



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

JULY/AUGUST 1987



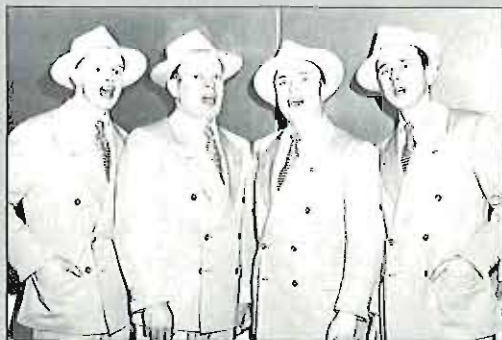
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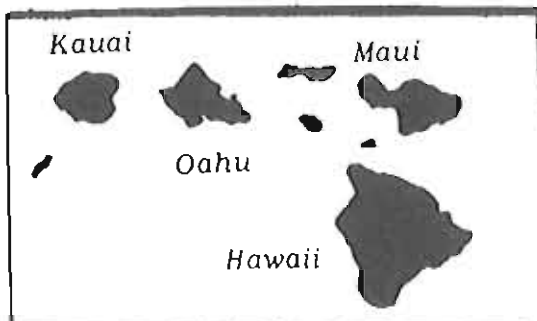
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THE SONG IN THIS ISSUE

1910 was a good year for songwriters. New songs included "Come, Josephine, In My Flying Machine" and "Mother Machree" in addition to "Down By The Old Mill Stream" and "Let Me Call You Sweetheart."

Albert Von Tilzer composed music for and published dozens of hit songs, including "Take Me Out To The Ballgame." Junie McCree was a Broadway actor and singer. "Put Your Arms Around Me, Honey" is his only well-known song.

In 1910 Glenn Curtis flew from Albany to New York City, non-stop, a distance of 137 miles in two-and-a-half hours! Clarence Milford created the Western hero "Hopalong Cassidy", Victor Herbert's "Naughty Marietta" opened in New York City. In Reno, Nevada, heavy-weight champion Jim Jeffries lost his title when he was knocked out by Jack Johnson.

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CONVENTIONS

1988 San Antonio, Tex.	July 3-10
1989 Kansas City, Mo.	July 2-9
1990 San Francisco, Calif.	July 1-8
1991 Louisville, Ky.	June 30-July 7

1988 Washington, D.C.	MID-WINTER January 27-30
1989 Honolulu, Hawaii	January 16-22
1990 Tucson, Ariz.	January 23-28

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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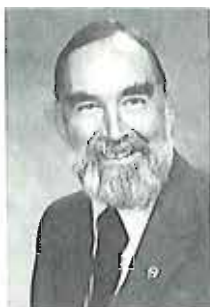
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On The Cover

The quartets on the cover show just how much the styles have changed in the Society's history. The photographs are from The Harmonizer's files. Some have been identified, a few quartet names still remain a mystery to us. If you recognize any of these nameless groups, please let us know.



Thinking Aloud

by Hugh Ingraham, CAE
Executive Director

Grady Kerr of our Dallas Metro Chapter recently spent some time in his local library going through Tulsa newspaper files from the years 1938 and 1939. He found some very interesting material concerning the early days of the Society and was kind enough to share what he found with the international office through a series of photocopied clippings from the *Tulsa Daily World* and *Tulsa Tribune*. Since I'm writing this just prior to the international convention in Hartford, I was particularly interested in the clippings about our first convention in Tulsa in June of 1939. I'd like to share some of the material with you. The parenthetical comments are mine.

"We would feel inexcusably selfish if we did not throw wide the gates and permit all real music lovers in Tulsa to participate in and enjoy the tidal wave of harmony which will reverberate through the auditorium Saturday as the finest barbershop singing quartets in the country pound down the stretch toward the goal of winning worldwide acclaim." (Those were the words of the contest chairman, William Lowe. They had 1,500 seats available for the general public. In Hartford we'll have the same excitement of competition, but some 10,000 Barber-shoppers on hand filling every available seat.)

As part of the first convention the Tulsa chapter sang at the Tulsa Chamber of Commerce. Said the President of the Chamber, Mr. Everett Pope: "... In deference to his advanced years and because he thought up the idea of the Barber Shop Singing society, we're going to invite O.C. Cash to get up and make a speech at the meeting. But the chances are that he won't get more than a few words out of his mouth before the singers drown him out so nobody should stay away because of the threat of a speech." (We're still long on singing and short on speeches — thank goodness.)

"Shaving mug songbirds hit a shimmering minor chord here today to open their first major convention. ... Brothers of the lusty larynx immediately started tonsil testing. It was no trouble at all to get a quartet started. Delegates wore large tags bearing not only their names but their forte. (Nothing much has changed!)

"And singing by note is considered by O.C. Cash, founder and third assistant temporary vice chairman, as a strictly subversive influence. If it isn't by ear, it isn't barber shop harmony." (Now there's a change!)

"Already talk is rife among Tulsa barber shoppers of setting up the national organization of the S.P.E.B.S.Q.S.A. during the convention here." (From little acorns.)

"Rumor has it that Rupert Hall, who was instrumental with Cash in forming the first chapter in Tulsa, will be backed by the full strength and power of voices in this area to head the national group. 'He would make an ideal president,' Cash commented. First, he is interested in real harmony and has a fair voice. Then he is out of town travelling a lot and would be a grand roving ambassador of harmony and good will. And, being out of town a good deal of the time, he would not be able to say 'no' to anything we wanted to do." (Please note future Society nominating committees!)

And finally, words from an editorial in the *Tulsa Daily World*. "The Barber Shoppers are doing a real service for the country. They are zestfully and gleefully bringing up the old songs, the robust and sentimental favorites of other days. Undoubtedly, this spontaneous movement, which first came to light in Tulsa, represents a real public need. Degeneration had come to popular music, and melody and sentiment had been abolished in favor of crooning and moaning and senseless jargon." (Hmm, and written in 1939.)

Since Darryl's kind words and concerned thoughts in his May-June *Harmonizer* column I've been the recipient of so many wonderful phone calls, letters, cards, and messages concerning my cancer problem. For a while I tried to answer these personally. But I've been overwhelmed by your good wishes and lovely thoughts. Please accept this means as my way of saying thank you. I've always known that I was part of a great caring Society. How lucky I am to have this type of support at this time.

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Hello Good Friends ...

by Darryl Flinn
International President

I've been feelin' like a lost soul in the throes of acute quartet-itis lately. My last quartet, the Antique Music Revue, hung it up in late '85 and since I've always been in a quartet (my first foursome was during my freshman year in high school, almost 40 years ago), I've begun to feel like an orphaned child. I mean, what is an unemployed bari to do? I'd bet a solid gold pitchpipe that there are hundreds of us in the same predicament.

But wait . . . I now know that I'm not the only unfulfilled soul around Canton, Ohio. Recently, lead David Wallace of The Rascallions fame, and bass Chuck Reiman, with whom I've sung in the '60s with both the Chalkdusters and the Chord Dusters, have become interested in finding the perfect tenor (we think we've found one who's not a member yet). So if we're lucky, we'll find a bit of sanity by expressing our love of singing through harmonizing in a new quartet. My excitement about this possibility is the reason I'm sharing it with you via this article.

Those of us who are "do or die" quartetmen might agree that what I'm about to say is difficult to articulate yet is known to be exactly the way it is . . . so here goes.

Beyond watching an International contest or listening to a great barbershop

recording or giving to and being proud of Logopedics . . . or introducing a new member to the Society . . . or spending a week at Harmony College . . . after coaching, judging, teaching or administering . . . or just standing on the risers enjoying all the highs that come from chorus singing, some of us must still go for the magic that can happen only in a quartet.

Steve Diamond gave us a wonderful gift with his article, "Barbershop singing — A hobby that's good for your health." It appeared in the last issue of The Harmonizer and it's pure gold. Did you read it? If not, please do! Steve points out that singers live longer and that singing our kind of harmony brings a special inner peace. I couldn't agree more and further suggest that doing it in a quartet will double the positive effect.

Our hard at work "Future II" task force, headed by Ed Waesche (another temporarily unemployed bari and a die-hard quartetman) is looking at how barbershopping and our Society should function just 13 short years from now, in the year 2000 . . . and beyond. That group of talented men is creating a vision statement for our Society. Many major organizations have worked very hard to create a short paragraph that expresses its ideals as a vision statement. It's a wonderfully mind expanding and time consuming

exercise. We've seen first drafts, which identify barbershop as love, i.e. being a singing member is to be with men who can love each other through our sharing of harmony. Quartetmen know of this special kind of love. It's sometimes spoken, often felt . . . and almost always includes entire families.

One of my old quartets, the Chord Dusters, will have a reunion this summer. We won't sing well but you can bet it will be a world-class love in. To sing in a quartet is to make great memories for later in life. Of course, we weren't . . . but I remember the Chord Dusters as world champs. Why not, no one else will.

I've missed being in a quartet a lot. Maybe if your life could use a bit of love and peace, you'll find yourself in a new quartet or with a renewed appreciation for the one you're in. I'm suspicious that somewhere near by, there are three other guys who feel just like you and me.

And hey you . . . guy who has never, ever been in a quartet!!! Take a chance and ask someone to sing with you. In other words . . . go for it . . . it's still who we are. It's exactly the foundation upon which this great Society was built!

P.S. You've no doubt noticed that chapters with lots of quartets and quartet activity are usually very successful. Wonder what causes that?

DYNAMO II Gets Dynamic Start

by Mel Knight
Music Specialist

DYNAMO, the evolutionary program to build musical strength within the chapter and develop a strong base for membership, is beginning to be felt throughout the Society. From Tacoma, Washington to Rockville, Connecticut; from St. Petersburg, Florida to St. Croix Valley, Minnesota, DYNAMO is making an impact. During the first six months of 1987, 25 chapters in 15 Districts have had the program presented. The International staff has trained 35 District volunteers who are ready to spread the word to even more chapters. Most important, chapters who have been "Dynamoed" feel it is an experience that will have a positive effect on the direction and success of their group.

"This is one of the most interesting and enlightening programs I have attended in my 42 years of barbershopping."
Floyd Blackwell, Far Western District Area Counselor

Foundation of the DYNAMO II program is the music team concept, as outlined in the new Music Leadership Team manual. Emphasis is on the sharing of responsibilities within the music team, rather than depending solely on the chorus director. Through a well organized music program the chapter can raise the quality of singing, develop the talent within the group, make rehearsals more interesting and productive, retain members, and build pride in the chorus.

