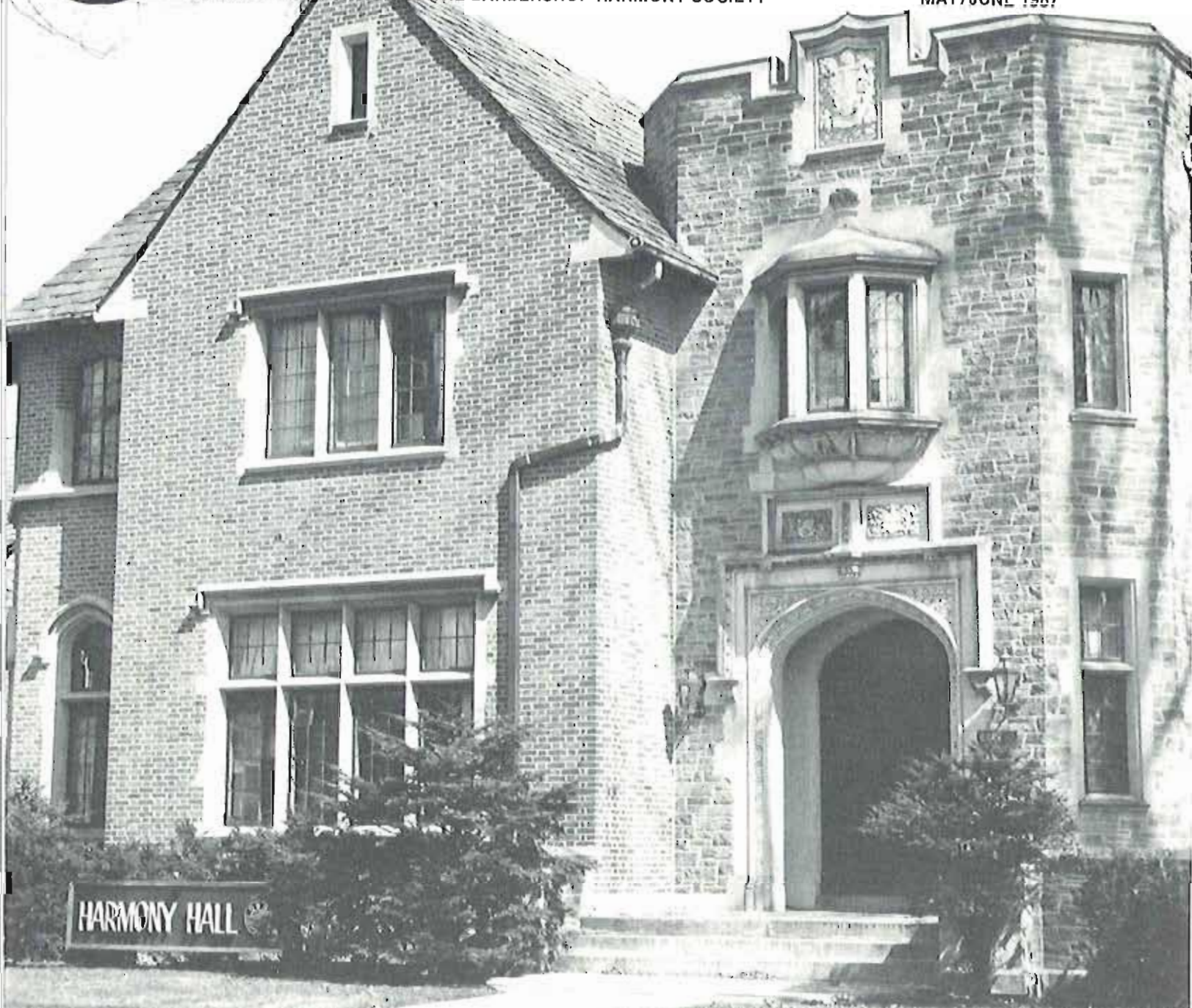




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

MAY/JUNE 1987



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THE SONG IN THIS ISSUE

In 1864, George Johnson, a Canadian, penned a poem for his sweetheart, Maggie Clark. The poem was "When You and I Were Young" and it told of looking back over the years after a long life together as husband and wife. George and Maggie married in 1865 and moved to Cleveland where Maggie, tragically, died the same year. The poem was published in a collection of works by Canadian authors, *Maple Leaves*, as a permanent memorial to his young wife.

The poem was found by James Butterfield, English born and educated and a publisher of music in Indianapolis. He liked the simple, direct language of the poem and set it to music so effectively that the words and music might have been composed simultaneously. The song, published in 1866, has been a classic of American popular music for over 120 years.

Butterfield later published in Chicago and composed music for many songs. Johnson, after a short while as a newspaper editor in Detroit, continued his studies and returned to Canada where he taught languages and mathematics at the University of Toronto. It is not known whether the two men ever met.

The Harmonizer

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

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CONVENTIONS

INTERNATIONAL		MID-WINTER	
1987 Hartford, Conn.	June 28-July 5	1988 Washington, D.C.	January 27-30
1988 San Antonio, Tex.	July 3-10	1989 Honolulu, Hawaii	January 16-22
1989 Kansas City, Mo.	July 2-9	1990 Tucson, Ariz.	January 23-28
1990 San Francisco, Calif.	July 1-8		
1991 Louisville, Ky.	June 30-July 7		

In Memory



The Sidewinders, 1964 International Quartet Champion. (l to r) Joe Daniels, lead; Jerry Fairchild, tenor; Gene Boyd, bari; and Jay Wright, bass.

JOE DANIELS

Joe Daniels was not just an ordinary lead. Joe had the quality of voice that one never forgot. I first met Joe Daniels backstage at a quartet briefing in Waterbury, Connecticut in 1954. I believe that Joe was singing with the Mohawk Clippers out of Schenectady, New York. We were competitors for the first time and it stayed that way till Joe outdistanced me in San Antonio when he got "his medal" in 1964. After the Clippers, Joe sang with the Clip Chords until he moved to California in late 1959 or early 1960. He then went with the Sidewinders and the rest is history.

Not only did Joe have a magnetic voice but he also had a magnetic personality. Joe could be anything he wanted to be whenever he wanted it and for how long he wanted it. We came to see each other frequently in the early days of the Sidewinders as I would drive to Jerry's in Rialto weekly to coach and support the "Winders." Joe went to work for a bearing company and traveled the desert daily, nightly and whenever someone needed a belt or a bearing, Joe was there to supply them. There is still lots of Joe Daniels in the desert. He was everybody's friend.

Joe moved up quickly in the company and became vice president and general manager. Joe was a man that could charm the socks off anyone he chose to do so. He was a gentle man and most of all a gentleman. I am sure we will all miss Joe but we will always be able to hear that tag on "For Me and My Gal," the tender way he caressed "Allegheny Moon" and "Sunrise, Sunset." Yes, Joe was a man I could call a friend from that

day in October 1954 in a dressing room in Waterbury, Connecticut till today, my friend, I will miss you but never forget you. Let's hear the tag on "Yawning" just one more time.

Jack Hines
Far Western District
Past President



The Evans Quartet, 1960 International Quartet Champion. (l to r) Turk Evans, tenor; Pres Evans, lead; Gene Smith, bari; and Jack Evans, bass.

JACK EVANS

Jonathan "Jack" Evans, 63, died February 27, 1987 at home of an apparent heart attack in his sleep. Jack leaves his family and many friends, a legacy of music, humor and love to all who knew him.

Jack sang bass with the Evans Quartet, winning International fame in 1960. The quartet traveled world wide, entertaining barbershop audiences. It is rumored that The Evans brothers stepped out in front of the Lindberg parade and sang "Lucky Lindy" here in Salt Lake City many years ago. That was long before they sang the barbershop style.

Jack was an active member of the LDS church, having directed many road shows and his ward choir. He was willing to share his knowledge and talents with all who desired his great love for music.

Jack is survived by his wife, Lorna; son, Greg; and daughter, Kae; seven grandchildren; and brothers, Clarence, Preston, Turk and George.

George Clements
"Spotlight" Editor
Salt Lake City, Utah

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Hello Good Friends . . .

by Darryl Flinn
International President

Hello good friends in Harmony,

Several topics of interest are: the health of our International Executive Director, Hugh Ingraham; the health of all Barbershoppers; the recent \$5 dues increase; plus a preview of one of our most far-reaching study committees ever.

In this issue you'll read with interest an article by California Barbershopper Steve Diamond that not only outlines the healthy advantages of our singing, but also puts into perspective several other heretofore unsaid advantages of our brotherhood.

About Hugh . . . last fall's colon cancer surgery was successful, leaving Hugh predictably weak yet "out of the woods." December and January found Hugh recuperating and back on the job. Then, early in February, a rigorous examination found still more, this time in the lungs and inoperable. Hugh's obviously serious illness will come as a shock to many of you; however, Hugh, Kath, and those close to them, have been living with this knowledge for weeks. Hugh's health at this time is largely in the hands of his physicians and the Grace of God. Do join me in a prayer for Hugh during this most difficult time. In the meantime, he's hard at the job, caring for the myriad of details of all that we do. Hugh, we ask every blessing for your complete recovery. We are so blessed to have a man of his magnificent character leading us.

About the \$5 increase . . . our original purpose of preserving, encouraging and singing the old songs didn't include the management of a two million dollar budget . . . but that's exactly where we are. Our nation has experienced a two or three percent inflation rate over the past five or six years. Without additional revenues, this kind of expenditure is as rough on our International budget and operations as it is on your own personal cost of living.

Of course, our first line of defense against a dues hike was an increase in membership . . . but oh no, our fate seems to be growing smaller rather than larger.

It's been a long time (five years) since we've had an International dues increase. By the way . . . we'll net only about \$65,000 from the increase in '87. Next year, our 50th, it should bring in a much needed \$175,000. In years to come, it guarantees the financial stability your '87 board and executive committee are dedicating as a legacy to our future.

Some have said that barbershopping isn't a very expensive hobby at just \$50 or \$60 bucks a year. Sure sounds lots cheaper than bowling, golf, a "Y" membership, skiing, or about anything else one might think of. But facts are, our members spend hundreds and even thousands on travel, hotels, meals, etc., supporting our chorus and quartets at conventions and shows every year. Then, add the cost of chapter activities, costumes, your contributions to Logopedics, etc. This is a very expensive hobby in those terms, don't you agree?

This kind of thinking helped the International Board unanimously approve this \$5 hike (not without much debate and concern, I must tell you). We concluded that most folks would understand, consider it miniscule compared to the overall costs of this hobby, and that we surely wouldn't lose even one member who would consider the \$5 as a penalty, a harassment or even unnecessary. I hope we weren't wrong.

Sometimes I wish for you and me the simpler days when O.C. Cash and the boys just wanted to bring back the lost art of close harmony singing. Bring it back they did . . . and how!

Alas, four guys singing around a lamp post seems to have given way to an organization with world-wide affiliates (B.A.B.S., S.N.O.B.S., and more planned), a youth program (Y.M.I.H.) reaching into our high schools and colleges, ownership of properties and investments, a wonderful new historical display room, a magnificent unified service project to which we've all contributed a whopping seven million bucks, a million dollars worth of equipment, and 35 employees whose entire lot in life is dedi-

cated to serving our membership including an international music education program which is really working (i.e. DYNAMO, Harmony College and tons of new music). Add to all of that, a judging program which is just about perfect, C.O.T.S., our extremely successful district and International conventions, a successful merchandise operation, an ever improving Harmonizer, and of course much, much more. Then ask yourself this question . . . Have we created a monster? Or is it the American syndrome of bigger, better; more that has changed our profile from what Cash and Hall wanted to what we perceive now, some 50 years later, as the "right" way to do our hobby.

