record with some of us on it, at least; so he took his money and mailed him a recent Singing Buckeyes Chorus show album.

And then there was the elderly gentleman in the wheel chair who could only move his right arm. He wanted to show his appreciation so he held his right hand up, and his companion gently patted it for him.

The audience reactions indicated that we were providing excellent entertainment. What we were totally unprepared for, though, were the highly favorable critical reviews of our concerts in the local German press. Excerpts from one of the reviews in the *Wetterauer Zei-*



The Burgerfest Meister, Bad Abbach Bend, the Johnny Appleseed Barbershop Singers serenade the towns people of Bad Schwabach.

tung after our concert in Bad Nauheim, follow:

MUSICALLY TALENTED VISITORS FROM THE USA

Bad Nauheim, July 26, 1984. Seldom has anyone experienced this in Bad Nauheim: immediately, at the beginning of the concert of the "Barbershop Singers", the proverbial "spark" jumped from the stage to and throughout the Trinkkuranlage. What these singers presented in a non-stop-show in song, mime, rhythm and dance was a one-time experience. Yet, the singers (all well into their middle years) gave of themselves very uncomplicatedly and in such a natural manner, that the performance did not even hint at the hard work and concentration which was behind the achievements but instead it came off as "Fun from the joy of it."


On our last night in Germany we had a grand farewell dinner at our hotel in Darmstadt. After thanking Jim Miller on behalf of the group, emcee Larry Findlay said that he was aware that Jim and Rosemary, his wife, had looked all over Germany for a wooden Madonna figure, but had been unable to find a suitable one. He then presented Jim with a "do-it-yourself Madonna kit," actually a

goodsized piece of kindling previously signed by all the participants.

In responding to this gesture of appreciation and affection, Jim said that the Madonna would always occupy a prominent place among the items of barbershop memorabilia at his home. He followed with, "When you first asked me to be your director, I didn't know what to expect. I didn't know how much effort you were prepared to put out, and I was prepared for just about anything in the way of results from gang singing on up, if that's what the group wanted. Many of you told me that the group would rise to the occasion, but I was still a bit skeptical. Well, you showed me. You did your best, and nobody can ask for more. You've earned my respect. You've already asked me if I would be available for 1986, and I'd be proud to direct you again."

And the Johnny Appleseed Barbershop Singers will be taking to the road again this year. The singers got together four times during 1985. Our first formal rehearsal for the 1986 tour is scheduled for the JAD International Preliminaries/Spring Convention. We're planning to visit England or the Scandinavian countries.

When asked about our tour we always say, "have songs; will travel."

"Our Audience Is The World." 

1985 District Champions

LAND O' LAKES



HARMONYWORKS

Minneapolis, Minnesota

(l to r) Bill Wigg, tenor; Dean Haagenson, lead; Jerry Torrison, bass; Dave Nyberg, bari. Contact: Dave Nyberg, 3381 Sumter Avenue, South Minneapolis, MN 55426. Phone: (612) 936-9656.

MID-ATLANTIC



FOUR UNDER PAR

Westchester County & Manhattan, New York

(l to r) Roger Payne, tenor; Joe Hunter, lead; Frank Hendricks, bass; Brian Horwath, bari. Kneeling — Mike Giovino "Smoke Signals." Contact: Frank Hendricks, Box 179, Somers, NY 10589. Phone: (914) 684-6707.

NORTHEASTERN



CLASSIFIED LADS

Framingham & Worcester, Massachusetts; Providence, Rhode Island

(l to r) Steve Irish, tenor; Ralph St. George, lead; Jim Hecox, bari; Bill Mitchell, bass. Contact: Bill Mitchell, 101 Epworth St., Worcester, MA 01610. Phone: (617) 752-1331.

ONTARIO



MAJESTIC ASSEMBLY

Scarborough, Ontario

(l to r) Steve Soladuka, tenor; Chris Beetham, lead; Bernie Hachey, bass; (kneeling) Bruce Ott, bari. Contact: Chris Beetham, 40 Vanessa Pl., Whitby, ONT L1N 6T3 Canada. Phone: (416) 576-4271.

PIONEER



IVY LEAGUE

Wayne, Monroe & Huron Valley, Michigan

(l to r) Brian Philbin, bari; Dave Drouillard, bass; Scott Furnbull, lead; Bob Hartley, tenor. Contact: The Ivy League, 44740 Oregon Trail, Plymouth, MI 48170. Phone: (313) 459-5257;

ROCKY MOUNTAIN



REUNION SQUARE

Albuquerque, New Mexico

Bill Biffle, bari; David VanPelt, tenor; Michael Robards, lead; Jerry Jacobs, bass. Contact: Bill Biffle, P. O. Box 14749, Albuquerque, NM 87111. Phone: (505) 298-5756.

1985 District Champions

CARDINAL



BEST OF FRIENDS

Greater Indianapolis & Greenwood Area, Indiana

(l to r) Art Atkinson, bass; Dave Galbraith, lead; Jerry McPhee, bari; Dave McPhee, tenor. Contact: Dave Galbraith, 1432 W. Damaree Road, Greenwood, IN 46142. Phone: (317) 786-9004.

CENTRAL STATES



MISSOURI VALLEY MUSIC COMPANY
Black Hawk Metro, Iowa; Fremont & Omaha, Nebraska

(l to r) John Vaughan, tenor; Lief Erickson, bari; Jon Ellis, lead; (seated) Dave Pinkall, bass. Contact: Jon Ellis, 2011 S. 145 Avenue, Omaha, NE 68144. Phone: (402) 334-7803.

DIXIE



MIDNIGHT EXPRESS

Charlotte, North Carolina

(l to r) Larry Lane, tenor; David Lorenz, lead; Jeff Osborne, bari; (kneeling) Sandy Blackwelder, bass. Contact: Sandy Blackwelder, 222 Sunnywood Lane, Matthews, NC 28105. Phone: (704) 847-2359.

EVERGREEN



GOLDEN HERITAGE

West Portland, Oregon

(clockwise, upper right) Lowell Smith, bass; Paul Krenz, tenor; Tim McCormic, bari; Mike McCormic, lead. Contact: Tim McCormic, 9370 S.W. Washington Dr., Tigard, OR 97223. Phone: (503) 246-0583.

ILLINOIS



CHICAGO CHORD OF TRADE

Northbrook, Lombard & Joliet, Illinois

(l to r) Scot Berry, tenor; Tim Reynolds, lead; Dave Anderson, bass; Rich Fredrick, bari. Contact: Dave Anderson, 8310 W. 47th, No. 3, Lyons, IL 60534. Phone: (312) 442-1062.

JOHNNY APPLESEED



NEW AFFAIR

Shenango Valley & Pittsburgh, Pennsylvania

David Meyer, tenor; Michael Sisk, lead; David Stucker, bass; Dave Bash, bari. Contact: Dave Bash, 2814 Darlington Road, Beaver Falls, PA 15010. Phone: (412) 846-4478.