"I can say categorically, as a 34 year member, that I have never been as enthusiastic about any Society program as I am about DYNAMO. If we follow the guidelines set down in the program we can't help but succeed."
Dick Jones, President
Syracuse, New York chapter

Each chapter that has thus far been involved in a DYNAMO II presentation has either been selected by their District Music Educator (DME) or volunteered to participate in the experience. It requires

10 to 12 weeks of preparation and a strong commitment on the part of the chapter. Herein lies an important aspect of the program: the chapter must *want* it. Without the total cooperation and involvement of the chapter, no program such as this can succeed.

"Far Western District DME Ken Custer started the ball rolling in December, contacting Pomona Valley and Santa Clarita Valley as candidate chapters to receive the new program. 'The response was overwhelming' said Custer, as both chapters eagerly accepted the opportunity to showcase DYNAMO for the District and Society."
Dick Girvin, President
Pomona Valley, California chapter

The principle job of the DYNAMO trainer is to show the individual chapter how to best organize and implement their musical program. It has nothing to do with building a competition chorus or one which excludes any man who wishes to sing. In fact, the main thrust is to develop *every aspect* of chapter life, from woodshedding to polished show package. It not only deals with current membership but is concerned with building a well organized new member orientation process as well. Special emphasis is on making the chapter meeting night so exciting that members can't wait until next week.

"I believe this chapter will benefit greatly from the program and will become a revitalized group. The leadership team and members came away very enthusiastic and positive about the future."
Jim Graham, Illinois District President

The "II" in DYNAMO II signifies a two-day program, consisting of four separate sessions. What is this DYNAMO II weekend like? It begins on Friday night with a meeting of all administrative and music team members. The DYNAMO trainer goes step by step through the

program, with special emphasis on how it can best be tailored to that chapter. Questions are answered and plans made for the all-day Saturday sessions.

"By the end of the presentation everyone was convinced that there was a place for DYNAMO in the chapter. I think this is the single-most exciting attribute of the program . . . it sells itself."
Bob Coant, Seneca Land District
DYNAMO trainer

Saturday morning the chapter officers and music team present the program to the entire membership. Each member of the leadership team thus has the opportunity to tell the chapter what his role will be and what he hopes to accomplish. And the chapter members receive a clear picture of where their group might be headed in the future. Nearly every DYNAMO II presentation has found this session to be highly informative and one in which a positive attitude has been built into the chapter.

"The DYNAMO program that was presented to us is already paying dividends. I can see an improvement in attitude and an increase in enthusiasm. Our attendance is also improving."
Ray Johnson, MVP
Columbia, South Carolina chapter

On Saturday afternoon a model meeting is held. This two and one half hour chapter meeting uses a format recommended by the DYNAMO program, stressing a variety of activities to make the meeting fun as well as to assist the members in singing better.

A special bonus is the opportunity for the chapter to reap the benefit of coaching from the visiting DYNAMO trainer. Trainers are selected, not only for their knowledge of the program, but their musical skill as well. The Saturday afternoon session weaves in this musical help that a chapter might not be able to receive on a regular meeting night.

The DYNAMO II weekend concludes

with a potluck, mini-show and afterglow. What a great way to wrap up a new beginning for the chapter and share the excitement with family and friends!

"The potluck dinner provided by the chapter boosters was a great time for fellowship and a key aspect was the binding together of members into a team to assure the success of DYNAMO. Fun, fun, fun, sums it up. Hooray for DYNAMO II!"

George Jarrell, DYNAMO trainee

The DYNAMO concept has taken several other forms in addition to the weekend format. C.O.T. Schools have instituted a class especially aimed at music vice presidents. A music leadership class will be taught at Harmony College as well as a number of District mini-HEP schools. The Music Leadership Team manual is available for every chapter to purchase and read. Finally, many chapters, who already have a music team in place, have chosen to have a one night mini-DYNAMO presentation to help them fully implement the program.

"All the music leadership team from Saddleback Valley who attended this session returned all fired up and this enthusiasm has carried over. Big things are expected in 1987."

Bill Merry, Far Western District DVP

Perhaps the most important step in the success of a DYNAMO program is follow-up . . . by division vice presidents, area counselors, district music educators and the International staff. But the most essential follow-up is by the members themselves. A DYNAMO presentation can give direction, but it's up to the chapter leadership to put the program into effect.

"Since DYNAMO, the Joliet chapter has hired a new director, stabilized membership, qualified for the fall chorus contest, bid for and was granted hosting responsibilities for the Illinois District Spring 1988 Convention, are establishing goals and seem to have turned the corner. Did DYNAMO do this? No. The resurrection of our chapter is the direct result of hard and consistent work by dedicated chapter members. DYNAMO has given us direction . . . a rudder for our drifting ship. The guys in the chapter are making it work."

Earl Meseth, President
Joliet, Illinois chapter

Does your chapter need a rudder? Contact your District Music Educator or the International music department, and get the details on being DYNAMOed. 🎵

DYNAMO II Chapters

Fairfax, Virginia
St. Petersburg, Florida
Buffalo, New York
Pomona Valley, California
Santa Clarita Valley, California
St. Croix Valley, Minnesota
Joliet, Illinois
Greensburg, Indiana
Danville, Illinois
San Antonio, Texas
Lawton, Oklahoma
Tallahassee, Florida
Reno, Nevada

Rockville, Connecticut
Columbia, South Carolina
Mankato, Minnesota
Knoxville, Tennessee
Canton, Ohio
Salisbury, Maryland
Syracuse, New York
Acadiana, Louisiana
Brunswick, Maine
Tucson, Arizona
Tacoma, Washington
Johnstown, Pennsylvania

DYNAMO II Trainers

Ron Knickerbocker - Mid-Atlantic
George Cotton - Evergreen
Tom Sterling - Mid-Atlantic
Sam Breedon - Sunshine
Joe Breedon - Sunshine
Oliver Leonard - Sunshine
Dick Chocas - Sunshine
Bob Coant - Seneca Land
George Jarrell - Seneca Land
Jerry Knickerbocker - Seneca Land
Bill Merry - Far Western
Ken Custer - Far Western
Bob Wilke - Far Western
Al Smith - Far Western
Chuck Hunter Jr. - Far Western
Sam Gonzalez - Far Western
Jeff Ebner - Far Western
Judd Orff - Land O'Lakes

John Plazek - Land O'Lakes
Ernie Nickoson - Cardinal
Dave Gelb - Cardinal
Jim Buttel - Cardinal
Tucker Goodwin - Evergreen
George Peters - Illinois
Syl Wetle - Illinois
Rick Bourgeois - Southwestern
Jim Cay - Dixie
Jack Donaldson - Dixie
Paul Wind - Seneca Land
Andy Andre - Johnny Appleseed
Dan Tice - Johnny Appleseed
Joe Jenkins - Johnny Appleseed
Tim Frye - Johnny Appleseed
Frank Buffington - Johnny Appleseed
Newt Huff - Mid-Atlantic

The Quartet Experience

by Wilbur Sparks

Not long ago, we made what seemed a simple, basic observation which would be immediately obvious to any Barbershopper: "Every member", we said, "should have the quartet experience." But questions were hurled back that shook us to our shoetops: "What's the quartet experience?", "Why have it?", "Why aren't more of us having it?", and "How can we encourage it?"

Well, we started thinking about this startling curiosity (ignorance?) about something that seemed so basic, and now we have worked out a little primer that may help to get more of us into the quarteting groove. Wouldn't it be great if that could happen — all over the Society?

WHAT IS THE QUARTET EXPERIENCE?

It is simply the opportunity and pleasure of being part of a chord with just three others. Not necessarily the formation of a real quartet. Not necessarily singing with three others in front of an audience, or entering a contest.

The quartet experience can come from woodshedding, or casually singing from a written arrangement; from meeting to sing at somebody's home, or standing in the corner to sing after chapter meeting. It doesn't have to occur with the same three other guys each time you try it, and it certainly doesn't have to involve a plan to sing together beyond the enjoyment of the moment.

If it can happen with some degree of regularity — once a week or once a month, fine. If it is highly irregular, fine. But each of us should have the quartet experience — the more often, the better!

WHO HAS THE QUARTET EXPERIENCE — AND WHO DOESN'T?

Obviously, those currently singing in registered and unregistered but organized quartets enjoy it whenever they meet. The avid woodshedder may have it even more often. The experienced quatter, who is always available to sing with three others, may often be asked to join three others for a session. The member who would like to try it, but seldom does because he is afraid to let others know, still may get an occasional chance.

**"As more of
your members
have the quartet
experience,
your chapter
will become
more fun and
your chorus will
start to sound
better."**

The largest number of our members who don't have this experience are those who are skittish about it. They "don't have time", they "can't find anyone who is interested", their job "prevents their taking on such an obligation" or they came from a glee club or church choir and "enjoy the chapter chorus, but see no sense in trying something about which they know little." Sometimes these are honest feelings, but often they are only excuses.

WHY SHOULD EVERYONE HAVE IT?

Most important, because it's fun! You may have hesitated to try quarteting because it's a new experience and looks difficult. Once you have dipped that toe in the water, however, you'll discover how much enjoyment it can bring.

Quarteting can make you a better singer, and therefore bring you more satisfaction in your chorus. It'll also bring your chorus director a feeling of great comfort!

It'll also give your chapter's membership vice president a feeling of great assurance, because once you become a quatter, the less likely you are to drop out. Quatterers stay forever — they renew their membership automatically!

HOW CAN WE HELP IT HAPPEN IN OUR CHAPTERS?

We can make the quartet promotion chairman a major person among our chapter's leadership. In the best of all possible worlds, he might be a member of an active, registered quartet that regularly enters contests and sings for the public. If your chapter can't fill even a part of that bill, just look for a man who has some quarteting experience and loves to sing four-part harmony. Find a man who will develop a sense of mission with this assignment. It now is considered so important that the Society has a course in promoting quartets at Harmony College!

In our chapter, Alexandria, Virginia, we have a strong quartet promotion program. While our chorus gets primary attention, quartet promotion, chaired by John Adams, is also featured before, during and after the meetings. In 1986, Adams (tenor of two champion quartets — Nova Chords and Alexandria's Ragtime Band) saw 48 members singing in 16 different registered quartets, sometimes with members of nearby chapters. Quartet activity in our chapter played a substantial role in winning the 1986 International achievement award.

