



The

# Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

JULY/AUGUST 1986



## "In His Own Words"

The Society's historical display room uses the letters, photos and collection of O.C. Cash to tell the story of S.P.E.B.S.Q.S.A.'s founding and early days.

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## THE SONG IN THIS ISSUE

The composers of "Mother Machree" were three Americans - Ernest R. Ball, Chauncey Olcott, and Rida Johnson Young. Ball's name appears on many famous songs, including "When Irish Eyes Are Smiling" and "Love Me And The World Is Mine." Olcott was responsible for "My Wild Irish Rose" and teamed with Ball in writing "When Irish Eyes Are Smiling." Rida Johnson Young authored lyrics for Rudolph Friml, Victor Herbert, and Sigmund Romberg. She co-authored "Ah! Sweet Mystery Of Life" and "Tramp! Tramp! Tramp!"

Other new songs heard in 1910 were "Down By The Old Mill Stream," "Let Me Call You Sweetheart," and "Plant A Watermelon On My Grave And Let The Juice Soak Through."

Halley's Comet awed the world; Camp Fire Girls and Boy Scouts were organized; Sousa's Band toured the world; Fanny Brice debuted in "Ziegfeld Follies of 1910," and 93,402,151 people lived in the U. S.

## CONVENTIONS

### INTERNATIONAL

1987 Hartford, Conn. June 28-July 5  
1988 San Antonio, Tex. July 3-10  
1989 Kansas City, Mo. July 2-9

### MID-WINTER

1987 Sarasota, Fla. January 28-31  
1988 Washington, D. C. January 27-30  
1989 Honolulu, Hawaii (to be scheduled)

# 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.

## Features

### 4 "THE WONDERFUL WORLD OF O.C. CASH" OPENS HERITAGE HALL

The letters, photos and collection of O. C. Cash tell the story of S.P.E.B.S.Q.S.A.'s founding and early days.

### 6 YOUNG MEN IN HARMONY

by Joe Liles, Director, Music Education & Services  
New materials available to promote this special program.

### 8 THE SINGING NEVER STOPS

by Lloyd Steinkamp  
An American coach discovers barbershopping - British style.

### 10 ACCORDING TO MY GRANDFATHER . . .

by Ed Flynn

### 12 SARASOTA & SUNSHINE

by Tom Hansbury  
Start planning for the 1987 Mid-Winter convention in Sarasota, Florida.

### 13 "CHEERS" AND THE 139TH STREET QUARTET

by Peter Neushul

### 14 FUN, HARD WORK AND SINGING MAKE A CHAPTER GROW

The top recruiting chapters of 1985 share their plans for success.

## Also In This Issue

22 NEW MUSIC NOTES

28 NEWS ABOUT QUARTETS

23 NEW CHAPTERS

32 BARGAIN BASEMENT ADS

24 CHAPTERS IN ACTION

HARTFORD REGISTRATION

## On The Cover

Pictures from the Society's photograph archives reveal the many activities in which O. C. Cash was involved. Meetings of the Society's national leaders, gatherings of friends in his home, and official duties as the Society's number one spokesman kept Cash busy. When it came to barbershopping, he was seldom without a smile on his face and a song in his heart.



# Thinking Aloud

by Hugh Ingraham, CAE  
Executive Director

For some years now I've been on the mailing list for a letter which is published every two months by the Royal Bank of Canada. I find it one of the best written and most thought provoking writings which pass my desk.

Back in November of 1985 an issue came out which I filed for future reference. Just the other day I had occasion to pull it out and re-read it. The title was "The Spirit of Youth." Let me share some of its thoughts with you.

"In every era, learned men and women have agreed that the young people around them were sloppily educated, poorly motivated, bereft of social graces, and ill-equipped to take over the running of the world. Somehow the world has run on, but the timeless cycle has continued. Members of each succeeding generation have convinced themselves that those in the one behind them are lacking in the admirable qualities which they possessed at that age . . . The tension in the air between junior and senior generations springs from the propensity of each to overestimate itself and underestimate the other."

Still later in the article. "The fact that most youthful theories prove to be impractical makes seasoned adults disinclined to take them seriously. Parents are forever protesting that their teenaged children won't listen to them, but they are frequently guilty of the same offense in reverse."

"Older people are quick to pull rank in discussions with their juniors by invoking their superior experience . . . It is one of life's ironies that youth puts too much stock in the possibilities of trial while age puts too much in the consequences of error . . . People who look too long at the dark side of experience always know more about what can't be done than about what can be."

Which all got me to thinking aloud again. I see lots and lots of youth represented in choruses, especially in the front row with their bright, smiling faces and clear voices.

Our quartet contests at every level (excepting the Seniors, of course) are well stocked with the youth of our Society. I see younger judges bringing their expertise, vigor, and new ideas to the C&J program. What I don't see is this injection of youth at the administrative level, either district or international. No knock on those who are long of tooth and short of hair (after all, you're talking to a member of the AARP.)<sup>\*</sup> But if all of us running this Society end up pretty well of the same generation then we would spend most of our time telling ourselves how great we were rather than concentrating on how great we could be.

<sup>\*</sup>If you don't know what these initials stand for, then you're probably young enough to relate to much of what is being said in this article.

## INTERNATIONAL CONVENTION BIDDERS

**Deadline change for submitting convention bids. Bids must be received by August 1, 1986.**

Chapters interested in bidding for the 1991 International convention must submit their bid to the International Office by August 1, 1986.

For more information contact: Bill FitzGerald  
Manager Special Events  
S.P.E.B.S.Q.S.A., Inc.  
6315 Third Avenue  
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# Are We Listening?

by Gil Lefholz  
International President

I've just returned from the International Convention in Salt Lake City. Wow, what a week!

Between meetings and contest sessions, there was so much happening — tours of the city, admiring the scenery, viewing the buildings and learning the history of the Mormon culture, not to mention the highlights of the Osmond Brothers honorary member presentation, Light of Liberty program in Provo, the Mass Sing, Sing with the Champs, and contests with British and Swedish competitors — just great!

A lovely setting to be with my favorite people — Barbershoppers. It's always a treat to renew friendships and greet new ones. I haven't sung so much in years.

But the part of conventions I enjoy the most is visiting and catching up with fellow Barbershoppers. Invariably, once all the amenities of exchanging news about family and friends are over, the question comes up "How's the chapter doing?"

You can almost predict the response.

But this year, I took a special interest in listening to the problems and woes of everyday chapter life. And the overwhelming feeling I perceived was a lack of sharing information about successes. There are a lot of great ideas floating around about combating lateness at meetings, advantages of competition, bringing in new members, singing better,

keeping members active and on and on. But for some reason, chapters aren't listening to other chapters to pluck that one idea that could work for their chapter.

I kept referring to experiences in my chapter, the Kansas City "Heart Of America" chorus. Many ideas passed along to me fit our situation. We decided to lay out of competition after several consecutive years of internationals and extending our singers' patience. We met and re-grouped. Our music directors and section leaders developed a plan with mutual discussion and support of the chapter board of directors. The plan was presented to the members — and we all supported it.

A lot of guys I spoke with in Salt Lake thought this was the greatest idea of revitalizing a chapter and promised to present it to their members at the very next meeting.

Then it dawned on me . . . if chapters have common concerns about their memberships, then why can't we share the solutions? In my convention discussions and travels to Spring pre-lims, I talked about various Society programs to enhance singing and administration. Many had not heard of them! And when I chatted about chapters and their music administration meeting and planning with their chapter officers, even more were interested.

Where's this leading? A simple solution — sharing and listening. Did you know that in 1985 almost 40 chapters increased membership by 25% or more? There's one chapter that increased 450%! How? They tried programs about which they had heard or read. Their music and officer teams planned a program, which the chapter supported and participated. A joint effort for joint benefit. A situation that all chapters can practice.

Seek out the chapter officer and music administration programs offered by the International Office and experiences of other chapters. Search for the solution that can work in your chapter. And above all, tell somebody. A program that has minimal results for you could be the biggest boom for another. One of your flops may be just the spark that another chapter needs. But it's important that chapters share this information.

And that's the part I like about conventions. We share so much information. And we share a lot of fellowship — not to mention our songs. The next time the question comes up — "how's the chapter doing?" — take a moment to listen for that pearl of wisdom to take back to your chapter.

You guessed it, the joint theme fits again. ARE WE LISTENING to MAKE MUSIC MEAN MEMBERSHIP?

# "The Wonderful World of O.C. Cash" Opens Heritage Hall

In 1941, not long after the Society's founding, Deac Martin (famed Society musician) envisioned our headquarters as "a treasure house of musical Americana . . . displaying all sorts of treasures relating to barbershop harmony." Since then, other Barbershoppers have voiced the desire to establish some type of museum or collection related to our hobby.

Jerry Beeler, past International president, stated in 1957 that our headquarters could become a museum that would show the relationship between popular and barbershop music. Dean Snyder, International historian, proposed in 1978 "a museum in Harmony Hall where memorabilia from the early days could be appropriately displayed."

Before he was elected International president, Bill Park wrote in 1985 that "an archives collection and display is important to the Society. The history and background of this American art form distinguishes it now from the other musical organizations. Therefore, it will be an encouragement and assurance to our members."

Now, 45 years after Deac Martin's first vision, the Society has opened Heritage Hall to relate the history of barbershop harmony. Fittingly, the first display presents "The Wonderful World of Q. C. Cash." Photographs, letters, telegrams and stories of our founder's antics portray Cash's fun-loving side. Starting the Society in 1938 as the So-

ciety for the Preservation and Propagation of Barber Shop Quartet Singing in the United States (S.P.P.B.S.Q.S.U.S.) and nurturing its growth was a tremendous personal achievement.

Items collected for the display include Cash's membership certificate — signed by himself, the first Society convention program — with a \$3 registration fee, pictures and stationery from his quartet — the Okie Four, first and second Society released songbooks, news articles, and excerpts from Cash's autobiography.

The Q. C. Cash display stands with an original barber chair, a wooden case with shaving mugs collected by deceased Detroit Barbershopper "Red" Masters, an old crank phonograph, a set of straight



The meeting of the Illinois state chapters and the Macomb, Illinois annual show in October, 1946 honored O. C. Cash, proclaiming him "King for the Day" as the "King of Barbershoppers." His barberchair throne was surrounded by (l to r) Nancy Hermetat, Ann Miller, Perry Barclay and James Foster.

razors and the Detroit Town Hall clock, donated to the Society by the City when the International office moved to Kenosha in 1957.

The task of establishing and preparing this and future displays is supervised by a special Archival Display Committee appointed by the International president. Current committee members are past International president Dan Waselchuk (chairman), International historian Dean Snyder, Far Western District historian Bob Bisio, DECREPITS member Bob "Hock" Hockenbrough, Land O' Lakes District historian Harry Purinton as director of the display room, and Society director of communications Robb Ollett. Much of the file research and display design is done by hired consultants.

The first display room committee was formed in 1980. At the start they were responsible for directing the construction of Heritage Hall in the lower level of Harmony Hall, soliciting donations of Society memorabilia and conducting fund raising for the project. Special credit for promoting the display room goes to these committee members, the DECREPITS (Association of Discarded and Decrepit Past Members of S.P.E.B.S.Q.S.A. Board of Directors Without Voice and Without Portfolio, Not Incorporated), districts which have contributed money and historical materials, and more than 200 Barbershoppers who have also donated funds and memorabilia.

Continuing Barbershoppers' support for Heritage Hall will help fund its future development. To date, more than \$24,000 in donations have been received. Special recognition of these donors will also be made in Heritage Hall. A contributors book will record all donations up to \$100. Wall plaques will list gifts of \$100 or more. Individual plaques will recognize those Barbershoppers giving \$500 or more. Contributors will also receive a certificate acknowledging their gift.



O. C. Cash participated in the chartering ceremony of the Society's number two chapter, Kansas City, in 1938.

The display committee is also looking for donations of Society related memorabilia — photographs, letters, or other items. Barbershoppers wishing to donate this type of material may request a copy of the collection policy or mail items to the International Office for cataloging.

