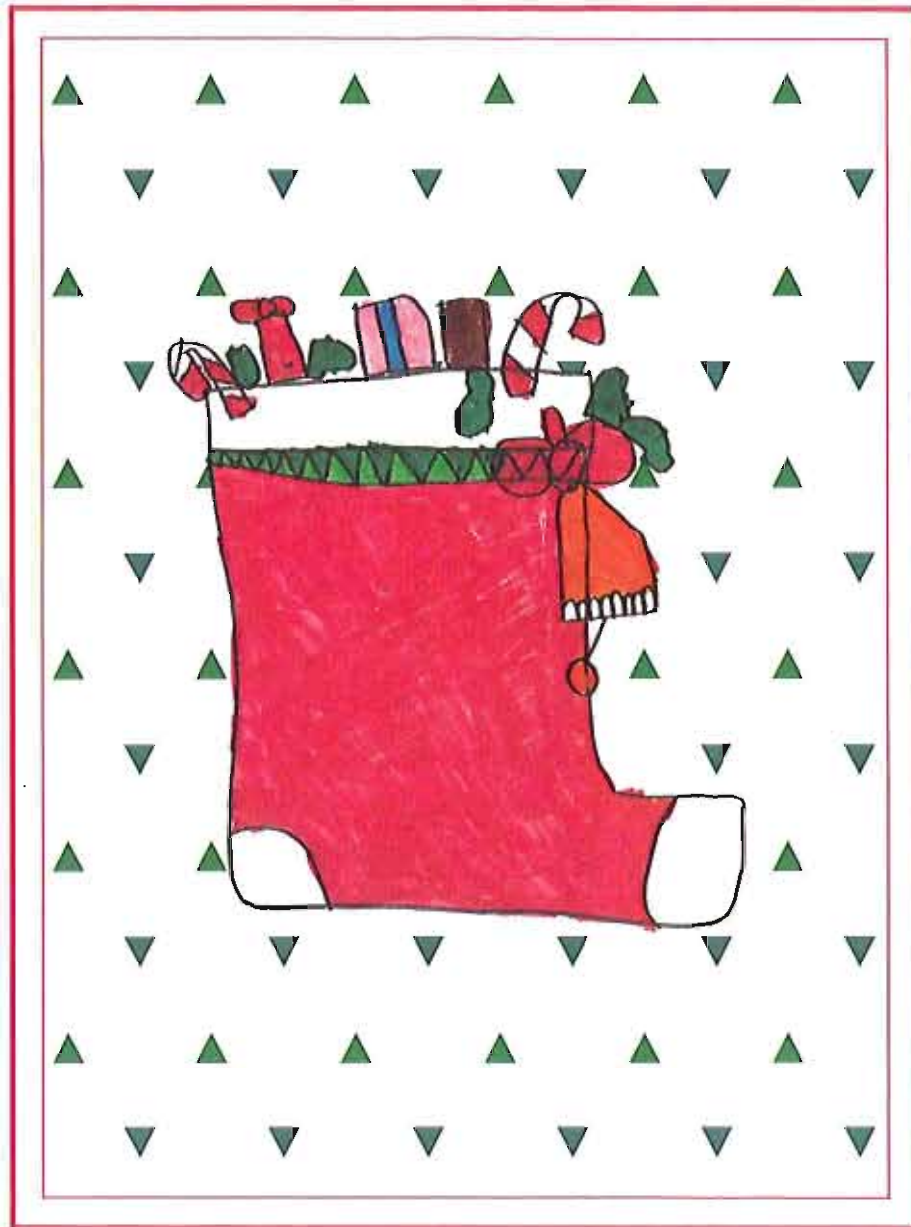




# *The Harmonizer*

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

NOVEMBER/DECEMBER 1987



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# 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.

## THE SONG IN THIS ISSUE

Among songs composed by Barbershoppers, some have clever or timely twists to the lyric that seem to catch on with barbershop singers. The twist may be a play on words, or it may be a punch line that brings a smile to the listener's face. An example of this type of song is, "Everybody Wants To Go To Heaven, But Nobody Wants To Die." Len Linnehan, a Northeastern District Barbershopper, teamed with arranger Lou Perry to create, "Ever Since We Got That Water Bed," a neat bit of tongue-in-cheek music. This could be a pun-derful song! A few years back, the same team gave us, "How Can I Miss You If You Won't Go Away?" We think you'll have just as much fun singing their latest song.