1985 District Champions

SENECA LAND



B. C. CONNECTION

Binghamton, New York

(l to r) Charlie Hahn, tenor; Gary Be-craft, lead; Mike Esposito, bass; Jerry Schmidt, bari. Contact: Jerry Schmidt, 515 Alfred Drive Endwell, NY 13760. Phone: (607) 748-2541.

SOUTHWESTERN



INN'S-N-OUTT'S

Houston, Texas

(l to r) Ken Litman, tenor; Mike Borts, lead; Tom Pearson, bass; Guy McShan, bari. Contact: Guy McShan, 9007 Con-cho, Houston, TX 77036. Phone: (713) 774-7742.

SUNSHINE



CHEERFUL NOISE

Orlando, St. Petersburg, Tampa & Polk County, Florida

(l to r) Gene O'Dell, tenor; Roger Ross, lead; Paul Agnew, bass; Bill Billings, bari. Contact: Gene O'Dell, 6695 Breckinridge Court, Lakeland, FL 33803.

FAR WESTERN

THE KNUDSEN BROTHERS

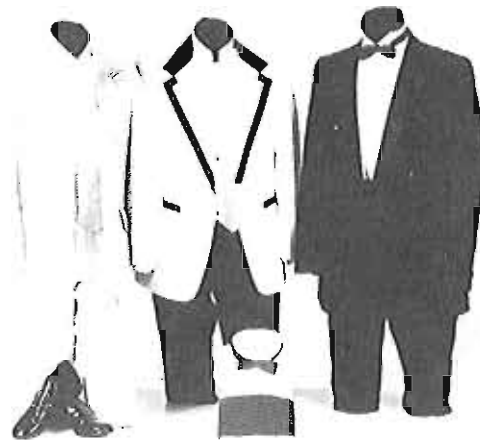
Phoenix, Arizona

Curtis Knudsen, tenor; Owen Knudsen, lead; Jack Knudsen, bass; Kevin Knudsen, bari. Contact: Kevin Knudsen, 3748 West Hearn Road, Phoenix, AZ 85023. Phone: (602) 978-8509.



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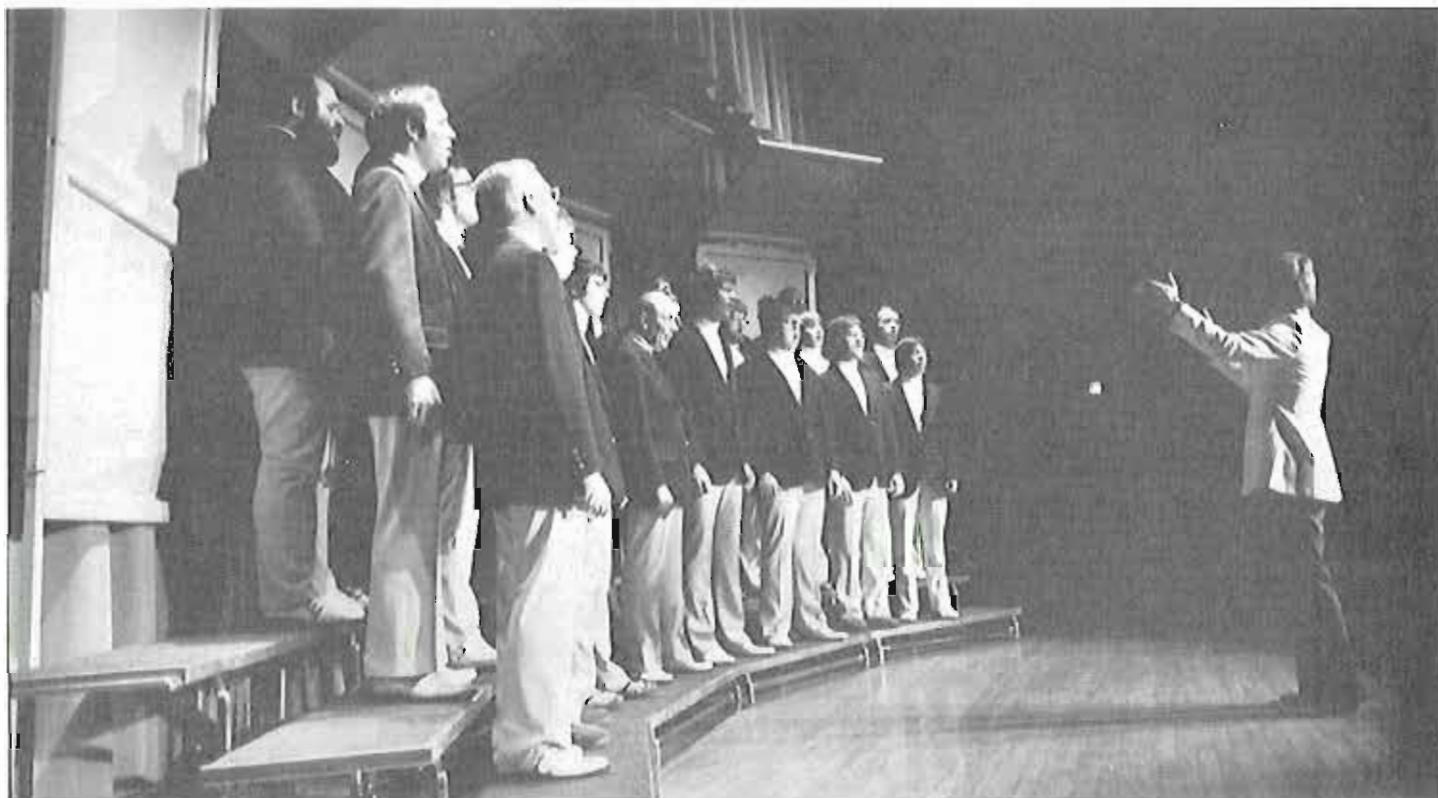
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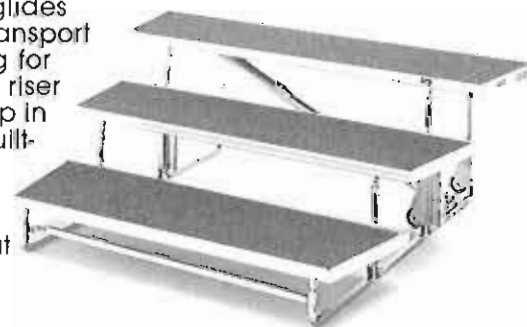
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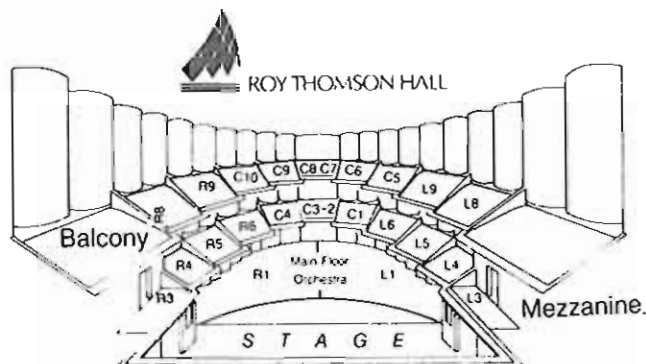
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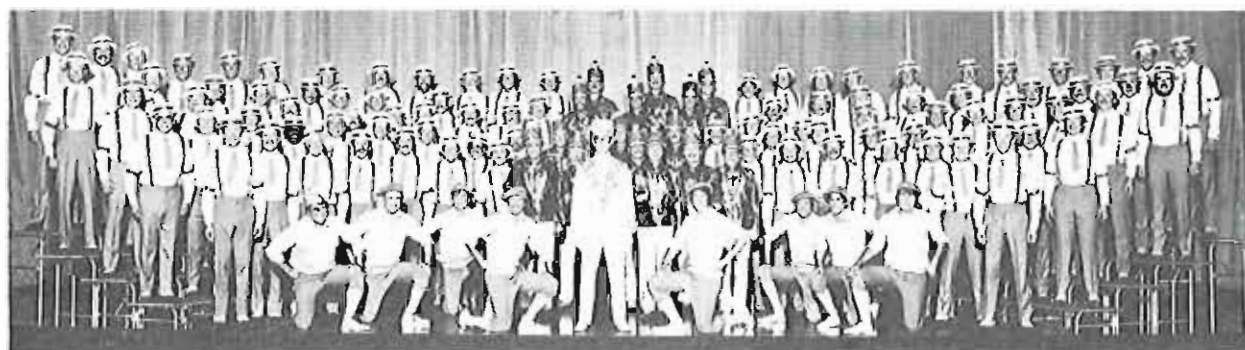
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Yerfadder's Mustache Brings Barbershop Harmony To "General Hospital" Set