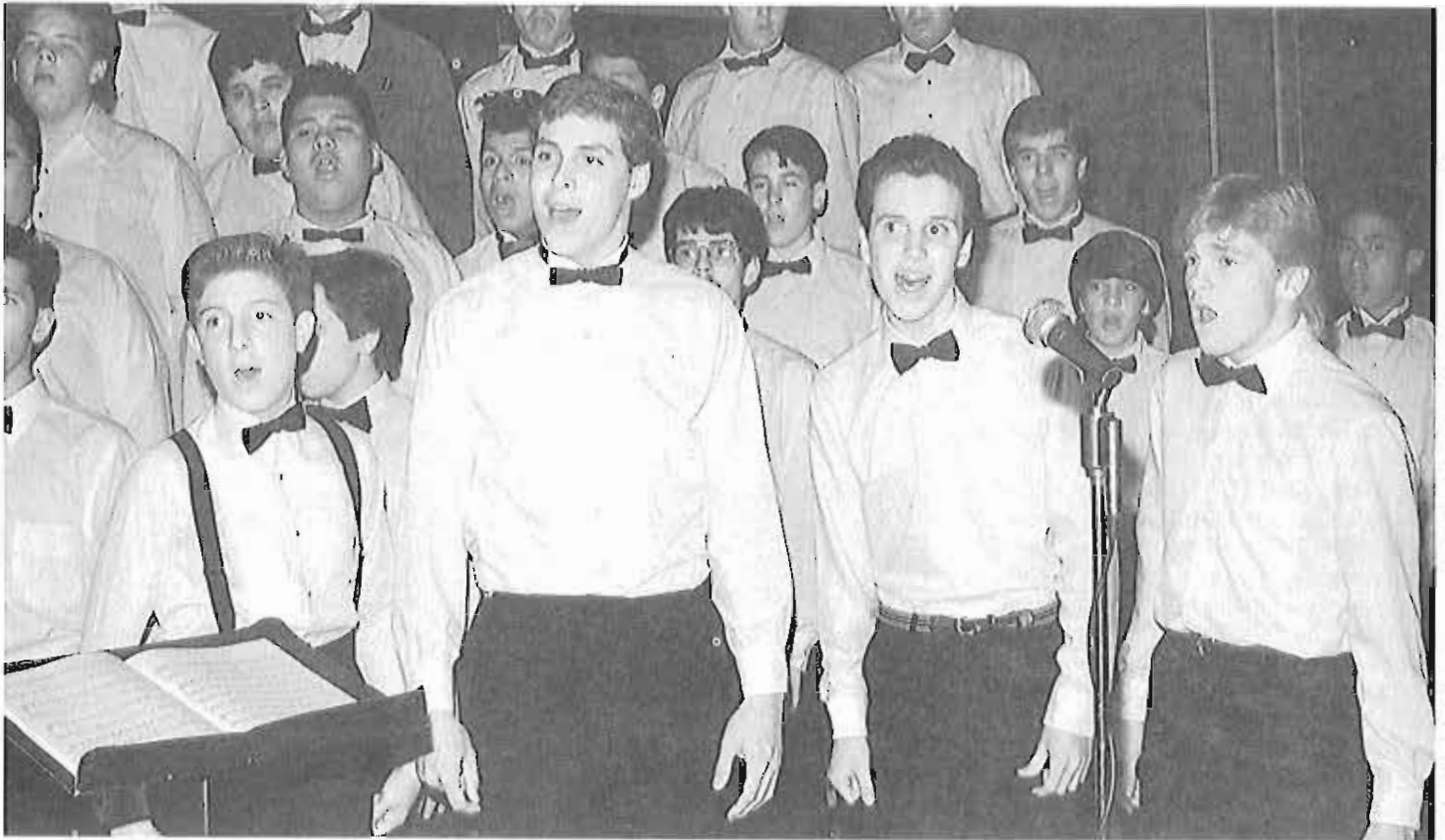
In 1988 the Society will celebrate its 50th birthday. Heritage Hall will play an important part in telling our story. No tour of Harmony Hall will be complete without stopping to recall the Society's beginnings and development. In the future, visitors will be able to hear recordings of past champion quartets

and choruses. They will listen to members reminiscing about the Society's founding and the people who helped spread the job of barbershop harmony in the early years.

For Barbershoppers just joining the Society, Heritage Hall will be their connection with the past. Barbershoppers with their own memories will have them brightened and feel an excitement in having been participants in the event. And each will have a new understanding of the special place barbershop harmony has in their lives.



# YOUNG MEN



Barbershoppers start singing four-part harmony at all ages. Some discover our special style as adults. Others learn barbershop harmony at a younger age and later relive fond memories of these times by singing the favorite songs of their youth. To encourage the discovery of barbershop harmony by young male singers, the Society developed the Young Men In Harmony program.

The original idea of introducing barbershop harmony to young singers was developed by the Omaha, Nebraska chapter in 1948. The chapter approached Omaha public and parochial schools with the idea of promoting barbershopping to high school age students. Chapter members coached the student quartets and sponsored student-age quartet contests. Music teachers were also involved. Both students and teachers visited chapter meetings as a further means of introducing the Society to them.

The present version of the Young Men In Harmony program is based on a successful local project begun in 1966 by California Barbershopper Abe Gould. The International Office became involved in expanding Gould's idea in 1970. Society-wide publicity of the project sparked interest across the country. Other chapters became involved in promoting barbershop harmony to their local high school music educators.

Since its inception, the Young Men In Harmony program was never intended as a recruiting method to increase the numbers of young members joining local chapters. Its purpose is as an educational program which introduces barbershop harmony to young singers.

To receive recognition of the program by the music educators themselves, the Society approached the Music Educators National Conference (MENC) with a proposal to include a new category, the

barbershop quartet, within the MENC sponsored music festivals. This proposal was approved in 1971. Since then, many states have incorporated the barbershop quartet category in their festivals.

Today, the basic emphasis of the Young Men In Harmony program remains the same — introduce barbershop harmony to young singers. The Society's music department has recently revised the materials used in the program. Local chapters are encouraged to review the Young Men In Harmony program and consider incorporating the project into their chapter activities.

Through contact with local junior high and high schools, the local chapter can introduce barbershop harmony to the music department faculty and students. The new Young Men In Harmony materials explain the process and the different activities that can be planned as the program develops in the school.

# IN HARMONY

by Joe Liles

Director

Music Education and Services

Special materials are available for use by the music educators and students. A Young Men In Harmony song book contains 23 songs and 12 tags. Many of the songs were arranged by Dr. Val Hicks specifically for young voices. The song book also contains a special section for the music educator, explaining the barbershop style and how to teach it to their students. Learning cassettes of the arrangements in the song book make learning the music easy for the young singer. A promotional video tape about the program can also be used to attract students and music educators to the program. It can be purchased or rented from the Society.

Schools and singers participating in the Young Men In Harmony program are recognized with certificates from the Society. Pocket cards for student quartet members are also available.

Chapters with an established Young Men In Harmony program in their area schools have advanced to staging chapter sponsored quartet contests for the students. Awards and often music scholarships are also given to participating students. Guidelines for setting up such a quartet contest are also included in the new Young Men In Harmony materials.

If your chapter is interested in starting or improving a Young Men In Harmony program in your schools, request the free, new Young Men In Harmony packet, "Guidelines For Barbershop Chapters," from the International Office. Song books and learning cassettes may be purchased. A special brochure about the program is also available for distribution to schools and may also be purchased.

Since the Young Men In Harmony program was first approved by MENC, it has continued to attract the attention of music educators. The International Office is regularly requested to provide speakers for educational clinics and demonstrations at state, regional and international MENC and American Choral Directors Association (ACDA) sponsored

conventions. Entertaining at three different events at the 1986 MENC convention in Anaheim, California were the Young Men In Harmony Boys Honor Chorus of Orange County, California; The New Tradition, 1986 International quartet champion; The Knudsen Brothers quartet from Phoenix, Arizona; the Gold Rush Boys, a high school quartet from Stockton, California; and the Whittier, California chapter Chorallaires Chorus.

While many music educators see these demonstrations, others never do. For this reason it is important that local chapters take the initiative to contact their local music educators, as suggested in the guidelines, and personally promote the Young Men In Harmony program in the manner which is appropriate for that chapter. It may be possible that your efforts may introduce the next generation of barbershop singers to four-part harmony.

## YOUNG MEN IN HARMONY MATERIALS

	Stock No.	Price
Music Educators Brochure	4228	\$ .15 each
Guidelines for Barbershop Chapters	4004	NC
Song Book	6051	\$ 2.00 each
	10 or more	\$ 1.50 each
Video Tape Promotion	4023	\$ 8.00 rent
		\$27.00 buy
Learning Cassettes	U. S.	Canada*
No. 4812 — Tenor	\$ 3.65	\$ 4.30
No. 4813 — Lead	\$ 3.65	\$ 4.30
No. 4814 — Bari	\$ 3.65	\$ 4.30
No. 4815 — Bass	\$ 3.65	\$ 4.30
No. 4828 — All Four	\$13.60	\$16.80
*U. S. funds only		
Quartet singers certificate		NC
Chorus Singers certificate		NC
Pocket card for quartet and/or chorus singers		NC
Certificate for music room		NC

# The Singing Never Stops

by Lloyd Steinkamp

Ever since Barrie Best and Hugh Ingraham appointed me as liaison to a Philip Lewis and the crew of the British Broadcasting Company in 1973, I have had this maniacal yearning to visit England. But, as the weeks, months and years passed by, it seemed my dream was fading. As a member of the Society staff, I hoped to be assigned to assist our brother Barbershoppers in developing their chapters. However, when I resigned in 1977, that chance was filed, too. I was relegated to a course of constant penny-pinching in hopes of some future holiday when Judy and I might visit the United Kingdom . . . when I was the George Burns of the Society.

And then, a series of good-luck-strokes came our way. First, the deregulation of the air fares brought prices down handsomely. Then, B.A.B.S. member, former National Chairman and good friend John Grant called to ask if we might find the time available to visit him and the Sheffield Club in April/May of 1986. And, would you believe, with the bonuses in flying I was able to amass, Judy could travel with me.

We arrived at Gatwick Airport in London and were met by John Grant and Bob Walker, both Harmony College alumni, fellow Contest and Judging Committee Chairmen (in two different countries, of course) and two long time friends. What a greeting. Right to a local pub (at 10 a.m.) for a meeting with Bob's baritone in the Fortunaires, Colin Barnaby and his wife, Ann, which of course led to some fine early woodshedding. And that was the first thing I learned . . . the British are super woodshedders.

Goodbyes to Bob, Ann and Colin for a few days and then into John's Rover for the trip to Sheffield, or Afreton to be exact, a distance of about 250 miles. At one point at a motor plaza we got out to stretch our legs. Stepping inside the motorway plaza to visit the "loo", we were greeted by 45 delightful members of the Hallmark Of Harmony

Chorus of Sheffield singing "You're As Welcome As The Flowers In May." Obviously this greeting was pre-planned and it was a most delightful way of meeting many of the members and their families.

Rather than detail each and every day and sharing all the minute details of the private and personal tours of the countryside we enjoyed, (we'll be happy to bore you with pictures and souvenirs if you're really interested!) let us just say here that if you've never been to England and you've never visited Yorkshire and its beautiful surroundings and people, then you've only lived half a life so far.

We truly felt like we were coming home. You know, the little 200 year old colony residents finally coming home to stability and strength, good habits, manners, and principles. You really feel comfortable and they make you feel that way. And it was that way until we had to leave.

We had done quite a bit of homework before travelling to Sheffield. John had sent me a stack of music and arrangements, asking for my opinion on strength and weakness. We had both agreed on a very fine arrangement of "Toot Toot Tootsie/Goodbye My Lady Love Medley" by David Wallace of The Rapsallions, and a very moving ballad entitled "Dear

Ol' Dutch," arranged by Tony Searle, Arrangement Category Director for B.A.B.S.

The next thing I learned was the British have some excellent songs that should be preserved just as we are supposed to be preserving American compositions. How about all those great songs we sang of Harry Lauder's? Well, they should be preserved and who best to preserve them than our British brothers.

With the songs selected, the arrangements approved or amended slightly, they were learned in advance by the chorus with some stage presence. The rest we planned to do together in Sheffield. Well, friends, let me tell you the next thing I learned, never underestimate anyone, ever again. I fully expected to see and hear a chorus of men, most of whom would have been in barbershop-ping about three years. I was prepared for some pleasant singing and prepared also to just make it a little bit better. This group of 66 men could easily wind up in the top ten of our Society choruses. And then I learned something else, their sound judges talk about voice quality in addition to expanded sound. And I came over here to teach them a few tricks?