## NOVEMBER/DECEMBER 1987 VOL. XLVII No. 6

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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

### INTERNATIONAL

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

### MID-WINTER

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## On The Cover

A red stocking filled to the brim with gifts is the design of the 1987 holiday greeting card from the Institute of Logopedics. The card, now available for purchase, brings a message of love and holiday cheer from Mark Botkin, a 19-year-old former student at the Institute. Mark, who has a profound hearing loss, completed his program at the Institute last December and now works full-time at the Kansas Elks Training Center in Wichita.



# In "Seventh" Heaven

by Joe Liles  
Acting Executive Director

What were the circumstances surrounding your first personal experience with barbershop harmony? I'll never forget mine.

First, a little background.

I moved to San Antonio, Texas from Abilene, Texas in August, 1964. I had been employed as Minister of Music for the first Baptist Church of Abilene and wished to do some graduate work in conducting at the University of Texas in Austin. Manor Baptist Church in San Antonio allowed me to serve there and commute to Austin.

After a year or so, one of the tenors in the adult choir, Ben Binford, invited me to visit his barbershop chapter. At the time, I put him off with a dumb statement, I found out later . . . "No, thanks, Ben, I don't drink that much."

Subsequent invitations were put down with various excuses: the opera chorus in which I was active met on the same night, studies, other activities, etc. My only exposure to barbershop harmony, other than the great Buffalo Bills in The Music Man, was the occasional hearing of loud, out-of-tune singing in public places of what I misconstrued as barbershop harmony. Didn't want any more of that! Ben was very patient and kept telling me how amazed I would be at real barbershop singing.

Ben had sung lead in a couple of district champion quartets, held several offices in the San Antonio Chordsmen Chapter and was president when they won International in 1960. His enthusiastic persistence finally made me succumb. I went to a chapter meeting.

On the way up the steps to the mezzanine floor of the old Gunter Hotel, I heard, "The old songs, the old songs, the good old . . ." I got goose bumps. I was overwhelmed with glorious sound. I said, "Wow, Ben, how does one go about joining an outfit like that?"

Realizing I was already getting hooked, Ben took advantage of the situation. He got even with me for all the frustration I must have caused him. He said, "Oh, you come visit us three or four times and we'll see if we like you."

Needless to say, rehearsal with the chorus was a thrill but the real coup de grace happened during break time. Ben pulled me to the side and introduced me to Dale Deiser, one of the finest baritone in the Society, and tenor Judge Franklin Spears, both of the 1969 International Champion quartet Mark IV. Ben asked me to provide the tenor, Dale sang bass, Franklin sang bari and we woodshedded I Want A girl.

It was my first unforgettable moment in barbershopping. The chords were ringing and every follicle of hair was standing at attention. I knew then and there that I wanted to make barbershop harmony a major part of my life. I joined in November, 1967 and became director early in 1968. I sang in two quartets: The Alamo 4 and The Big Saw. Singing with those three seasoned, veteran quartet men that one night hooked me forever. I remember the area of the room, the way we were standing, the friendly, warm faces and the incredible feeling of four voices "tasting the holy essence."

If Ben Binford had not opened the door for me, I would have lost the rich experience of singing barbershop harmony with thousands of men over these 21 years. I would have missed out on so many close friendships and hundreds of memorable moments.

I have since met a number of "Ben Binfords" in our Society. There is some of that spirit in all of us and we need to share our barbershop with men everywhere. Lifetime president of BABS Don Amos says, "It's every man's right to sing barbershop." Thank you, Ben, Dale, Franklin . . . you birthed me into the greatest family I've ever known.

## International Officers

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# Hello, good friends . . .

by Darryl Flinn  
International President

I began my presidency with high enthusiasm and now, with nearly a year gone by, I'm even more pumped up about this magnificent hobby than ever before . . . not without good reasons, though . . . here are just a few:

In a previous *Harmonizer* article, I mentioned that my own chapter, the Canton Hall of Fame Chorus, did a D.Y.N.A.M.O. last January. Thought you'd like to know . . . it's working! We just won Johnny Appleseed District's eastern divisional contest and soon will be shooting for a spot in San Antonio next July. If we get lucky and out-perform about six other excellent choruses in JAD, we'll be among the first D.Y.N.A.M.O. choruses on the International stage. What a plug for D.Y.N.A.M.O. — win, place or show!

One of the reasons for excitement around JAD is that the Cincinnati Southern Gateway Chorus decided to lay out for a year to work on show stuff and recuperate financially from going to International competition year after year. The six choruses I mentioned might not have beaten Cincinnati in district competition, so the race could have been for second place. But with the "Big Green Singing Machine" out of it, there's a brand new level of anticipation and preparation resulting from the knowledge that several of us have a realistic shot at the "big time."