You can ask the program vice president to feature your chapter's organized quartets at meetings and on your shows. Important: When they sing an appearance, let all the members know it through chapter announcements and through the chapter bulletin. Praise them when they win and when they lose. Develop a sense of chapter pride in all their activities. They'll love it, and other members will say, "Why not me? That sounds like they're having fun!"

As promising combinations find their way together, they may decide, spontaneously or as the result of encouragement, to organize as a quartet. From that experience they may develop as a registered quartet and inspire others to have this great experience.

HOW CAN THE CHAPTER ENCOURAGE THE QUARTET EXPERIENCE?

You can make the program vice president and the quartet promotion chair-

man into an important team. First, suggest to the quartet promotion chairman that he take a census. If he will ask every member of your chapter; not already singing in a quartet, "Would you like to do some quarteting?", he may learn a lot. He should not put the question in terms of "Would you like to form a quartet, and sing on a chapter show, and enter a contest?" That will scare off the members who "don't have the time," "can't find three others," or "can't carry my own part well enough" to do all of those things.

The census will probably turn up some established members and some new members who are at least interested in some low-key quarteting. If they are convinced their answer will not necessarily bring them into a long-term, serious and obligatory program, they may let him know that just a little quarteting might be fun. The new men may regard their answer as a beginning that can give them knowledge and might get them into a real quartet after a while. The established members may try it just to help out the chapter in a program that will encourage others. The census may bring out some closet quarteters that never before had been asked to try this experience.

With this information, however, the quartet promotion chairman can suggest some combinations to those that are interested. Perhaps he can get them all together at one or a series of meetings, trying out various combinations to see whose voices fit together. Most important, he can hope that some combinations will come together spontaneously. These may turn out best of all. He can then suggest that one or more of the combinations learn a song — just for the fun of it (no obligation) — and sing it for him in a few weeks. Then he can let nature take its course. If they learn a song, perhaps they'll be interested in performing at the chapter hall — maybe for the program, or maybe after the meeting has ended. This will attract some attention, and maybe they'll get some spontaneous encouragement. This is what they really need.

As each new member comes into the chapter, the quartet promotion chairman should ask, "Like to try some quarteting?" We have a theory that many men come into the Society expecting to sing in a quartet. If it doesn't happen, some of them drop out for that reason alone. Ask them early — the earlier the better — and keep them at it.

Finally, make sure the new members and others have a chance at the quartet experience in settings where they can be invited to join informally in quarteting — before and after the meeting, at the afterglow, or wherever there are three

other available men together. If your chapter has a gang that goes to a local watering hole after the meeting hall is closed, chances are that they go there to quartet. Take that new member along, and get him to try the fun.

HOW CAN MEMBERS HAVE THE QUARTET EXPERIENCE DURING MEETINGS?

To work the quartet experience into chapter meeting programs, the program vice president and the quartet promotion chairman need to combine as a team. The program vice president may not have room every week for such a feature, so he'll need to tell the quartet promotion chairman when he has available time. On the other hand, when he realizes there is a good deal of desire for such a feature, he may make room for it more often.

All kinds of events can bring the quartet experience into your meetings. They may be presentations of new quartets, contests, and games of all kinds. An easy one is to present one of your registered quartets, singing a chorus song, but minus one of their members. Before the program starts (or even a week in advance), tell several non-quarteters, who sing the same part as the missing member of the registered quartet that they can sing a familiar song, or part of one, with the registered quartet if they'd like to try it. Never make it a must or an obligation of any kind. Don't pressure them — don't make it a big deal. If it is sold as just a few moments of some fun, the deal will fly. Don't tell the chapter in advance. The surprise to the chapter, and the enjoyment by the fill-in singers will make it an experience of great pleasure. The registered quartet will love this sharing experience of supporting the fill-in singers. If the song is sung twice, and the fill-in singers are asked to sing just halfway through one song, two non-quarteters can have this wonderful experience in one evening.

Once a year or more, you can have a pickup quartet contest. To prepare the way, gather several quartet singers together (any number, based on your chapter size) and tell them that in a month, the meeting program will feature this contest. Each man is asked to find three others to form a short-term, temporary quartet to enter this contest. They must not load the quartet with experienced quarteters, but are put on their honor to mix it up — novices, chorus singers and maybe one other member with experience. Limit the contest to one song per quartet, and prohibit costumes or any special preparation except whatever rehearsal each quartet wants to give it. The chapter will enjoy it — and the novices will love it.

One of the most enjoyable contests is the put together contest. The goal is to have every possible person in the chapter singing in one of the contest quartets. In order to get extra tenors, some members who regularly sing one of the three other parts agree to sing tenor on this occasion. It is also possible that a few members will have to sing in two different quartets.

The quartets are put together by the quartet promotion chairman, using his knowledge of who is experienced and who is a novice, and follows rules, announced in advance, dealing with what the make-up of each quartet must be — no more than one or two experienced quarteters, at least one member who has never sung in an organized quartet, and no two members of a registered quartet singing together. Announcing this will persuade some shy members to enroll.

To bring this off successfully, preparations must be made two or three months in advance. The date for the contest is set and announced. Under the direction of the quartet promotion chairman, each member (even inactive ones) is asked personally whether he will sing and for what parts he will be available. The ideal put together list will have an absolutely equal number of tenors, leads, baris and basses. (It can be done!) If the number on the list doesn't divide by four, hold the remainder in reserve, for you will have dropouts, even as late as contest day. It will probably be necessary to try this process several times before he is satisfied that a fair mix has been achieved.

When the list of quartets is announced, each four should meet and decide on a name. Publishing this list in advance will whet the chapter's interest. Costumes may be allowed, and it will be fun to invite your ladies to the contest. Depending on how many quartets you assemble, it could be a special event on a non-meeting night, and it could even be used by two or more chapters at once.

The program vice president of your chapter knows or can learn about many games involving quartets that can be made a part of your meeting night program. Such time-honored devices as the pushout quartet and choosing quartets by the numbers can be augmented by less well-known games like the octet dropout and the point out chorus. These and many other games with the same motive — giving one and all the quartet experience — are described in the manual used by the program vice president.

As more and more of your members have the quartet experience, your chapter's meetings will become more fun and your chorus will start to sound better. The spirit is sure to go up, up and up. There is nothing, just nothing, like the quartet experience. 🎵

British Cross The Atlantic For Barbershop Harmony

by Don Webster

It was a fortnight of wonders . . . and the wonders never ceased! There were trips to shopping malls, to Disneyland and the Grand Canyon. There were rehearsals and shows; afterglows and glimmers. There were cookouts and potlucks, and harmony-for-lunch. There was singing and fellowship and fun for all. But most of all there was love barbershop style!

Even the sought-after winter weather of Arizona was saying: "Welcome! We want you to feel at home" to the 112 visitors from Sheffield, England, members and loved ones of the B.A.B.S. champion Hallmark of Harmony chorus, as they arrived in Phoenix on a cold, rainy afternoon in February. Thus was the auspicious beginning of a historic experience that was destined to change the lives of those who participated. As Phoenician, Jack Mauney wrote in the chapter bulletin: "A marriage was made between the

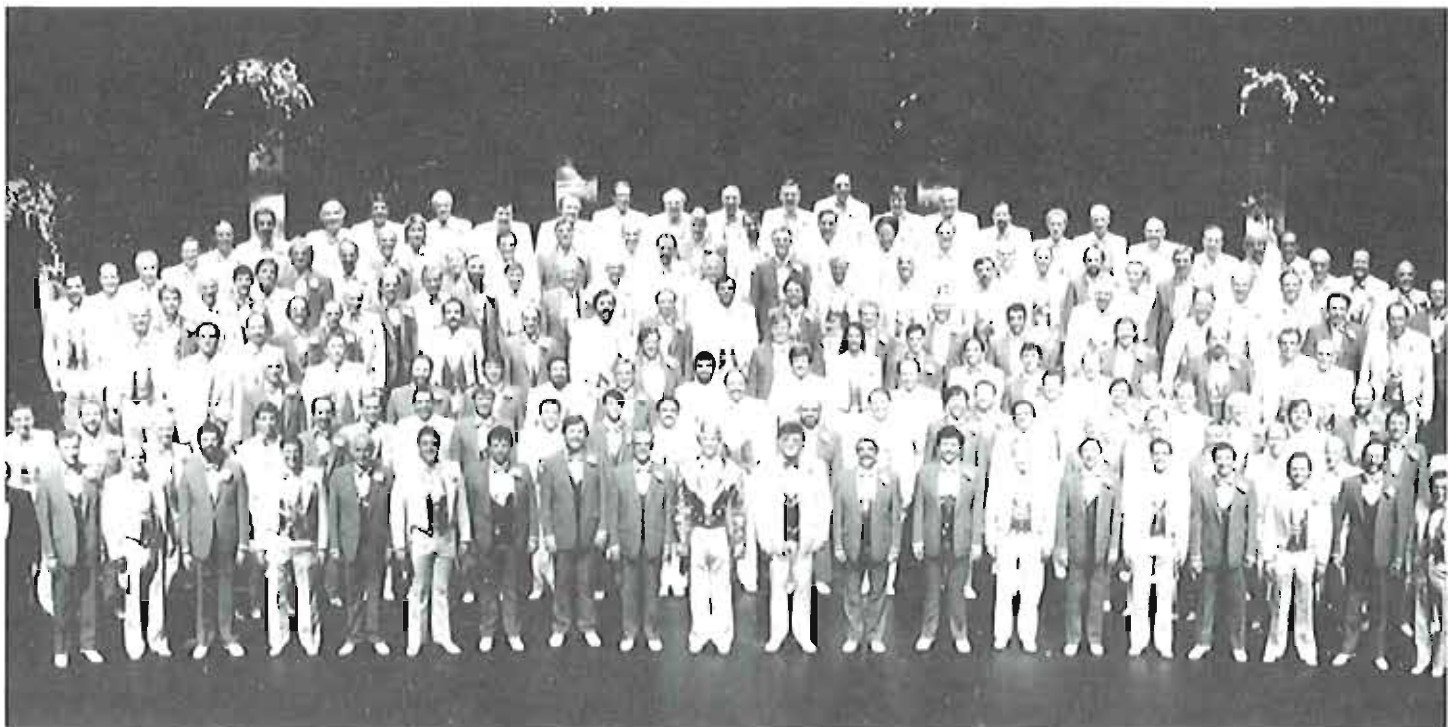
Phoenicians and Sheffield, and the two-week honeymoon began immediately."