We've already been warned that some of our valued members will drop out because of the \$5 increase. For that, I feel so sad. Losing even one singer is against all of our wants and needs. On the other hand, to be part of our '87 Board who had the guts to say, "yes," to a strong and well funded future, causes good feelings . . . feelings of doing the right thing.

A word about our future . . . For some years now, we've wanted to take a hard look at where we want our Society to be in the year 2000 and beyond. Too, there seem to be quite a few burning issues, or matters of great substance demanding the attention of our very best thinking. Now, with all of that in mind, we've pooled a magnificent group of men, along with expert guidance from outside the Society. Under the chairmanship of Ed Waesche, they'll wrestle these matters down to a concluding report that will be made to our 1988 Board in San Antonio. It will come in the form of a vision statement, long and short range recommendations, along with specific, strategic and tactical plans, all made with today's burning issues in mind.

We think you will be interested in this blue ribbon group's progress. Thus, Chairman Waesche will make a progress report to you via this article an issue or two down the road.

That's enough . . . Stay happy!

Dynamically, "D"

Hartford Convention Offers Week Of Barbershop Harmony, Tours and Special Activities

The 1987 International convention might be staged in Hartford, Connecticut but Barbershoppers and their families will spend the week within driving distance of New York, Massachusetts and Rhode Island. Tours during the convention will bus visitors to places in each of these states. Here's a special opportunity to see the sights of the Big Apple one day and the next step back in time to rural New England's Sturbridge Village.

There's something for everyone in the tour packages planned for the convention week. Tours start on Sunday this year with a baseball game and a night at the theatre. Watch the New York Yankees and the Boston Red Sox play an afternoon baseball game at Yankee Stadium. Cost of the tour is \$25 per person and includes admission and transportation. The Goodspeed Opera House will present the musical, "One Touch of Venus" the night of our visit. The show was written in 1943 by Kurt Weill with lyrics by Ogden Nash. In the play a statue of Venus in a museum of modern art comes to life. A young barber falls in love with her and the play presents the story of their romance. Mary Martin played the original Venus on Broadway. Cost of the tour is \$52 per person and includes admission, dinner and transportation.

There are nine different tours scheduled on multiple dates during the week. In addition, two special Barberteen tours are planned and a Monday night clam-bake at Ocean Beach is also offered.

New York City — Circle Line Tour
8 a.m. to 8 p.m., \$35 per person, includes cruise admission and transportation.

A day-long outing, the three-hour boat tour circles the Island of Manhattan. From the Hudson River see the World Trade Towers, Battery Park and the Statue of Liberty. On the East River the boat passes the United Nations, South Street Seaport and Roosevelt Island. The Harlem River connects back to the Hudson as it passes the Palisades Parkway. After the boat ride, the tour will stop at Rockefeller Center for a meal on your own and time to shop and visit points of interest on Fifth Avenue. This tour will be offered on Monday and Tuesday. (Travel time to New York City approximately two hours.)

New York City — Shopping Spree
8 a.m. to 8 p.m., \$22 per person, includes transportation.

Spend the day shopping in New York or seeing the sights on your own. Barbershoppers will be dropped off at Rockefeller Center. Maps and restaurant guides will be provided on the bus for your information. This tour will be offered on Monday and Tuesday.

Boston, Massachusetts
8 a.m. to 8 p.m., \$25 per person, includes three hour tour of Boston and transportation.

Founded in 1630, ten years after the Pilgrims landed at Plymouth Rock, Boston was the seat of the Massachusetts Bay Colony. In Boston, you can retrace the historic events that preceded the American Revolution. Walk the Freedom Trail, visit the Boston Common, Faneuil Hall, the Old North Church, the U.S.S. Constitution and other points of interest as time permits. You'll also have time to eat and shop at Quincy Market. The tour will be offered on Monday and Tuesday. (Travel time to Boston approximately two hours.)

Newport, Rhode Island
8 a.m. to 8 p.m., \$30 per person, includes mansion admissions and transportation.

Newport is known for its elegant mansions and opulent life style of the rich and famous. Visit two mansions and the waterfront markets — Brick Market Place and Bowen's Wharf. There's more to see on the ten mile scenic coastal drive. This tour will be offered on Monday and Tuesday. (Travel time to Newport approximately two hours.)

Trolley and Air Museums/Newgate Prison
9 a.m. to 1 p.m., \$18 per person, includes admissions and transportation.

This tour of northwestern Connecticut includes the Old Newgate Prison. Dating from 1707, it is the location of America's first chartered copper mine and the state's first prison. Then on to the New England Air Museum to trace the history of flight. You'll also visit the Trolley Museum where you can relive the past with a ride on restored trolley cars. This tour will be offered on Monday, Tuesday, Wednesday and Saturday.



*The Mark Twain Home where Samuel Clemens wrote "Huckleberry Finn."
(Photos courtesy of the Connecticut Department of Economic Development.)*

Mystic Seaport and Nautilus Submarine

9 a.m. to 5 p.m., \$24 per person, includes admissions and transportation.

This scenic tour of eastern Connecticut stops first at the U.S.S. Nautilus, the first nuclear-powered submarine. Lunch and shopping on your own at Mystic Village before visiting Mystic Seaport, located on 17 riverfront acres. Wooden sailing ships used in the whaling trade are on display. This tour will be offered on Monday, Tuesday, Wednesday and Saturday.

Sturbridge Village

10 a.m. to 4 p.m., \$24 per person, includes admission and transportation.

Visit Old Sturbridge Village where daily life in New England during the early 1800s is recreated. See some 40 historical homes, craft shops, churches and mills. On the working historical farm, authentically dressed guides recount for visitors the typical rural New England lifestyle. This tour will be offered on Monday, Tuesday, Wednesday and Saturday.

Olde Wethersfield Tour

1 p.m. to 3 p.m., \$12 per person, includes admission and transportation.

Wethersfield, Connecticut's most ancient town, invites you to experience its rich heritage. It has been a living community; a place of onion farms, shipyards, windmills and factories; a home for tradesmen, merchants and sea captains. Visit the Webb-Deane-Stevens Homes to recall the texture of life in 18th century Wethersfield. This tour will be offered on Monday, Tuesday, Wednesday and Saturday.

Steam Train and Boat Ride

9 a.m. to 4 p.m., \$24 per person, includes admission, fares and transportation.

Begin the day with a visit to Gillette Castle where William Gillette, who portrayed Sherlock Holmes on the stage, designed everything inside and outside the castle. Time to eat on your own in Essex, with the next stop at Essex Depot for a trip on the steam train. A one hour narrated boat cruise on the Connecticut River ends the day. This tour will be offered on Monday, Tuesday, Wednesday and Saturday.

Hartford City Tour

8 a.m. to 11 a.m., \$12 per person, includes admission and transportation.

Highlights of this tour include the Constitution Plaza business complex, Bushnell Park, the State Supreme Court, the State Library, the Connecticut Capitol, and tour of the Mark Twain House. This tour will be offered on Monday, Tuesday and Wednesday.



Mystic Seaport Museum is home to the century-old square-rigged sailing ship, the Joseph Conrad.

Hershey Lake Compounce Amusement Park (Barberteens)

10 a.m. to 5 p.m., \$18 per person, includes admission and transportation.

This 70 acre amusement park contains a lake with a beach and swimming facilities and 21 rides. It is surrounded by wooded hills and beautifully landscaped gardens.

Ocean Beach and Nautilus Submarine (Barberteens)

9 a.m. to 5 p.m., \$18 per person, includes admission and transportation.

Major recreation area offers an amusement park, salt water and pool swimming, a water slide, miniature golf, picnicking and other outdoor sports. Also tour the U.S.S. Nautilus Submarine.

All tours will leave from the Civic Center in downtown Hartford. Barber-shoppers staying at outlying hotels will be able to take early morning shuttle buses to the Civic Center. A shuttle bus schedule will be provided at the convention.

The convention registration booth will be set up at the Civic Center in the Exhibition Hall. The Convention Office will be set up in the Hilton to handle any convention related problems.

The Hartford Convention will be the first to feature the new chorus competition format. The 16 choruses will compete in a semi-finals round on Friday. The top six choruses will sing in the finals on Saturday night. The contest schedule will be as follows:

Thursday — Quartet Quarter-finals
11 a.m.; 3 p.m.; 7:30 p.m.
Friday — Quartet semi-finals
12:30 p.m. (The 1986 chorus
champion, the Alexandria
Harmonizers, will sing while
scores are being tallied.)
Chorus Semi-finals
7 p.m. (The 1986 quartet
champion, the Rural Route
4, will sing while scores are
being tallied.)
Saturday — Quartet and Chorus
Finals
7 p.m. (Quartets will sing
in the first segment, cho-
ruses will sing in the sec-
ond segment.)

The Association of International
Champions will present their annual
Show of Champions on Wednesday night
at the Civic Center Coliseum. The A.I.C.
will also sponsor their third "Sing With
The Champs" booth. Barbershoppers can
sing a song with their favorite champion
quartet. "Sing With The Champs" will
be set up in the Assembly Hall at the
Civic Center Coliseum on Friday and
Saturday morning.

Barbershoppers will gather for the
Massed Sing on Friday morning at 11
a.m. on the grounds of the Old State



The Gillette Castle, hilltop retreat of actor William Gillette.

House. This is about six blocks from the
Hilton Hotel.

If you are interested in keeping up
with the contest results from your home,
you can call a special hotline for a
recorded message of the latest scores.
The hotline number for the Hartford con-
vention is (203) 548-9928.

There's still time to register for the
convention. Use the form on the last page

of this magazine. Housing details and
forms were printed in the January/
February issue of *The Harmonizer*. Call
the International Office if you need
another form.

To date the advance registration for
the Hartford convention has out-paced all
other recent conventions. Join us for the
week and help make this the biggest con-
vention in the Society's history. 🎵

The most important thing you can take to the Hartford convention.

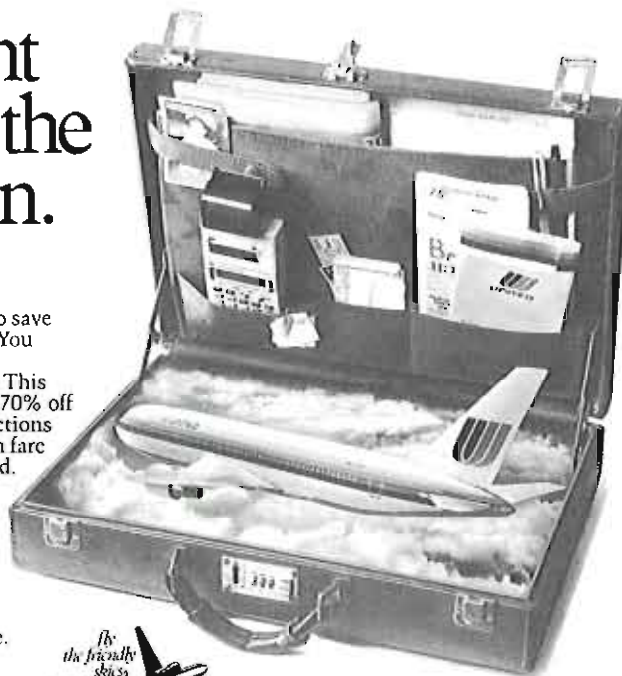
It's United Airlines—the only airline that serves all 50 states.
So the Society for the Preservation and Encouragement of
Barbershop Quartet Singing in America got together with United to save
you money and trouble in making reservations to the convention. You
can travel from June 26, 1987 through July 7, 1987.