Based on the above, I guess I don't think any chorus should be eligible to compete at International more than one year in a row . . . maybe only one year out of three. This kind of rule change would enable many other choruses to celebrate what we do on the International stage. The opportunity for a greater number of choruses to have a chance to compete for the gold can only stimulate improvement and enthusiasm. What do you think?

Another bright spot for me is being back in a quartet. How about you? It's such a wonderful experience. What can be done to help every barbershopper enjoy a quartet experience in '88? After all, quartets are still what we are all about.

Do you remember our conversation about the Future II blue ribbon committee headed by Ed Waesche? That is the group that is planning for our future. My enthusiasm is exploding based on the early work of these men. They are dissecting the major areas of who we are and examining, brainstorming and projecting trends and oppor-

tunities we've not even thought of before. Their work's importance will be shared by us all as they report to the International Board in San Antonio next year. Their work will serve as a road map that will guide us into the 1990s and beyond.

The meaning of "Keep the Whole World Singing" has intensified for me, and soon will for all of us, if our World Development Council has anything to say about it. Dr. Bob Johnson, former director of musical services, chairs the council and is joined by Don Amos, life president of the British Association of Barbershop Singers and Stig Apelman, president of the Society of Nordic Barbershop Singers. Their charge is to lay the foundation of a true global expansion that may include much of Western Europe. It could eventually include even South Africa, Australia, New Zealand, and other spots where there is a friendly, English-speaking population. Just now, as an example, there are ten active chapters in the Netherlands that will probably be affiliating with us in '88.

We're beginning to entertain the idea of a field man representing the Society and its affiliates, roaming around the globe much like a Johnny Appleseed, helping to start new chapters or clubs. Most of this is just enthusiastic, positive thinking right now; however, the World Development Council will be meeting in London in late November and will make their first report and recommendations to the International Board at the Washington, D. C. Midwinter convention in late January.

Hugh Ingraham is feeling quite well and enjoying his medical leave, despite wearing a surgically implanted pump that administers chemotherapy 24 hours per day. Hugh and Kath are having a great time traveling the globe, visiting with family and friends. Hugh has recently taken in Sage Lake, the Pioneers' convention, and just the other day said he had a doubles tennis match that evening. Literally thousands of us can boast of our friendship with Hugh. We all know well the marvelous legacy that Hugh has left us. Goodspeed, good friend!

It was with those thoughts that our search committee has been assembled and charged as they tackle the immense job of selecting a pool of candidates to present to the International Board for its final choice as a replacement for our friend Hugh. Our steadfast pledge is to bring on board the very best man available to lead this great Society into the 21st Century.

I wish you all knew Ken Buckner, Bill Rashleigh and Ray Heller. If you did, you'd bask in the knowledge that we just hired the best three men in North America to help us run our affairs in Kenosha. Ken Buckner, of Louisville Thoroughbreds and Citations Quartet fame, and immediate past chairman of judges, has taken over as manager of special events. Bill Rashleigh is a young man whose musical credentials belie his years. Quartet man, chorus director, sound judge, music teacher, theatrical coach. Our music staff can sure use Bill. Ray Heller, extraordinary talented guy in publishing, editing and P.R., has just begun as our new *Harmonizer* editor. Best wishes, men, and welcome to Kenosha.

As I wrap up this final *Harmonizer* article, I'm having a pang of remorse thinking about my year as our president beginning to end.

How do I feel about my year, you ask? In looking at the big picture, he answered . . . I'm sure glad I was around in '87. This was a year of very significant people changes, a meaningful dues increase, several ultimately important study task forces along with the myriad of housekeeping tasks the leadership team wades through every day, to say nothing of getting ready for our 50th anniversary next year.

What else, you ask? Well, he responded, I'll sure be happy to bequeath to incoming President Jim Warner about 1,200 pieces of mail and probably that many phone calls. In hindsight, though, it's been awfully easy, what with our great paid staff in Kenosha and a simply wonderful executive committee and International Board to work with.

Any final thoughts, you ask? Sure, maybe a couple, he said . . . there were a few things I screwed up and some folks that I've irritated. Of course, I'd do it better if given another chance. I'd also include a few things . . . but all of that is hindsight.