When Lloyd Steinkamp returned after coaching John Grant and the Hallmark of Harmony chorus to a gold medal in the 1986 B.A.B.S. chorus competition, he talked about the possibility of reciprocal visits with the Phoenicians. The idea, at first received with something less than unbridled enthusiasm, soon became a chapter compulsion, and plans for such an interchange began to formulate. The concept of an international show featuring championship choruses from two countries was mind-boggling, as were the logistics involved in accomplishing such an undertaking.

Even after arranging for super-bargain airline rates (which involved two stop-overs between London's Gatwick Airport and Phoenix's Sky Harbor), the financial hardships were painfully evident. Housing costs alone for more than

100 people over a two week period would be astronomical. And unaffordable! So, the Phoenicians offered to share their homes with their British counterparts, the the fun times began. It was love at first sight! Those members who were fortunate to be selected as hosts were to experience a truly unforgettable two weeks: a real life cultural exchange based upon a commonality of language and a love of barbershop singing.

The Hallmark of Harmony chorus along with Junction 33, the 1986 B.A.B.S. quartet champions, and third-place medalists Times Square, joined the Phoenicians and five chapter quartets in producing one of the finest barbershop shows to be seen anywhere in recent years. "You Ain't Heard Nuthin' Yet: A tribute to the great Al Jolson" played to enthusiastic, responsive audiences through five performances over two successive weekends, and was declared a



The Hallmark of Harmony Chorus from Sheffield, England and the Phoenicians from Phoenix, Arizona.

resounding success. That was only the icing on the cake! The bonds of friendship that were developed, the mutual respect, the admiration and regard for each other, not only as singers but as brothers, was the real success of this endeavor.

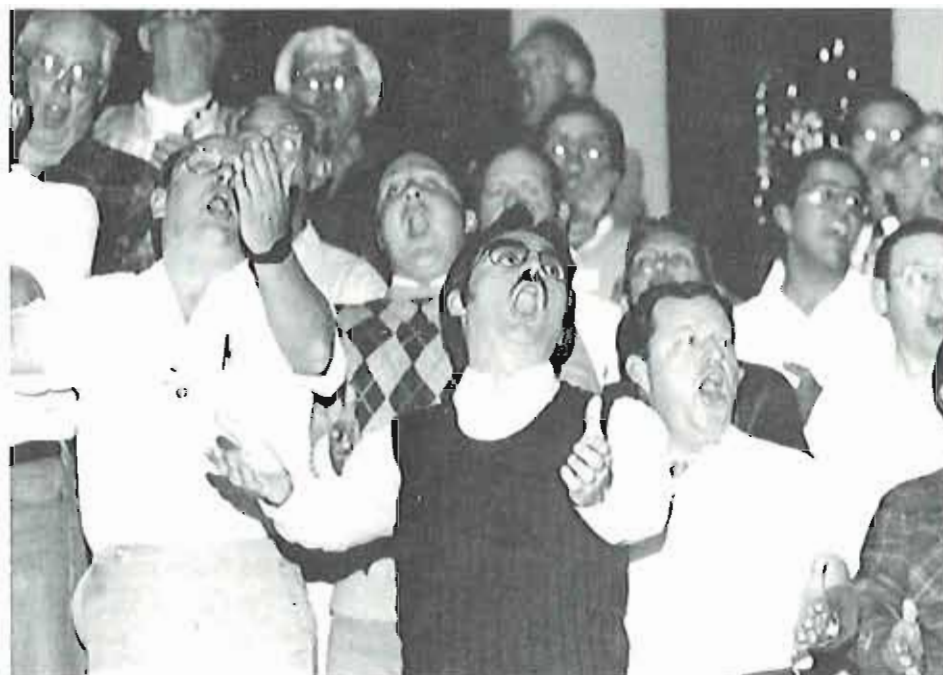
Virgin Atlantic, the fledgling airline that transported the British from London to Newark, New Jersey, was instrumental in procuring for the Sheffield members, a travel costume that coincidentally included a bright red blazer. Although their Wednesday afternoon arrival; neither by land, nor by sea, was not preceded by a midnight ride, the symbolism was not lost on the Phoenixians. The red-coats had, indeed, arrived! After meeting with their respective hosts and hostesses the visitors, who had had practically no sleep in the previous 48 hours, joined the Phoenixians for the first of our joint rehearsals. It must have been a grueling three-and-one-half hours for them but they sure didn't show it. They performed with vigor, precision and a professional aplomb that can only be described as champion.

Thursday night saw another lengthy technical rehearsal for all participants followed by the first performance on Friday night and two shows on Saturday. What a mind-blowing, spine-tingling, hair-raising experience it was to stand alongside our British brothers singing "One Voice" and "Battle Hymn of the Republic" . . . 170 men, international in scope, four-part in harmony and as one in the kinship that is barbershop singing.

Beginning with the Sunday afternoon glimmer at the home of chapter president Ed Prettyman, a week of memories in the making got underway. Lou and Helen Laurel hosted a pot-luck that was attended by more than 100 people; as did Vic and Pat Bowen. Tiny Boland threw a woodshed party for anyone who wanted to sing along. About 50 folks showed up for that one. The Franklin twins, Bill and Bob, van-pooled 18 visitors to historic Sedona, Arizona while John Fenner with help from Mike Hatfield, organized a bus trip to the Grand Canyon for 88 people. The Paul Grahams sponsored an impromptu pizza party at their restau-



The Sheffield chorus rehearses its show routine.



The Phoenixians at their practice session.

rant, and then took all the guests home for after-dinner drinks and barbershop records.

The Times Square quartet and families (eight people in all), who were guests of Ed and Faith Prettyman, decided that they wanted to see Disneyland (about 400 miles from Phoenix). Ed borrowed a van from the Steinkamps and took his guests to California for a day. The trip

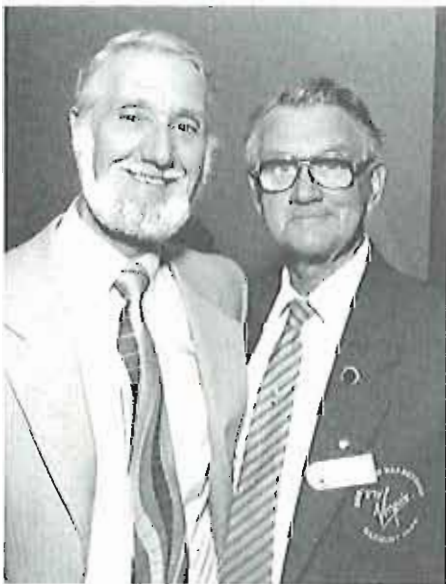
was enjoyed by all . . . with the possible exception of four-year-old Sue Curtis from Sheffield, who came down with a case of mumps enroute.

Dr. Ben Hastie loaded a group of visitors into his airplane and flew them to San Diego. Lonnie Culp took a group water skiing at a nearby lake. Young Chris Lindseth took two teenage girls to a Phoenix disco. Ron Brooks, director of

the Pittsburgh, Pennsylvania chorus, took a week of vacation time and came to Phoenix to see the show and socialize with the British. He was seen nearly everywhere, woodshedding and teaching tags.

And so it went for one short week. Suddenly, it was Sunday again. Two more shows, and then it would be over. There had been no plans for a final afterglow, but we had one anyway. Lloyd Steinkamp was officially made an honorary member of the Sheffield Club by Chairman Percy Skinner. All the show quartets performed one final time and there were tearful farewell embraces as the finality, and the realization of parting became evident. At midnight, everyone in the room joined hands for "Keep The Whole World Singing." There was not a dry eye; nor a doubt in anyone's mind, that truly BARBER-SHOP IS LOVE!

There is yet another happy footnote to this story: Ken Roebuck from Sheffield was reunited with his brother, Maurice who had left England in the 1960s. Maurice now lives in California and came to see the Sunday afternoon show. After a separation of more than 20 years, they got reacquainted at the farewell get-together. 🎵



Brothers reunited - Maurice (left) and Ken Roebuck.



The Sheffield quartets - Junction 33 and Times Square.



Music Appreciation 101 (l to r) Terry Aramian, Lloyd Steinkamp, Bob Jackson and Gary Steinkamp.

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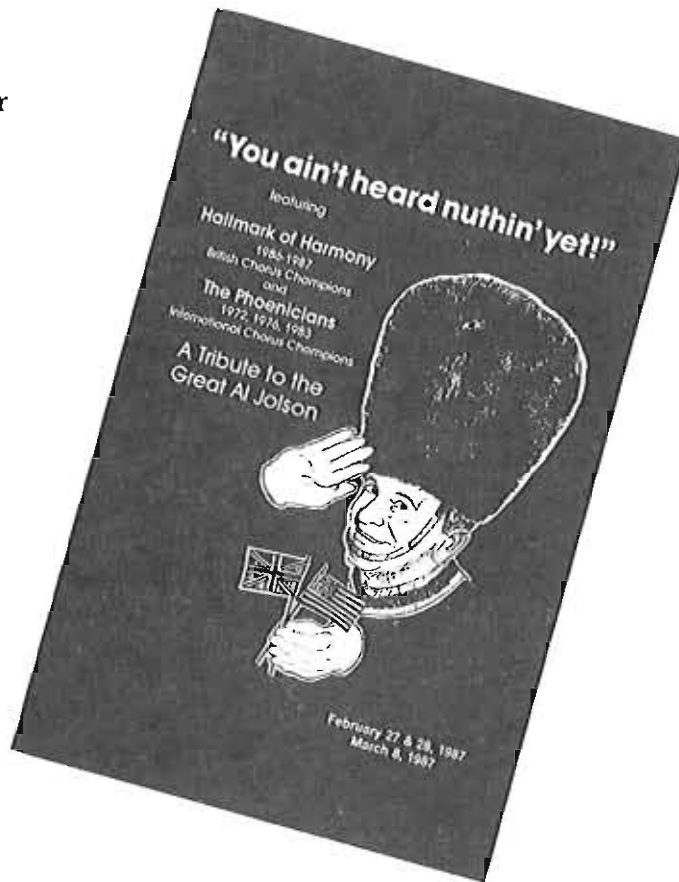
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Marketing Your Chapter For Fun And Profit

by Bob Arnold

I doubt whether there's a chapter in our society, large or small, which isn't faced with the problem of finding sufficient income to run its operations and provide more services to its members. Some of the larger chapters have budgets in excess of \$100,000 annually. And the smaller chapters, with proportionally smaller budgets, have an even more difficult time digging up enough income to support chapter operations because of the smaller talent pool from which to draw.