More education . . . they have not learned how to be sophisticated yet in



The Sheffield Barbershop Harmony Club posing for the official 1986 convention photograph.

their choice of music and song styling. These people still enjoy singing "Down Our Way" and "My Wild Irish Rose" as if it were the first time. And they are so eager to soak up what one has to offer that the average attendance at each of our six meetings together was 99%. Only once or twice did one man or two have to miss. And they love chorus singing as well as quartet singing.

As mentioned above, we had a total of six planned rehearsals together. Each ran about five to six hours long, with appropriate breaks for tea and other refreshments! In those rehearsals, I could not believe what those men were capable of trying and mastering. I will state right now that on that National B.A.B.S. contest stage they would have given our 16 champion choruses a run for the money and would have come in about seventh or eighth. The assets? Energy . . . teamwork . . . desire . . . a terrific sound . . . barbershop arrangements . . . and some unbelievable stage presence they mastered in six rehearsals, proving that any one of us here could do the same thing if we wanted to!

In the time before the convention we also had the privilege of spending some time with two of Sheffield's quartets Junction 33 and Times Square, and a Ladies Association of British Barbershop Singers chorus from Amber Valley, directed with much finesse by John's lady, Madeline. Again, the rich sounds they made were thrilling. But then I realized another thing the British are best in, they sing songs, not arrangements! They learn from arrangements, but they sing songs!

In addition, we had a full crew representing Yorkshire Television who were practically living with us while making a documentary. The London Times also covered one of our rehearsals which resulted in a complete half page story.

Then the convention — 17 quartets and 25 choruses, all preselected through



Judy and Lloyd Steinkamp with friends, Junction 33 (in white suits), 1986 B.A.B.S. quartet champions, and Times Square, 1986 third place medalists.

two preliminary contests in late 1985. It was so much like our conventions used to be 20 or so years ago. They didn't even need to insert a notice on "courtesy" in their convention packet. The attendees give it automatically. Granted, their convention numbers 3,000 or so . . . ours 9,000 or so. But the enthusiasm for all contenders is high.

When the chorus contest was over, we all waited nervously (that much is the same here as there) and the fans cheered for all the winners. Yes, fifth place still means a lot over in England . . . and second is not considered a loser as we seem to feel. Can you imagine how we all felt when Crawley (four times past champions) was announced third. Then Bristol (also four times past champions) was announced second? Then the new champions . . . from Sheffield . . . Hallmark Of Harmony! And what did John say as his acceptance? "I have been waiting seven years to say this . . . thank you!"

As if that were not enough to take us to the emergency room, the next afternoon saw the quartet finals (six quartets moved on from the semi-finals) and then we heard: "Third Place, from Sheffield, Times Square! Second place from Potton, Wantage, Saffron Walden, The Delta Kings and finally your new 1986 B.A.B.S. National Quartet Champions, again from Sheffield, Junction 33!" There went the voice. Mercy!

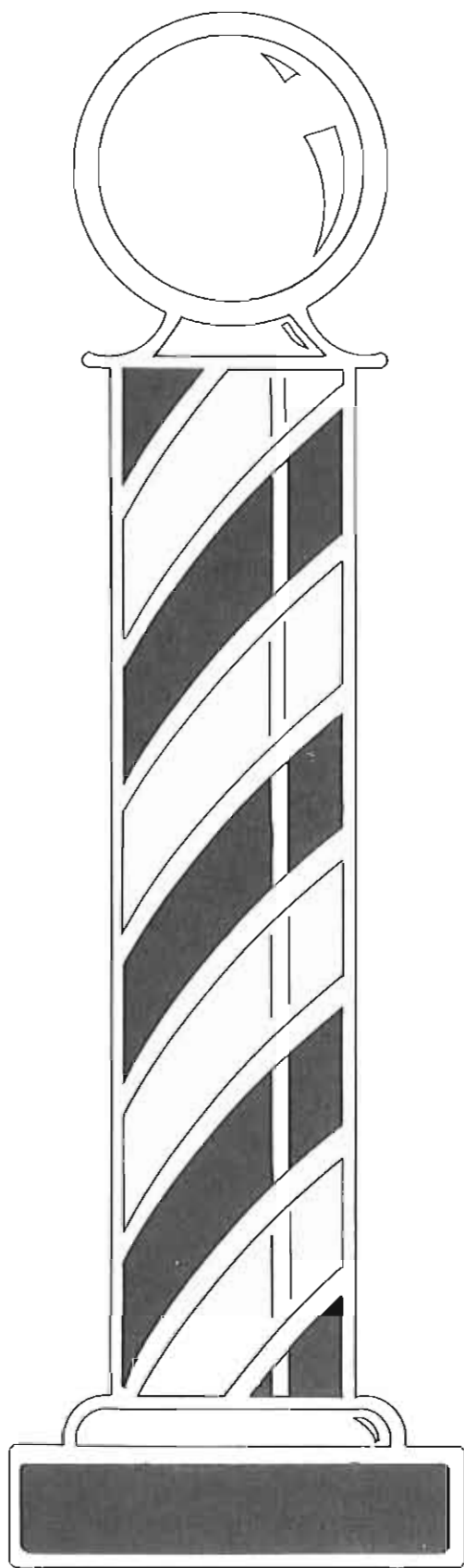
And then there were shows, and afterglows, and comperes (that's emcees) and I had the honor of serving as comperer for

one show, and a great contingent from S.N.O.B.S., our Swedish counterpart, who also tore the place apart, and laughter, and everyone congratulating everybody else, and our own International Champion Classic Collection and the Far Western District Champion San Francisco Storm Door and Whale Oil Company both of which did us proud, and on and on. But then we all realized what we here seem to have forgotten. The actual winning, the coming in first, was not as exciting as the helping each other get there. We all know each other now and we will all be friends for the rest of our lives. The winning was an extra, the icing on the cake.

This year there will be a quartet representative in Salt Lake City from S.N.O.B.S. and from B.A.B.S. You'll see, we can learn a lot from them, individually and collectively. And then next year Junction 33 will come over to represent B.A.B.S. in Hartford, Connecticut.

And if that were not enough, we're trying to arrange to have The Hallmark of Harmony championship chorus plus 1986 British National quartet champions, Junction 33, and Times Square, third place medalists visit with us in Phoenix next year and perform on our annual show by themselves and with the Phoenixians for a spectacular international barbershop finale. Then the plans will call for the Phoenixians to do likewise in Sheffield. How does that grab you? Well, that's barbershop in my book.





# According To

Most grandfathers have been known to tell tall tales and mine was certainly no exception. When I joined the Society several years ago, I just couldn't wait to tell my family and friends about my wonderful new-found hobby. My grandfather listened intently as I related the joys associated with solid four-part barbershop harmony. I told him about the origin and evolution of our Society, and when I had finished, he nodded his head from side to side and said, "Now, young man, I'll tell you how barbershop harmony REALLY began." At that moment, I regretted that I had even mentioned the subject, but it was too late.

According to my late grandfather, barbershop harmony was invented in 1897 by my grandfather, who taught it to Peter, the local barber, in exchange for a year's supply of free haircuts.

Together with Joe the cop (he told me that this was the way that "Joe Barber-shopper" got started), Peter and my grandfather would spend every afternoon in Peter's barbershop, singing all the latest arrangements, written by the most famous arranger of the day, my grandfather. They never even thought of looking for a tenor, as their overtones produced solid four-part harmony, but when my grandfather introduced his famous arrangement of "Bell Chord Blues," their trio days were over.

Finding a tenor was not an easy task in those days, for it seemed that nobody could hit the high notes with any quality.

Months passed before sheer luck finally solved their problem. One afternoon as the three of them were bursting forth in song, Harold, the town butcher entered the barbershop, and in the process of cutting his hair, Peter being somewhat of a butcher himself, accidentally cut off Harold's right ear, just as the trio was approaching the tag of "Where the Black-Eyed Susans Grow."

The loud, high shriek emitted by the wounded man filled the chord perfectly. Upon completion of the tag, the trio was elated, and, although they marvelled at Harold's breath control, his stage presence left much to be desired.

The new quartet became an instant success, singing in the barbershop every afternoon from one 'til five. Through necessity, my grandfather set the precedent used today of placing the tenor to the right of the lead. They were extremely possessive of their new hobby and shared it only with a few of their closest friends.

Their well-kept secret was exposed in early February of the following year when another local barber entered the barbershop wearing a wolf-man mask, and switched his pocket tape recorder on while getting a shave. The thief wasted no time in selling my grandfather's arrangements to a couple of fortune seekers, who in turn, taught them to their sons and their son's friends, and before long, a new barbershop quartet was born. They became extremely popular with the farmers in the area by disguising themselves as scarecrows while serenading the scavengers with an excellent arrangement of "Have you tried Wheaties, the best breakfast food in the land."

My grandfather's quartet was naturally upset with the four imposters and decided that the only way to discredit them would be to soundly thrash them in a head to head contest. Being a fair and ethical gentleman, he decided that the site of the contest should be at a neutral public establishment, such as Peter's barbershop, and that the winner be determined by the applause of the audience. The event would be open to the public, but since the barbershop only held about 25 people, my grandfather told his 25 friends to be there at noon on Friday, as the contest would begin promptly at 2:00 p.m.

# My Grandfather . . .

by Ed Flynn

Having laid the groundwork, a formal letter of challenge was sent to the Scarecrows, two days prior to the contest. They accepted, and the scene was set.

The next morning, my grandfather received a telegram from a group in the New York area, claiming to be a barbershop quartet. They called themselves the Brooklyn Tomato Dodgers and said that they had sung on several vaudeville shows. They emphatically stated that they would like to enter the contest as a late entry. My grandfather's anger became more intense than ever. Obviously, his invention had been sold to other opportunists other than the Scarecrows. He ignored their request, reasoning that without a response from him, they wouldn't show up. That evening, the barbershop was thoroughly stocked with cheese, crackers, plenty of booze, and three bushels of tomatoes.

The day of the contest began with a bit of anxiety. The Scarecrow's baritone developed pneumonia at 10 o'clock and had to be rushed to the hospital. My grandfather's quartet was asked if the site of the contest could be switched to the hospital, but the request was naturally denied.

The thief who originally started this whole mess, was quickly recruited to sing baritone, and the quartet arrived at Peter's barbershop at 1:30 p.m. with 25 of their friends, dressed in their Friday best. My grandfather's friends, who had been there since noon, politely greeted the new arrivals with a barrage of empty whiskey bottles and tomatoes. After some gentlemanly discussion, the quartet was allowed to enter the barbershop, after agreeing to keep their hands on the top of their heads.

The contest began promptly at 2:00 p.m. Amid jeers and catcalls, the Scarecrows gave a marvelous rendition of my grandfather's arrangement of "Lida Rose." The audience was so stunned that they showered the stage with silver dollars, and

the quartet was encouraged to sing another number. As they began their next song, my grandfather, fearing an upset victory by the imposters, decided to tag the lead and purposely sing flat, so as to destroy every chord they were trying to ring. Only a fool or a genius would dare such a move . . . my grandfather, being both, had no choice. What he didn't count on was that the thief, wearing his wolf-man mask, would bite him in the neck, rendering him senseless. The audience, assuming this was a planned move, burst forth with thunderous applause.

My grandfather's quartet was now in deep trouble. Their first song was received moderately well, but their second number, "I want an ear, just like the ear, that grew on Harold's head", practically tore the house down. It was obvious that the results of the contest would be close.

At that moment, the front door burst open and in entered four handsome gentlemen, wearing spotless white tuxedos. "Who the hell are you?", cried the chairman of the applause meter.

"We're the Brooklyn Tomato Dodgers, sir", answered their leader. "We said we'd be a late entry, and we're always true to our word."

The two remaining bushels of tomatoes were distributed among the audience as the late entry was officially announced. Although they sang only one song which lasted only 46 seconds, the 247 tomatoes fired upon them netted a zero score. Their stage presence moves were superb, and the audience rewarded the quartet for living up to their name by applauding vigorously.

The results of the contest were tabulated, and it came out to be a three-way tie, which proves my grandfather's theory of "In a barbershop contest there are no losers, as long as you're having fun." 🎵

# Sarasota & Sunshine

## A Winning Combination For the 1987 Mid-Winter Convention

by Tom Hansbury

Sarasota is a city of many attractions and there is something for everyone whether it be golf, tennis, fishing or any other sports activities. The many tennis courts are all of championship caliber and the golf courses are the most challenging in the country. Sarasota is primarily a resort city and attracts many visitors who love its cultural charm with many fine restaurants and unusual shops, which includes the world's most unique shopping area, St. Armand's Circle. Museums, art galleries and theaters are also part of Sarasota's cultural scene. These are enjoyed by Sarasotans all year long.