Mostly, my final thoughts would be of deep gratitude for the chance to serve this Society that I cherish so much. Thanks to the hundreds and thousands of you that I had the privilege to meet and hear how you feel about what we do. And lastly, to say to us all as we finish our first fifty years, the spirit of The Old Songs and good close harmony is alive and well and will carry us into our second fifty years very nicely . . . but . . . the deep love and brotherhood that we share Society-wide will continue to set us apart from every other organization in the world. What we have is so special.

Thanks for the memories,  
and goodbye,  
"D"

## A second generation of Barbershoppers: The Interstate Rivals

by Marian Evans

There are few things that can equal the thrill and excitement of performing well on the International Stage and, of course, hearing the chairman of Judges announce the name of your quartet as International Champions has to be the greatest thrill of all. Kipp, Joe, Paul and Jay, the Interstate Rivals, are still residing on Cloud Nine much of the time.

The International Quartet Contest July 2-4 in Hartford, Connecticut, marked the culmination of five years of intensive effort on the part of our new International Champs.

The quartet was formed in the summer of 1982 when Joe Connelly and Geoff Mucha from Cincinnati's Southern Gateway Chorus teamed with Kipp Buckner and Jay Hawkins of the Louisville Thoroughbred Chorus. Their idea was to enter the Cardinal District Contest in the fall and try to finish in one of the top three spots. However, the Rivals' grit and determination, combined with one of the best coaching tandems in the country, Jim Miller and Ken Buckner, rocketed the quartet to the district championship.

This was all the encouragement necessary to convince the foursome that they could qualify for the International Contest by entering the tough Cardinal Prelims the following spring. Qualify they did, and they celebrated this accomplishment by finishing in the top 10 in their first International Quartet Competition in Seattle in 1983.

Success continued. The quartet competed at the Internationals in St. Louis in '84, finishing in sixth place; finished in third place at Minneapolis in '85, and were in second place at Salt Lake City in '86 before winning this year in Hartford.

In addition to their competitive triumphs, the Rivals have had other memorable experiences, not the least of which was producing their own record album. They have performed in Washington, D. C. with Steve Allen at the Kennedy Center and with Rich Little at Constitution Hall. They were the featured guest quartet at the Sweet Adelines' International contest in Kansas City and at the convention of the British Association of Barbershop Singers in England in April of this year.

In September of 1986, just after the International contest in Salt Lake City, the Rivals were faced with a difficult decision. When Geoff Mucha's Postal Service promotion caused him to move to Mingo Junction (That's right, Mingo Junction.), the Rivals had to choose between retiring or replacing their baritone. They decided that they were not ready to quit their hobby and they had a friend in the Southern Gateway Chorus who they thought would fill the bill. Paul Gilman joined the Rivals for their heavy fall show schedule.

Although young in years, the original Interstate Rivals consisted of a group of second-generation barbershoppers, representing 45 years of barbershopping experience. Obviously, they all started young; they were all raised in a barbershop environment.

Bass Jay Hawkins' dad, Jim, began barbershopping in 1953 with the Dayton Suburban Chapter. Jay became an avid listener to Jim's barbershop recordings and joined the Bellefontaine, Ohio Chapter in 1973.

Geoff Mucha's dad, Bob, has been barbershopping since 1954 and has won bronze and



The Hawkins family includes Jay, daughter Kristina and wife Kathy. Kathy is the daughter of Jim Miller, who holds seven gold medals for directing the Thoroughbreds in International chorus competition.



When not singing barbershop, tenor Kipp Buckner can usually be found cruising around Cincinnati on his motorcycle.

silver medals directing two choruses in International competition, as well as distinguishing himself as a quartet and chorus coach.

Mike Connelly, Joe's dad, started quartetting in 1959 as one of the original members of the International Medalist Roaring '20s quartet. And Kipp Buckner's dad, Ken, commenced his barbershop career in 1962. In addition to serving as Chairman of Judges on the International Panel on several occasions, Ken has seven gold chorus competition medals from singing with the Thoroughbreds and he sang baritone with the many-times International Finalist Citations quartet. With heritage like that, many are surprised that the Rivals turned out as well as they did!

#### Meet the '87 Rivals

Tenor Kipp Buckner, 23, until very recently resided in Louisville, Kentucky with mother Hollie, dad Ken and brother Todd. Kipp now lives in Cincinnati, where he works as a customer-service representative for Citizens' Federal Bank.

He began barbershopping when he was 14 years old and, in addition to his quartet achievements, he holds two gold medals that were won singing in chorus competition with the Thoroughbreds. Kipp enjoys riding his motorcycle and gourmet cooking, not necessarily at the same time.