The Vocal Majority, because of increased activities, skyrocketing travel costs for contests, and inflated prices for everything the chapter purchased, met the problem by creating a new position called the marketing director while a marketing director position within your chapter may be impractical, there are many methods and techniques for raising additional chapter funds which would certainly be applicable.

All chapters in the Society are incorporated in their home state as non-profit educational, charitable corporations under Section 501(c)(3) of the Internal Revenue Code. Other similar corporations in your home town and state obtain gifts and grants from businesses and foundations. There is no reason why barbershop chapters cannot apply and obtain such available gifts and grants.

Our chapter is fortunate to have several individuals experienced in applying for such funds, which must be accomplished by following some fairly formal guidelines. However, with a little research by someone in your chapter into those guidelines, applications for gifts and grants can be a worthwhile project. Your public library can provide lists of corporations and foundations which have donated funds for arts and music-ori-

ented organizations. After a list has been compiled, all it takes is composing a presentation and an appropriate cover letter.

Don't expect any overwhelming success during your first year of using this approach. Corporations and foundations have literally thousands of organizations approaching them annually for funds for many worthwhile programs. The Vocal Majority sent out approximately 175 applications to Texas foundations and some 60 to corporations in Dallas. Less than half the foundations responded at all, and none of those responding had funds available at this time. However, five of the corporations in Dallas responded with modest gifts to aid the chapter treasury.

The important thing to remember is keep trying. The corporations and foundations may never have heard of your chapter or S.P.E.B.S.Q.S.A. before, but they will have heard of you and your worthwhile programs after the first contact. Repeated annual contacts could turn up some additional funds worth the effort. And, once you have made the giving list of a corporation or foundation, chances are they will maintain or increase your gift or grant annually thereafter.

Another more immediate source of funds is to market your chapter chorus and quartets to convention groups and businesses in your geographic area. Have one of your chapter members whose firm is a member of your local Chamber of Commerce obtain a copy of the chamber's list of conventions and business meetings to be held in your community. The listing is available either for free or for a modest price.

Prepare an attractive brochure or flyer about your chorus and quartets. You

might also enlist the help of a local radio station to produce a brief cassette tape of your chorus and/or quartets which can be recorded at one of your chapter meetings. The cassette tape, along with the brochure/flyer and a cover letter, can be sent to groups on the Chamber of Commerce list soliciting employment as entertainment for an upcoming convention or business meeting/seminar.

A 45-minute program by your chorus and quartet(s) can bring in some excellent performance fees. The fees can range, depending upon the size of the group and its budget, from \$100 to \$2,000. And it's what might be termed easy money. There are no tickets to sell or elaborate staging as in a show or concert. The chorus/quartet simply shows up, sings, and collects its performance fee.

There's no reason why barbershop choruses cannot command some excellent performance fees. Many times we sell ourselves short when it comes to the value we place on our entertainment packages. Smaller choruses don't have to be ashamed of the fact that they don't have the number of singers as larger ones. (These convention and business meeting groups have probably never heard a Vocal Majority or a Louisville Thoroughbred chorus perform, so they have nothing with which to compare your chorus.)

Another tactic which The Vocal Majority has used with success is enlisting our city's corporations to help in obtaining items the chapter needs. Our current need is for a panel truck to store and transport our chorus risers and other equipment. We're contacting companies which use a fleet of such panel trucks in their business and asking them to donate the truck to the chapter. In return, the

company will have its name and "logo" painted on the truck as the donor.

As we mentioned, travel is one of the largest budget items for choruses which regularly compete in district and International contests. The Vocal Majority traded out several performances for a regional air carrier in exchange for free travel to a district contest held in Houston. The airline enjoyed the alliance so much that its marketing department has suggested other promotions which will result in future advantages for our chapter. There's nothing to prevent your chapter

from contacting airlines in your area to explore similar opportunities.

An article in a past *Harmonizer* outlined the possibilities of your chorus recording a record album which could be used — among other things — to provide additional income for your chapter. The sales of record albums provided about one-fifth of the total annual income for The Vocal Majority. And again, your chorus does not have to be a major chorus in our Society to reap the benefits of a modestly produced record album.

Make use of the marketing know-how

of members of your own chapter. There are certain marketing techniques which are basic and are well known by your chapter members engaged in sales, advertising and marketing in their jobs. Use these techniques to make your chapter better known in your community and geographic region. Our choruses and quartets provide some of the finest quality, clean entertainment available to conventions and business meetings. Why not tap these and other markets to the benefit of your chapter treasury and your chapter members benefit? ♪

Peter May Serving as B.A.B.S. Chairman

Peter May, like many others, was first sold on barbershop after watching the 1973 convention film — you know, the one where The Pacificaires didn't win! In February 1978, Peter was one of five founding members of the Guildford club. Originally Peter expressed an interest in singing 'the tune' but due to a shortage in the baritone section he was obliged to be the club baritone. Eventually as numbers swelled he was able to get his way and he was allowed to join the leads.

Up until this year he has held office continually in the club, as either treasurer, chairman, public relations officer or chorus director. He sang with three versions of Harmony Guild quartet and for the past two and a half years he has sung lead with Ring Four Service, the club's first registered quartet. The quartet's main claim to distinction is the fact that in the Quarter Register they are both preceded and followed by a Gold Medal

quartet, which they take to be a possible omen for the future.

In addition to club office Peter has successfully produced three shows for the club and during The Most Happy Fellows' last UK tour he managed to acquire the famous Lakeside Country Club for a special cabaret performance by the quartet. His biggest thrill, apart from being elected B.A.B.S. Chairman, was singing with the Haps on his back lawn.

Peter was born in Surrey. He joined the Surrey Constabulary in 1961 and, after 25 years of various duties including quite a bit of administrative work, he is now a Chief Inspector in the Force Planning Branch on inspection and performance measurement.

Peter's lists his likes as barbershop, gardening, decorating, pottery and collecting Zane Gray books. Peter's theme for 1986/87 is "Whatever you're doing — do it better!"



Peter May, 1986/87 B.A.B.S. Chairman.

Society's 50th Year Starts In Nation's Capitol at Mid-Winter Convention

by Terry Jordan

The 775 Barbershoppers of the greater Washington, D.C. area chapters have a capital idea for you. Come to the mid-winter convention in D.C. and enjoy our cool northern weather moderated by our warm southern hospitality. We are certainly looking forward to sharing our area with you. We feel this will be the best mid-winter convention ever and we want you to be a part of this historic event.

The convention will have its usual round of meetings for our International Board and all others who wish to attend. It will feature the musical talents of our medalists quartets. The third annual Seniors Quartet Contest will also be a part of the week's activities. There will be barbershop shows to attend on Friday evening, Saturday afternoon, and Saturday evening and an afterglow Saturday night. Meetings and music certainly can fill up a convention schedule but we have much more to offer you.

Many Barbershoppers visited us for the 1976 mid-winter convention. Washington, D.C. and the surrounding areas of Maryland and Virginia continue to grow. We wish you would come and spend the whole week with us because the area now offers more and better events for you to attend; more places for you to shop; and more attractions to visit, both historic and fun. High on the list of favorite places to visit are the U.S. Capitol Building, White House, Washington Monument, Jefferson Monument, Lincoln Monument, Roosevelt Island, Kennedy Center, Vietnam Memorial Wall, Smithsonian Institute, Original National Aquarium, National Arboretum, National Cathedral, and the National Zoo.

We have opera houses, movie theaters, dinner theatres, live theatres, pro sports teams, and restaurants. In fact, we have restaurants representing almost every region of every country of the world and almost every ethnic origin you can imagine. A new culinary experience awaits you when you visit our area.

We have attractions to match your special interests. In nearby Maryland, you can visit Baltimore with its inner harbour area of shops and restaurants and the New National Aquarium. Annapolis is the site of the U.S. Naval Academy.

In nearby Virginia are the Arlington National Cemetery, Mount Vernon, the Robert E. Lee Home, Luray Caverns, and Endless Caverns, to name a few. In nearby Pennsylvania there is Gettysburg Battlefield Park. In both Maryland and Virginia there are Civil War forts and battlefields to visit. And we have snow ski areas in Virginia, Maryland, Pennsylvania, and West Virginia. In Washington, D.C. you can watch our money being printed or attend Congress and watch money being spent.

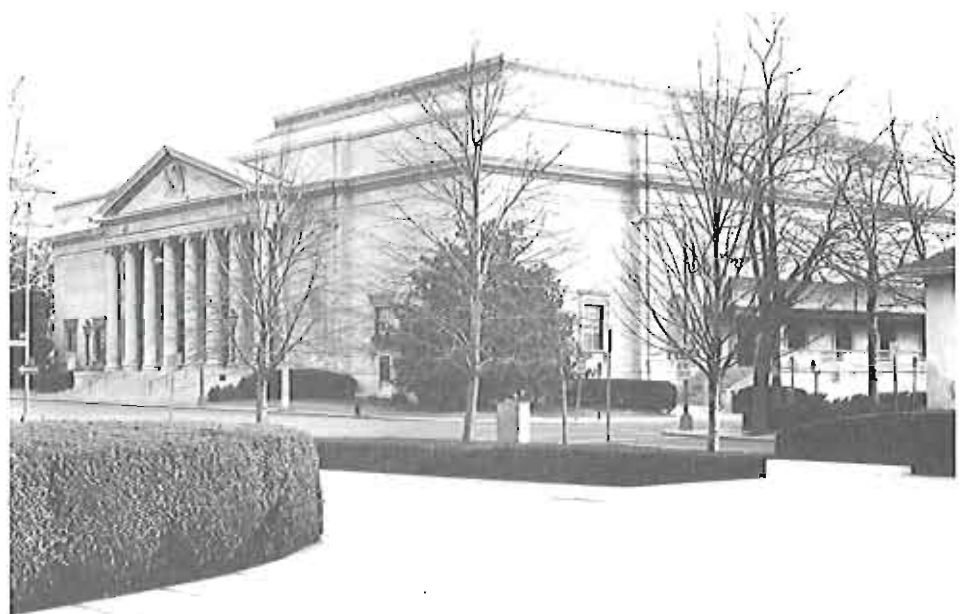
The headquarters hotel will be the new J.W. Marriott in downtown D.C. This will be the site for most events. Other events will be within a short walking distance from The Marriott. Details of specific convention events, the registration forms, room reservations, tours, and other events will be in the next issue of the *Harmonizer*.