Sarasota is an ideal spot for the 1987 Mid-Winter convention and all Barber-shoppers who attend will be given that traditional southern hospitality treatment.

For those who would like to extend their visit to Florida, there are other attractions throughout the area. These include, among others, The Magical Kingdom at Disney World, EPCOT, Circus World, Sea World, Busch Gardens and many other famous attractions.

### THE FOUR RINGLING MUSEUMS OF SARASOTA

One of the most remarkable museum complexes in the world is located in Sarasota, overlooking the Gulf of Mexico. It consists of the John and Mable Ringling Museum of Art, the Ringling Residence, the Asolo Theater and the Ringling Museum of the Circus.

In the 1920s, John Ringling, multi-millionaire king of the circus world, decided to create a magnificent center of the arts on his landscaped 37-acre estate in Sarasota, the town he had chosen for the winter quarters of "The Greatest Show on Earth."

The museum building, styled after a 15th century Florentine villa, is said to be one of the most beautiful examples in this country of Italian Renaissance architecture.

Meanwhile, Ringling and his wife Mable were constructing on the same property, along the shore of Sarasota Bay, a colorful Venetian-Gothic palazzo to be called "Ca'd'Zan" or "House of John," in Venetian dialect.


Patterned after the Doge's Palace on the Grand Canal in Venice, the 32-room mansion, elaborately furnished with art objects from around the world, was built in the 1920s at a cost of more than \$1,500,000. Its marble bathrooms with gold fixtures, a \$50,000 Aeolian organ with 4,000 pipes, a huge crystal chandelier from the lobby of New York's Waldorf Astoria Hotel, and room after room of handsome period furniture attract visitors from everywhere to marvel at its elegance.

In 1948, the Ringling Museum of the Circus was established by the State of Florida on the museum grounds, to serve both as a memorial to Ringling and as a storehouse of memorabilia and documents that illustrate the history of the circus in a manner both educational and entertaining.

Displayed at the Museum of the Circus are huge bandwagons, wild animal cage wagons, calliopes, posters, heralds, costumes, and other trappings of the circus in its heyday. There is also a recreation of the "backyard" of the old circus with props and disguises used by famous clowns of yesteryear.

Perhaps the State of Florida's most spectacular purchase for the Ringling Museums is an 18th century theater imported in its entirety from Asolo, Italy, and installed in its own building west of the Museum of Art.

The only original 18th century playhouse in America, the Asolo Theater provides a jeweled setting for a winter opera season, a nine-play repertory presentation of classical and modern plays, and a year-round program of art films, lectures, concerts and recitals.

Details on the mid-winter convention schedule and special activities will appear in the next HARMONIZER. If you want to be part of this week filled with harmony, sunshine and relaxing fun, get your registration in early. 



The Ringling Mansion built on the shore at Sarasota Bay.

# "Cheers" And The 139th Street Quartet

by Peter Neushul

This is the story of 139th Street and "Cheers."

Early in February Jim Kline, our bass received a call from Paramount and was asked if we would like to try out for the TV show "Cheers." Jim hadn't ever heard of "Cheers", and said "No." There was a shocked silence at the other end of the phone. "Well," he went on, "Every time we try out for a TV spot or a commercial you give it to four guys from the union who have probably never even seen each other before." After much pleading and begging, he finally agreed to ask the other guys. "Can you come down right away, we're desperate?" "NO." "Well, we'll wait for you."

About 6:30 we rolled into the studio and went to the casting agent. He told us that our singing wasn't important but could we act? We lied and said "of course," and began to read through our lines. The original script called for the baritone (me) to get in an argument and quit. The one thing I don't claim to be is any kind of an actor. Even I knew it was terrible. After a few times through the agent said "Let's go to the producers." I think he was getting very nervous by this time.

Well, we went to the producer's office and read our lines with me getting mad and quitting in an infinite variety of ways. The producers started looking at their shoes and the casting agent was keeping his eyes closed. At the last possible second, Jim suggested that he be the one to quit and it worked much better.

That obviously did the trick because the agent stopped wiping sweat off his forehead and took us on to the set. Amazing, it looks just like on TV. What struck me was all the equipment and lights above the set. We're talking hundreds of lights. The set is really first class, no paper mache. Everything is real, all the carved wood, fixtures, everything. Everything except the beer that is. It smells like beer but we didn't have the nerve to taste it.

That evening we went through our lines a couple of times and went home. The writers and other assorted types sat in front in specially marked chairs. The director laughed at all the appropri-



On the "Cheers" set (l to r) Doug Anderson, Jim Kline, George Wendt, Peter Neushul and Larry Wright.

ate places. The next morning around 10:30, the cast assembled and did a complete read through of the script. The script had been changed a lot and was still way too long. Everyone was wondering who would get cut. We thought that it would be us for sure. The director laughed some more at the same lines and by 11:00 we broke for lunch.

We had to be back by 3:30 so we wandered around the Paramount lot and looked at sets and costumes and ate lunch at the famed Commisary. We commandeered the conference room which is just off the stage and got in some practice.

On Monday we got a new revised script again. We felt like we were members of the group. A few started asking if we had records, etc. On that day was dress rehearsal and we got our outfits. They insisted that we have stripped coats and straw hats. We showed them a picture of us in punk rock outfits but they insisted on straws and stripes. We thought that that would make a good marching song, "Straws And Stripes Forever."

Tuesday was taping day and there were even more script changes. That's when things got serious. We knew it was serious because the director stopped laughing. My great line for which I expect an Emmy was "Three beers." The director told me to say "Three Coors." I think I saw someone dash to the phone and call Coors.

They had a buffet dinner for everyone (everyone but the stars) at the commissary. The stars ate out of styrafoam boxes in the conference room.

By then it was time for makeup and a final run through and this time no one had a script. At this point the director told me to say "Three beers" and not "Three Coors". I guess no one would spring for the bucks. I understand that advertising costs a whopping \$6,000 per second so if someone mentions your product, well!

Well, presently we filmed our little spot with Norm (George Wendt). We were going to be the teaser, which is the little joke before the titles. George has a pretty good bass voice but I think he was a little nervous singing with us. He sang the melody an octave lower but it seemed okay so we didn't even try to teach him a part.

We want to thank everyone who wrote NBC and everyone who hasn't got around to writing yet. Our great form of music should be seen more and acknowledged.

Doing the show was interesting but tedious. Doing a chapter show is a lot more fun. The most fun part was getting phone calls from old friends who didn't know we were going to be on it.

Like I said, barbershop shows are a lot more fun but I did leave a note tucked away on the set. It read, "139th Street did it for the money."



# Fun, Hard Work and Singing Make a Chapter Grow

Since the Society was founded in 1938, chapters have chartered, risen to prominence, and then declined to either disband or merge with another nearby chapter. Other chapters have begun with a spurt of enthusiasm only to settle into an unexciting routine which became the familiar and accepted pattern. Still other chapters have been a dynamic force in the Society's history — growing in membership, competing at contests and offering their members the opportunity to share the joy of barbershop harmony.

These successful chapters come in all

sizes and are found in a variety of geographic locations. The elements they have in common are a dedication to membership retention and recruitment, a love of singing barbershop harmony, and an active program of sharing their hobby with others.

During 1985, 40 chapters reported membership growth of 25 percent or higher. By any standard this is a noteworthy accomplishment. Some are new chapters, expanding their ranks in the first stages of establishing their membership. Others have been active for many

years and are experiencing a new surge of interest in barbershopping in their communities. Others have shown a steady growth over the years and are continuing their successful development.

Throughout the Society membership recruitment is based on the practice of members bringing members. All efforts and materials are directed to teaching the chapter administration and music teams how to recruit through their chapter members. The International Office provides membership program materials to chapters and educates chapter

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## TRAVERSE CITY, MICHIGAN

Wayne Campbell  
Public Relations

Regardless of whom we may be speaking with concerning matters surrounding the chapter, we attempt to project positive remarks about the chapter, its members and activities. Conversation which reflects a bad image of the chapter soon finds its way into the public at large and the problems begin to multiply. Never procrastinate situations involving the chapter regardless of how insignificant it may seem at the time. Resolve any old problems or reasons which may have caused the chapter to lose enthusiasm in years past. Seek out new and different areas for singouts and performances which could lead to new members, new revenue or perhaps both.

We strongly support the theory that a board of directors which haphazardly plans its board meetings or a board which has habitual tardy or non-present members is worthless! We can not expect our members to be present for chorus rehearsals or singouts if our board is less than 100% committed to chapter activities. Specifically, lead by example. In choosing the board of directors, select those members which have the chapter's best

interest in mind and not that of their own personal gain. When a board member's responsibility to his office begins to waiver, take immediate corrective action. We have found that new members often have new and fresh ideas which warrant implementation. The new member's involvement can add to their enjoyment from chapter participation.


We take notice of absent chorus members during rehearsals and singouts and then contact these men either by telephone or a personal visit. We let them know that they were sincerely missed and encourage them to attend the next chapter activity. We consider these contacts to be the responsibility of the entire chapter and not just three or four individuals. Keep in mind though, that reprimanding them will only cause more absences! Being missed is one thing but being reprimanded is another.

In all areas where our chapter members reside, the public is kept informed of the chapter activities through news releases to their local news media. This has helped our members when they are recruiting new guests and helps to create a good relationship between the chapter and community. We support, when possible, area civic functions surrounding the locale of chapter members.

Last but certainly not least is our chorus director, Matt Coombs. Without a very multi-talented and well rounded director such as Matt, we could have 1,000 guests every chapter meeting and not be able to retain even one. His enthusiasm and dedication to our chapter inspires each of us to work harder at becoming a better chorus. We have an active music committee utilize our assistant directors whenever possible. Finally, never forget during rehearsals, singouts, performances or competition that the director is the boss and he needs your support!

The Traverse City Chapter is very proud of its accomplishments over this past year. They have been achieved through the efforts of our entire chapter and not just two or three members. All of our ideas have not always worked but without those failures we would not have realized some of our successes. When you really stop and ponder these ideas though, there aren't any new revelations. These are simple ideas which each of us use daily in our own personal and business lives but somehow fail to incorporate them into our great hobby called barbershopping.

officers in their implementation. Open house programs; promoting barber-shopping to co-workers, friends, and family; and spreading the barbershop word into the community through performances are the most common means of membership recruitment.

How well do these methods work? Barbershoppers from the group of 40 top recruiting chapters share their successes in following these ideas. 

## LOVELAND, COLORADO

Ken Skinner  
President

We feel that our success was attributable to a combination of the following:

- Tag singing; a habit of singing tags before and after rehearsals and during break. This habit was introduced by a few more experienced men who helped us get our chorus started. We find that tags are a wonderful way to help guests feel more at ease and not so intimidated by trying to jump right in and sing something unfamiliar using music. They like it!
- The acquisition of an excellent director, who has the knowledge and ability to teach us the basics and necessary techniques to improve our sound — thus making us feel better, sing better and feel encouraged.
- Participation in the Rocky Mountain District convention in Salt Lake City last fall, due to the encouragement (primarily by our director) — which also made us feel better about ourselves. We had such fun doing it!
- An enthusiastic MVP in 1985, who kept after the chorus to bring guests, and who set an example by recruiting three new members.

## CHAPTERS WITH SIGNIFICANT MEMBERSHIP INCREASE IN 1985

District	Chapter	Percentage Increase	Year Chartered
Central States	Salina, KS	33	1971*
	Aberdeen, SD	76	1977
Evergreen	Fraser Valley, BC	35	1985
	Columbia Basin, WA	47	1964
Far Western	Rancho Bernardo, CA	40	1977
	Lake County, CA	66	1979
	Portersville, CA	92	1974
	Modesto, CA	49	1957
Cardinal	Porter-LaPorte, IN	41	1947
Johnny Appleseed	Upper Ohio Valley	24	1947
Land O' Lakes	Kenosha, WI	168	1945
	St. Cloud, MN	30	1968
	Bemidji, MN	25	1960
	Detroit Lakes, MN	47	1969
Pioneer	Holland, MI	30	1945
	Traverse City, MI	70	1967*
	Saginaw, MI	25	
Seneca Land	Oswego Valley, NY	27	1962
Mid-Atlantic	Sussex County, NJ	29	1982
	Hunterdon County, NJ	30	1984
	Newark, DE	25	1974
	Hagerstown, MD	25	1954
	Lewistown, PA	33	1958
	Prince William County, VA	37	1968
	Tri-City, VA	53	1980
Northeastern	Yamaska Valley, QUE	450	1983
	Greenfield, MA	30	1981*
	Hartford, CT	25	1944
	Wellesley, MA	30	1984
	Cape Breton, NS	29	1972
Southwestern	San Angelo, TX	35	1979*
	Sherman, TX	24	1965
Sunshine	Ocala, FL	25	1981*
	Miami, FL	25	1948
	Martin County, FL	31	1975
	Charlotte County, FL	38	1981*
Rocky Mountain	Albuquerque, NM	30	1947
	Pikes Peak, CO	29	1946
	Loveland, CO	32	1983*

\*Original chapter disbanded. Chapter re-chartered at later date.