Can you imagine winning the gold medal in your first International Quartet Competition? That was the good fortune of Paul Gilman, who joined the Rivals in 1986.



"Awesome" Joe's biggest fans are his mother, Christy, and father, Mike Connelly. The household has captured eight quartet medals. Joe has three and Mike won five as bari of the Roaring '20s.

Paul, 28, lives in Cincinnati with wife Debbie and a German shepherd named Champ. He is a 1981 Ohio State grad who majored in computer science and works for the Fifth/Third Bank as a programmer analyst. Paul was introduced to barbershopping in 1980 by his uncle, Stan Crossley, a member of the Columbus Buckeye Chapter and so is another second-generation barbershopper, of sorts. Following graduation, "P. K.," as he is called, moved to Cincinnati and joined the Southern Gateway Chorus. When not busy barbershopping, he enjoys golf, softball and tournament whist.

Jay Hawkins, 31, lives in Louisville with wife Kathy and 2-year-old daughter Kristina. He is a personnel representative for United Parcel Service, and holds a degree in music education from Bowling Green University of Ohio.

Jay has been barbershopping for 14 years and his credits include being a judge in the Sound category, winning a chorus gold medal with the Thoroughbreds and singing baritone in the 1977 Johnny Appleseed District Champion Coalition quartet. He enjoys working with his home computer and specializes in renovating medieval torture chambers.

Lead, Joe Connelly, 22, lives in Cincinnati with his parents, Christy and Mike. He is currently between jobs and devotes much of his time to his quartet work and in corresponding with his many admirers all over the world. Joe joined the Southern Gateway Chorus in 1977 and has been a rabid barbershopper ever since. He is an avid lepidopterist and a noted authority on Graeco-Roman gift wrapping.

The Rivals were recently honored at a surprise testimonial held at Harmony Lodge in Cincinnati. Barbershoppers from Louisville and Cincinnati combined to pay tribute to the hard-working champs. Proclamations and

certificates of recognition were presented from local and state officials and the presentations culminated in the reading of the following letter:

"It gives me great pleasure to send greetings and congratulations to the members of the Interstate Rivals on the occasion of your being honored by your family and friends as the 1987 International Quartet Champions.

"Winning this highest of all barbershop honors is certainly a tribute to your talent, dedication and hard work. By proving your excellence in this cherished and time-honored activity,



At home with Paul are his wife, Debbie, and their puppy, Champ. Deb is an accountant in Cincinnati and an avid golfer.



you help to enrich our national cultural heritage while preserving a uniquely American institution.

"Nancy joins me in congratulating you on this achievement and in sending best wishes for continued harmony and success. God bless you."

(signed) Ronald Reagan

The Rivals have a full schedule for the fall and spring chapter show circuit and hope to see many old friends and meet many new ones. They are producing a new record album that is nearing completion and will be released shortly. Next spring — April 28 through May 7 — the quartet will provide the entertainment on a Society-sanctioned tour of Germany, Holland, Belgium and Switzerland.

The Interstate Rivals sincerely want to thank their many friends for all the support received over the years. The quartet is looking forward to representing the Society during the coming year and is committed to doing everything possible to live up to the high standards set by our Past International Champion predecessors. 🎵

*Marian Evans is the nom de plume of Mike Connelly, who is a free-lance biographer and sheet-metal contractor and a frequent contributor to Juvenile Delinquency magazine.*



More than 200 family and friends congratulated the Rivals with a surprise party at Harmony Lodge in Cincinnati.

## Letters

*This department is reserved for you, our readers. Please keep letters as brief as possible and sign your name and address. Due to space limitations, all letters are subject to editing; letters judged to be in poor taste will not be published. Our first criterion in accepting a letter for publication is that the contents refer to a story or news item that has appeared in The Harmonizer.*

### Barbershopping is good for health

Steve Diamond's article (Harmonizer, May/June '87) said that barbershop singing is good for your health. How true! Let me relate my experience to prove that point.

I recently spent three days in the hospital. When I returned home to recuperate, I started to hyperventilate. My wife called the other three members of my quartet and within a half hour they were all in my home. We started to sing and, believe it or not, within minutes I was back to "normal."

Thanks to a super wife, a great bunch of guys and good old harmony.

Frank Hunter  
Pittsburgh South Hills

### Quartet sings birthday greeting

I was trying to think of some unusual way to wish my son a happy 30th birthday, when it occurred to me that I might get a barber-shop quartet to sing Happy Birthday to him. I called the International Office and asked for someone to contact in the Laramie, Wyoming Chapter. I was given the name and number of the chapter president and one phone call later, we had it set up.