by Gale M. Sherrodd

You are listening to a conversation, but something pulls at your ear from the distance. Could that be . . . "Lida Rose?" You hear applause, but you can't see where it is coming from. Suddenly you can see more clearly. It's a familiar sight, four men are dressed in red and white striped jackets wearing straw hats. One of them proudly wears his handlebar mustache. The group, a barbershop quartet, entertains others with its unique style of music and poise. The conversation continues but as a Barbershopper yourself, your ear picks up the singing more readily than the conversation. Abruptly, your enjoyment is interrupted — a commercial!

Yerfadder's Mustache, a quartet organized ten years ago through the Downey, California chapter, achieved national exposure recently when they appeared on two episodes of one of television's longest running soap operas, "General Hospital." The quartet consists of Jim Riddle (tenor), Bill Wilson (lead), Bob Clark (bari), and Ron Browne (bass). The episodes were aired on Friday, August 2, and Monday, August 5, 1985. The quartet could be heard or seen on screen during the two one-hour episodes for a total of over half an hour.

Gene Morford, who sang with Ron Brown in the Dapper Dans at Disneyland in the early years of the amusement park, helped the quartet get the job at the ABC Television Studios. Morford is now a studio singer for American Broadcasting Company. He sings in commercials and other areas where needed. ABC asked him to put together a barbershop quartet for a television show. Time commitments made it impossible for Morford to establish a quartet so he was asked if he knew of a mature quartet to audition for the slot.

At Morford's request, Yerfadder's Mustache auditioned on Friday, July 5. The quartet arrived about half an hour early in order to warm up for the audition. They were allowed to use an empty studio for that purpose. Later they auditioned in the same studio. One of the songs they sang was "Cecelia." They were asked if they could change the name to Celia, the name of one of the main char-

acters in the show. It is believed this, along with their visual presentation, helped them land the television spot.

It didn't hurt that another song they sang was "Carolina In The Morning," since the show surrounded the departure of a train carrying the new bride, Celia, and groom, Jimmy Lee, to South Carolina. The quartet wasn't informed until later that they had essentially secured the job when they were overheard during warm-up.

The eight-hour taping session for the two episodes took place on July 22. Although they were asked to bring their costumes to the studio, the studio wardrobe department supplied the quartet with the costumes in which they appeared on television. It was a concern that their own three sets of brightly colored costumes would draw attention away from the other action in the scene.

ABC largely left the selection of the songs to the discretion of the quartet. Yerfadder's Mustache claims that they sang every song they knew, some twice, and even sang some that they didn't know. On one occasion they were asked to sing a train song as the train pulled out. The only train song they could think of that didn't specify the wrong destination had never been worked on as a quartet. Rather than woodshed the extremely

brief spot, they chose to sing the song in unison.

In one scene of the program the quartet was singing a familiar song, but as the camera angle changed, so did the song. This scene was taped before the quartet was informed how the taping process worked. The taping was done in a minute to a minute and a half segments. Action was to resume where it left off when the taping continued. This meant when the director said "cut," the quartet not only had to remember the song they were singing but also where they were in the song.

A studio representative recorded the title of each song used in order to get ASCAP release.

The four were treated as celebrities by people in the control room and members of the cast. Peter Hanson, who plays Lee Baldwin, the mayor of the town, told the quartet that he has been on the show for 22 years. He complimented the quartet saying, "You're the brightest thing that has happened to this set in ages!"

This is not the first time the quartet performed professionally. In 1980 after approximately 12 hours of filming, Yerfadder's Mustache appeared for nine seconds in a Dudley Moore movie called "Wholly Moses."



Yerfadder's Mustache on the "General Hospital" set with program characters Jimmie Lee and Celia. (l to r standing) Steve Bond; Jim Riddle, tenor; Sherilyn Wolter; Bob Clark, bari; (seated) Bill Wilson, lead; and Ron Browne, bass.

HERE'S AN OPEN INVITATION TO



CARDINAL DISTRICT SALUTES JIM MILLER
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UPON HIS RETIREMENT AS DIRECTOR
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1978—CINCINNATI
1981—DETROIT
1984—ST. LOUIS

Jim Miller's retirement becomes effective at year end after The Thoroughbreds' Christmas Show. It marks the end of an era for The Thoroughbreds and our entire society. We thank Jim for his unselfish devotion and many contributions to Barbershopping during his career.

To truly acknowledge a first-class guy and a Barbershopper Great, Cardinal District is hosting a gala celebration in Indianapolis, Indiana:

DATE: Saturday, February 22, 1986

TIME: 2:00 pm Open Reception for Jim, his family, & barbershopping friends
6:00 pm Banquet & Celebration
(Banquet seating limited to first 900 tickets sold.)