# "Involvement seems to be the key to a successful chorus."

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- A good, active, supportive board of directors, who helped (by example) to exude enthusiasm.
- A feeling of true fellowship and friendliness in the chorus, which promoted enjoyment and having fun while learning the proper techniques necessary to produce good sound; which in turn produced a good, positive attitude and feeling in the chorus.

I hope that our experience, whatever it's worth, might be of help and use to others. Again, I would like to emphasize, it was no single thing, but rather a combination of things — each enhancing the other — which we feel leads to our success and enjoyment. Also, being a relatively new chorus, with the advantage of some older more experienced members, may be a factor.

## LEWISTOWN, PENNSYLVANIA

Dale Crouse  
President

In retaining members we attempt to involve members/wives/families in chorus activities, so the whole family knows what is happening and can support the chorus. The women's group meets on a regular basis at the same place as the men's practice. This provides opportunities for them to get acquainted and also provides a refreshment break for the members. The women provide some limited financial support but most assistance is provided by encouragement.

To encourage new members the chapter planned and executed a guest night involving members, wives, the church and guest quartets. We allowed four months to plan the event. We wrote letters to invited guests (obtained most names from former singers). We asked all members to select prospective names and call the person. We found personal contact was most helpful. We followed up after the guest night to invite back those who attended and reinvited those who expressed interest but could not attend the first event. We planned and executed a well thought out program for

the guest night. We wanted to demonstrate the fun, comradeship, and singing excellence possible in this hobby.

## NEWARK, DELAWARE

Thomas Connelly, Jr.  
President

After discussing our membership increase, our board members came up with the following reasons for our membership gain:

Statistical increase. Our gain has a high percentage value because we have a small chapter membership to start with.

Last year's 3 for 1 membership drive. In our chapter we have a couple of guys who were challenged by the 3 for 1 program and made a special effort to recruit new members. Our chapter made the decision to participate in this program again this year.

Our chorus size. With our smaller chapter size, all our members get to know all the others real well. We don't audition prospective members either. We just ask that they be able to "carry a tune," and we'll teach them the rest. This sort of low-pressure attitude makes a friendly chorus base that makes all our visitors and prospects feel welcome the first night, and every night thereafter.

Our enthusiastic director. Our director, Don Igou, suits our chorus and its laid-back philosophy just fine. Don combines a good sense of humor with a strong barbershop music background to challenge us and bring out the best in all the chorus members.

Singing beyond our limits. We were visited by one of the Society bigwigs a couple of months ago, and he was surprised by some of the songs in our repertoire. According to him, a chorus with our experience and size shouldn't even be attempting songs like "Alexander's Ragtime Band" or "Who'll Take My Place When I'm Gone" let alone be performing them in public. Chorus opinion was that we liked singing the songs, whether they were "out of our league" or not.

While I think what you were looking

for when you asked about our membership increase was what sort of specific programs we used to recruit and so on, I believe that there are no cut and dried methods we can point to and say: "This will attract fifteen new members this year and that will attract five." The chorus has to be a fun place to be, where anyone who likes to sing is welcome to pitch in and do his part. That's what we have in Newark, Delaware every Tuesday night. And that's what every chapter should have if it expects to attract and keep "men of good harmony."

## PIKES PEAK, COLORADO

Jerry Harris  
President

The Pikes Peak chapter has been fortunate to experience an increase in membership. We are definitely not a perfect chapter, and do not have a recipe for success, but we can share some observations.

The primary ingredient in the recipe for a healthy growing chapter is an enthusiastic membership. Enthusiasm is contagious. If you don't have it, get some. Sorry, no recipe available for instant enthusiasm. It is the result of effort by a well organized board, an enthusiastic director and assistant directors, PVP, MVP, bulletin editor, etc., who contribute to a balanced program with challenging goals for rehearsals, sing-outs, shows, and competition.

A challenging program of performance improvement attracts and retains members.

Involvement of many members in activities, committee work, etc., produces commitment and yields sometimes surprising (hidden) talent.

A few enthusiastic members can be more effective in recruiting and retaining than all the shenanigans the chapter can dream up to increase membership.

One more comment on enthusiasm, then some specifics.

An enthusiastic membership is proud to invite guests and insures a steady flow of prospects.

Guests are acknowledged, registered,

assigned a sponsor, and recognized. Names are memorized for subsequent visits. Chapter members are encouraged to greet guests individually; conversation is stimulated by sharing bits of information gleaned from a brief interview or a stand-up self-introduction. Follow-up letters or phone calls from the MVP, other officers, or a welcome committee convey the message 'You Are Welcome' and encourage another visit. Perspective members are given information regarding time commitment and costs of membership.

Chapter members are also recognized for attendance, membership renewals, or volunteer efforts at regular chapter meetings or through the chapter bulletin. Bulletins are mailed to inactives, backsliders, drop-outs, and prospects as a reminder of what they are missing.

Sing-outs, shows, and other publicized events keep us in the public eye, stimulate interest and . . . (here we are again) . . . enthusiasm.

## PRINCE WILLIAM COUNTY, VIRGINIA

Frank Lynn  
President

In looking back at 1985 we did nothing new, different, dramatic or innovative — nothing that chapters haven't been doing for many years.

And that may be the secret. We continue to stress that every opportunity must be seized to promote membership.

Specifically, last year our success was due primarily to:

- Audition For Admission the first meeting after our annual show. Announcements made by emcee, a notice given in the show program, and chapter booth in the lobby.
- Combined audition for admission with local Sweet Adelines chapter.
- Encourage each member bring a member.

No gimmicks, just the tried and true.

## ALBUQUERQUE, NEW MEXICO

Gil Wallace  
President

In early 1984, our chapter was at low ebb with attendance in the 25 to 30 range and chorus sing-outs running around 18-20. After chapter officer elections a plan was hammered out that hopefully would result in a strong 100 member chapter in at least three years. The plan was initiated in the fall of 1984. In the spring of 1986, we have approximately 90 members and our goal is in sight.

In implementing our program we realized that we did not have too many guests, and when we did, they were not treated as well as they could be. This was improved by presenting a program that the members could take pride in, so the desire to bring friends and acquaintances was enhanced. We then established a membership program where guests had music, were given complete information on what steps are required for membership, and the amount of dues. Also, and most important, the guest receives a follow-up letter which is in the mail the next day after meeting. The guest receives it in time to plan on attending the next meeting. Other follow-up tools and steps involve all the publications and hand-outs available from the International Office.

To present the type of program that members take pride in takes a lot of thought and development. First, we realized that we must have a strong musical team, as well as a strong administrative team, and the two teams have to work together for our common goal. The main tool used, in developing the administrative team, was to select men whose occupations or personal traits suited the job, then strongly requesting that they all attend C.O.T. School and follow the manuals provided by the International Office. We also requested that they be willing to serve for two years, or as many terms as necessary to achieve our goals.

Developing the musical team was a little more difficult. We actively and strongly recruited men with musical degrees or background, and requested

that they attend HEP and/or Mini-HEP schools. We then studied the methods used by some of our most successful singing groups: The Vocal Majority, The Thoroughbreds, The Phoenicians and The Dukes of Harmony. We adopted the parts of their programs that we believed would fit our particular chapter personality. The development and incorporation did not happen over night but did occur as rapidly as it could be pushed.

With the strong administration and musical teams in place, we found it unnecessary to hold special auditions nights, though we did use the Christmas Chorus idea that has been used by many chapters. It was successful for us; so we plan to do it every year.

To summarize: Strong, well balanced administrative and musical teams were developed. Our product was presented to the public, and the barbershop harmony sold itself. Guests started knocking at our door, and a consistent follow-up program converted most of them to members.

## FRASER VALLEY, BRITISH COLUMBIA

John Blessin  
President

The Fraser Valley chapter, Rainbow Chorus, is a newly chartered chapter. The chorus actually started in January, 1984. There's been a fair number of men who attended initially who didn't stay but we've been able to attract a good number of new singers.

Our greatest resource base has been the Chilliwack Rotary Club, as we now have twelve Rotarian Barbershoppers! We have three or four Rotarians still thinking of joining. In recent months we have sent a speaker to our local Kiwanis Club, talking about barbershopping. We're getting interest from that club as well. It is our intention to speak to as many of the other service clubs in our area as possible. During the last year we had a display in our local home show, sang at our annual fund raising public auction and held very successful open house and guest nights. All of these ingredients helped boost our membership.

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**"We have a lot of fun singing and  
we ask others to join in our fun."**

# "The primary ingredient in the recipe for a healthy chapter is an enthusiastic membership"

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Our first chapter show was a resounding success with over seven hundred people attending. We've also been guests on our local radio talk show, four times, and have received invaluable free publicity in our local newspaper. The owner of the radio station and the publisher of our local newspaper are both new Barbershoppers. Our chapter has flourished with the media support we've received.

Our current MVP has set a goal of 50 members by June and I think that number is attainable. Our PVP is also working hard to make sure our meetings are interesting and enjoyable to all our members.

## DETROIT LAKES, MINNESOTA

Kenny Likness  
President

We would always like more members. I think the best thing to help build and maintain a chorus is the knowledge received from C.O.T. School. Sometimes, even this won't help in small towns. Then you go to other outer communities, spread out with good public relations, good shows, interesting meetings and activities to make it fun. We then go to attempting to get younger men who like the competitiveness with other choruses and quartets.

With call committees, bulletins, newsletters, pep talks and singouts, it's still difficult to maintain membership and grow. This will only happen under the loyal and positive attitude of the leaders and officers. An enthusiastic director doesn't hurt one bit either.

If there's some active quartets that help the other members to sing some chords and get some overtones, then you get some of the older fellows excited to hear it again.

For tardiness, everyone of the chorus members to the meeting by 7:30-7:45 puts a quarter in the pot. If they don't have a name tag, it's another quarter. At 7:55 the paid up members' lucky number on a golf ball is drawn. He takes that pot home to his wife, so she benefits from his being at the meeting.

## KENOSHA, WISCONSIN

Richard Kollman  
President

Many think that just because a chapter exists in Kenosha, coincidentally the home of the international office of S.P.E.B.S.Q.S.A., that it must be a century club chapter and brimming with members. Not so. We are just like any other chapter. Even though the international staff live here, their busy work schedules keep them on the road helping all the other chapters across the country. When their travel schedules permit, we enjoy their company and welcome them to join us for some fun and singing. While we do have a more immediate contact with the international office, our membership represents the same average cross section of ages, occupations and singing experience as other chapters.

Our success in 1985 came from many sources. We evaluated the chapter's status, decided where we wanted to go, combined music and administrative forces to plan the year, and encouraged membership participation.

Our plan was simple — build membership, build a treasury and have fun singing. Our MVP busily wrote letters to former and current members for a special night of singing — one of many subtle membership drives.

Bringing out the old repertoire and adding new songs had everyone singing and learning. We utilized the quartet teaching method, learning cassettes and created an entirely new repertoire in a short time. Our director had the support of section leaders (sometimes the teaching quartet), an assistant director and a music chairman, who happened to be a board member and coordinated the music plan with the chapter board's annual plan.

Above all, we were busy having fun — a cabaret night, an active in-house quartet, inter-chapter activities, preparations for competition (we became division small chorus champions after competing for the first time in eight years!), an annual show, and pursuing as many community performances as possible to gain support.

The overriding reward of the program was the participation of the members. It became obvious very early that the members wanted to be active and involved. Many made phone calls, volunteered for duties in the chapter, wrote letters to visitors, helped publicize the show and sold advertisements . . . anything to keep the chapter alive and growing.