United offers 5% off the lowest fare for which you are eligible. This
includes the Ultra Saver fare and can mean discounts from 40% to 70% off
regular coach fares. Or as an added bonus, if you do not meet restrictions
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To take advantage of this offer, you or your Travel Agent
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11:00 p.m. E.S.T. Just give the account number: 7071H.

United will mail tickets to your home or office, or you may
purchase them from your Travel Agent. Just be sure you or your
Travel Agent make reservations through United's Convention
Desk. It's the only way this special S.P.E.B.S.Q.S.A. fare is available.

You're not just flying, you're flying the friendly skies.



United

An **ALLEGIS** Company

Convention Activities Schedule

(Designations for events in headquarter hotels are (H) Parkview Hilton and (S) Sheraton Hartford)

CONVENTION OFFICE	COLT ROOM A (H), Monday, June 29 through Saturday, July 4 — Hours: 8:00 AM to 7:00 PM — Sunday, July 5, 8:00 AM to Noon
GENERAL REGISTRATION	EXHIBITION HALL — Civic Center — Lower level — Monday, June 29 through Friday, July 3 — Hours: 9:00 AM to 7:00 PM — Saturday, July 4, 9:00 AM to 5:00 PM
PRE-REGISTERED CHORUSES	REGISTRATION AREA — Same dates and hours
BARBERSHOPPERS' SHOP	REGISTRATION AREA — Same dates and hours
INFORMATION BOOTH	REGISTRATION AREA — Same dates and hours
TICKET BOOTH	REGISTRATION AREA — Same dates and hours
LOGOPEDICS BOOTH	REGISTRATION AREA — Same dates and hours
DAILY BULLETIN OFFICE	COLT ROOM B (H) — Monday, June 29 through Saturday, July 4
COMPETITOR SERVICES OFFICE	COLT ROOM C (H) — Tuesday, June 30 through Saturday, July 4
CHORDITORIUM	ASSEMBLY HALL — Civic Center — Lower level — Thursday, July 2 through Saturday, July 4
LADIES' HOSPITALITY	CONNECTICUT BALLROOM (S) — Monday, June 29 through Saturday, July 4
AH-SOW TRYOUTS	SILAS DEANE ROOM (S) — Monday, June 29 through Friday, July 3
BARBERTEENS	NOAH WEBSTER ROOM (S) — Wednesday, July 1 through Saturday, July 4

(All times are Eastern Daylight Time — All tours leave from the Trumbull Street side of the Civic Center)

SUNDAY, JUNE 28

- Yankee/Red Sox Game — 10:00 AM to 8:00 PM
- Goodspeed Opera House — 3:00 PM to 10:00 PM

MONDAY, JUNE 29

- EXECUTIVE COMMITTEE MEETING — 8:00 AM
Charter Oak Room (H)
- DISTRICT PRESIDENTS' CONFERENCE — 9:00 AM
Elizabeth Room (H)
- DISTRICT PRESIDENTS' LUNCHEON — Noon
Bushnell Room (H)
- CONVENTION TOURS
- New York City/Circle Line Cruise No. 1 — 8:00 AM to 8:00 PM
- New York City/Shopping Tour No. 1 — 8:00 AM to 8:00 PM
- Newport, Rhode Island Tour No. 1 — 8:00 AM to 8:00 PM
- Boston Tour No. 1 — 8:00 AM to 8:00 PM
- Hartford City Tour No. 1 — 8:00 AM to 11:00 AM
- Trolley and Air Museums/Newgate Prison No. 1
9:00 AM to 1:00 PM
- Mystic Seaport and Nautilus Museum No. 1
9:00 AM to 5:00 PM
- Steam Train and Boat Ride and Gillette Castle Tour
No. 1 — 9:00 AM to 4:00 PM
- Sturbridge Village Tour No. 1 — 10:00 AM to 4:00 PM
- Olde Wethersfield Tour No. 1 — 1:00 PM to 3:00 PM
- Ocean Beach New England Clambake
5:00 PM to Midnight

TUESDAY, JUNE 30

- EXECUTIVE COMMITTEE MEETING — 8:00 AM
Charter Oak Room (H)
- DISTRICT PRESIDENTS' CONFERENCE — 9:00 AM
Elizabeth Room (H)
- IC&J/DACJC MEETING — 9:00 AM — Room 424 (H)
- AIC EXECUTIVE COMMITTEE MEETING — 9:00 AM
Pope Room (H)
- DISTRICT PRESIDENTS' LUNCHEON — Noon
Bushnell Room (H)

TUESDAY (continued)

- INTERNATIONAL PRESIDENT'S DINNER — 6:00 PM
Governor's Ballroom (H)
- BARBERSHOPPERS' BALL — 9:30 PM
Governor's Ballroom (H)
- CONVENTION TOURS
- New York City/Circle Line Cruise, No. 2 — 8:00 AM to 8:00 PM
- New York City/Shopping Tour, No. 2 — 8:00 AM to 8:00 PM
- Newport, Rhode Island Tour, No. 2 — 8:00 AM to 8:00 PM
- Boston Tour, No. 2 — 8:00 AM to 8:00 PM
- Hartford City Tour, No. 2 — 8:00 AM to 11:00 AM
- Trolley and Air Museums/Newgate Prison, No. 2
9:00 AM to 1:00 PM
- Mystic Seaport and Nautilus Museum, No. 2
9:00 AM to 5:00 PM
- Steam Train and Boat Ride and Gillette Castle Tour,
No. 2 — 9:00 AM to 4:00 PM
- Sturbridge Village Tour, No. 2 — 10:00 AM to 4:00 PM
- Olde Wethersfield Tour, No. 2 — 1:00 PM to 3:00 PM

WEDNESDAY, JULY 1

- INTERNATIONAL BOARD BREAKFAST — 8:00 AM
Capitol Room (H)
- INTERNATIONAL BOARD MEETING — 9:00 AM
Governor's Ballroom (H)
- IC&J MEETING — 9:00 AM — Charter Oak Room (H)
- DACJC MEETING — 9:00 AM — Bushnell Room (H)
- AIC EXECUTIVE COMMITTEE MEETING — 9:00 AM
Pope Room (H)
- INTERNATIONAL BOARD LUNCHEON — Noon
Capitol Room (H)
- IC&J/DACJC MEETING — 1:00 PM — Bushnell
Room (H)
- BARBERTEENS' GET-ACQUAINTED PARTY
8:00 PM — Twain & Webster Rooms (S)
- SHOW OF CHAMPIONS — 8:00 PM — Civic Center
Coliseum

WEDNESDAY (continued)

CONVENTION TOURS

- Golf Tournament — Buses leave at 5:30 & 6:00 AM
- Hartford City Tour, No. 3 — 8:00 AM to 11:00 AM
- Trolley and Air Museums/Newgate Prison, No. 3
9:00 AM to 1:00 PM
- Mystic Seaport and Nautilus Museum, No. 3
9:00 AM to 5:00 PM
- Steam Train and Boat Ride and Gillette Castle Tour,
No. 3 — 9:00 AM to 4:00 PM
- Sturbridge Village Tour, No. 3 — 10:00 AM to 4:00 PM
- Olde Wethersfield Tour, No. 3 — 1:00 PM to 3:00 PM

THURSDAY, JULY 2

- MC'S & SONG LEADERS' BREAKFAST — 8:00 AM
Pope Room (H)
- HARMONY FOUNDATION BREAKFAST MEETING
8:00 AM — Charter Oak Room (H)
- DECREPITS' BREAKFAST — 8:00 AM — Capitol
Room (H)
- AIC BREAKFAST — 8:00 AM — Grand Ballroom (S)
- CONTEST JUDGES' BREAKFAST — 8:30 AM
P. T. Barnum Room (S)
- BULLETIN EDITORS' FORUM — 9:00 AM
Bushnell Room (H)
- PUBLIC RELATIONS FORUM — 9:00 AM
Elizabeth Room (H)
- QUARTET QUARTER FINALS NO. 1 — 11:00 AM
Civic Center Coliseum
- QUARTET QUARTER FINALS NO. 2 — 3:00 PM
Civic Center Coliseum
- QUARTET QUARTER FINALS NO. 3 — 7:30 PM
Civic Center Coliseum
- CHORDITORIUM — 10:30 PM — Assembly Hall
Civic Center Coliseum
- CONVENTION TOURS
— Hershey Lake Compounce Amusement Park (Teens)
10:00 AM to 5:00 PM

FRIDAY, JULY 3

- HARMONY SERVICES BREAKFAST MEETING
8:00 AM — Pope Room (H)
- DISTRICT LOGOPEDICS CHAIRMEN'S BREAKFAST
8:00 AM — Mark Twain Room (S)
- COTS FACULTY BREAKFAST — 8:00 AM
Elizabeth Room (H)
- ANNUAL PROBE MEETING — 8:30 AM
Bushnell Room (H)

FRIDAY (continued)

- LADIES' BREAKFAST — 9:00 AM — Grand Ball-
room (S)
- SING WITH THE CHAMPS — 9:00 AM — Assembly
Hall — Civic Center Coliseum
- MASSED SING — 11:00 AM — Old State House
Grounds
- QUARTET SEMI-FINALS — 12:30 PM — Civic Center
Coliseum
- CHORUS SEMI-FINALS — 7:00 PM — Civic Center
Coliseum
- CHORDITORIUM — 10:30 PM — Assembly Hall
Civic Center Coliseum
- CONVENTION TOURS
— Ocean Beach & Nautilus (Teens) — 9:00 AM to
5:00 PM

SATURDAY, JULY 4

- HISTORIANS' RALLY — 8:00 AM — Elizabeth
Room (H)
- GENERAL C&J MEETING — 8:00 AM — Ethan Allen
Room (S)
- C&J CATEGORY MEETINGS — 8:30 AM — TBA at
General Meeting (S)
- ANNUAL AH-SOW MEETING — 9:00 AM — Connecti-
cut Ballroom (S)
- SING WITH THE CHAMPS — 9:00 AM — Assembly
Hall — Civic Center Coliseum
- LOGOPEDICS BREAKFAST — 9:00 AM — Grand Ball-
room (S)
- SUPER FINALS (Quartets & Choruses) — 7:00 PM
Civic Center Coliseum
- CHORDITORIUM — 10:30 PM — Assembly Hall
Civic Center Coliseum
- BARBERTEENS' AFTERGLOW — 10:30 PM — Twain &
Webster Rooms (S)
- CONVENTION TOURS
— Trolley and Air Museums/Newgate Prison, No. 4
9:00 AM to 1:00 PM
- Mystic Seaport and Nautilus Museum, No. 4
9:00 AM to 5:00 PM
- Steam Train and Boat Ride and Gillette Castle Tour,
No. 4 — 9:00 AM to 4:00 PM
- Sturbridge Village Tour, No. 4 — 10:00 AM to 4:00 PM
- Olde Wethersfield Tour, No. 4 — 1:00 PM to 3:00 PM

SUNDAY, JULY 5

- CHURCH SERVICE — 9:00 AM — Grand Ballroom (S)



Show of Champions

An American Barbershop Spectacular!