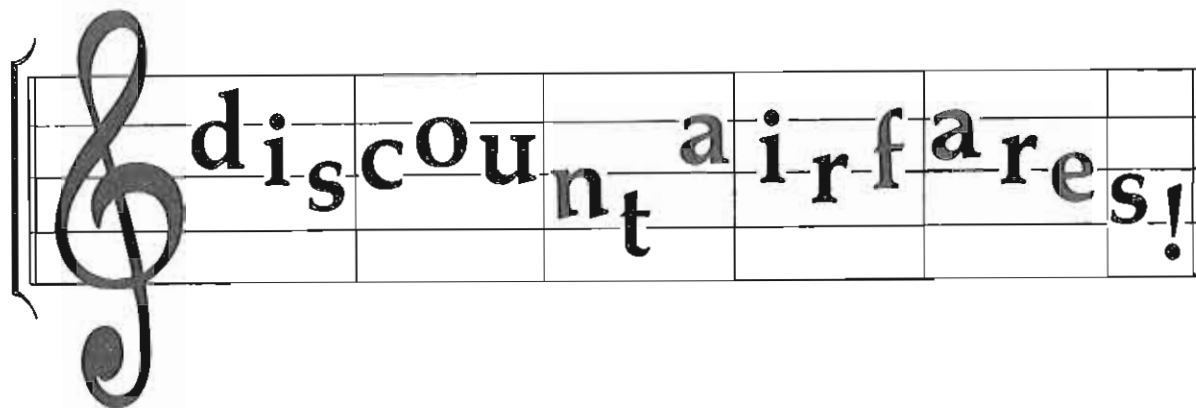
PLACE: Adams Mark Hotel
2544 Executive Drive
Indianapolis, IN 317/248-2481
(One mile from Indianapolis airport. Shuttle service available)

ORDERING INFORMATION:

1. A block of rooms is being held at the Adams Mark Hotel at a reduced price of \$56.00 per room. Please make your own reservations and identify yourself as SPEBSQSA barbershopper.
2. Greetings, letters, telegrams for the Miller scrapbook are appreciated.
3. Send checks or charge reservations for evening banquet tickets at \$20.00 each to:

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The New Tradition Joins Mitch Miller For Symphony Concert

by Dan Jordan



Mitch Miller and The New Tradition.

After our win in Minneapolis, we were fortunate to have been contacted by Mitch Miller, who wanted our quartet to perform as his gift to the orchestra on an upcoming concert with the Rochester, New York Philharmonic Orchestra. Needless to say, we were very excited to have such an opportunity to perform with "Mr. Sing-Along" himself, Mitch Miller!

After making the necessary contacts, the date was set. We would be singing on Thursday evening October 17 at the new Rochester Riverside Convention Center. This would be the first performance in this facility.

We talked with Mitch and found out the details for the show. We would do our own 15 minute performance, and return to help out with three other ideas for the show. The show featured Mitch Miller as the guest conductor, our quartet, Tricia Austin-soloist, Gospel Unique Choir, and Elliot Fintushel-mime. There was a complete sing-along with all

the lyrics printed in the program, and music from such greats as Wagner, Kander, Willson, Mendelssohn, Ponchielli, Saint-Saens, and Sousa.

We did our 15 minute shot as "The Marx Brothers" and then went on to help out with the other parts of the show. Our second spot was to find four men in the audience and teach them "Sweet Adeline," we were presented with four men who were corporate sponsors of the Philharmonic. After we had them try the lead line, we presented them with Groucho nose glasses and had them sing along with us. They were pretty good and great sports as well.

Our next spot was to get everyone up on their feet during the playing and singing of "When The Saints Go Marching In." We ran through the crowd still as the Marx Brothers, getting them all singing. Next we found out we would be the major part of a game of musical chairs. The last round was finished by a "large"

man and a "large" woman, battling for the last chair. Needless to say, the man did not concede to the woman. He tried as hard as he could to pull it out from under her, but she held him off for the victory.

After the concert we were presented with batons by Mitch and asked to be a part of a private dinner at one of his favorite eateries. We sang for the group and were asked by the financial director if we would be interested in performing as the solo artists with the Rochester Philharmonic on a Pops Concert. We said yes, and since that date we have made the arrangements for next August to perform with them. The date will either be August 2 or August 30.

We truly enjoyed our performance with Mitch Miller. He is a wonderful man, a great musician, and we are proud to say "A Friend to T.N.T." We are grateful that we had the chance to "Sing Along with Mitch!"



Up We Sing, Into The Wild Blue Yonder

by Richard Bonsal

Perhaps you've sung in a jetliner winging to an International Convention. But how about singing barbershop with the combat crew pilot in the cockpit of a Strategic Air Command (SAC) KC-135 Stratotanker enroute to SAC headquarters, Offutt Air Force Base, Nebraska?

The men who enjoyed that lofty experience were Dick Stone, Bill Rust and myself of the Montclair, New Jersey chapter, harmonizing with Major Ted Price, in his pilot's seat, singing a great lead. And the jet tanker? . . . firmly under the command of the pilot, assisted by the watchful if bemused co-pilot, First Lieutenant Denis Greenland.

A month earlier we had received invitations to join a group of civic leaders from the metropolitan New York area to visit SAC headquarters. For the past 20 years SAC has had a Distinguished Visitors Program administered by its Office of Public Affairs. Opinion leaders from across the nation, about 40 at a time, are briefed on how its mission is accomplished.

It was Dick Stone who first noticed that the invitation list included several Montclair chapter Barbershoppers whom we could tap to fill in the two missing parts of our quartet, the Baritone, for some singing during the tour.

When we were introduced to Ted Price at the airport, he commented about the Society emblem on my jacket and we learned that he was a Barbershopper, formerly of the Spokane and San Antonio chapters. It didn't take long for Dick, Bill, and I to ask him to join us for a few songs before an appreciative audience in the terminal. A couple of hours later we were singing aloft in the cockpit.

That night, during happy hour at the Offutt Officers Club, we sang a few for ourselves with Barney Martin filling in on lead and Ed Gray alternating with Bill Rust on bass. Following a terrific dinner, we were entertained by an Air Force orchestra, the Night Wing. At the conclusion of their performance, Sergeant Donna Sammons, their vocalist, stunned us by calling for the quartet to

sing the finale. You'd be surprised how well "Barberpole Cat" and "Just Plain Barbershop" songs go over in a situation like that.

Our visit at Offutt was mind-boggling — seven hours of briefings (unclassified, of course) with a wrap-up by General Bennie L. Davis, Supreme Commander of SAC, a guided tour of the SAC Command Center, and the SAC Museum, which featured seven missiles and 29 aircraft.

On the return leg the next day we witnessed an aerial refueling of a B-52 Stratofortress long-range bomber, looking right down into its cockpit from the tanker's boom bay while lying prone facing aft next to the boom operator. We took turns watching the operation which was repeated a number of times until we all had a good view.

What a memorable two days, the experience of a lifetime. We were tremendously impressed by SAC. And one more time, we gained renewed appreciation that "It's great to be a Barbershopper!"



The cockpit of the U.S. Air Force KC-135 Stratotanker. (l to r) Dick Stone, Major Ted Price, First Lieutenant Denis Greenland, Dick Bonsal and Bill Rust. Photo by Paul Zimmerman.

Signs Promote Barbershopping

by Francis Wilson

Want a neat way to elicit more interest in barbershopping in your area? How about this idea from the "1733" Chorus in Kearney, Nebraska?