If I had to pass along advice to other chapters, it would be summarized in two concepts — cooperation and participation. The spirit of the chapter has never been higher (with this writing we have grown to more than 50 members in 18 months) and we're enjoying all the aspects this hobby offers.

## HARTFORD, CONNECTICUT

Jim Kew  
President

The Hartford chapter had been in a membership decline for several years prior to 1984. During 1984 the board of directors initiated a chapter improvement program. This program called for improvements in several aspects of chapter life, particularly music, and was one of the primary things that caused our membership increase.

Our recent success in recruiting really began in late 1984 with a September guest night. This guest night followed the prescribed eight week format for inviting guests, planning the event and following up.

In early 1985 we set a goal to recruit 25 in '85. At the time, we wondered if the goal was really attainable but it was something to try for. We decided to advertise in local papers and this brought us several new members immediately. These new people had friends and we found we were signing up new members at the rate of about two per month.

We ran another membership drive and guest night in May, 1985. We signed up about six new members as a result of that program.

The other primary sources of guests were contacts we made at singouts and a guest night in December after our

annual show. All in all we signed up 19 new members toward our goal of 25 and won the Northeastern District's membership award for the largest percentage increase in members.

As the year went along membership recruitment was made easy by the following things:

We made guests feel wanted by having name tags for them, having members wear name tags, having guest music books, and making sure guests were introduced and made to feel part of the program. We were improving musically and this was obvious to the guests. Good things were happening at our meetings. We appeared to be a live, reasonably well organized organization that knew what it was doing.

## HUNTERDON COUNTY, NEW JERSEY

Bill Britton

President

In surveying chapter officers and chorus members, all seemed to agree on a few points related to our growth.

- Enthusiasm - We try very hard to keep spirits and morale at a high pitch.
- Jobs - We try to keep everyone possible involved a job for everyone.
- Activity - We plan our calendar in advance for the year. Fun nights, picnic, bus trip with our wives for dinner, etc.
- Sing Outs - We take everything. Either our chorus or one of our quartets will make an appearance.

Of all of these, involvement seems to be the key to a successful chorus; a job for every member, a member for every job.

We are only a year and a half old and from April 30, 1985 to May 31, 1986 we have gone from 43 members to 57. We grow each week. Not a rehearsal night goes by without seeing a new face. We make that person feel welcome, introduce him, have him sing a tag, thank him for coming and invite him to come back the next week. The amazing thing is our guest nights are poor. We haven't had a successful guest night yet.

In summary, you can't say any one idea is best to retain members or attract new ones. We have a reputation in the area as one of the friendliest choruses in New Jersey and feel this has been a big factor in aiding our growth.

## PORTER-LA PORTE, INDIANA

Bill Watson  
President

There was no magic involved in our year of office. We started planning for a growth year in all areas at the C.O.T. School in early November. One important thing we did was different.

Our chapter in 1984 had become somewhat stagnant, sluggish, had money problems and low morale. At a joint board meeting it was decided to have the new board actively take over the operation of the chapter in very early December instead of waiting until January first.

The chapter was informed as to the plans for the coming year and a well planned program was put into effect and continued weekly. The board planned four guest nights actively promoted varied types of functions which included wives and families, sing-outs free and paid, a summer church program, spring and fall shows, and the chorus singing at both of the year's contests. The board worked very closely with our directors, one of whom was sent to Harmony College. We planned to improve our sound and this was done with craft sessions and coaching. Good sound impresses guests and new singers.

For our guest night we started announcing it to the membership six weeks in advance. We told them our plans and got their backing and enthusiasm up for the coming event. It also started them thinking about bringing a guest. Newspaper and radio advertising was planned. A special night of entertainment was planned with refreshments and wives-girlfriends invited. The guests were made to feel very special. Follow-up cards were sent and calls made, thanking them for coming and to join us again. We did not push for membership on the first night,

though some did sign up. On the third guest night we did ask them to join our chapter.

Actually our success was due to the leadership of the board and the teamwork that developed, a great musical program, the support of the members, and a well planned and interesting program. We kept the chapter busy and informed, meeting one goal after another. The suggestions, ideas, plans and format that the C.O.T. School furnished were followed. Any chapter can do this if everyone works together on a mutual plan.

Approximately six months into our year we learned that our chapter was doing well in the plateau, Society wide. The result was being named number one chapter in our plateau both in District and Society, and Cardinal District Chapter of the Year.

Again, good board leadership, teamwork, a good musical program, informed and enthusiastic members made our year a success.

## ST. CLOUD, MINNESOTA

Leland Batdorf  
President, 1985

In the late 70s, our chapter had 60+ members, but when we lost a young, dynamic director we started to lose members and bottomed out at 29 in mid-1984. We stood at 31 on December 31, 1984. Then we got a new director, very dynamic and personable. By mid-April (when we gave our annual show) a great deal of improvement was evident, and the performance was the best we had had in years. Then the MVP scheduled a guest night which started out with a spaghetti dinner. The members worked hard to bring guests, and from there we took off. Many of the guests joined, and in turn brought their friends. The director himself recruited his father and a young man who worked for him.

We have never been very strong on internal programming, but we have always had good external programming, i.e., singouts, inter-chapter visits, etc. St. Cloud has a Wings, Wheels, and Water Festival the week after the 4th of July, and we sang before 3,000 people on

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**"We have the reputation of being one of the friendliest choruses in the area."**

# "Above all else, we were busy having fun..."

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Thursday evening, and 500 on Friday. We sang out at a Knights of Columbus Awards Dinner, and put on a dinner show in October in cooperation with the local Eagles Club. We put on a Christmas concert with the local Sweet Adelines at a local shopping mall (115 stores). The idea was to get as much community exposure as possible.

Finally, we had good administration. The meetings were well organized, and members and guests knew what to expect. In summary, I would attribute our successful year in 1985 to a good director — if you don't have one it's an uphill battle all the way. An MVP that does his job. It was amazing how new members brought in more new members. Good administration so that members and guests knew what to expect. Chapter members who supported all of the above.

## **OCALA, FLORIDA**

Joseph Hannen  
President

We had a great start into 1985. However, our membership suffered by year's end because of the new chapter in Inverness, Florida, 40 miles away.

In answer to this challenge our membership responded and picked up the losses with a concentrated effort — using traditional guest nights, advertising, sing-outs, and generally letting our audiences know we enjoy singing — and asking them to join us.

Since the first of the year, we have had an average of two new guests per meeting. These are friends of new members — a good source. We have changed our meeting night program to lure back the lost souls.

I think more singing — less talking — is a strong start. That's what the membership comes out for.

## **RANCHO BERNARDO, CALIFORNIA**

Jerome Dosek  
President

The Rancho Bernardo chapter is blessed with singers, with direction, and a common goal. Young men and old timers all love to sing for their own pleasure and love to sing to give pleasure to others. So throughout the year, the chapter has the pleasure of performing at their annual show, that was written by members of our chapter. Then later on in the year (Nov. or Dec.) the chapter gathers some special and appropriate songs and puts on a cabaret show. It's a great evening with the members of the chapter serving the refreshments to their friends they have brought to the evening show. Sometime toward the end of the evening, all the men in the audience are asked to come up on the risers and join us in a song or two. All enjoy the sound of the big chorus, especially since they are part of the big sound. These events are always followed by an open house and all the men who were at the show are invited to the open house.

Our goal, for each individual, and for the chorus, is to do the best we possibly can at all times. We want to be the best and we are working toward that goal. There is great satisfaction when a job is well done. Our chapter has progressed rapidly in the past several years and we are now in a position to challenge the leaders in our district. We are only looking ahead.

During the year we usually have two organized guest nights. The members search for men who have a song in their heart. Their friends and neighbors, business associates and competitors, old members of the community and new ones are invited to join us in song, good harmony and fellowship on a weekly basis.

If there is one reason for our increase in membership, it is because we enjoy singing, we have a lot of fun singing and we ask others to join in our fun.

## **CHARLOTTE COUNTY, FLORIDA**

Warren Getson  
Secretary

To accomplish our chapter's membership record we used about every method in the books. We believe our greatest success is the result of two things. The first is we contact potential members through exposure. We perform a lot and we get good coverage in the local papers. We give a pitch for the Society and chapter at every performance and in every newspaper article. The second is that our members are alert to bringing in potential members.

## **MARTIN COUNTY, FLORIDA**

John Storrie  
President

We rely on some very usual methods to recruit new members. We have an audition for admission twice a year. We also keep our name in front of the public with weekly newspaper notices on the time and place of our meetings. We also give an individual's name and phone number in case the reader wants to contact someone.

# Bluegrass Student Union

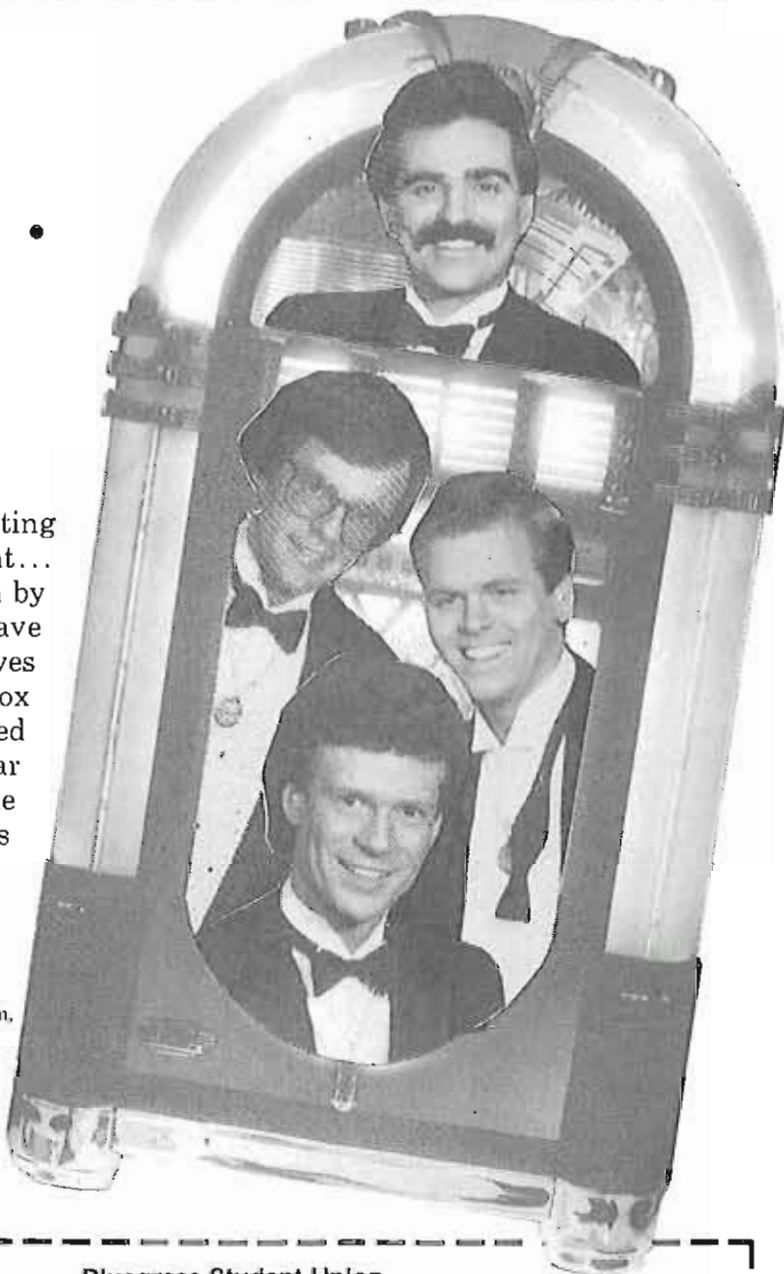
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# New Music Notes

by Burt Szabo  
Music Specialist

The Society released ten new barbershop arrangements in the first half of 1986. Three of these single issues were mailed with the HARMONIZER, and if you are a music subscriber you received the remaining seven arrangements as part of your subscription. Here's a brief note on each arrangement.

The January HARMONIZER featured Russ Foris' arrangement of that grand old standard from the year 1909, PUT ON YOUR OLD GREY BONNET (stock No. 8089 at \$.25). The arrangement is designed so that you may sing it with or without the verse. If you want to use only the chorus you may begin with the pick-up notes to measure 32 and it will work just fine. Your audiences will enjoy this neat old song.