1986 Champions
Rural Route 4



1985 Champions
The New Tradition



1983 Champions
Side Street Ramblers



1982 Champions
Classic Collection



1978 Champions
Bluegrass Student Union



1975 Champions
Happiness Emporium

Experience the best in barbershop with six International Champion Quartets. You've never seen an All-Champ show like this before. A celebration of American music and a multi media extravaganza.

Big screen TV will allow you to actual SEE the quartets.

Good gosh! What next?

Wednesday July 1st
8:00PM

In the Hartford Civic Center Coliseum/Tickets \$10.00.

All seats reserved. In Hartford tickets available through TICKETRON.

Advance ticket orders available through S.P.E.B.S.Q.S.A., Inc.

International office.

1986 Annual Report

by Hugh Ingraham, CAE
Executive Director

The 1986 financial statement shows that the Society had another fine year in the money department. Excess of revenues over expenses amounted to \$150,446. Member equity now stands at nearly a million and a half dollars. Little by little we are drawing closer to the target set by the American Society of Association Executives for non-profit organizations: member equity equal to at least one year's operating expenses.

The big disconcerting factor in this year's report is, of course, the decline in membership dues income. This remains by far the biggest source of income we have, almost 50% of what we take in. To

be quite frank, we are not bringing in enough members to maintain our present programs unless considerable additional income is generated in other areas which are very difficult to control. This year we lucked out.

Conventions did extremely well. Both the mid-winter in Tucson and the international in Salt Lake City came in much better than budget and brought great gobs of sunshine to the bottom line. Careful planning by staff enabled us to take advantage of the savings involved in buy-way-in-advance airfares. Thus travel costs in 1986 were much less than budgeted. In one area, however, there may be

some relationship between reduced costs and reduced membership. A good deal less money was spent on membership development than was budgeted; this may have had some bearing on the fact that membership was down.

Another bright spot in 1986 was merchandise sales. We did some \$26,000 better than in 1985. Again, a welcome addition to the surplus, but one we can't depend on every year; especially if membership declines and leaves us with fewer potential customers.

Harmony College continues to do well, but space restrictions, if nothing else, prohibit increased revenue from this

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated CONDENSED BALANCE SHEETS

ASSETS	December 31,	
	1986	1985
CURRENT ASSETS:		
Cash	\$1,025,843	\$ 961,694
Accounts receivable	412,692	353,758
Inventories, at cost	272,171	281,315
Prepaid expenses and deferred charges	66,731	83,909
Total current assets	<u>1,777,437</u>	<u>1,680,674</u>
Investment in Subsidiary, at equity ...	49,391	41,891
Property, Plant and Equipment, net ...	959,253	767,439
Deposit on Equipment	—	24,510
Prepaid Expense, non-current	<u>7,872</u>	<u>7,103</u>
	<u>\$2,793,953</u>	<u>\$2,521,617</u>
LIABILITIES		
CURRENT LIABILITIES:		
Accounts payable and accrued expenses	\$ 238,311	\$ 182,164
District dues payable	29,255	39,927
Deferred revenues	992,260	920,901
Total current liabilities	<u>1,259,826</u>	<u>1,142,992</u>
Deferred Life Membership Income	43,937	43,544
Members' Equity	<u>1,490,190</u>	<u>1,335,081</u>
	<u>\$2,793,953</u>	<u>\$2,521,617</u>

Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated STATEMENTS OF REVENUES AND EXPENSES

	Year Ended December 31,	
	1986	1985
Revenues:		
International dues and fees	\$1,155,180	\$1,161,972
Sales of merchandise	573,264	509,556
Conventions	485,271	392,063
Harmony College	155,199	148,448
Chapter Officer Training School ...	113,719	82,424
Harmonizer subscription and advertising	105,301	100,640
Other	293,985	267,050
Total revenues	<u>2,881,919</u>	<u>2,662,153</u>
Costs and expenses:		
Cost of merchandise	373,793	332,798
Convention	195,138	181,041
Harmony College	128,932	117,122
Chapter Officer Training School	161,462	114,101
Harmonizer production and distribution	116,472	106,351
Salaries, employee benefits and payroll taxes	1,006,994	956,523
Other operating expenses	756,182	670,031
Total costs and expenses	<u>2,738,973</u>	<u>2,477,967</u>
Excess of revenues over expenses of operations	142,946	184,186
Equity in undistributed earnings of Harmony Services Corporation	<u>7,500</u>	<u>8,620</u>
Excess of revenues over expenses	<u>\$ 150,446</u>	<u>\$ 192,806</u>

source. Another good year, too, for rental income. All our space was filled. This year, however, we've lost one of our tenants, and the space has yet to be filled.

In summation: a very good year financially. As to the future, the \$5 dues increase should ensure that the Society remains on a firm financial footing in 1987.

You'll also find on these pages an audited financial statement for Harmony Foundation. If you have any questions regarding it, please give Frank Santarelli, Director of Finance and Administration, a call. 🎵

In accordance with the by-laws of the Society, our accounts have been audited by Conley, McDonald, Sprague & Co., Certified Public Accountants, 2106 63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1986 and 1985.

The financial statements with audit report have been presented to the Board of Directors and a copy is on file at the International Office. A condensation of the financial statements is as follows:

Harmony Foundation, Inc. CONDENSED BALANCE SHEETS

ASSETS	December 31,	
	1986	1985
CURRENT ASSETS:		
Cash	\$ 364,446	\$ 368,356
Interest receivable	5,187	4,689
U.S. Government and Agency obligations, at cost	228,931	250,351
Marketable securities, at cost	259,150	209,274
Prepaid expense	—	4,345
Total current assets	857,714	837,015
Property and Equipment, net	2,594	4,425
	<u>\$ 860,308</u>	<u>\$ 841,440</u>
LIABILITIES		
CURRENT LIABILITIES:		
District and chapter contributions payable to the Institute of Logopedics	\$ 411,216	\$ 407,235
Account payable	2,233	571
Total current liabilities	413,449	407,806
FUND BALANCES:		
Restricted	52,959	44,702
Unrestricted	393,900	388,932
Total fund balances	446,859	433,634
	<u>\$ 860,308</u>	<u>\$ 841,440</u>

Harmony Foundation, Inc. CONDENSED STATEMENTS OF REVENUES AND EXPENSES

	Year Ended December 31,	
	1986	1985
Revenues:		
Dividends	\$ 12,414	\$ 8,078
Interest	36,941	42,442
Arrangement and reproduction	7,128	6,614
PIC Show and records	436	393
Miscellaneous income	524	1,831
Total revenues	57,443	59,358
Expenses:		
Administrative fee	12,000	12,000
Grants and awards	6,015	11,250
Librarian	20,471	19,756
Other expenses	21,420	20,848
Total expenses	59,906	63,854
Excess (deficiency) of revenues over expenses before net gains on sale of securities	(2,463)	(4,496)
Net gains on sale of securities	7,431	3,935
Excess (deficiency) of revenues over expenses	<u>\$ 4,968</u>	<u>(\$ 561)</u>

Harmony Hall

The Society's Musical Home

by Lynne Soto
Publications Editor

From the street it looks like any other large stone mansion on Third Avenue in Kenosha, Wisconsin. Lights glow in its windows on winter afternoons. Visitors opening its brass plated door read the inscription that this is an historic landmark. Squirrels romp on the lawn and pigeons perch on the stone balcony railings. The only indication that this is not a residence is the three-foot high sign below the front window marking this place as Harmony Hall.

For the first 30 years of its life, the house was known as the Alford Mansion. For the second 30 years it has been known as Harmony Hall, the international office of the Barbershop Quartet Society. In many ways Harmony Hall is far more of a house than an office building. Its architectural details and room arrangement are that of a residence. Perhaps this is why Barbershoppers think of Harmony Hall as their musical home.

After buying Harmony Hall in 1957, the Society settled into the house on the shore of Lake Michigan. Inspired by the grandeur of the building, they avoided making extensive changes in the structure. Instead, they lived in the house, finding the most appropriate function of each room.

The wood paneled living room with its oriental carpet became the Founder's Room. A portrait of O.C. Cash hangs above the marble fireplace. A collection of shaving mugs inscribed with the names of individuals and chapters that contributed to the purchase of Harmony Hall is displayed in the built-in bookcases. The dining room and adjoining solarium serve as the executive director's and administrative assistant's offices. Photographs of past International presidents hang on the hand-carved panels in the former dining room.

The central hallway with its stained

glass windows is our Hall of Champions. Photographs of chorus and quartet champions line the stairway and walls. The room that was once the master bedroom is now the home of the Old Songs Library. The Society owns one of the largest collections of original sheet music of vocal favorites back to the mid-1800s. In the library the wide window seats are piled with sheet music as Barbershoppers contribute to the collection faster than the songs can be cataloged and added to the shelves.

In fact, everywhere you look there is evidence that this is the place where the day-to-day Society operations are organized. Electric pianos rest on stands next to each music man's desk. Chapter officer training materials and the information sent to newly licensed chapters fill tables and shelves. Convention registrations are neatly stacked for computer processing. Stories about the Society and



Harmony Hall — S.P.E.B.S.Q.S.A.'s International Office since 1957.

Barbershoppers fill files in the Harmonizer office. The doors of Heritage Hall stand open to welcome visitors and reveal the history of S.P.E.B.S.Q.S.A. Audio tape masters of learning tapes wait for final mixing. Video tapes and boxes of recording equipment stand ready to record the next Society convention.

Up until 1977 even more Society departments were housed in Harmony Hall. The lower level that once served as a ballroom, second kitchen, laundry and storage was filled with the sound of the print shop, the items stocked in the Barbershopper's Shop, and the music sold to Barbershoppers. Former bedrooms and the game room provided space for the accounting and membership records departments. All these operations are now housed in the Sheridan Building, a few miles from Harmony Hall.

Today the game room is the word processing office. The basement kitchen has been remodeled and is now the location of the archival display room — Heritage Hall. The ballroom has been converted into a recording studio. Bedrooms and servants quarters provide space for membership development, convention planning, public relations, publications and music department staff members. Basement rooms, the attic and attached garage provide storage space for Society records and supplies. While office operations are the main activity of the working day at Harmony Hall, this is also the place where music happens.

It's appropriate that on most days you can hear music here in Harmony Hall. For 30 years the sounds of barbershop chords have echoed along the stone hallways. The faint sounds of recording sessions filter through the offices. Music men working out new arrangements on the piano or singing through the latest Society release are usual background sounds. Visiting quartets sing in the hallways.

When the Society began looking for a permanent home, they visualized a building that could provide space for staff offices, a music library, class rooms, a recording studio, a print shop and room to grow. The idea for a headquarters was first advanced by International President O.H. "King" Cole during the late 1940s.

A Headquarters Fund was established and various plans for a building were proposed. By 1955 the fund had grown, but was still not of a size to purchase a suitable building. A new campaign was developed and the search began to find a location in the Chicago area.

With the Detroit offices getting more crowded every week and on month-to-month lease, it was obvious that a solution to the office problem needed to be found. At this point a property was located in Kenosha, Wisconsin — a mansion on the shore of Lake Michigan. The house at this time was unoccupied and offered on the market for \$75,000. With 18,000 square feet of space, the Society gave serious consideration to this location.