One Sunday early this summer when our chorus from the Kearney chapter was scheduled to sing for services in three rural churches in the Overton area, chorus members Marvin Carlson and his son, Jeff, volunteered to host a chapter breakfast at their farm near the first church. (I'm sure Marvin's wife, Elsie, was involved in preparing and serving the

food, since everyone went back for seconds and thirds.) To make sure all of us city folk could find the right farm, Marvin decided to give directions by placing signs at strategic corners. After leaving the interstate we noticed the direction signs, then all were surprised by an adaptation of the old Buma Shave signs reading: "If you — don't like — to fuss — and cuss, — put on — a smile — and sing — with us! — S.P.E.B.S.Q.S.A." Needless to say, everyone was pleasantly amused and arrived with a smile.



Fran Wilson, chorus director, and other members thought this would be a great idea for promoting good will and subtly advertising our Society to the public. He came up with some other jingles which are listed here for your enjoyment:


My heart — is light, — my soul — sublime, — when I — can hear — "Sweet Adeline."

A tenor, — a lead, — and bass — will roam, — until — they find — a baritone.

A song — can make — your heart — feel light; — so why — not join us — Monday — night?

If you think this is a good idea, why not bring it up at your next board meeting? Someone in your chapter may volunteer to make the signs, and your members may use our jingles or make up your own.

Please check with the highway department in your area to determine what the legal requirements are concerning signs. Perhaps one of your members or a friend owns property along a road leading to your city, and would grant permission to erect signs.

Do all you can to "KEEP THE WHOLE WORLD SINGING!" 

Barbershopper Translates Favorites Songs Into Esperanto

by Webb Scrivnor

As barbershop harmony spreads around the world there are Barbershoppers singing our favorite songs in Swedish, German and English (not to be confused with American English). Now speakers of the international language, Esperanto, can join in the fun of barbershopping.

Last year I attended an Esperanto workshop at the San Francisco State University. During the three week workshop I organized a barbershop septet and we translated several songs into Esperanto.

Joe Lile's song "One More Song" became "Unu Plu." "Keep The Whole

World Singing" became "Kantu La Mondo Daure." "Amatino/Lizeto Miksajo" were the new words for the "Honey/Little Lize Medley."

The septet sang at the informal graduation party for the international audience. Two Sweet Adeline singers also attending the workshop, joined the group for our finale.


While our audience may not have been able to talk with each other in their own language, using Esperanto we could still communicate with each other. Singing barbershop harmony in Esperanto really makes music a universal language.



"One More Song"

One More song, let's sing one more song,
Let the memories linger on and on.
'Til we meet, 'til we meet,
'Til we meet and sing one more song,
One more song.

"Unu Plu"

Unu plu, ni kantu, unu plu,
Ni memoru por ciam, ni memoru.
Gis la tag, gis la tag,
Kiam renkonte ni kantu,
Unu plu. 

Learning New Music?

Try This Method For Your Next Song

by Joe Liles
Director, Music Education
and Services

One of the biggest concerns in a chapter meeting is the amount of time spent learning a new song. For many years we have been teaching a method that has been outstandingly successful and has evolved into a well defined technique.

I started the practice of using quartets to help teach songs while I was directing the San Antonio chapter during the early 1970s. Over the years the method has been refined as others have used it. They have proven this is one of the fastest methods of learning a song. With a little advanced planning your music team can implement this teaching method and make learning a new song or refreshing an old one an easier task.

THE QUARTET TEACHING METHOD (4 + 4 + 1)

One strong singer from each section is selected and taught the music before the chorus rehearsal. These singers should sing accurately and with good quality. When teaching the new song, the following procedure is used.

- * The quartet performs the song for the chorus.
- * Each quartet member situates himself facing his section.
- * Select a portion of the song: half of the refrain, phrase, just the verse, or the entire refrain.
- * The quartet sings the selected section four times using the following guidelines:

Only the quartet makes sound.

One quartet member at a time uses words while the other three use a neutral vowel like "too" or "lah." A good sequence is: lead sings the words first, then bass, then bari and finally the tenor.

Make sure the quartet members all sing and make sound, but three will be using a neutral vowel while each one in turn uses the words.

During these first four runs through the selected portion, the chorus members look at their notes and actually sing along with the section leader, but *without making sound*! This is called silent participation, and it is one of the most important parts of this teaching method. The chorus follows all the disciplines of singing, but makes no sound.

- * The quartet and the chorus sings the selected passage four times by section.

During the second set of four times through, the chorus members make sound for the first time, singing the neutral vowels on their part, or the words when it is their section's turn to use them. Just imitate the section leader.

Follow the same part order as when the quartet sang the first sequence.

Everyone has been through his part eight times now, four times by silent participation and four times actually making sound.

- * Everyone sings the words and music together.

Remember this formula: 4 + 4 + 1

- (4) Only the quartet makes sound, one at a time on words while others sing neutral vowels. Chorus uses silent participation.
- (+4) Chorus makes sound this time, copying the words and neutral vowel sequence of the quartet (one section at a time on words while others sing neutral vowel).
- (+1) All sing words together (making sound) at least once. You will probably want to sing it two or three times because it sounds so good.

- * Move on to the next portion of the song and start the 4 + 4 + 1 sequence all over again.

The question now comes as to what do we do next week? That's simple. Take the song and let the quartet refresh the singers' memories by doing the first set of the teaching sequence. Then skip the second sequence and just sing the song. This can also be done for freshening up any song in your repertoire.

If your quartet does not read music well, there are over 200 songs on learning cassette tapes which can assist them in perfecting a new song before they teach it to your chorus. These learning cassettes are available through the Society.

And while this method will help your chorus learn its music faster, it also promotes quartet activity and is one of the best ways to utilize your chorus section leaders.





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New Music Notes

by Burt Szabo
Music Specialist

During the last half of 1985, 11 single barbershop arrangements and one song folio were released by the Society. Three of the single issues came to Society members in The HARMONIZER. And if you are a music subscriber, you received the remaining eight single arrangements as part of your subscription. Here's a brief note on each of these arrangements.

The July/August issue of The HARMONIZER brought Burt Szabo's arrangement of George M. Cohan's grand old song from 1905, MARY'S A GRAND OLD NAME (Stock No. 8051 @ \$.25). Many old-timers will recall that there was an arrangement of this song published by the Society in 1965. So here we are, 20 years later, with a revised arrangement of this great song. We think you will like the treatment of the seldom-heard verse. And there's an optional key change before the second chorus. Sing it in show or contest. It's a great number.

GOOD BYE, MY LADY LOVE (Stock No. 8087 @ \$.25) appeared in the September/October HARMONIZER. This song comes from the year 1904 and it's rather interesting that the Society has never published an arrangement of it until now. We think you will like Burt Szabo's treatment which uses all of the notes of the original melody and provides some fun-to-sing key changes. Your audiences will enjoy it, and so will the judges.

Lou Perry gives us another superb arrangement of a great old song from 1909 — I WONDER WHO'S KISSING HER NOW (Stock No. 8088 @ \$.25). Lou has done such an excellent job of arranging this music that one cannot help but feel that it must be one of his favorite songs. Your audiences will enjoy it because it's a tune they recognize, and it is perfect for contest as well. The tenors will enjoy the end of the tag.