Val Hicks, one of our Society's premier arrangers, has given us his very artistic version of BY THE LIGHT OF THE SILVERY MOON (stock No. 8090 at \$.25), another great song from the year 1909. Val has given us a most interesting treatment of the two verses of the song, and your audience will breathe a collective sigh of recognition when you reach measure 17 and begin the melody that they are all familiar with. A great song for any kind of public performance.

From the year 1892 comes THE SWEETEST STORY EVER TOLD (stock No. 7686 at \$.25). This lovely old song was discovered (we think), by the Gentleman's Agreement quartet around the year 1970. That's when they recorded it on the album "Top Ten Barbershop Quartets of 1970." The song is a slight bit "arty" and we do not recommend it for contest, but it is such gorgeous music we know you will enjoy performing it.

Arrangements released in 1986 through the Music Subscription Program include:

CAN YOU BRING BACK THE HEART I GAVE YOU? (stock No. 7217

at \$.50). It was my pleasure to arrange this song from the year 1924 and further, to give the bass a melody beginning in measure 57. I hope all of you basses enjoy your moment in the spotlight. It's a song which was unknown to the arranger and apparently unknown to anyone else. If you haven't sung it yet, please do. I think you will enjoy it. So will the judges.

Oave Briner has given us a most creative arrangement of that toe-tapping number from the year 1923, CHARLESTON (stock No. 218 at \$.50). Every audience recognizes this number and will be delighted to hear it. Think of all the neat stage presence you can put into this on your next show or competition.

From the year 1928 comes the song MISTAKES (stock No. 7219 at \$.50), arranged by Canadian Barbershopper, Roy Keys. This song originated in England and a year later was copyrighted in the U.S.A. It's another one of those unknowns that seems to come along every now and then.

SAILIN' AWAY ON THE HENRY CLAY (stock No. 7220 at \$.50), comes from the year 1917, and is another product of the collaboration of two great musical minds, Gus Kahn and Egbert Van Alstyne. You will find their names on a great deal of early 20th century music. Rob Hopkins have given us a very enjoyable arrangement of this song, one that both performers and judges alike will applaud. We think you will enjoy the very artistic duet treatment at the beginning of the second chorus.

One of Irving Berlin's greatest hits, and also one of his earliest, is WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAMA (stock No. 7221 at \$.50) from the year 1912. The song is almost in the public domain, but we just didn't want to wait to give all of you a chance to sing Dave Briner's excellent arrange-

ment of this fine old standard. Talk about excitement! It's a song which hasn't been sung too frequently, but this arrangement sings so easily that we're sure it will become a favorite of yours. Lay this one on the judges next time out.

Lots of choruses enjoy doing circus theme shows. Unfortunately, the Society has not published very much circus oriented music. We are trying to do something about that. Ed Waesche's arrangement of CIRCUS DAY IN DIXIE (stock No. 7222 at \$.50) is one we think you will enjoy singing. It's somewhat challenging, but so much fun that you will agree it's well worth singing, even if you are not doing a circus show. Don't let the minor key section beginning in measure 25 throw you. Make sure the melody is secure before adding the harmonizing parts and you'll find it works quite easily. It's a great fun song and one that you can do great things with visually. Enjoy it.

The dynamic duo of Tom Gentry and Don Gray have given us an excellent arrangement of a very clever song — I USED TO CALL HER BABY (stock No. 7223 at \$.50). We've all heard this one sung in contest recently and it's a real audience and judge pleaser. Even audiences that have never heard this song will get a kick out of the very clever lyrics. Tom and Don have given us an excellent arrangement, one that we know you will enjoy.

That's it for the first half of 1986. Sing and enjoy these great arrangements. They are some of the best barbershop music you can find. We have more great arrangements scheduled for release in the second half of 1986. Music Subscribers — watch your mailbox for more great songs. If you are not a Music Subscriber, it's easy to join. See your chapter secretary or call the order department at International Headquarters. 🎵

# New Chapters

## WACO, TEXAS

Southwestern District  
Chartered April 10, 1986  
Sponsored by Arlington, Texas  
33 members  
Charles Barrett, 532 A New Road  
Waco, TX 76710 (President)  
Jim Taylor, 306 Romano Circle  
Hewitt, TX 76643 (Secretary)

## NEWTON, KANSAS

Central States District  
Chartered April 11, 1986  
Sponsored by Wichita, Kansas  
33 members  
Chuck Redwing, 603 Quail Creek Ave.,  
Newton, KS 67114 (President)  
Wilbur Wherrell, 158 N. St. Paul  
Wichita, KS 67203 (Secretary)

## HILLTOP, MINNESOTA

Land O'Lakes District  
Chartered March 13, 1986  
38 members  
Roger Meyer, 8331 Redrock Road,  
Eden Prairie, MN 55344 (President)  
John Kroby, 2040 Ridge Dr. No. 33  
St. Louis Park, MN 55416 (Secretary)

## GRAND STRAND, SOUTH CAROLINA

Dixie District  
Chartered March 19, 1986  
Sponsored by Columbia, South Carolina  
32 members  
Ronald Horton, Box 75-489, No. 5  
Charleston Trail, Garden City, S.C.  
29576 (President)  
Charles Richards, P.O. Box 144  
Murrells Inlet, S.C. 29576 (Secretary)

## CHAPEL HILL, NORTH CAROLINA

Dixie District  
Chartered April 15, 1986  
Sponsored by Research Triangle Park,  
North Carolina  
32 members  
Ed McClure, Rt 3 Box 222A,  
Apex, NC 27502 (President)  
Joe Sparling, 212 Spring Lane,  
Chapel Hill, NC 27514 (Secretary)

## MARIETTA, GEORGIA

Dixie District  
Chartered April 23, 1986  
Sponsored by Stone Mountain, Georgia  
30 members  
Bill Schreiner, 2806 Stauton Dr.,  
Marietta, GA 30067 (President)  
Frank Hrach, 4241 Loch Highland  
Parkway Rosewell, GA 30075 (Secretary)

## ANDERSON, SOUTH CAROLINA

Dixie District  
Chartered April 21, 1986  
Sponsored by Greenville, South Carolina  
36 members  
Alan Croshaw, 202 Robin Dr.,  
Anderson, SC (President)  
Buddy Dunford, 411 Westview Ave.,  
Anderson, SC (Secretary)

## FORT COLLINS, COLORADO

Rocky Mountain District  
Chartered April 18, 1986  
Sponsored by Greeley, Colorado  
34 members  
J. Millard Mathre, 1408 Parkwood Dr.,  
Fort Collins, CO 80525 (President)  
Wallace Foster, P.O. Box 473  
Fort Collins, CO 80522 (Secretary)

# 5TH ANNUAL BARBERSHOP PIONEERS CONVENTION

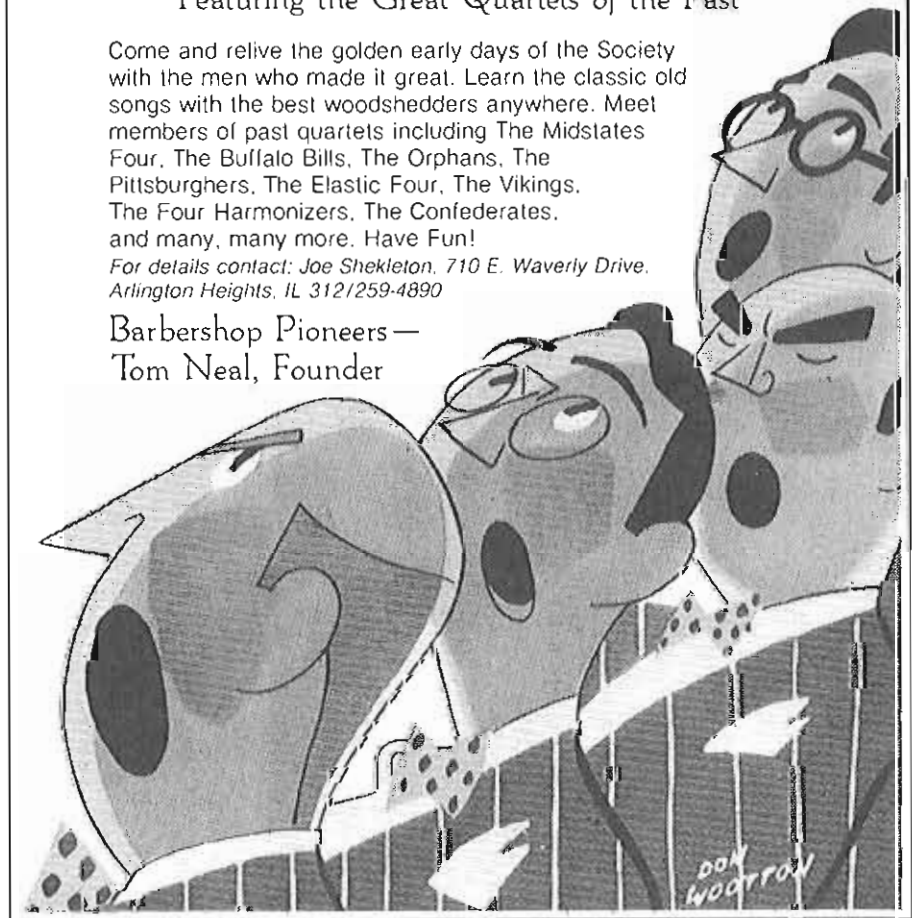
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For details contact: Joe Shekleton, 710 E. Waverly Drive,  
Arlington Heights, IL 312/259-4890

Barbershop Pioneers—  
Tom Neal, Founder



# Chapters In Action



The Pride of Indy Chorus directed by Lyle Pettigrew.

The Greater Indianapolis chapter, Pride of Indy Chorus directed by Lyle Pettigrew brought the sounds of barber-shop harmony to the newly renovated Union Station at Indianapolis. The station built in 1888 was the first Union Station constructed in America. The station underwent a 65 million dollar renovation.

The renovated station features a 70 unit shopping mall, seven restaurants and nightclubs and a 40 unit fast food court. Unique to this project is a 200 unit Holiday Inn featuring 40 special motif rooms in Pullman Cars on the actual tracks used by these trains in a train shed area. The cars are decorated to reflect the styles of stardom greats of years gone by such as Lillian Russell, Diamond Jim Brady and Rudolf Valentino.

Rededication of the station took place during April. The Pride of Indy, 90 strong, entertained several times throughout the evening at a Gala Premiere black tie gathering of dignitaries and stars gathered for the event. Indiana Senators Dan Quayle, Richard Lugar, Governor Robert Orr, Mayor Hudnut, Ralph Stanley director of the Federal Urban Mass Transit Association, TV personalities John James, Willard Scott, Leann Hunley, Steven Furst and 10,000 more attended the dinner. Television coverage was provided by the three major

networks and news coverage included a special by the National Geographic magazine as a build up to the 1987 Indianapolis PAN AM Games.

Quartet entertainment was provided throughout the weekend by the Two Generations, members of the Pride of Indy, as they strolled through the shops and restaurant areas performing.

Renovation developers Bob and Sandra Borns announced that attendance for the opening weekend topped 400,000



The Two Generations quartet — Ben McVay, Dick Nyikos, Jim Sauder and Phil Miller.

and for the first week topped one million people.

This was only one of the Pride of Indy's efforts to participate in community activities. Other recent events include performances at the National Football League, Indianapolis Colts — Pittsburgh Steelers game, before 60,000 fans; the grand opening at the National Basketball Association Indiana Pacers — New Jersey Knicks game to a packed house hosted by master of ceremonies baseball great Joe DiMaggio; the opening event for the state-wide White River Athletic Games; the upcoming Indianapolis-Scarborough Canada Peace Games; and we are setting our sites on events relating to the 1987 PAN AM Games scheduled for Indianapolis.

Richard Nyikos  
Public Relations Director

English Barbershopper Richard Hartnell is spending his summer biking across America. A member of the West Midland club, Hartnell will start his trek in Seattle on July 21 and plans to reach New York City by the end of August. He will pass through Washington, Idaho, Montana, Wyoming, Nebraska, Iowa, Illinois, Indiana, Ohio, Pennsylvania and New York on his +3,000 mile ride.

The primary purpose of the trip is to raise money for the British Association for Sporting and Recreation Activities of the Blind. This association helps blind people take part in a wide range of sporting and recreational activities, including the Olympic Games for the visually handicapped.