The next I heard was a very excited phone call from my son, who said that four really nice guys had showed up at his house on his birthday and sang for him. They also presented him with a free ticket to their upcoming show.

I mailed a thank-you note to the chapter president, along with a check made out to the Laramie Logopedics fund. It occurred to me that this might be a way to raise some extra money for Logopedics. We could send "Barbergrams" to people all over the country.

It certainly is a nice feeling to belong to an organization that has four men willing to give up a portion of their Saturday morning to sing a birthday message to someone they have never met, for someone who is 1,600 miles away.

Fred Burne  
Emporium, PA

### Harmony Holiday revenue donated

At the Hartford convention, several announcements were made regarding the Harmony Holiday exhibit. However, it was never mentioned that all the proceeds go to Harmony Foundation for the Institute of Logopedics, with recognition allotted to each district that attends.

Glenn Jewell



Heritage of Harmony



**“... and I had the time of my life!”**

**by Jack Hines**

Readers may have noticed an ad for the 6th annual Barbershop Pioneers Convention, held at Rolling Meadows, IL, that appeared in the July/August, 1987 issue of *The Harmonizer*. Some may have wondered what the event was all about; Jack Hines decided to find out for himself.

Six or seven years ago, Tom Neal of Poway, California started an Annual Woodshed Convention for the “oldtimers” of the Society. The event is definitely not an official Society function; it is supported entirely by attendees and is advertised as a weekend filled with fun.

The idea intrigued me, so I decided to take it in this year. It was, without doubt, the best decision I have made in my 38 years as a member of the Society.

From O'Hare airport, it is a 20-minute ride to Rolling Meadows, a suburb of Chicago, and I arrived at 2:20 p.m. on Thursday, September 10. By 2:30 I had sung three songs with five people.

I registered for the Friday night contest by dropping my name and room number into a bag marked “BASS.” After singing a couple more songs, I registered in the hotel, got my room and put my gear away. Then back to the lobby, where I sang continually until dinner time.

After dinner, the hospitality suite was filled with woodshedders, with several quartets singing simultaneously. Those in the room ranged in age from Robbie Neal, 21, to Bill Otto, 93. Among the singers was Huck Sinclair from The Harmonizers, 1943 International Champs; Roy Frisbie from The Elastic Four, 1942 Champs, and Bob Mack, Forrie Haynes and Marty Mendro from the 1949 Champion Mid-States Four. Singing was still going on when I called it quits around 2 a.m.

On Friday morning, I was entered in a golf tournament. My foursome included Ginny Cole Janis of the Chordettes, tenor; Emmett Bossing, FWD Hall of Famer, lead; Bob LeClair from a nearby Illinois chapter, bari, and I filled in the bass. In 18 holes, we sang 24 songs.

At 8 p.m. the Pioneers Woodshed Contest was scheduled, with 14 quartets entered and quartet members drawn by lot. I drew slot No. 7, with Mary Keener, tenor (wife of one of the Village Idiots, a popular quartet from the '50s and '60s); Herb Ewing from Akron, Ohio, lead, and Bob LeClair, bari. When the smoke had cleared, we were announced the winners.

The weekend was the best singing time I have had in barbershopping since I joined the

organization in 1951. I sang with at least 50 people in various combinations of quartets and I never saw a sheet of music while I was there. We sang songs, not tags or intros, and frequently improvised arrangements as we went along.

Songs were sung the way the early champions sang them; it was a great event for those who want to go back in time for a weekend. I came home filled with satisfaction for having been a part of those early years for a few hours. If you miss the ad for next year's event, call me and I'll tell you how to get there.

## **New faces and new places at Harmony Hall**

Those who actually read the list of International Office staff that appears on page 2 of each issue of *The Harmonizer* may note that several personnel changes have been made at the headquarters office recently.

Joe Liles is now Acting Executive Director, since Hugh Ingraham is on extended medical leave.

Beginning September 1, Ken Buckner became Manager of Special Events and will be in charge of planning conventions and meetings. Buckner is past International Contest and Judging Chairman and is a certified judge in the Sound category. He has been Musical Director of the Louisville Thoroughbreds chorus and sang baritone in the International Finalist Citations quartet.