Once the board of directors decided that this was a feasible option, plans to present the opportunity to the membership were devised. The idea of an Expansion Fund was developed. This presented a program of expanded services to the membership, which included hiring staff, increasing Society programs and having the facilities to do this based on the purchase of the Kenosha property. The plan was accepted and on June 3, 1957 the Society moved its headquarters to Harmony Hall.

The Society's new home was the former Alford Mansion. Completed in 1933, the house was built by Walter Alford, an executive of the Nash Motors car manufacturer. The house originally cost more than a half-million dollars to build. Imported stone, stained glass windows, hand-carved paneling, seven natural fireplaces and nine full bathrooms, slate roof, copper gutters, a red granite break-water and hand-molded plaster ceilings made the house an impressive addition to Third Avenue. None of these details were altered when the Society occupied the building. The original cast-iron gas stove still stands in the kitchen. In place are also a dishwasher, a wall-size refrigerator, stainless steel sinks, tiled walls and ceiling, and glass fronted cupboards. Recent redecorating plans are sprucing up the house's interior and exterior. Maintenance on a stone mansion is an on-going project.

Since moving into Harmony Hall, the



When Barbershoppers walk through the front entrance they receive a warm welcome to their home.

Society has experienced its growth as an association. Expanding membership services, developing new programs and spreading the philosophy of harmony and song have received direction and support from the International office. If the Society lasts as long as Harmony Hall we will look forward to many more years of barbershop harmony.

All Barbershoppers are invited to visit Harmony Hall. Tours of the building are conducted during office hours. There's always plenty of activity at Harmony Hall. But even on quiet days there's usually a hint of music in the air. 🎵

A & R: Scenery

Addition or Detraction

From the Contest and Judging Program -
An Analysis and Recommendation (A & R) on areas of concern

by Larry Ajer

Stage Presence Category
Board of Review

More size, more scope, more audience, more spectacular; more and more of everything. That is the status of the barbershop contest today. It's exciting! As growth occurs, experiments and patterns develop, from which not all effects are positive. In fact, some of the results are best described as painful, as in growing pains. The structure of a quartet has roots deep in chamber style performance and our Society has preserved that style well, despite the demands of large auditoriums and crowds numbering in the thousands. Our quartets are first and last singing with one voice a message to one heart. Chorus work, on the other hand, continues to evolve, seeking a set of parameters which are universally understood to be stylistic, because a chorus is perfectly suited to embrace a large audience and offer its presentation on a grand scale. The level of grandeur and quality of execution are generating the growing pains.

As barbershop performances continue moving through technique and toward artistry, a few problems have arisen regarding the use of scenery or set decoration which need our thought and direction. Nothing in these comments should be construed as to restrict creativity or to set rules. Rather, view them as an examination of our craft, because it is only with a solid use of craft that artistry can be achieved. Three groups, performers, coaches and judges, can benefit from self-examination on the issue of scenery. The problems involve scenery itself, its impact on the performance, and the delays which can come from erecting elaborate sets against which the chorus plays its theme. In recent years, scenery has gained popularity, both in terms of audience reaction and, when well executed, contest scoring. Unfortunately, set design, construction and use are crafts we typically execute rather poorly, which can disrupt the flow of an event, and may lead to nonstylistic chaos.

"The problems involve scenery itself, its impact on the performers, and the delays which can come from erecting elaborate sets against which the chorus plays its theme."

Performers who design sets beyond the scope of a barbershop performance are asking for trouble. Recently, a chorus caused a twenty minute contest delay preparing for their routine. By the time they sang, the audience was confused and angry. The chorus did a cute bit, yet nobody accepted it because the delay had distracted the audience and all the work was wasted. The scoring from two certified judges and three candidates averaged a low "C" in Stage Presence. It is sad that the group misused its time on stage and wasted the work of preparation which had gone into it. Furthermore, there were seven choruses to follow this one, and now the entire contest cycle was seriously disrupted.

In another performance, in the same contest, a chorus used equally complex sets, but avoided delay with good use of stage craft. The audience and judges loved them. There is the crux of the problem. Well done, sets can be an enhancement to the overall visual effect of a performance. Poorly produced, they can be a disaster and should be scored accordingly.

Because of concern for the problem of delay and violations of the true barbershop style, cries for severe penalty are being heard. A value could be given to penalize stage delays, provided that the chorus did, in fact, cause the delay due to scenery problems. Well designed and planned sets kept within reasonable parameters of the art form don't cause delays.

Is it logical to have the Chairman of Judges, for example, accept a cue from the Master of Ceremonies that the chorus has entered the stage and with an estimate of numbers of performers guess whether the chorus was delaying the performance? If they did and if there appeared to be scenery type problems involved, he could penalize their presentation. Frankly, there are too many "ifs" to make the Chairman or any other judge accountable for a decision of this kind. Such acts of inconsiderate behavior are not consistent with the barbershop style and should not be rewarded in any category.

On the other hand, if the chorus set up in a proper amount of time, used originality, showed consistency of theme, enhanced the song and effected believability, they should be rewarded in their song presentation score. Stage Presence judges are charged with the responsibility of making the decision to reward, penalize or ignore the effects of staging.

The concept of stylistic visual performance is currently a part of the new Stage Presence Category Description and Stage Presence Judging Manual. The Category Description says, in paragraph III C., "Discretion should be used in regard to excessive use of scenery or props. Overpowering sets or props that detract from the song and its theme may be penalized." The manual elaborates, on page 17, as follows: "The penalty will occur in the song presentation score and is a judgment as to the degree of interference with the visual presentation. The presence of scenery does not of itself call for penalty."

(or reward) *It is the end result that will determine the score. Well coordinated, appropriate props that contribute to the flow of the performance, without interruption of communication of the theme/ message of the song, should be viewed in the same fashion as gestures.*

Performers and coaches take note. There is no reward for creativity which has a poor foundation in craft. Do Arrangement judges reward clever key changes, which the chorus fails to execute? Do Interpretation judges reward subtle voicings, when there is no resulting mood generated? Do Sound judges bonus a big sound, when it comes from shouting instead of expansion? No, they don't. And, Stage Presence judges don't reward scenery that delays contests or functions to interfere with the visual presentation of the selected performance theme. As with all categories, do it well and we will reward; do it poorly and penalty will follow. One pitfall coaches need to understand is that scenery and props will never replace command of the stage as a scoring value. If you recognize performance weakness, fix the problem with the application of solid fundamentals. Don't try to cover it up with inanimate sets. It simply doesn't work.

Stage Presence judges may also take note. We know that real effect, which is seen and felt by the audience, is always based on solid fundamentals. Be it faces, posture, gestures, props or scenery, it is our responsibility to evaluate the effect and believability. We are trained to recognize and score the quality of staging.

Keep the words of the category description in mind. Much is said about penalty and little about reward. Is it really therefore worth the trouble some choruses go through? Look at the scale of probable result. Poorly done staging results in a penalty. Adequate efforts bring neutral results and a large waste of the chorus' energy. Great effect may earn a bonus. There are three things that can happen and two of them are bad. Why challenge odds of that kind?

If we are wise, the current controversy associated with staging will be seen as natural pains of the growing process. Chorus contests are our most exciting official event, and, if we keep an open mind, built on a solid foundation of craft, they will remain "The Greatest Barber-shop Show On Earth." 🎵

New Chapters

SLIDELL, LOUISIANA

Southwestern District
Chartered February 2, 1987
Sponsored by Greater New Orleans,
Louisiana
32 members
J. Riley Lee, 1078 Belvedere Drive,
Slidell, LA 70458 (President)
Douglas Angle, 497 Cross Gates Blvd.
Slidell, LA 70461 (Secretary)

MACOMB COUNTY, MICHIGAN

Pioneer District
Chartered January 1, 1987
Sponsored by Grosse Pointe, Michigan
42 members
Kenneth Slamka, 23332 Masonic,
St. Clair Shores, MI 48082 (President)
Patrick Riley, Sr., P.O. Box 264
N. Baltimore, MI 48047 (Secretary)

LASSEN COUNTY, CALIFORNIA

Far Western District
Chartered November 14, 1986
Sponsored by Reno, Nevada
31 members
David Burriel, 698-550 Gold Crest Lane,
Susanville, CA 96130 (President)
James Brende, 1030 Cherry Terrace,
Susanville, CA 96130 (Secretary)

DENVER TECH, COLORADO

Rocky Mountain District
Chartered April 6, 1987
Sponsored by Denver Mile Hi, Colorado
50 members
John "Jack" Iggoe, 4686 Carter Trail,
Boulder, CO 80301 (President)
Gale Norton, 17764 W. 14th Avenue #4,
Golden, CO 80401 (Secretary)



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Have performed Barbershop Harmony in Comedy Style in 31 states, Canada, Sweden, and for the U.S.O. in Japan, Guam, Okinawa, Hawaii and the Phillipines.

Contact: Don Challman, 916 W. Co. Rd. G-2
St. Paul, MN 55126 (612) 484-9738

Barbershop Singing - A Hobby That's Good For Your Health

by Steve Diamond

"Music is the language of the spirit. It opens the secret of life, bringing peace, abolishing strife." Kahil Gibran.

This is what barbershop harmony does. Barbershop harmony singing decreases stress, accelerates healing and amplifies well-being. Our singing together affects how we feel, physically, mentally, emotionally, and spiritually.

Our respiratory system is conditioned while we learn to sing properly. We exercise our diaphragms, chest muscles, back, and abdominal muscles in order to expand lung capacity and improve postural support for our sound. This conditioning can help combat the decline in heart and lung function associated with old age. It can also lower our heart rate.

Medical researchers report that respiratory conditioning may help explain why professional singers often outlive non-singers by 20 years or more.

A French medical doctor and hearing psychologist named Alfred Tomatis has found that consonant harmonics effect our mental alertness and bodily tone. The brain needs vast amounts of stimuli to maintain conscious awareness. Dr. Tomatis has demonstrated that consonant harmonics are an energy food for the singer. His work shows that consonant sounds energize and dissonant sounds fatigue.

We immerse ourselves each week in a bath of harmonic sounds that energize body and mind! Our song style represents the voicing of four parts on consonant overtones. Barbershoppers get revitalized as we ring chords together.

Our bodies release chemicals that enhance our sense of well-being and bring about an increase in the ability of our immune system to protect our health and overcome disease.

But our immune system can be overwhelmed by stress. Stress kills. Perhaps this is the most important reason for us to come to harmony. Without dealing with strife, the other benefits are short-lived.

Men deal with stress less successfully than women. Heart attack is our leading cause of death after age 35. Heart attack and stress are seriously related.

"Barbershop harmony is our singing therapy. We men are learning to communicate harmoniously in a language of feeling . . . Each one of us is significant in the effort to bring the group into closer harmony."

Men die eight years before women. Among the most stress-filled years for men and women are the first two years following the loss of someone or something special. Job retirement or the death of a close family member brings about great stress. Widows and widowers are 10 times more likely to die during the first year after the death of their spouses than all others in their age group. Divorced persons have an illness rate 12 times higher than married persons in the year following the divorce.

We men naturally stress each other. We compete in almost everything we do. We have been raised in a society where "big boys don't cry." Rarely do we let down our guard and speak to each other about our intimate feelings and needs. We are very dependent on the women in our lives for our emotional support. Consequently, we may at some future time be ill-equipped to survive the loss of something or someone important without them.