Hartnell hopes to meet many American Barbershoppers during his travels. If you live in a state through which he will be passing, contact your district bulletin editor. Editors have been given a list of the cities which are on Hartnell's route. You may be able to give Richard a big barbershop welcome to your town. He may even take time to stop and sing a tag with your chapter members.



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That's not all! We aim to cover as much of Australia as we can. We'll visit Adelaide, the fun-loving capital of South Australia with its spectacular verdant valleys. We'll see the Fairy Penguin Parade on Phillip Island near bustling Melbourne, a veritable shoppers' paradise. We'll cruise Sydney Harbor, one of the most beautiful in the world, featuring the magnificent Sydney Opera House. We'll cruise the Swan River, watch black swans gliding by and of course we'll wood-shed, gang-sing and harmonize to our heart's content.

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# Chapters In Action

Members of the Scranton, Wilkes-Barre, Tunkhannock, and Honedale, Pennsylvania chapters recorded the national anthem for distribution to 32 radio stations in the Black Diamond North area, four local television stations, and four local cable companies.

The 63 man combined chorus wore black tuxedos provided by a local men's formalwear store. The group was directed by Wilkes-Barre chorus director, Ray Patsco.

The Channel City Chorus from Santa Barbara, California sang the national anthem for two University of California Santa Barbara basketball games. The chorus was also featured on radio station KTMS "Santa Barbara Voices" program. The program "Barbershop Harmony In Santa Barbara" was an open format talk show where listeners could call in and ask questions about local Society and Sweet Adeline chapters.

The Valleyaires of South Bend/Mishawaka, Indiana sang the national anthem for both a Notre Dame basketball and hockey game. The chorus feels they brought out the luck of the Irish as Notre Dame won both games.

The Canton, Massachusetts Baystatesmen Chorus sang at the Hanscom Air Force Base for the open house of the Air Force's Geophysics Lab during April.

A cooperative effort between the Chatham, Ontario chapter and the local cable television company resulted in a two hour television program of the chapter's annual show. The program is aired six to 12 times during the summer. This is the fifth year the cable company has taped the chorus' annual show.

Members of the Austin, Texas chapter sang as part of the 150 voice "Spirit of Texas Chorus" which was part of ABC-TV's "Texas - 150" program. Other community choruses also were part of the group. The studio audience included Texas governor Mark White, Austin mayor Frank Cooksey, and former United States First Lady Mrs. Lyndon B. Johnson.



For the second year, the Orlando and Polk County, Florida chapters participated in Walt Disney World's nationally televised "Easter Parade."

The barbershop segment, one of the most popular musical groups in the parade, was led by an actual barbershop on wheels with the Dapper Dans of Walt Disney World singing and dancing. Behind the float were 50 singing and dancing Barbershoppers all decked out in striped shirts, straw hats and towels.

The Bryn Mawr, Pennsylvania chapter was featured on the "You've Gotta Believe" television show produced by the local ABC affiliate station. Tug McGraw, former Philadelphia Phillies pitcher, is the show's host.

The San Gabriel Valley, California chapter participated in a special city-wide celebration. Chapter quartets Magic Touch and Penny Arcade also sang. The event was broadcast by the local cable television station.

The Tualatin Valley Harmony Masters sang at the coronation of the Forest Grove, Oregon Gay 90s Festival Queen. The chorus will also sing during the Festival parade. This has been an annual event for the chapter since 1974.

The routine, "Put On Your Old Grey Bonnet, When You Wore A Tulip, Lida Rose, and I Want A Girl," took many hours of rehearsal with Disney choreographers both at Disney World and extra rehearsals at "Melody Manor," Orlando's chapter meeting place.

Walt Disney World and the Dapper Dans do a lot to present good clean barbershop harmony to thousands, if not millions, of people throughout the United States and Canada.

The Rochester, New York Music Men performed as part of the Rochester Symphony's Pops Concert Series during May. They sang the George M. Cohan medley for symphony and barbershop chorus.

The Marylandaires Chorus of Prince Georges County, Maryland were recognized for their participation in the "Straight From The Heart" program. The show was a fund raiser for Straight, Inc., a private, non-profit drug treatment center for teenagers. Other chapters participating in the event included District of Columbia, Bowie, Anne Arundel, Tri-County, Arlington, Fairfax, Prince Williams, Fauquier County, Sterling and Alexandria.

## Chapters In Action

During April the Fairtown Harmonizers Chorus participated in a grand re-opening of the old Opera House in Sandwich, Illinois. The opera house completed a \$1.7 million restoration on the 117 year old building. The building had not been used for many years. It consisted of the opera house on the second floor with dressing rooms, and offices on the main floor.

The Fairtown Harmonizers, being a local group, were asked to participate in a week long celebration. The night was shared with four other choruses; Three Rivers, Covered Bridge, Black Hawks, and Kishwaukee. The combined chorus numbered 110 Barbershoppers.

The Hilltop Harmonizers of Chapel Hill, North Carolina were the featured chorus of the Silver City Spring Arts Festival in May. The outdoor festival is an annual event.



The 1985 International Convention hosted by the Twin City Area Minnesota chapters received an award from the Minneapolis Convention & Visitor Commission as the "Outstanding Minneapolis Convention of 1985." The mayor of Minneapolis, Donald Frazer (third from left) presented the award to Barbershoppers on the convention committee

(l to r) Bruce Churchill, associate general chairman; Dan Slattery, director of logistics; Frank Gogins, convention general chairman; Jim Richards, International vice president; and Doug Miller, director of the Minneapolis Commodores Chorus. The 1985 convention was the second International contest hosted by the Twin City Area chapters.

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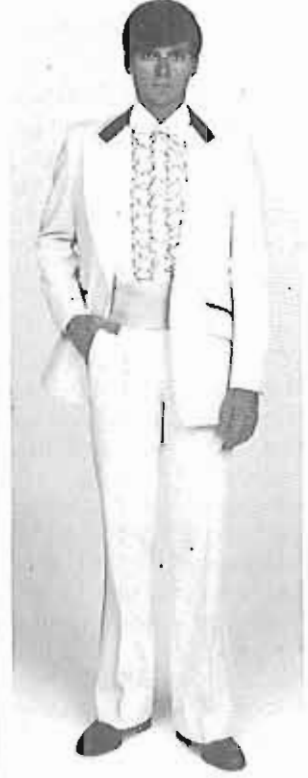
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# News About Quartets

The **Friendly Pitch** from Sarasota, Florida are busy singing every week at the Wheeler Ice Cream Parlour in Bradenton and the Old South Oyster Bar in Osprey. Bringing barbershop harmony to the Florida public are Phil Lundeen, Jim Tobin, Jim Gough and Phil Wilding.

The **Classic Collection**, 1982 International Quartet Champion, report an address change for their contact man, Curt Hutchison. Contact Curt at 21630 East Geddes Place, Aurora, CO 80016, telephone (303) 690-5247.

The Miami University Alumni Association (Oxford, Ohio) invited four alums of Miami, who happen to be experienced Barbershoppers, to form a quartet and present a concert during alumni weekend during June.

The Class of Miami was organized by local Barbershopper and member of the Miami University audio visual staff, Jerry Coltharp. Members of the quartet

include Mike Bell and Mark Bowman from the Johnny Appleseed District, Doug Smith from the Illinois District, and Rich Knapp from the Northeastern District.

The **Night Howls** of the Greater St. Paul Area and St. Croix Valley chapters are halfway through their twenty-first year as a quartet. The original foursome of Steve Shannon, Dale Teorey, Don Challman and Bob Dowma got together for the first time at a Roseville-North Suburban chapter meeting. They decided that they would win the International quartet competition in three years. The tenor, Bob Dowma, did just that, after he left the Night Howls to sing with the Happiness Emporium.

There have been only three personnel changes over 21 years. Dale and Don are two originals. Doug Chapman replaced Steve as baritone. When Bob left, Steve returned as baritone and Doug switched to tenor. When Steve left for a second

time he was replaced by Dick Gilstad. About four years ago Dick was replaced by Keith Fransen of Talk of the Town quartet fame.

The quartet was honored as the St. Paul chapter Barbershoppers of the Year in 1968. The quartet is still active as chapter and district officers, judges and coaches. The quartet represented the Land O' Lakes District at International competition in 1968, 1970 and 1972. They are honorary members of the Stockholm, Sweden chapter which they helped form. The quartet also made a U.S.O. tour in 1971 to entertain soldiers wounded in Vietnam.

The Music Staff from Sacramento, California sang for a gathering of more than 400 California postmasters and postmistresses. The quartet reports they did not sing "A Bundle Of Old Love Letters" for the group. Quartet members are Jon Payne, Roger Perkins, Ken Wimbish and Rich Brunner.

Last year the Magic Quartet from Mankato, Minnesota and their wives traveled through England and Wales to perform five formal and two informal shows for BABS clubs. Our memories are of the people we met, the graciousness and generosity of the hospitality, and the enthusiasm of the audiences for barbershop harmony.

Our first few nights were in a London bed-and-breakfast hotel, but most nights during the two weeks we were hosted by members of the BABS clubs for which we performed.

One night, we went to a Royal Shakespeare Company production at Stratford-on-Avon, and when we returned to our hosts' home, at about 1 a.m., they were up waiting for us with tea, cake, and other refreshments. One small club put us up in a bed-and-breakfast hotel. The hotel owner went with us to the performance site, to show us the way. Although not a Barbershopper, he stayed for the show, afterglow, and after-afterglow, well past midnight, even though he had to be up at 6 a.m. to prepare breakfast for his hotel guests.

Our reception was particularly enthusiastic from those clubs which had not had S.P.E.B.S.Q.S.A. visitors before. We brought small gifts for our hosts, but did not expect the gifts they gave to us in appreciation for our participation in their clubs' activities.

Performance settings included a birthday party, a formal show in a meeting room of a large hotel, a show in a public library reading room (complete with bar!), an Edwardian Music Hall format, with club members in turn-of-the-century costumes, and a show in the service area of a BMW dealer's garage.

One couple met us in London on the last day and gave us a tour of the city, as could be done only by people who had lived there for years. Finally, while waiting in line to check in at the airport to return home, we heard a pitchpipe, looked up, and saw and heard 35-40 people, Barbershoppers and family members, there to see us off. They stood in a circle, holding hands and singing the song we heard and sang at the end of every one of our performances, "Let's



The Magic Quartet — Doug Peterson, Bruce Gray, Don Miller and Bill Lydecker.

Get Together Again." Our goosebumps had goosebumps.

We should note that we paid all our own expenses, except we had asked to be provided places for the eight of us to stay (which usually included dinner and breakfast) in exchange for our performance. We are deeply obligated to the members of BABS clubs in South London, Bristol, Cardiff, Llandudno, Leicester, and Chesham. There is no doubt that staying in hosts' homes added immeasurably to the experiences and memories of our trip.

by Bill Lydecker  
The Magic Quartet

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## Donor Hearing Aid Program A Success

by Carol Bush  
Director Public Relations

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One of the services of the outpatient clinic in which patron organizations,

such as Barbershoppers, are instrumental, is the Donor Hearing Aid Program.

The Donor Hearing Aid Program provides hearing aids to the elderly who cannot afford to buy one. Donations of used hearing aids to be reconditioned are used in the program. Since it started in May, 1985 almost 50 hearing aids have been dispensed.

Individuals who are 60 years or older and do not currently have a working and appropriate hearing aid are eligible for the program. According to Linda Parmiter-Jacobs, audiology director, candidates need to make a minimum of two visits to the Institute of Logopedics, for testing and fitting. The follow-up visit can be done over the phone or by written response.

"Individuals are accepted by referral of a local community service organization

or any Institute of Logopedics patron organization," Jacobs said. "Persons who receive hearing aids through the program will be responsible for the cost of an earmold and batteries. If the aid should need repair, the fee will be paid from a fund established for this purpose at the Institute. Testing is billed to Medicare or an insurance agency, should the individual have coverage. Otherwise, service will be provided free of charge by the Institute of Logopedics," she continued.

This program provides an important service to our elderly clients. To continue as such, it must receive donations of used hearing aids to be reconditioned and used in the program. If you have a hearing aid to donate to the program, call the Institute of Logopedics' Audiology Department 1-800-835-1043.



Audiology director Linda Parmiter-Jacobs (foreground) audits the controls while a fellow audiologist conducts a hearing test on a pre-schooler.

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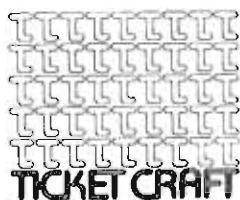
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