Robb Ollett has departed, to take a position as account executive with Ketchum, Inc., a nationally known fund-raising consulting firm that works with non-profit organizations. Lynn Soto, *Harmonizer* editor, has also left the staff. Public relations and the *Harmonizer* post have been combined and have been filled by Ray Heller. Heller was formerly Executive Vice President of Evergreen District (EVG) and has served as editor of *Timbre*, the EVG District bulletin. He also served as International Chairman of PROBE, the Society's organization of public relations officers and bulletin editors, and edited that organization's bulletin, *Probemoter*. He sang baritone in the EVG District champion POETS quartet.

Mel Knight, also a product of Evergreen District, has been promoted to Assistant Director of Music Education and Services. In this position, Knight will continue to work in the area of music leadership and training, chorus development and director training. Knight has been on the International staff since 1985.

## **Coney Island: A song for Nanette**

**The man who wrote Coney Island Baby**

*Excerpted from The Harmonizer,  
November, 1945*

In the quartet repertoire of every barber-shop quartet is an old timer that still ranks high on the Harmony Hit Parade... “Good-bye, My Coney Island Baby.” Few barber-shoppers know where it came from but wherever barbershoppers get together, there it is.

The song was written in 1924 in Muncie, Indiana by Les Applegate. Applegate was leader and arranger for the Tulsa Police Quartet and had sung professionally all over the U.S., England and South America. According to Applegate, the Coney Island song was never published.

It was not unusual, back in those days, to frame a song to fit a certain situation in a play... a song not originally written by the play's author. Sometimes such a tune was framed overnight and tried out the next day in the show. The orchestra leader in those small, touring shows was always a piano player and he'd just jot down notes as they were given to him, perhaps in the dressing room after or between shows.

“Such a situation arose in Muncie in 1924,” Applegate said, “when we were doing the musical comedy, ‘No, No Nanette.’ The second act called for the male performers to bid Nanette a mock farewell on the beach and it seemed better theatre for them to sing it rather than speak it.

“Nanette being a swell baby — on a beach — and the only beach we knew of being Coney Island, I put them together and the result was, ‘Goodbye My Coney Island Baby.’ When it was rehearsed and revamped a bit, it made a very appropriate number. In later years, I used the song with numerous quartets at a faster tempo and for comedy effects.

“Many of the songs of that period were used a season or two and forgotten. To my knowledge, none of them ever reached the publishers and I have heard and used hundreds of them and composed, or rather ‘framed up’ quite a few myself.”

During his more than 20-year professional career, Applegate got into just about every type of entertainment — vaudeville, minstrel, burlesque, tab shows, radio and movies. Quartets he worked with included the Sunny Southern Four, The Belvederes, The Melody Lane Boys, the Echo Four, the Pacific Comedy Four and the Akdar Comedy Four.

About the Society, he said, “O. C. Cash started a movement that was really needed, not only by amateurs but by professionals.

## West Towns Chorus: Finding the best in themselves

by Bob Squires

On the evening of July 4, 1987, at the Civic Center Auditorium in Hartford, Connecticut, Ron Phillips, vice chairman of judges for our Society's 49th-annual International chorus contest, brought ten thousand-plus barber-shop fans to their feet when he announced the West towns Chorus from Lombard, Illinois as the 1987 International Champion.

Members of the Lombard Chapter who, along with their wives, families and friends, were packed into the rear balcony of the Civic Center, were deliriously happy. They watched with tears in their eyes and great pride in their hearts as Chapter President Reggie Zears and Chorus Director Greg Lyne bounded onto the stage to accept the championship trophies from the retiring champs, the Alexandria Harmonizers.

Six years of long, hard, enthusiastic effort came to fruition in Hartford, but the West Towns success story began much earlier.

The Lombard, Illinois Chapter received its Society charter in May of 1948, shortly after a nearby group representing Wheaton/Glen Ellyn had disbanded. During its early years, the chapter grew in membership and musical quality and developed standards which were to guide the chapter to the present day. A high point of those years was the annual show, which featured past International Champion quartets such as the Mid-States Four, the Vikings and the Buffalo Bills.

### Chorus seeks excellence

Lombard's quest for musical quality and excellence gained its first high level in 1960 when the chorus became Illinois District Champions. Director Wayne "Doc" Ruggles led the chorus to a fifth-place medal in Philadelphia that following summer.

Throughout the '60s membership reached a plateau and the chorus was led by a series of directors, including Dick Svanoe, Bob Brock and Thom Hine. In 1968, Earle Auge became the director after having successfully directed the Arlington Heights Chapter to three district championships.

The chorus regained championship form by winning the district trophy in 1969. This was followed by International appearances at Atlantic City in 1970 (10th place), New Orleans in 1971 (8th place), and Atlanta (11th place) in 1972.