Arrangements released during the second half of 1985 through the Music Subscription Program include:

THERE'S A RAINBOW 'ROUND MY SHOULDER (Stock No. 7210 @ \$.50). Al Al Jolson is listed as one of the writers of this song and that has to be a good omen. It's an easy-to-sing arrangement with lots of pizzazz. Super for show or contest.

Al Jolson also had a hand in the composition of the song ME AND MY SHADOW (Stock No. 7211 @ \$.50). Dennis Driscoll has done a fine job arranging this old favorite. With the proper setting, and blue lights, it will be one of the favorites on your next show. Why not give it a try in contest as well? We think the judges will like it.

APRIL SHOWERS (Stock No. 7212 @ \$.50). This has got to be one of the classics of 1920s American popular music. Is there anyone who has not heard this song? Dennis Driscoll has turned his talents to this number and produced a fine, very enjoyable arrangement for your next show or contest.

Al Jolson's name appears as co-writer of a good many songs from the 1920s. One of them, from the year 1927, is MOTHER OF MINE, I STILL HAVE YOU (Stock No. 7213 @ \$.50). Here is a song that we have heard quartets sing for a good many years and now, at last, a fine arrangement is available. A new arranger's name appears on the cover. Roy Keys and Burt Szabo collaborated to produce the arrangement of this great song. It's a little challenging here and there, but we know you will enjoy singing it. Get four fellows together and give it a try — and think about doing it in your next contest.

From the year 1918 comes one of those typical "I wanna go back to Dear Old Dixie" songs — EVERYTHING IS PEACHES DOWN IN GEORGIA

(Stock No. 7214 @ \$.50). Burt Szabo has created a somewhat challenging arrangement of this not-so-well-known song. There is a lot of pizzazz built into the arrangement and we know you'll enjoy singing it in contest or on your next show.

Tom Gentry has given us a super arrangement of a song from the year 1917 — SO LONG, MOTHER (Stock No. 7215 @ \$.50). Here is another song that we hear from time to time in competition and we're pleased to be able to finally publish an arrangement of it. Tom has done his usual superb job of arranging and we know you will enjoy singing the song. Great song for World War I shows, contest, or an evening of singing.


Five of the preceding six songs (all except SO LONG, MOTHER) were arranged especially for the 1985 Harmony College show which was a salute to Al Jolson. This show was one of the greatest Harmony College shows ever produced. Look in the July/August 1985 HARMONIZER for a review of the other songs that were featured in the Al Jolson show. If you haven't tried them all yet, you're missing some great fun and some great harmony.

Many years ago the Society published an arrangement of the 1913 song IF I HAD MY WAY (Stock No. 7072 @ \$.55). Many felt it was time for an up-dated arrangement of this song and Tom Gentry has given us a beautiful one. This is bound to be a favorite with your audiences, since everybody knows the song. We also guarantee that the judges will enjoy hearing you sing it as well.

Another new name appears on the list of arrangers with the publication of IT'S TIME TO SING "SWEET ADELIN" AGAIN (Stock No. 7216 @ \$.50). Stephen Jamison has created a beautiful arrangement of this fine song

from the year 1933. It's a great song for contest or for show.

Joe Liles and Burt Szabo contributed two brand new songs to the Jolson show. They are I LOVE A JOLSON SONG (Stock No. 7546 @ \$.25) by Joe, and WE'LL SING ANOTHER JOLSON (OLD TIME) SONG (Stock No. 7547 @ \$.25) by Burt. These songs were used to open the first and second acts of the show. They are real toe-tappers and fun to sing. Even if you don't do the entire Jolson show, these songs will fit into your show package. These two numbers are also great for contest use.

A major project for the second half of 1985 was the compilation of 27 songs in a folio — BARBERSHOP POTPOURRI (Stock No. 6054 @ \$2.00 per copy, or \$1.50 each in quantities of 10 or more). These 27 songs contain eight original songs by barbershop composers, five show closers, four show closers, four show openers, and several novelty, old favorites, hymns, and wedding songs. Quite a variety! The list of composers and arrangers reads almost like a Who's Who in barbershop music. Here is music by Lou Perry, Joe Liles, Einar Pedersen, Dave Stevens, Mel Knight, Eric Jackson, Val Hicks, Fred Carter, Jack Baird, Burt Szabo, Gene Smith, and Joe Stern. Along with these old hands are two new names whose music is seen in Society print for the first time, Bruce Schrier and Paul Amsbary. This is an outstanding collection of music, one that has something for everybody and every purpose. Some of these songs are destined to become barbershop classics in the years ahead. 



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INSTITUTE OF LOGOPEDICS


We Sing . . . That They Shall Speak . . . And Sometimes Direct A Chorus

by John Reynolds

The unknown benefit of getting to be the last chorus to sing at the Central States District Chorus Contest.....

While waiting in the holding pattern we were outside the convention hall and came across the Institute of Logo-

pedics Chorus, also waiting. If you know young children, they get bored and fidgety. Well this bunch of kids were just that. Charlie Campbell, director of the Joplin, Missouri Tri-State Men's Chorus saw a chance to entertain the

kids, and get in a bit of last minute practice. As you can see, while everyone else was in the serious business of the contest, we were having the time of our lives...entertaining and being directed by our kids. 



Photos by John Reynolds



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Barbershoppers wishing to contact any committee member may request their address from Dolores Kobrow at the International Office.

Century Club Chapters

Congratulations! The following chapters have topped the 100 member mark as of November 30, 1985.

Whittier, California	186	Chordsmen (San Antonio), Texas . . .	105
Dundalk, Maryland	185	DuPage Valley, Illinois	105
Lombard, Illinois	185	Ottawa, Ontario	105
Dallas Metropolitan, Texas	183	Town North Dallas, Texas	105
Phoenix, Arizona	163	Riverside, California	104
Alexandria, Virginia	161	Westchester County, New York	104
Minneapolis, Minnesota	156	Wilmington, Delaware	104
Manhattan, New York	138	Arlington Heights, Illinois	103
Des Moines, Iowa	137	Rochester, New York	103
Scarborough, Ontario	137	Oklahoma City, Oklahoma	102
Cherry Hill, New Jersey	135	Providence, Rhode Island	102
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Greater Indianapolis, Indiana	126	Greater New Orleans, Louisiana	101
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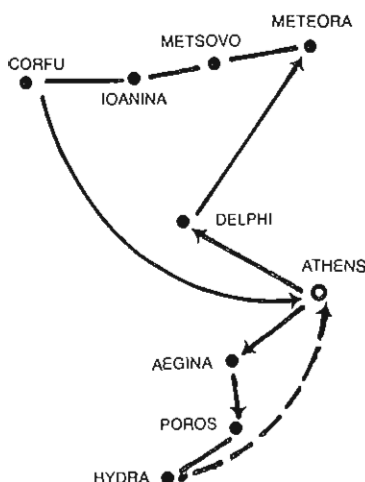
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(15-19 members)