The 13 chapters from the areas around

Washington, D.C. include: Alexandria, Arlington, Fairfax, Fauquier County, Loudoun County, and Prince William County, Virginia; District of Columbia; and Anne Arundel, Bowie, Montgomery County, Patapsco Valley, Prince George's County, and Tri-County, Maryland.

We all welcome you to Washington, D.C. and ask that you put the dates January 27-30 on your personal calendar. See you in January.

If you find that you cannot attend our 50th year beginnings, there is still something you can do to help make this anniversary special. Please write a letter giving your support for a U.S. commemorative stamp recognizing barbershop music. For all the details about this effort please refer to the September/October 1986 issue of the *Harmonizer* and re-read the article "Plans for Barbershop Harmony Commemorative Stamp Need Your Help." ♪



Constitution Hall, site of the "Heritage of Harmony" show presented by the Chorus of the Potomac.



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You can choose from a large variety of housing — anything from a double hotel room to club suites, one and two bedroom suites or super deluxe suites (perfect for a quartet and families) and, you'll love the convenience of the completely equipped kitchens in all the suites. If you feel like dining out, Innisbrook prides itself on its facilities. Anything from a snack to a beautifully served meal is there for you to enjoy.

And, we'll have plenty of great barbershop activities too! Starting with the finalists of the District Novice Contest and a fun-filled Chordatorium in the night club and ending with an exciting show on Sunday night featuring the Interstate Rivals and an informal afterglow around the main pool. What a barbershop feast!

If we've piqued your interest, write to Steve Barrett for brochures and complete information. But don't wait to long because it's gonna' fill up fast.

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Big Apple Chorus Performs At Carnegie Hall

by Dan George

There's a very old story told about a musician, newly arrived in New York City, who stops a stranger on the street and asks, "How do you get to Carnegie Hall?" The stranger looks the musician over, and gives the now classic reply, "Practice, man, practice!"

A more accurate reply might well have been, "Practice . . . AND sing with the Big Apple Chorus!" because on April 10 and 11, Manhattan's barbershop chapter had the unique opportunity and rare privilege of performing in Carnegie Hall, the world's most prestigious concert hall.

The Big Apple Chorus was invited by Maestro Skitch Henderson, founder and music director of the New York Pops Orchestra, to join them in a concert celebrating native American music. Henderson had heard about the chorus through friends at the New York Daily News, in whose office building the chorus had performed two Christmas concerts. It didn't take Manhattan's Board very long to enthusiastically accept this unique opportunity to bring barbershop harmony to a new, and musically sophisticated audience. Our performance was part of the New York Pops subscription series, and there were many seasoned concert-goers in the audience who had never heard barbershop harmony.

Our appearance with the New York Pops was in two parts — a Friday evening performance, followed by a Saturday matinee. Chorus Manager, Ross Porritt, handled the myriad of logistical details, such as riser transportation, allocation of dressing room space (in addition to 100 plus members of the Big Apple Chorus, an entire symphony orchestra also had to dress!), and creating a "plan of the day" for our chorus members. Meanwhile, Music Director Don Clause and Music Committee Chairman Brian Horwath reviewed the Big Apple repertoire with an eye to selecting our most exciting and representative songs. The program which they finally chose reflected not only the best of the Big Apple Chorus, but the best of barbershopping.

Don and Brian agreed that the audience's exposure to barbershopping would not be complete without a couple of songs from a top quartet. Fortunately, the Big Apple Chorus has such a quartet within

its membership. Broadway, one of Mid-Atlantic District's finest foursomes, and a 1987 International qualifier, was available, and only too willing to become part of this historic event.

The excitement mounted as the Big Apple Chorus began to assemble on Friday. The chorus entered Carnegie Hall through the stage door, and was quietly ushered to its second floor dressing room. The New York Pops was already in rehearsal on stage, and the chorus was to follow them for a brief stage orientation before going to dinner. As the Big Apple Chorus filed on stage, we were greeted by Maestro Henderson and, to our surprise, a live audience. As he later explained, patrons of Carnegie Hall are invited to sit in on all Pops rehearsals as a gesture of gratitude for their support. The hall was about half filled, and the atmosphere very informal, as Don Clause and Associate Director Tom Sterling put the chorus through its warm-up routine.

With rehearsal and stage orientation completed, the chorus was released to have a quick meal and return to Carnegie Hall to dress and begin final warm-ups. I'm sure that each member of the Big Apple Chorus had his own private thoughts on what this performance meant to him. For many, as amateur musicians, appearing at Carnegie Hall would be a moment which they could share with their grandchildren. The phrase, "I sang at Carnegie Hall!" has an almost magical ring to it, and marks the performer who can make that statement as someone quite special. A few of us wondered aloud what our Society's wonderfully warm, and somewhat irreverent, co-founders, O.C. Cash and Rupert Hall, would have thought of barbershop harmony at Carnegie Hall! I think it would have really tickled them.

The butterflies were there as chorus members completed their final preparations, running through music and choreography, and checking riser positions and uniforms while waiting for the call to go on stage. Manhattan chapter's founding president, Keith Mielke, stepped forward to remind us that this moment, this performance, marked the fulfillment of a dream. The chorus' founders passionately believed that barbershop harmony, per-

formed with great artistry and excitement, could find acceptance alongside Manhattan's other great cultural institutions. Fueled by that dream, inspired by the musicianship of Don Clause, and united by a common goal of excellence, the Big Apple Chorus had, in its four short years of existence, come to meet its dream, face to face. In a few moments, the Carnegie Hall audience would decide if the Big Apple Chorus did, indeed, belong on that great stage.

Like most exciting and long awaited performances, this one went quickly. As a performer, looking out across the stage into that magnificent house, filled to capacity with 2,800 concert-goers, will always remain a thrilling memory. Maestro Henderson introduced the Big Apple Chorus, and shared with his audience his impression of his first encounter with barbershopping. His delight was obvious as he explained how he stumbled on our International Convention in Pittsburgh. He was in town to conduct the Pittsburgh Symphony and he became enthralled with the fact that the entire city seemed to be singing. Everywhere he went he heard the most beautiful harmonies, and the memory stayed with him as he planned this concert on American music.

Henderson then introduced Don Clause and the Big Apple Chorus with genuine enthusiasm and affection. As we began our performance, we couldn't help but notice Henderson, instead of retiring to his dressing room off-stage, pulled up a chair at the corner of the stage and became a member of the audience. From that moment forward, the Big Apple Chorus held the audience spellbound. This was, after all, an audience which expected its choral groups in white tie and tails, music folios in hand. When the Big Apple Chorus broke into its signature piece, "New York, New York," complete with high kicks and choreography, the audience went wild!

The Big Apple Chorus succeeded in introducing barbershopping to a new audience of musical sophisticates . . . and they loved it! And, we think that O.C. Cash and Rupe Hall would have loved it too! 🎵

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When My Sugar Walks Down the Street/

Breezin' Along With the Breeze/Button Up

Your Overcoat

Judges Feel At Home At S.N.O.B.S. Contest

by Jack Pitzer

It didn't take long to realize we were not dealing with an organization of novice Barbershoppers. There was plenty of talk about expanded sound. They had Bluegrass Student Union quartet albums, played tapes of the Harmonizers and Vocal Majority in their cars, knew all four parts to "Last Night Was The End of The World," and all carried brief cases to chapter meetings.

Al Copp from Houston, Texas, Connie Keil from Bryn Mawr, Pennsylvania, and I traveled to Sweden on April 3 to judge the S.N.O.B.S. contest in Nykoping near Stockholm. The contest was held in a school and the headquarters was a motel/restaurant complex.

Right away it was just like being at a district or divisional contest. Guys coming up that you had met some other place and really didn't remember their names. (Mostly they were past S.N.O.B.S. champs whom we had seen in the U.S. at one of our conventions or at Harmony College. S.N.O.B.S. sends a number of men to Harmony College each year and some chapters send their own representatives.) The lobby had three or four groups belting out a tag. Competing quartets were heading for the school and briefing. And the judges were waiting for a ride to the contest from the hotel.

Al and Connie had been through all this before. They judged the 1986 S.N.O.B.S. contest at which the Evening Swingers quartet was named champs. This is the quartet which will compete in the U.S. this July in Hartford. Many of you may have seen this youthful quartet when they were on tour in 1985 in the U.S. with a Sweet Adeline quartet called Growing Girls.

For the contest Al judged Sound, Connie judged Interpretation and I judged Stage Presence. We were joined on the panel by Cliff Taylor, a Tulsa Barbershopper who has lived in Copenhagen for several years and has provided valuable service as a coach, director and promoter of barbershop harmony. He concentrated on song arrangements.

There was plenty of sophistication on every hand — ringing chords, good solid arrangements like those sung by champs here at home, and lots of gestures, mood sets and facial animation to make the performances enjoyable.

Quartet winners were the Good Time Singers from Ronninge who had won the very first S.N.O.B.S. contest. They came

to the U.S. for a tour but at that time their organization's winners were not asked to compete at International.

The chorus contest was won by the Vocal Vikings from Stockholm. Their evening show was very entertaining and even with the MC speaking in Swedish, we knew what was going on.

We noticed that the guys love to sing and entertain. They're not inhibited about having fun. The afterglow was a one-act-right-after-another entertainment session — comedy songs, skits, jokes, mini choruses. We also learned that one in 10 adults is involved in some kind of singing organization. Thus those who have found barbershop harmony (about 350) are on top of a brand new hobby. This could also explain why the average age of S.N.O.B.S. members is very young — they want to try a new kind of singing.

After the contest weekend (when we were about to get caught up with our jetlag), we met with S.N.O.B.S. leaders at the home of their president Steig Apleman in the Ronninge suburb of Stockholm. After a great smorgasbord we settled on the itinerary for visiting with three chapters and their quartets on Monday, Tuesday and Wednesday nights.

Monday we coached and taught the Vocal Vikings in Stockholm and the quartets from nearby Ronninge. Tuesday we went three hours north to Falun to

work with the chorus there. And after the chorus had finished, we took time to coach the four quartets from that 30-member chorus.

Wednesday night we got off the train, were treated to dinner by our host families and went off to coach the Ronninge chorus and the quartets from the Vikings. Also that evening we had observers from the Twinkle City Chorus — 12 guys organized by the Happy Nites Quartet who sang in Salt Lake City last year.

Our host families were great and let us have the run of their homes for the three days we were in the Stockholm area. We were treated to some new eating habits and loved the attention.