Therapists say that men would benefit by opening to each other in supportive friendships. These help us surmount feelings of emotional isolation, hopelessness, and helplessness that invite life-threatening diseases, illnesses, and heart attacks.

Singing barbershop harmony together enables us to befriend each other. In good times, our harmony amplifies our joy. In

difficult times, being in harmony together refreshes our spirit.

Barbershop harmony is our singing therapy. We men are learning to communicate harmoniously in a language of feeling. S.P.E.B.S.Q.S.A. is a singing community where males teach each other how to better express intimacy through song. Each one of us is significant in the effort to bring the group into closer harmony.

Properly tuned and balanced waves of energy sweep through us. Consonant harmonic sounds and unified emotional intensity bring about inner joy and excitement as our minds and bodies are infused with new vitality.

We take the songs to heart, and the words come alive with our feeling. Society may have trained us to hide our feelings, but each week at our chapter meeting our compassionate nature emerges through the emotions of the song. Stress and negativity dissolve as we discover new joy in feeling together.

Harmony teaches us that we each have a place in the chord. With each amplification of consonance, the harmonic whole becomes greater than the sum of its parts!

I filled my life with new purpose by telling people about our harmony and S.P.E.B.S.Q.S.A. I had joined S.P.E.B.S.Q.S.A. at a crucial time when I felt terribly stressed and alone. I found magic in the sound of close-harmony and in the friendship of men. I wanted other men to know of this experience that had brought me new vitality and belonging. I wanted to share the harmony.

The men that I recruited all expressed the desire to be in harmony with other men. I began to read articles about the importance of friends, men and intimacy, harmony and well-being. I learned from many of our older members about how they used harmony to meet the challenge of separation and old age. I began to speak about the joys and potential of our harmony for healing others.

I determined for myself that is the joy we experience through barbershop singing that truly creates a smoother balance throughout our lives.

Harmony helps me relate in peace with

other men. I no longer depend so completely on my family for all of the emotional support I need to meet the outside world. I enjoy support from the men in my life through sound and feeling in the intimacy of song.

In the final analysis, coming to harmony fosters both individual self-expression and deep feelings of friendship. At each chapter meeting we experience the fulfillment of our desire to share and learn together.

Out there are countless men who could benefit from our weekly form of emotional release to increase their experience of the harmony of life. Please tell them about our wonderful way to health. Almost everyone can gradually cultivate the ability to sing a barbershop part.

Many Barbershoppers use their barbershop experience as a lifeline back to good health. Stroke victims, people with asthma and emphysema have all benefited through singing and deep breathing. Singing has vast rehabilitative potential. Send me your story so that I can bring barbershop harmony to the attention of doctors and hospital administrators.

If our harmony helps inspire our will to live, does the experience of harmony do the same for some of our listeners? I am looking toward the day that the medical community begins to use sounds of our harmony to inspire the will to live. Will it help people in comas? Might autistic children be helped in an environment filled with our harmony? Can barbershop harmony help dyslexic children to integrate the harmonic sounds in words?

If music is the language of the spirit, then barbershop harmony is a most effective medicine. After all, barbershop harmony is magical. We men are opening a path together in sound and feeling that will lead many others to future health and well-being. ♪

ABOUT THE AUTHOR —

Steve Diamond is an 11 year member and the membership vice president of the San Fernando Valley, California chapter. He has presented barbershop health through harmony workshops at college, V.A. centers, wellness communities, and senior citizen facilities. He has been interviewed on radio and television and presented a barbershop harmony workshop at the Fourth International Symposium on "Music: Rehabilitation and Human Well-Being." He presented his views on health and harmony as a member of the faculty at the 1986 Harmony College. He has 55 men-of-note.

Ideas From The Chapters

BARBERSHOPPING AND YOU — 50 YEARS TOGETHER

With that as their motto, the 21 barbershop chapters of New Jersey have united to plan for a state-wide celebration marking the 50th Anniversary of S.P.E.B.S.Q.S.A. in 1988.

The New Jersey Barbershoppers 50th Anniversary Celebration idea was spawned by Jack Bannan and Bob Shute of the Cherry Hill Pine Barons in June 1986. Since that time, a 50th Anniversary Committee has been formed with representatives from the New Jersey chapters to formulate and bring to fruition the Anniversary Celebration Program. Some of the plans are still in the formulation stage but many are firm. Such as, the state-wide celebration will take place during Harmony Week in 1988, culminating in a weekend convention for all of the states 1,000 plus members. The convention dates are April 8 and 9, and the location is the Trenton War Memorial in Trenton, New Jersey.

During Harmony Week, each chapter will hold its own local celebration publicizing the 50th anniversary, then on Friday and Saturday, all the New Jersey Barbershoppers will converge on the Trenton War Memorial for the convention festivities. Included in the program will be the finalist competition in a state-wide Young Men In Harmony contest, a state-wide chorus (representatives from each chapter) under the direction of a special (yet to be announced) guest director, a parade of chapters, an afterglow and much more. A special logo to mark the occasion is also under develop-

ment. This will be placed on a shoulder patch as a lasting memento of the event. Special high ranking New Jersey dignitaries will be on hand at the convention to help mark the anniversary.

The New Jersey Barbershoppers want everyone to know how proud they are to be members of our great Society and this celebration is the perfect way to make that fact known to the world.

CALGARY BARBERSHOPPERS OFFER HOSPITALITY DURING 1988 WINTER OLYMPICS

Members from the Calgary, Alberta chapter are extending a special Barbershopper's welcome to Society members traveling to Calgary for the 1988 Winter Olympics. Calgary Barbershoppers are offering free accommodations in their homes on a limited basis to S.P.E.B.S.Q.S.A. members who are attending the Olympic games.

Interested Barbershoppers should contact Laurence Freedman with their housing requests and information about their group — number of people in party, how many beds required, dates of arrival and departure, and smoking or non-smoking preference. Please write to Laurence Freedman, 1227 Beverly Blvd., S.W., Calgary, Alberta, T2V 2C4 Canada. Confirmation of housing details will be made by the selected host Barbershopper upon matching visitor's requirements with available accommodations.

INTERNATIONAL CONVENTION BIDDERS

Chapters interested in bidding for the 1992 International convention must submit their bid to the International Office by August 1, 1987.

For more information contact: Robb Ollett

Director of Communications
S.P.E.B.S.Q.S.A., Inc.
6315 Third Avenue
Kenosha, WI 53140-5199

New Contest Forms Require Copyright Compliance For Competing Quartets And Choruses

At the 1987 Mid-Winter convention the International board of directors approved additions to the Society's Statements of Policy and the 1987 fall contest entry form. The policy statement is as follows:

"c. Society units shall be required to observe the copyright laws in the acquisition and learning of songs and/or arrangements, and in the production of audio/visual recordings."

The entry form similarly states:

"We certify that we have complied with the copyright laws in the acquisition and learning of our contest songs/arrangements. We understand that disqualification will be a consequence for violation of this statement."

The following information about the copyright laws is provided as a guideline for chapters, choruses and quartets.

HOW CAN I TELL IF AN ARRANGEMENT IS LEGAL?

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

HOW LONG DOES A COPYRIGHT LAST?

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

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

Most S.P.E.B.S.Q.S.A. arrangements are owned by other publishers. We stock them for the convenience of our chapters and quartets. In this manner, those wanting barbershop music arranged for male singers can order from one source. The Society does own many of the

arrangements listed in our catalog, but it is just as illegal to make copies of those as arrangements from any other publisher.

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

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

WE BOUGHT A LEGAL ARRANGEMENT. HOW DO WE MAKE A FEW CHANGES?

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

WHAT IF THERE ARE MORE THAN A FEW CHANGES?

The process is much like making a new arrangement (see next section). On each copy of music, be sure to credit both the original arranger and the person who made the revisions. Note: This applies to published as well as unpublished arrangements.

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

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

It is much the same for our Society groups who want an arrangement. However, the Society has negotiated an acceptable form through the National Music Publishers Association to simplify the process for barbershop arrangers. The form and instructions are available through Harmony Foundation S.P.E.B.-S.Q.S.A., Inc., 6315 Third Avenue, Kenosha, WI 53140-5199. We have Harmony Foundation to thank for supporting this very important service for our Society.

WHO INITIATES THE PAPERWORK?

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

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

The most common rate at this time is \$10 for permission to arrange. (Walt Disney songs are \$50.) This allows for five copies to be made, one of which goes to the files of the Old Songs Library as documentation for the publisher. Four copies go to the requesting quartet. For a chorus, there is an additional 20 cents per copy for the number needed.

WHAT IF MY (OR ANOTHER) GROUP WANTS THE APPROVED ARRANGEMENT OR WE NEED MORE COPIES?

If you hear an arrangement you wish to sing, you must realize that only the copyright holder (usually a publisher) has the right to distribute it, not the arranger. Harmony Foundation will contact the publisher on your behalf, if it is a barbershop arrangement, and seek authorization for your requested number of copies.

(Continued on page 20.)

THE NEW TRADITION IS PROUD TO ANNOUNCE THE RELEASE OF A NEW ALBUM “CLOWNING AROUND”

FEATURING:

Be A Clown - Send In The Clowns Medley /
Heart Of A Clown / Trickle Trickle /
Parade Medley / Hallelujah Barbershop /
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GLENDALE, CA
91206-7244

Note: T.N.T. DYNAMITE (our first album)
Also available in records and tapes for \$8.00 each.

There is a \$5 charge for one to four copies. The publisher usually charges between 20¢ - 50¢ for each additional copy. You are furnished one copy from which you make only the number of authorized copies you requested.

If Harmony Foundation has no documentation on a particular arrangement, or it is not a barbershop song/arrangement, you must contact the publisher yourself. Publishers addresses will be provided if available. Before contacting the publisher it is a matter of courtesy to first contact the arranger of the song if you know who it is. This will help you verify that the arranger has completed the permission-to-arrange process. A premature request to a publisher could get an arranger into a lot of trouble. Accepting an unauthorized arrangement can get you into a lot of trouble.

CAN AN ARRANGER CHARGE FOR HIS SERVICES?

The arranger may, if he chooses, charge a one-time fee for making a specific arrangement, unless a special agreement has been made with the publisher for royalties. None of our arrangers are receiving royalties from publishers.

It is very important to know that the arranger has absolutely no control over future distribution of the arrangement. The publisher owns and controls all rights to the arrangement. The arranger cannot charge another fee, give away or sell the arrangement without permission from the publisher (copyright holder). Selling without permission can bring as much as a \$50,000 fine.

ARE THERE ANY MORE FEES TO PAY?

The approved arrangement can be sung publicly for no other fees, just like any legally purchased arrangement, unless tickets are sold or the performance is used to create an ambience for buying in a place of business. In these instances, ASCAP/BMI fees must be paid, usually by those who are reaping the profits.

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

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

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

Permission must be obtained from each publisher for any recognizable portion of a song owned by that publisher. The proper copyright notice must be included on the first page on which each song appears. The full fee is paid for each song, no matter how much or how little of the song is used. Medleys can get a little expensive but not nearly so expensive as the consequences for not obtaining permission.

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

Although the present form says 200, the publishers have been very supportive and generous, allowing whatever is requested. No single group has asked for more than 200, but by the time other chapters and quartets request copies of that same arrangement, the count could run much higher.

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

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

IS THERE AN ADVANTAGE TO GOING THROUGH HARMONY FOUNDATION FOR PERMISSION?