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 Henry C. Wurthmann St. Louis No. 1, MO
 Ordell E. Sorenson Switzerland of, IA
 Edward L. Yerborough Charlotte, NC
 Warren Bowen Spartanburg, SC
 Donald E. Bruce Chattanooga, TN
 Thomas W. Davis Columbia, SC
 Lloyd Raincock Pontiac, BC
 Thomas Fowler Spokane, WA
 Gilbert Hanson Sno-King, WA
 Norman S. Johnson Sno-King, WA
 Charles O. Olson Tualatin Valley, OR
 James D. Haney Oakland East Bay, CA
 Warren B. Grant South Bay, CA
 Al Ehly Sacramento, CA
 Marv E. Ewing Fullerton, CA
 Lou Delaney Northern Kentucky, KY
 Fred G. Schaefer Maumee Valley, OH
 George E. Lepsch McKeesport, PA
 Art McCua Western Hills, OH
 Jerome E. Fuller Park Rapids Area, MN
 E. A. VandeZande Hudson, MI
 Bernay Kitchen Muskegon, MI
 Tom Pollard Wayne, MI
 Randy R. Campbell Battle Creek, MI
 Doran McTaggart Windsor, ONT
 Ron Tutrone Manhattan, NY
 Herman Zwick, Jr. Islip, NY
 Richard D. Johnson Huntington N. Shore, NY
 Donald J. Clausa Hamptons, NY
 Phillip L. Foster Franklin County, ME
 Richard M. Young Laconia, NH
 Alex W. Andrews St. John's, Nfld
 Collin J. Morehouse Geneva, NY
 James Eldridge Warren, PA
 M. R. Long Fort Worth, TX
 Ivan E. Dailey Lawton, OK
 Leroy B. Thomas Gtr. Ft. Smith, AR
 Jim Tobin Sarasota, FL
 Phil Hansen Gtr. Canaveral, FL
 Gil Wallace Albuquerque, NM
 Wayne A. Dreler Sterling, CO
 Cecil E. Gubser Billings, MT
 Robert S. Pelrano Manhattan, NY
 Walter Morgan Brookings, SD
 Monty Duerksen Flint Hills, KS
 G. R. Beur Huntsville, AL
 H. P. Henderson Macon, GA
 Hugh H. Calhoun Hilton Head Island, SC
 John Marlott Research Triangle Pk., NC
 Charles Strub Snohomish County, WA
 Herry W. Magee Burnaby, BC
 Fredrick Harper Phoenix, AZ
 Fred R. Gantor Mammoth Cave, KY
 Richard H. Olckhaus Buckeye-Columbus, OH
 Howard R. Hill Columbus, OH
 Lane Bushong Lima Beane, OH
 Larry L. Findlay Western Hills, OH
 Norm DeCarlo Minneapolis, MN
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 Clore E. Swan Milwaukee, WI
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 Robert Gall Racine, WI
 Loton V. Willson Boyne City, MI
 Roger E. Waltz Huron Valley, MI
 Orville P. Henschell Anno Arundel, MD
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 Charles Osborne Centralia, WA
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 Hilton Head Island, SC
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 Dallas Metropolitan, TX
 Austin, TX
 Gtr. Canaveral, FL
 Casper, WY
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 Northbrook, IL
 Champaign-Urbana, IL
 Danville, IL
 Terre Haute, IN
 Minneapolis, MN
 Regina, SASK
 Nashua, NH
 Gtr. Lawrence, MA
 Etobicoke, ONT
 Hornell, NY
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Ideas From The Chapters

by Bob Levi

Our Society frequently emphasizes the importance of preserving and encouraging barbershop quartet singing. Informal quartet singing can be great fun and each chapter has a responsibility to promote this fundamental aspect of our hobby to all members. Let me briefly explain a simple technique that the North Shore, Illinois chapter uses that requires little advanced work and is easy to do.

At the beginning of 1984, members Tom McCracken and Carl Mayer established a weekly pickup quartet contest. Here's how it works:

At a break in the chapter meeting, small cardboard cards are distributed to various randomly-selected foursomes. The cards have quartet names (like the Fourlorns, Three Sharps & A Flat, The Stepping Tones or some other outrageous name) on one side and a voice part on the other side.

The quartets practice at the break or during one held later after chorus rehearsal, then the pickup quartet contest begins.

Judges are selected and the scoring system is kept simple. A 100 points per judge base is used: give 90 points for an "A" quality performance, 85 points for a "B+", 80 points for a "B", etc., then total up the scores.

Award three points per man in the winning quartet, two points for second place, one point for third place and to each judge. Only consider the highest

point score per person for any given contest.

Tally the weekly scores on a large posterboard. Add the weekly scores at the end of the month and declare the winning monthly quartet. Give token or gag prizes. Start the contest again at the first meeting of the next month.

Keep a running total of the monthly scores for everyone so that the highest point total in each voice category can be declared the winning pickup quartet of the year. Award barbershop-related prizes and ask the winners to perform at the installation dinner or some end of the year function.

Special considerations:

Allow sheet music to be used, when needed, by guests and new members. (We had one guest that scored the most points in his voice category one month, and this probably caused him to join.)

Call an occasional contest where only competition songs can be sung. (It's amazing how different the same song sounds when sung by different quartets from the same chorus!) Or else have a session where any song can be sung except "Shine On Me", "Down Our Way" or "My Wild Irish Rose."

Occasionally, ask some members to sing a different part other than what they normally sing. (A quartet of all baritone voices produces an interesting sound, but a quartet of all leads is an impossibility.)

Integrate the pickup quartet contest

into the meeting. Therefore, don't sing the closing songs until after the contest.

Keep the contest loose, informal and fun. Don't let the contest become highly competitive. You never know when a pickup quartet rings a bunch of chords and then starts singing together on a regular basis.

Get everyone involved. All of us recognize that there are members who feel that they're unable to hold their own in a quartet. The pickup quartet contest is one good way of dispelling these fears and provide an added dimension to our chapter meetings. The pickup quartet contest concept is a good way to promote the joys of quartet singing and help preserve the basic foundation upon which our Society was formed. Keep the Whole World Singing — and Society Members Quartetting!

If your chapter has a special program that has successfully recruited new members, added fun to your chapter meetings, improved your fund raising abilities, kept your members renewing their membership each year, or made your chapter more visible in your community — send your story to the HARMONIZER. Sharing your ideas may help other chapters develop their programs.