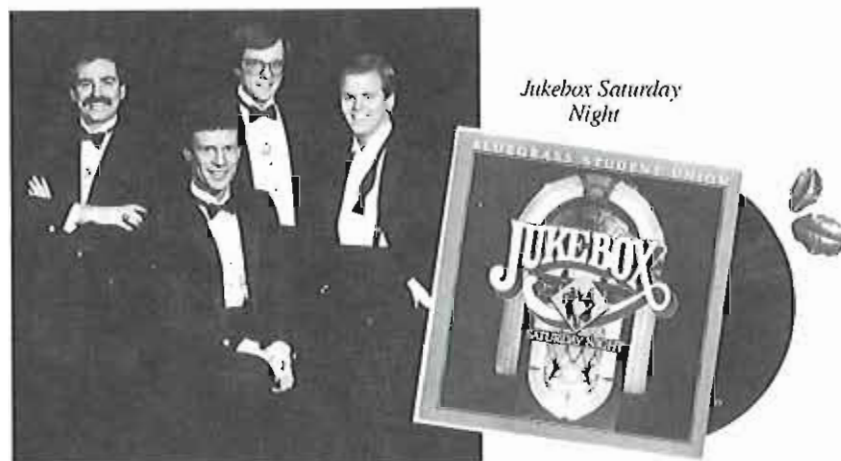
But the most special aspect of the whole trip was the "it's just like being at home with the guys in our own division or chapter" Barbershoppers are great folks no matter where! And they all want to be better singers and better entertainers. Plus they all are friendly and willing to share.

You will get your chance to meet many members of S.N.O.B.S. in 1988. They are already planning a mass chorus of S.N.O.B.S. singers to come to our 50th anniversary convention in San Antonio. You can sing a tag with them, talk about past champs or just ask them about their favorite songs. They all speak English so don't hesitate to get acquainted. It's all part of keeping the whole world singing! 🎵



Sound judge Al Copp (standing), Interpretation judge Connie Keil (center) and Jack Pitzer, Stage Presence judge, before the contest in the judging area.

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New Music Notes

by **Burt Szabo**
Music Specialist

Since January 1, 1987, the Society has issued 18 new arrangements. You have received three of these in *The Harmonizer*. The others are available through the Order Department at the International Office. If you are a Music Subscriber, you have already received most of these.

HARMONIZER RELEASES

The January-February Harmonizer carried Joe Liles' arrangement of the medley *CONEY ISLAND BABY/WE ALL FALL* (Stock No. 8095 at 25¢). This is a great production number, having almost unlimited potential for creative stage presence ideas.

In the March-April issue, we presented *ON SAN FRANCISCO BAY* (Stock No. 8096 at 25¢), in recognition of the 50th anniversary of the Golden Gate Bridge. It's a neat song, certainly one that the California quartets should sing frequently. It will also fit well into any show having a travel/geographical theme.

The May-June issue of *The Harmonizer* brought a revised arrangement of one of the classics of 19th century popular music, *WHEN YOU AND I WERE YOUNG, MAGGIE* (Stock No. 8014 at 25¢). This lovely old ballad is a gem, and one that we should hear often in this very singable arrangement.

SONGS FOR MEN SERIES

Stock No. 7234 (at 50¢) is *I'M KNEE DEEP IN DAISIES*. Sherry Brown was a fine arranger and great Barbershopper who died in 1977. We found this incomplete arrangement, lacking just a few notes here and there, among Sherry's papers. It is a song we haven't heard for a while. Why not give it a try.

Ed Waesche provided the Society with an excellent arrangement of *ALL-AMERICAN GIRL* (Stock No. 7235 at 50¢). It seems that football has been a popular theme of contest packages recently, and of course, the song will fit into any college theme show. Ed's arrangement is not difficult and is loaded with stage presence possibilities.

Many arrangers' ideas are incorporated into *DOWN THE TRAIL TO HOME SWEET HOME* (Stock No. 7236 at 50¢). This is another typically beautiful Ernest Ball composition. Ball was the writer of *LOVE ME AND THE WORLD IS MINE*. If you are looking for a tender ballad, this may be it.

Stock No. 7237 (at 50¢) belongs to *IF YOU HAD ALL THE WORLD AND ITS GOLD*, another great ballad by the same composer who gave us *THE CURSE OF AN ACHING HEART*. We've heard lots of contest presentations of this song, and our arrangement includes the best ideas of a number of fine arrangers.

PALS OF THE LITTLE RED SCHOOL (Stock No. 7238 at 50¢) is one that hasn't been heard much in contest recently. But we are sure this new arrangement will become one of your favorites. If you haven't sung this arrangement, don't wait any longer. It's a sure winner and a great companion piece for *IN THE LITTLE RED SCHOOL HOUSE*.

We are pleased to thank Kirk Roose for his fine work on *I'M ALL THAT'S LEFT OF THAT OLD QUARTET* (Stock No. 7239 at 50¢) and welcome him to the list of published arrangers. Kirk has been arranging for many years and his skill and fine technique is evident in this number. If you're ready for a bit of nostalgia, try this one.

Next St. Patrick's Day we should be hearing, and you should be singing, *IT'S THE SAME OLD SHILLELAGH* (Stock No. 7240 at 50¢). This excellent arrange-

ment was created by S.P.E.B.S.Q.S.A. using the best ideas heard through the years. But why wait until March 17? Sing it now!

BY SPECIAL REQUEST

Through the years, the International Office has been asked many, many times for an arrangement of *THE LORD'S PRAYER*. Joe Liles and Tom Gentry put their heads together and came up with this very singable arrangement in as authentic a barbershop style as possible while preserving the reverent message of the prayer. It's easy to learn and easy to sing. (Stock No. 8525 at 50¢).

SHOW-TUNE SERIES

New issues in the Show-Tune Series begin with *THE HALLS OF IVY* (Stock No. 7689 at 50¢), another song that will fit beautifully into a college theme show. We've heard many arrangements of this song but none that captures so effectively the bittersweet nostalgia of its fine lyric. Wait until you sing the tag!

Stock No. 7690 (at 50¢) introduces a series of arrangements prepared especially for the coming winter holidays. Burt Szabo arranged *JINGLE-BELL ROCK* and several others in this group. Most every chapter and every quartet sings at the shopping malls during the December holidays. We are sure this one will be great fun for you and your audiences.

I SAW MOMMY KISSING SANTA CLAUS (Stock No. 7691 at 50¢) is another of those light, kind of off-the-wall holiday songs that folks will enjoy hearing. Everybody knows the words, so don't be surprised if the audience sings along.

It seemed right to add one more holiday

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
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carol to the many we already sing and DECK THE HALLS (Stock No. 7692 at 25¢) was our choice. It moves easily and quickly and the fa la las contribute to the holiday spirit. We're sure you will like it.

LET IT SNOW! LET IT SNOW! LET IT SNOW! (Stock No. 7693 at 50¢) is from the pen of Joe Liles and we're sure it will be a welcome addition to your repertoire come the first snowfall of the winter (only a few months away!). Not for contest, of course, but great any other time.

One of the most popular Christmas numbers of a few years back is ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH (Stock No. 7694 at 50¢). Burt Szabo did this one also, and the kids of all ages will love it.

What holiday season would be complete without a performance of RUDOLPH THE RED-NOSED REINDEER? A barbershop arrangement is now available. It is Stock No. 7695 at 50¢. Burt did this one, too, in response to many requests. Again, the audience will sing along, especially the little folks, 'cause they know all the words.

By the time you read this, a number of additional holiday songs will have been released, including a new arrangement of WHITE CHRISTMAS, THE LITTLE BOY THAT SANTA CLAUS FORGOT, THE TWELVE DAYS OF CHRISTMAS and FROSTY THE SNOWMAN. We have received hundreds of requests for holiday songs in addition to the favorite carols we have sung all our lives. In addition, many chapters are presenting holiday shows and are asking for a greater variety of holiday music. We hope that you enjoy these and sing them frequently during the holiday season. 🎵

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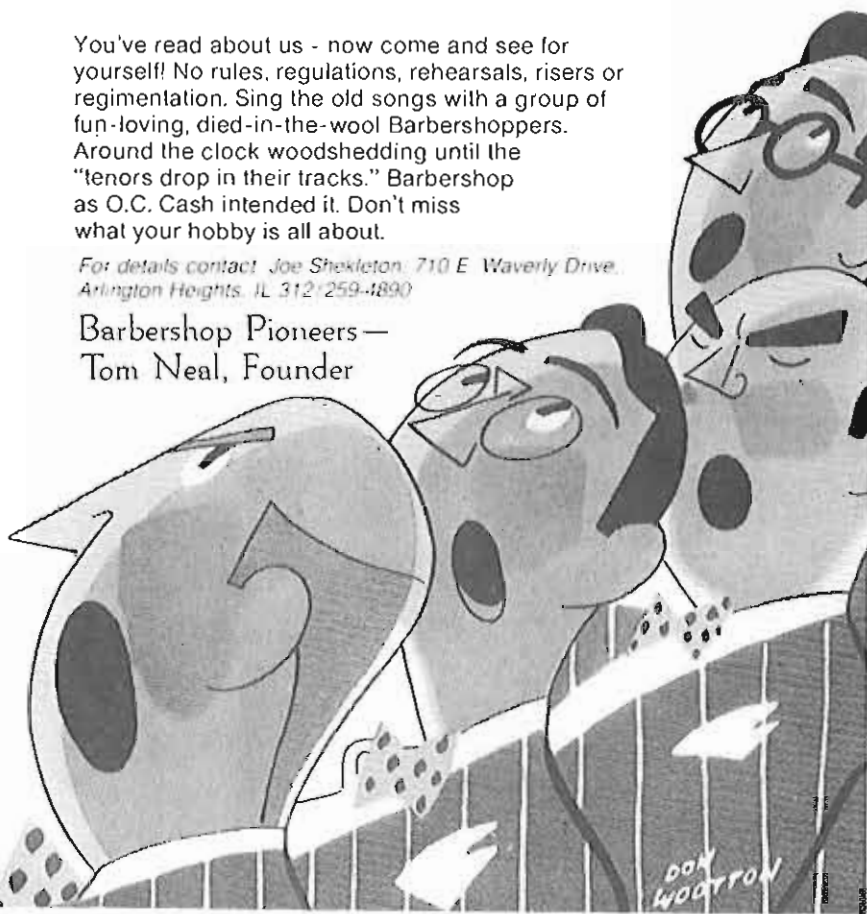
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Barbershop Pioneers—
Tom Neal, Founder



Bending And The Barbershop Chord

by Don Lichty

My introduction to barbershopping was by my grandfather when I was a boy spending summers with my grandparents in northeast Pennsylvania. My grandfather was a railroader and his quarteters were his co-workers and neighbors who, in their words, "ran the Lehigh Valley Railroad." When they were not working, which was a good part of the time during the '30s depression, they would frequently "bend a few" around a large round oak pedestal table that had to be dead center in grandmother's kitchen.