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

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

No such statement makes an arrangement legal. An arranger cannot own an arrangement unless it is of an original song written by that arranger, or unless the song is in public domain. In either case, the arranger must copyright that arrangement (or song if original) if it is to be protected. (Forms for this are available from the Library of Congress.) An arranger cannot copyright an arrangement of a song that is owned by someone else. The copyright owner of the song has complete control and ownership of all arrangements made of that song.

WHAT ABOUT LEARNING TAPES?

There can be no reproduction of learning tapes without a mechanical license. This means a payment of 5¢ per song per copy to the copyright owner. Details on this are in the Guidelines for Producing Albums or Cassettes, catalog number 4109. These guidelines are free upon request. (In medleys, any recognizable part of a song, no matter what length, requires a mechanical license.)

To avoid reproduction (copies from a master) most publishers seem to allow a stretch of the fair use act of the copyright law, with the following guideline:

1. Cassettes cannot be made in order to avoid the purchase of music. There must be a legal copy for every chorus member.
2. Each individual records his own part-predominant tape as a demonstration, or his section sings the part. (During the performance of a teaching quartet would be a perfect time to make a cassette.)
3. The tape must obviously be a part-predominant learning tape.
4. No copies of these tapes can be made without a mechanical license. 🎵



New For 1987!

The Revised Barberpole Cat Program

Some of your all-time favorite tunes have been selected as Barberpole Cat songs. Soon everyone will be singing about roses, dreams, moons and streams! Look for the new list of songs in the September Harmonizer.

CONTROL YOURSELF

IF YOU CAN



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The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use.

“Control Yourself”

The fifth and latest H.E. recording was made during the tenth anniversary year of the quartet's championship. It's the first with baritone, Dick Treptow. As you will easily hear, the H.E. is at peak form while singing some of the most challenging music to be done in the Barbershop style. When you listen to this album, you just may not be able to “Control Yourself!”

Songs:

Side 1

When I'm 64

Four Leaf Clover

Brothers

Walkin' My Baby Back Home

Minnesnowta

Control Yourself

Side 2

Dream A Little Dream of Me

It's A Good Day

Sleeping Child

Firefly

Harmonizin' Medley: Harmonizin'/Sweet Lorraine/

When My Sugar Walks Down the Street/

Breezin' Along With the Breeze/Button Up

Your Overcoat

Mormon Tabernacle Choir And The Vocal Majority To Present Dallas Concert

The Dallas, Texas Vocal Majority and the Mormon Tabernacle Choir will present a special joint concert in Dallas on June 19 and 20. The show, titled "We The People," will celebrate the 1987 bicentennial of the United States constitution. A special orchestra conducted by former Dallas Symphony Orchestra conductor, Anshel Brusilow, will also perform on the program at Reunion Arena.

The special concert has received official event status designation from the Commission on the Bicentennial of the United States Constitution. This is the only event of this type scheduled in the State of



Texas during 1987. A portion of the concert proceeds will be donated to the Institute of Logopedics and the Commission on

the Bicentennial of the United States Constitution.

The Vocal Majority invited the Mormon Tabernacle Choir to join them for this special program after sharing the stage with them at the 1986 International convention in Salt Lake City. This is the first time in 22 years that the Mormon Tabernacle Choir has performed in Dallas. Because the choir will be away from Salt Lake City for the weekend, they plan to broadcast their weekly CBS Sunday morning radio program, "Music and The Spoken Word," from the Reunion Arena before returning to Salt Lake City.

Woody Hayes Recipient Of Award Of Harmony

The Heart of Ohio Columbus chapter presented its Award of Harmony to the legendary Wayne Woodrow "Woody" Hayes at a special Christmas party for Recreation Unlimited in Columbus, Ohio during December. The party was hosted by the Liebert Corporation. Local television sportscaster Jimmy Crum made a special introduction of Hayes and the Heart of Ohio Chorus. The chorus then entertained and sang Christmas carols with the audience. The chorus also presented a check of \$1,156 to Recreation Unlimited as its 1986 donation to the charity.

The Heart of Ohio chapter presents their annual Award of Harmony to a non-Society member for outstanding public service. Hayes was chosen for the example he made as an educator, college football coach, and lecturer, and for the countless hours of service he gave to many charitable organizations such as Secret Santa and Recreation Unlimited. The chapter's Award of Harmony was one of the last awards Hayes received before his death in March 1987.

Recreation Unlimited is a recreational program for the handicapped. Founded in 1958, the charity began construction in September of a 137 acre, year round, totally accessible camping and recreational facility designed to benefit every handicapped population.



Wayne Woodrow "Woody" Hayes (left) received the 1986 Heart of Ohio-Columbus Chapter Award of Harmony from chapter member Larry Gilhousen.

AVAILABLE JUNE 1, 1987

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THE VOCAL MAJORITY

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THE MORMON TABERNACLE CHOIR

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CITY / STATE / ZIP _____

To inquire about ticket availability for the June 19/20 **"WE THE PEOPLE"** concerts featuring The Vocal Majority and the Mormon Tabernacle Choir at Reunion Arena in Dallas, call (214) 418-6411 day or night.

Chapters In Action

The South Bay, California chapter was part of the entertainment package for the Hughes Aircraft Company Credit Union's annual meeting. An estimated gathering of 1,200 credit union members filled a circus tent pitched next to the Torrance Marriott Hotel.

The Kandy-O-Hi-Lo Chorus from the Willmar, Minnesota chapter was joined by the Litchfield Male Chorus to present a benefit concert for the Food Shelf offices of Meeker and Kandiyohi counties. Each chorus sang a segment of the program in their own musical style and formed one large chorus for the finale in which the choruses sang selections from each of their repertoires.

The Tuscaloosa, Alabama chapter was featured in a 30 minute television program on the Alabama Public Broadcasting System. The Heartland Harmonizers and the chapter's quartet, Heartland, were shown in rehearsal and performance. Interviews with chapter members presented information about the chapter and the Society. A special newspaper feature in the Anniston Star followed the program and further promoted barbershopping in Alabama.

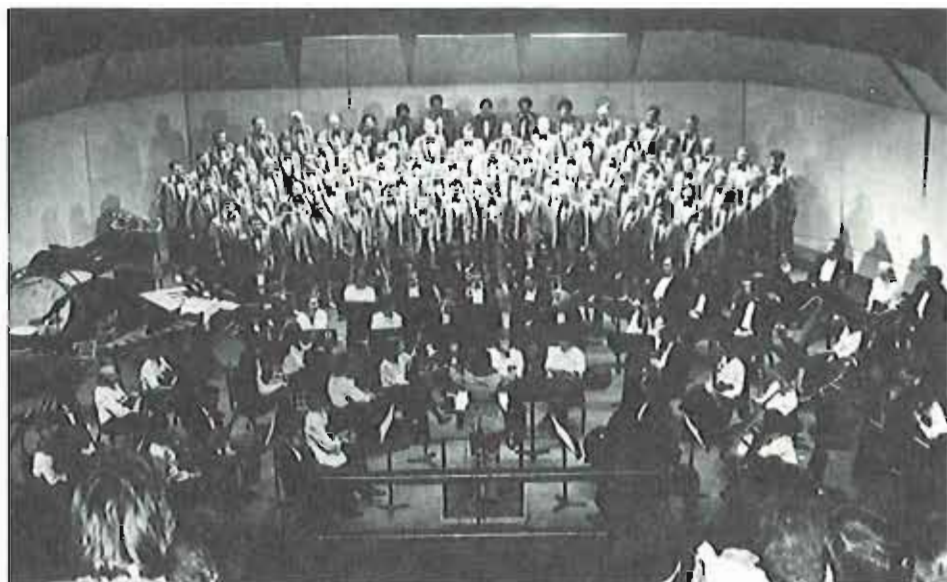
The Vocal Majority of Dallas, Texas presented a special concert for the American Choral Directors Association convention in San Antonio during March. The chorus was the official representative for the Society at the convention. More than 3,000 high school and college choral instructors attended their hour-long Saturday afternoon concert. The performance was the first time a barbershop chorus or quartet sang at an ACDA national convention as part of the scheduled convention program.

The Oklahoma City, Oklahoma OK Choral Chorus was the featured entertainment at the Oklahoma Lumbermen's Association convention during March. The lumbermen must enjoy barbershop singing as they invited the Vocal Majority to perform at their convention two years ago.

The Commodores Chorus of the Corpus Christi, Texas chapter was part of the 1987 Winterfest celebration in Corpus Christi during February. The weekend festival featured performances by local musical groups and entertainers, an arts and crafts fair, travel and holiday information booths, games and free health screening tests.

The Austin, Texas Chord Rangers and The Hill County Edition quartet were featured on two local television programs. The chorus's show, with interviews of

chapter members, was shown on the local news program on KVUE-TV. The quartet's chapter debut was shown on KTVV-TV's news program.



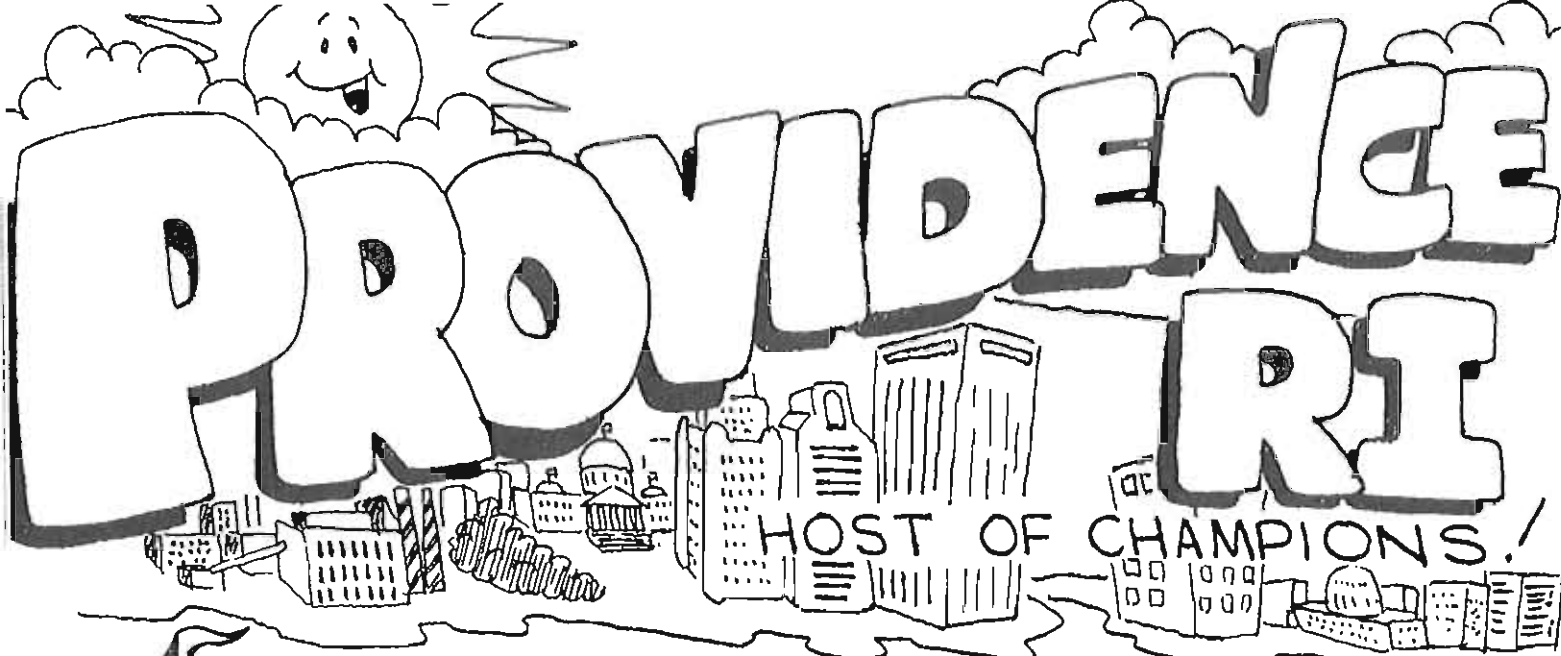
The Big Orange Chorus from Orange Park, Florida presented a concert with the Jacksonville Symphony Orchestra in February. The program was

part of the symphony's Pops Concert series. The symphony management has already expressed an interest in staging another concert at the end of this year.