Oliver C. Leonard	Pensacola, FL
Jud Harris	Lombard, IL
Russell E. Spelcher	Stroudsburg, PA
Bob Morgan	Great Falls, MT
Gil Brown, Jr.	San Luis Obispo, CA
Don Challacombe	NW Chicago Metro., IL
William J. Davidson	Ocala, FL
Jack Smith	Albuquerque, NM
Reinold Picciandra	Austin, TX
Clarence Parks	Clearwater, FL
Robert R. Romaine	Pensacola, FL
Alfred J. Anton	Miami, FL
Lawrence Swan	Sarasota, FL
Fred N. Koch	Tucson, AZ
Fred Wieso	Denver, CO

(30-39 new members)

Richard J. Davlin	Reading, PA
Robert Cearnal	Belleville, IL
Robert W. Richardson III	Lawton, OK

John W. McBride	Arlington, TX
Wm. H. Lagg	Stockton, CA
Bert Warshaw	Miami, FL
Larry B. Crabb, Jr.	Stone Mountain, GA
Wm. Easterling	Nashville, TN
Buz Smith	Modesto, CA
Mirabeau Lamar, Jr.	Bryn Mawr, PA
Mervin G. Kaye	Oakville, ONT
M. Lou Schuman	Billings, MT
Robert L. McDonald	Phoenix, AZ
Thomas P. Cogan	Northern Kentucky, KY
L. D. Goldsberry	Brunswick, ME
Albert Fricker	Wayne, MI
William Hochfelder	Daytona Beach, FL
Mathias Fruoh	Racine, WI
William B. Watson	Porter-LaPorte, IN
Thomas Wickenholser	Minneapolis, MN

(40+ new members)

Elvis Miller (40)	Sherman, TX
-------------------	-------------

Henry S. Hammer DDS (43)	Aloha, HI
Charles Hunter (44)	San Jose, CA
Matthew Warplck (45)	North Queens, NY
Stephen L. Diamond (47)	Santa Monica, CA
Walt Martin (49)	Elgin, IL
James Strong (50)	Hamptons, NY
Joseph J. Dubinsky (51)	Johnstown, PA
Patrick R. Mulhern (52)	Augusta, GA
John C. Beckwith (53)	Huntington, WV
Roy N. Fenn (57)	FHT-Cardinal
Robert A. Allen (58)	Peninsula, CA
Thomas Magarro (58)	Manhattan, NY
Glenn C. Hutton, Jr. (59)	Fort Worth, TX
Maurice Trotman (63)	Suffolk, VA
Mervyn J. Spellman, Jr. (64)	Kearney, NE
Robert A. Allen (77)	San Mateo County, CA
Jerry Orloff (104)	Peninsula, CA

Bargain Basement

FOR SALE — 75 High School Chorus or Youth Group "After Six Tuxedos"; Champagne Windsor coats with brown velvet trim (most sizes 34 to 40), matching pants (most sizes 27 to 34). Machine washable and in excellent condition. Asking price \$10.00 each. Contact: F. W. Dressel, Chorus of the Dunes, 145 W. Oak Pl., Griffith, IN 46319 or phone: (219-924-6132).

FOR SALE — 60+ flashy yellow and white checked uniforms with black braid-trimmed jackets. Assorted sizes. Good condition. Picture on request. Asking \$12.50 each. Call Bob Lieske, (414) 748-2945, or write him at 18 Highland Avenue, Ripon, WI 54971.

FOR SALE — 49 used white herringbone tuxedos with tails, black velvet collars/satin lapels and 49 black wool tux trousers plus one director's tux. Will include 38 red and white ruffled dickies, several black velvet bow ties, cuff links and studs. Price \$20 ea. Freight collect. Picture on request. Call Ed Schulz, (513) 298-9648 or write 298 Fawnwood Dr., Dayton, Ohio 45429.

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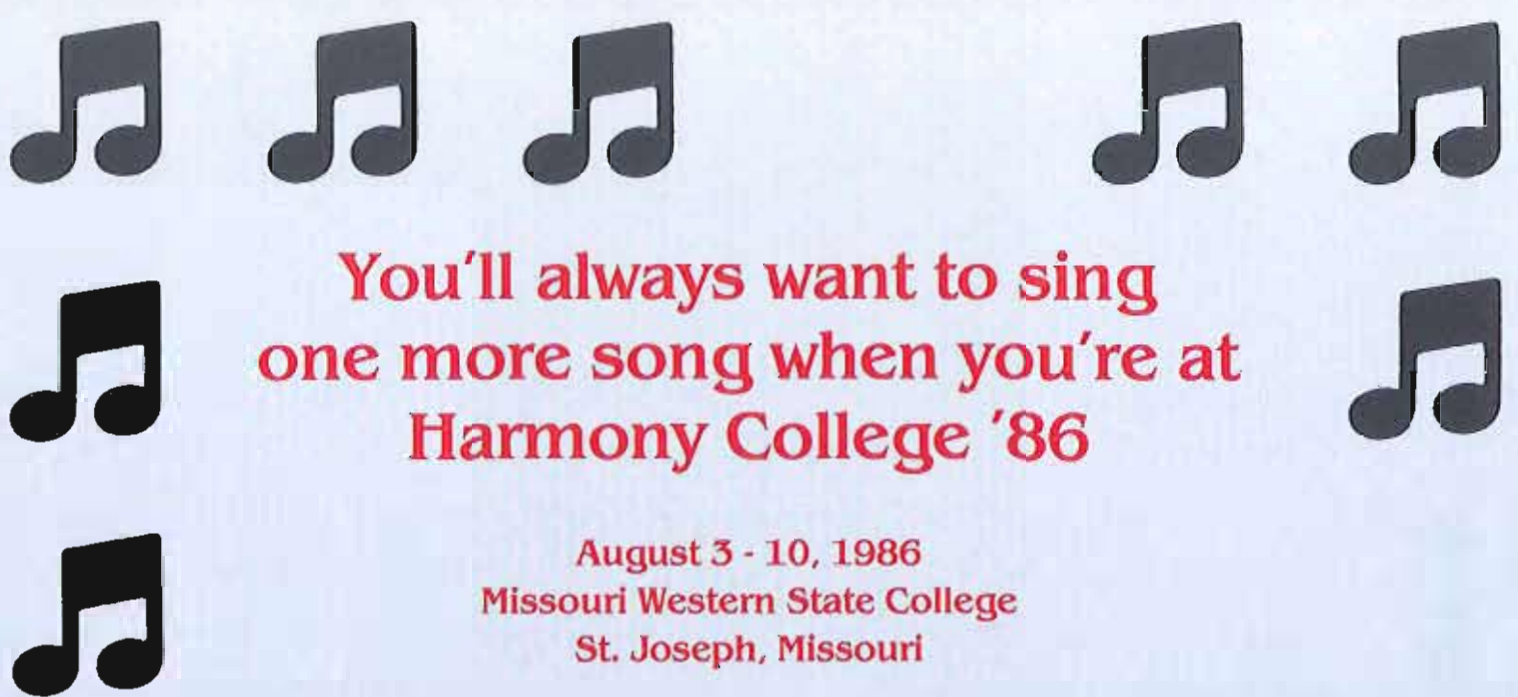
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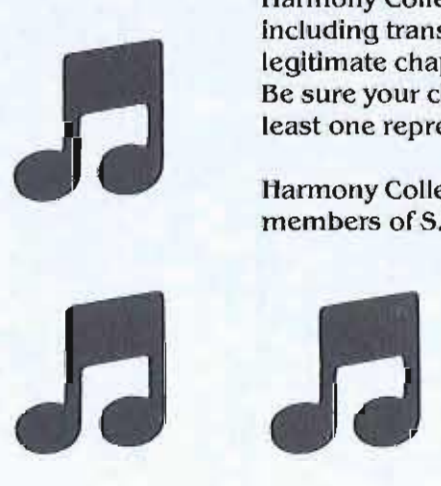
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