"Bending a few" was my grandfather's term for woodshedding, and it did not then have the same connotation for certain barroom activity that it has today. What it first meant to me was to hear four men sitting around that kitchen table going on an exciting search and savor mission in barbershop harmony. I still have a vivid recollection of them singing "Jimmy cracked corn and I don't care" and the free-for-all that ensued on the word "care" the last time they sang it in the refrain. There were a series of rapid, sometimes frantic, movements around the melody note until something particularly satisfying was found, followed by considerable "bending" by the second baritone (my grandfather). The parts were called first and second tenor (the latter being the melody) and first and second baritone, which is an indication of the closeness of the harmony.

There were few conventions or styles that shaped this singing that I could

detect. But there were two rules that seemed to be enforced, (1) "bending", which was a slide trombone movement from one note to another; was almost an exclusive prerogative of my grandfather; and (2) no song was sung the same way twice — never ever! Another melodic, if not notable, practice was that the melody usually was sung by the singer who came up with the next song, requiring a lot of flexibility in part singing and causing the constant consternation of my grandmother who not only insisted on hearing the melody, but wanted it sung by her favorite tenor. Needless to say, he was not my grandfather.

Lest some of you purists out there conclude that such a musical melee was nothing short of a dismal display of dissonance, let me assure you that most of the time the quartet rang with harmony and with a blend that produced some scintillating sounds. Their fans numbered more than family as they were in much demand at gatherings at the "Y", the fire house, and the Legion Hall. After all, my grandfather was no common musician, even though he was uncommonly adept at playing the mouth organ, guitar, washboard, jug (he had a bass and tenor one), jew's harp and the carpenter's saw. According to my grandfather, only bicks played a woodman's saw since it took a tender touch and a fine ear to bow the smaller ones. A final note for the purists. The quartet took pitch from my grandfather's "C" melody mouth organ along with a lot of their

chording.

The point in all this reminiscing about my grandfather is that he is the reason why I am here telling you about him. He enamored me with close harmony quartet singing to the extent that I was motivated to sing in a quartet in high school, in college, and in this chapter. The bass in the high school quartet and I came to chapter meetings in an effort to form another quartet. Although it took a while, we were successful. I was totally unprepared for singing in a chorus and singing from musical arrangements. In the chapter's first shows there was little chorus singing and a long parade of quartets, some of which did some "bending". Incidentally, the first and only time I tried "bending" at a chapter meeting, Jean Boardman, our chapter's founder and gatekeeper, quickly removed his glasses and gave me one of his long, cold-blue-eyed penetrating stares that made it perfectly clear that I was not to do that again.

Most of my barbershopping years have been spent in singing in the Singing Capital Chorus and the Precisionists quartet, and listening to barbershop music. There have been many pleasant and exhilarating experiences. Barbershopping is indeed, great fun! 🎵

If you would like to share your story about how you started barbershopping, please send it to The Harmonizer.



Don also sang with the Precisionists Chorus, a select group of singers from the District of Columbia chapter shown here at their May 1956 concert for the military personnel at the Engineer Center and Fort Belvoir.



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You May Be Too Young To Sing With The Golden Age Songsters

by J. Ward

"I first planned to have everyone in the group be 80 years or older," explained Glen, "but I only got four or five men. So, I had to go down to 60 years — or disband. Now we have 15 members: four basses, three baritones, six leads and two tenors. We sing four-part harmony, barbershop style." Many of the singers belong to the Channel Islands, California chapter.

The Golden Age Songsters range in age from 62 to 93. The group was organized by Glen Gettemy in 1980 with Bob Fraley, musical director. Bob tells people that he's too young to sing in the group, so they let him wave his hands and do their advertising. He also arranges songs to fit the complexity of the group.

"Within the Golden Age Songsters is the oldest operating quartet in the world," Glen stated proudly. "The oldest member is 93 and the youngest is 79."

"Our theme song is 'I'm Still Having Fun,'" he said. "We perform at convalescent hospitals, mobile parks, fund-raising events — anytime anyone wants us — anywhere in the county." Although they try to limit their singing engagements to once a week, "It quite often goes to twice per week," Glen admitted.

What appeals to these oldsters is two-fold. They are able to pursue their love of singing barbershop and they are not required to be on the streets at night. Most of them are uncomfortable driving after dark. In the Golden Age Songsters

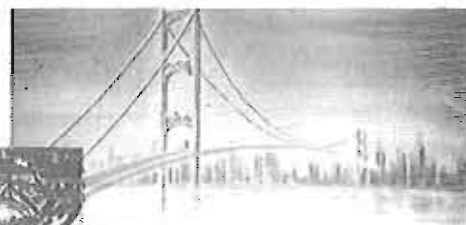
all driving is during daylight hours. Members have an alternative to normal chapter practices. The men sing at lodges, clubs, churches, hospitals, convalescent hospitals and even Meals on Wheels in Ventura, Santa Barbara and Los Angeles, California counties.

Is it any wonder that Robert E. Fraley is held in such high regard? He serves a real need as director of the Golden Age Songsters. "Mr. Fraley is the heart and soul of the group," said Glen. "He will always take time off from work to MC a performance (Fraley, 53, is employed as a naval engineer at Port Hueneme, California). 🎵



The Golden Age Songsters.

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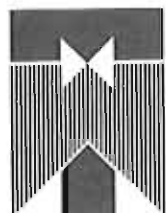
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Video Tape Tour Of Institute Available

by **Laura Baron**
Public Relations Director

If you can't get to Wichita, Kansas, in the near future to tour the Institute of Logopedics, then bring the Institute to you!

A special \$10,000 grant from the Harmony Foundation has made it possible for the Institute to produce an audio-visual tour of the Institute's 40-acre campus and programs.

Focus of the 15-minute presentation is the Institute children, who found the week-long filming fascinating. Highlight was the flight of a helicopter, complete with camera crew, over the playground

while the students were outside. The enthralled children talked about it for days. And teachers reported the event as excellent for teaching new words.

Copies of the presentation are now available on 16mm film for loan to Barbershoppers nationwide. To reserve your copy, contact the S.P.E.B.S.Q.S.A. Order Desk, Harmony Hall, 6315 Third Avenue, Kenosha, Wis., 53140-5199, (414) 654-9111.

The Order Desk also has available for loan 'The Most Happy Fellows' production of the "Wizard of Oz" presented to Insti-

tute children two years ago.

In addition to using the audio-visual tour as a preview for Institute guests and large audiences, the Institute plans to produce special versions on admission and referral information for presentations to school districts and other interested persons.

If you can get to Wichita to tour the campus in person, contact Larry Hagerston, Institute Director of Development. The Institute provides free overnight accommodations on campus for Barbershoppers and their families. 🎵



The New Tradition, 1985 quartet champion, performed at the Institute, (l to r) John Sherburn, Dan Jordan, John Miller and Bob Gray.



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WANTED — Chorus Director. The Peterborough Harmony Singers ladies barbershop chorus is seeking a new director. We are former area champions and have won small chorus awards. We have a music committee. Our chorus desires an upward spiral and wish an experienced director. For further information contact President Marg Nelson, R.R.6, Peterborough, Ontario, Canada K9J 6X7. Telephone (705) 745-3494.

WANTED — Chorus Director. The Venice, Florida chapter is looking for a chorus director. The right man could take this chorus to new heights. For information contact Oscar Swanson, 99 Oak Grove MHP, Englewood, Florida 33533. This is a 55 man chorus. Please call collect (813) 474-5810.

WANTED — Uniforms. Growing chorus needs Prince Albert style coats in champagne (light cream) color with black velvet collar and black piping on lapel and pockets. Choruses, with jackets of this type to spare, send color photo or sample to Crossroads Chorus, 106 Jeffrey Drive, Cartersville, IL 62918.

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.

DIRECTORS OR ASSISTANT DIRECTORS: Thinking of retiring to Florida? Then why not come down to Lehigh Acres, (southwest Florida) where you and your wife can enjoy year-round good weather and friendly people. Lehigh Acres Chapter has a small chorus (20) with a faithful attendance record. We are willing to use an Assistant Director who can grow with us. Contact Frank Montemurno; 129 Highview Ave., Lehigh, FL 33936; or call (813) 369-1358.

FOR SALE — Backdrop, A20' x 40', rear end view of the riverboat Delta Queen. Approximately 1/6 size, hand painted canvas, used once, like new condition. Pictures available upon request. Contact: David Griffin, 6464C Summit Point, Norcross, GA 30092. Telephone: (404) 441-9782.

FOR SALE — 160 tan tux uniforms trimmed in brown. Some dickies, bow ties and shoes. All uniforms in excellent condition. Pictures available upon request. \$7 freight collect. Call Bob Rich: Day — (314) 694-8174 or Evening — (314) 921-2628, 2400 Parker Road, Florissant, MO 63033.

FOR SALE — Approximately 125 custom made gold wool gabardine cutaways with black velvet collar and pocket flaps, gold pants with black velvet stripe. All in near-perfect condition, various sizes, \$25 each, photo available. Call Chuck Valenti, Chorus of Chesapeake, (301) 592-9344, or write 11512 Sherwood Road, Upper Falls, MD 21156.

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).

FOR RENT — World War I replica uniforms (70) complete with helmet, belt and wrap leggings. Will rent smaller quantities. Super successful show theme — WWI song list, script and staging suggestions available. Contact: Tom Russell, Riverbend Drive, Box 254A, Mystic, CT 06355. Day — (203) 572-9121; Evening — (203) 536-7733.

WANTED — "Harmonizable" SONGS for MALE QUARTETS. Quartet arrangements or SHEET MUSIC. Need RECORDINGS of vocal groups e.g. quartets. Send list. Can accept tax-deductible contributions (post-paid), trade for yours, sell ours, or buy yours. NEW: 20 page Harmony Song Guide listing over 1000 4-part arrangements for \$3 (CASH please). Member SPEBSQSA, NSMS, SMX & RTS, CASEY PARKER, Harmony Songs, 38833 Overacker Ave., Fremont, CA 94536; or call (415) 793-2715. Send 9 x 12 envelope with 39c stamp.

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

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