Another chapter claims a large family of Barbershoppers in their chapter. The Park Rapids Area, Minnesota chapter had 20 percent of its membership living in the Ellingson household from 1981 through 1984. The Headwaters Chorus also enjoyed the Brothers of Harmony quartet, made up of the four sons. Left to

right are Darren, Bruce, Tim, Tom and Clayton (the father). Darren, Tom and Clayton are still active members in the chapter and the quartet still gets together to sing for family and friends. (Photo courtesy of The Review Messenger, Menahga, Minnesota.)



The Narragansett Bay Chorus

IN CONCERT WITH

The Vocal Majority

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News About Quartets

The Roadrunners from Minneapolis and Lakeville, Minnesota recently performed in Las Vegas at the Mint and the Dunes as part of the Sandy Hackett Revue. They joined performers from the Riviera, Tropicana, Sands and Desert Inn. Their original three-song routine was extended to a 30 minute segment of the show. The quartet has been asked to return and dates are being booked for future shows.

Alexandria's Ragtime Band from the Alexandria, Virginia chapter has returned to entertain at shows and sing in competition. The 1984 Mid-Atlantic District quartet champions have added Barry Galloway as their new lead. Barry joins John Adams, tenor; Alan Durick, bari; and Craig Odell, bass. The quartet retired in July 1985 but all four members kept busy with other barbershop activities. Mike Wallen, former lead, is singing with another Alexandria quartet. Copyright '86. John has been concentrating his efforts on the chapter's quartet promotion program. Al joined the front row of the chorus for their Salt Lake City gold medal performance. And Craig is working toward certification as a Stage Presence judge. The quartet competed in the spring preliminary contests and placed tenth out of 38 quartets.

The Interstate Rivals, 1986 silver medalists, have added a new bari to their quartet. Paul Gilman replaces Geoff Mucha who left the quartet due to a job transfer. Paul is a member of the Southern Gateway Chorus from Cincinnati, Ohio. He sang with the Brand New Gang quartet and performed with the chorus at the 1986 International contest. He joins Kipp Buckner, Joe Connelly and Jay Hawkins from the Louisville, Kentucky chapter. The quartet competed at the spring preliminary contests and won, becoming the 1987 Cardinal District Quartet champion.



Bob Smith from the Phoenicians Chorus, Phoenix, Arizona was instrumental in organizing a quartet made up of himself, Charlie Snyder and Tom Ryals from the Highland Harmonizers, Colorado Springs, Colorado, and John Hoover from the Summit City Chorus, Fort Wayne, Indiana to perform for the Computer Dealers and Lessors Association Convention held at the Broadmoor Hotel in Colorado Springs. This quartet, dubbed The Hot Wires, submits itself as having been the shortest lived quartet to have presented a

formal program before a convention of 400 people. The Hot Wires first met each other in Bob's hotel room at 10:30 a.m., rehearsed four songs and performed them two hours later.

From left to right are John Hoover, tenor; Bob Smith, lead; Charlie Snyder, bass; and Ted Ryals, bari. In their usual barbershop activities Charlie and Ted sing with The Pastor's Choice quartet in Colorado Springs and John sings with the Four Naturals quartet in Fort Wayne.



The Most Happy Fellows, 1977 quartet champion, were the invited performers at the American Choral Directors Association annual convention. They sang at the Friday night concert and assisted Val Hicks in a lecture-demonstration for 85 choral directors on Saturday. Val Hicks,

third from left, and the quartet staged an impromptu singing session with some of the teachers following the lecture. Next to Val are Larry Hassler, lead (second from left) Jack Lyon, bari; Ken Hawkinson, bass and Bob Hodges, tenor.



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Notes From Abroad

The Ruhrpott Company quartet from Dortmund, West Germany is spreading barbershop harmony in their city. The quartet has been active in promoting barbershopping through special concerts that are presented as part of the city's Foreign Culture Week program. The quartet invited the Crawley Chordsmen from England to perform in 1985. In 1986 the

Innsiders, 1976 quartet champion, performed nine concerts and made radio and television appearances. The quartet is now forming a barbershop chorus in the city. Quartet members include (clockwise) Michael Blind, tenor; Peter Hausmann, bari; Hans Framback, lead; and Manfred Adams, bass.



Advance Registration For 1988 Convention

Be among the first to register for the 1988 International convention in San Antonio, Texas. Please use the form provided below.

Society policy permits early registration by mail if your order is received by July 15, 1987. Registrations received by this date will be included in the ticket assignment drawing with those registrations ordered at the Hartford convention.

In order to be included in the draw

there is a registration limit of 10 registrations per order form. Registrations for more than 10 will not be assigned until after July 15.

Please include your membership number and chapter number on the form. These numbers may be found on your membership card. The membership number has six digits, the chapter number is an alphabetical letter with a two-digit number.

All registrations received after July 15 will be assigned in order of receipt. Any amount of registrations may be ordered after this date.

Registrations will not be processed in Hartford or at the International Office unless accompanied by cash, check, money order or credit card account number (MasterCard/VISA) to cover the cost of the registrations — Adult \$50, Junior \$25.

SAN ANTONIO INTERNATIONAL CONVENTION REGISTRATION

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Complete order form and mail with payment to: SPEBSQSA, 6315 - 3rd Ave., Kenosha, WI 53140-5199.

Registration fee includes reserved seat at all contest sessions, registration badge (identification at all official events) and souvenir program.

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

If your address changes before convention, please send a special notice to SPEBSQSA CONVENTION OFFICE.

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O. C. Cash Memorial Fund Supports Institute Music Program

In 1966, Rupert Hall, S.P.E.B.S.Q.S.A. co-founder, suggested that Harmony Week for that year be dedicated to the Society's founder, O.C. Cash. This was done by establishing the O.C. Cash Memorial Fund at the Institute of Logopedics. Today, Harmony Foundation continues the tradition of raising money for this special fund during Harmony Week in April. Each year chapters are asked to donate one dollar for each year of the Society's age. This year the requested donation will be \$49.

The O.C. Cash Memorial Fund provides the financial support for one or two music graduate assistantships per year at the Institute of Logopedics. The assistantships are for students attending institutions of higher education who are interested in pursuing special music education as a career, or are planning to work with the handicapped in music.

The position provides valuable experience for the student in working with handicapped children. The assistantship calls for the student to participate both in teaching and performing music. The recipient works closely with the Institute's music director on the selection of music to be performed and in establishing a performance schedule. They also direct one or more pieces in the performance repertoire.

The music education program at the Institute has been strengthened significantly by the assistantship. Because of the high quality of the assistants, the music program has continued to play an important role for the Institute, externally as well as internally. The O.C. Cash Memorial Fund has provided vital support for the program which was pioneered at Wichita State University in conjunction with the Institute in the late 1950s.

Since that time, other schools have developed similar programs, based upon research done at the Institute and Wichita State University. These include SUNY, Pottsdam, New York — 1973; Roosevelt University, Chicago, Illinois — 1974; Southern Illinois University, Carbondale, Illinois — 1975; Ohio State University, Columbus, Ohio — 1978; and Hartt College, Connecticut — 1979.

Since the Harmony Graduate Assistantship program began, a number of music educators have benefitted from the O.C. Cash Memorial Fund. Some have direct links to the Society, either by their own membership or a family tie. These alumni include:

1972 Diane Irving Kirk, currently teaching music education and special music education in Toledo, Ohio.

Susan Tegarden, employed outside the education field in Wichita, Kansas.

1973 Laura Hodges, developed a special music education program which she taught in Elgin, Illinois public schools. Currently teaches in Dade County, Georgia.

1975 Carol Finch, teaches music education and special music education in Scott City, Kansas.

Mary Honeyman, completed her degree in 1980.

1976 Pam Griffin, taught at the Georgia Retardation Center, Atlanta, following her work at the Institute. Currently teaches learning disabled children in Alabama.

John Holley, currently on staff at the Georgia Retardation Center.

1977 Sandra Howard, teaches in a preschool music studio for handicapped children in El Dorado, Kansas.

1980 Joe McGuire, former New York Barbershopper, teaches in Wichita, Kansas.

Dan Magrone, a Pennsylvania Barbershopper, works in Topeka, Kansas.

Muriel Muir, teaches music in Derby, Kansas.

1981 Bonnie Burnside, teaches music for special children in Kansas City, Kansas.

1982 Heather Potter, has been a music assistant while working toward her degree at Wichita State University in Special Education — Music. Heather graduated in 1986 and is now teaching at a special school for the handicapped in Wichita.



Gina Costa, music assistant at the Institute of Logopedics.

Our new music assistant is Gina Costa. Gina has served as a para-professional at the Institute. In 1985, Gina received a Vocal Music Scholarship from Friends University where she is a member of the Singing Quakers. Gina's interest in working with the handicapped is well established and is evident in her dedication to our program.

The Institute has been fortunate to attract quality applicants for the music assistant position. That speaks well for our music program as well as for the quality of the experience that can be gained in the program.

The Institute is committed to the important role that music can play in the habilitation and rehabilitation of the handicapped. Every student in an Institute program participates in the music program. The Institute's choir has performed at both the opening and closing ceremonies of the Kansas Special Olympics. The choir also performs for many functions of other organizations that provide financial support for the Institute, as well as for S.P.E.B.S.Q.S.A. groups that may come to Wichita.

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WANTED — Chorus Director. The New Orleans chapter "Mardi Gras Chorus" seeks a dynamic and experienced director. We are a Century Club chapter on an upward spiral. We have a highly qualified music staff and our members recently adopted firm, documented musical standards. For more info on a great chapter in a great city, contact: Rick Bourgeois, 197 O.K. Avenue, Harahan, LA 70123. Telephone: (504) 737-7426 (H) and (504) 581-3383 (O).

WANTED — Chorus Director — Womens barbershop chorus Harmony Inc. seeks experienced music director with barbershop knowledge. We are an active chorus of 24 enthusiastic singers motivated to learn and progress. Contact: Jane Waugh, phone (519) 472-3583, 689 Steeplechase Dr., London, Ont. N6J 3P3, Canada.

WANTED — Chorus Director. The Huntsville, Alabama chapter's Rocket City Chorus is seeking a new director to lead a competitive chorus to greater heights. This 40 member chapter is located in a growing city offering a broad range of job opportunities, especially in high technology fields. Assistance in locating employment will be provided. Contact: Woody Bombara, 8143 Oldfield Drive #3J, Huntsville, Alabama 35802. Telephone: (205) 881-8011 (H).

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