The '70s saw a succession of six different directors, however the quality of the West Towns musical performance never diminished. Membership grew. After becoming a century chapter in 1973, the chapter slowly grew to 183 members in 1986.



Chapter President Reggie Zears' car displayed hardware won by West Towns. Cup at left is the ASCAP award; the International Chorus Champs trophy is on top and the Illinois District Championship trophy is at right. West Towns has won the Illinois trophy an unprecedented six times.

Then in 1980, membership dropped to 80 men. In the district chorus contest held at Rock Island that fall, Lombard finished in 8th place with only 48 men on stage. Chapter morale was at an all-time low; but the chapter administration and musical teams did their best to keep things together.

During the summer of 1981, a career move by one of the Society's brightest talents had a profound and long-lasting effect on the Lombard Chapter. Dr. Greg Lyne became a member of the faculty in the School of Music at DePaul University in Chicago.

Insisting that he needed to get his feet on the ground and settle in his new job, Dr. Lyne made several "guest director" appearances at Lombard Chapter meetings to, in his words, "teach a little craft." Through the efforts of President Matt Heuertz and Past President Frank Connell, Dr. Lyne agreed to take over as musical director on July 13, 1981.

Using two chorus repertoire songs, Greg and a musical team composed of two former directors, Russ Foris and Bob Squires, worked feverishly to prepare the chorus for competition that fall. After two months of one-night-per-week rehearsals, the West Towns Chorus won their first district cham-

pionship in ten years in Springfield with 71 men on the risers.

The excitement of that district victory quickly gave way to preparation for the 1982 International in Pittsburgh. As new kids on the block, Lombard members were somewhat awed by the thought of singing on the same stage with the Vocal Majority, Cincinnati and Alexandria. Every weekly chorus rehearsal with Dr. Lyne took on new meaning and the wealth of his musical knowledge began to be assimilated by those on the risers. Realistic goals were presented for each member; weekly musical-voice lessons became the highlight of each member's life.

Although Lombard barbershoppers tried to do their best in Pittsburgh, many members, including Greg, were pleasantly surprised when the chorus was announced as fourth-place medalists.

With previous winners Louisville and Dallas resting at home following their championship years, Lombard figured the 1983 contest was anybody's prize and immediately put into place a plan that would ensure victory. With the distance and expenses necessary for the trip to Seattle, a fund-raising committee was soon investigating every type of money-making project possible. The chapter music committee was enlarged and qualification procedures were upgraded. Learning tapes were made available to all members.

The uniform committee began extensive research into cost and feasibility. John and Tom Somers from Columbus, Ohio devised a stage presence plan and Don Clause flew in for a coaching session. The first in a series of chapter retreats to Wisconsin helped solidify the contest package.

### Seattle was disappointing

Seattle finally arrived and, although the chorus again medaled and improved its standing to third place, the singers were disappointed when the scores were announced. Lombard had won all three singing categories but a tie for fourth place in stage presence proved to be their downfall. It was during this quest for the gold in Seattle that a statement made by Dr. Lyne became the chorus watchword for the future. "The joy of singing lies in knowing you are singing better all the time. The joy of success comes from demonstrating good singing at all times." From Seattle, the 96-member chorus returned to Lombard with renewed vigor and Greg's thought uppermost in each member's mind.





Greg Lyne directed the chorus at International five years in a row, taking second place honors three consecutive years.

With the realization that the visual package needed to be brought up to the level that the singing had attained, a call went out to Bob and Rose Mary Calderon. The success they had attained working with the Vocal Majority and at Harmony College made the chapter realize that they were just what the West Towns Chorus needed to provide the color, entertainment and excitement to win the gold.

Lombard's association with Bob and Rose Mary has been truly inspirational: they work so well as a team. The Lombard Chapter cannot thank Bob and Rose Mary enough for their creativity, contributions and friendship to the West Towns family.

The next three contest years in St. Louis, Minneapolis and Salt Lake City again brought Lombard head-to-head with the fin-

est choruses in the Society. The chorus finished in second place in three consecutive years, giving West Towns a special place in Society record books. These years also brought the chorus closer to its goal of winning an International gold medal.

The effort and frustration of competition were forging for the chapter a steel-hard quality of musical excellence and a flair for show-stopping excitement. Each member knew the chorus was good enough for the gold but somehow never could convince the audience from the International stage. What was missing? Lombard had the best director, the best leadership and the best coaching.

The announcement that the West Towns Chorus had won the 1987 International Championship in Hartford was what every member wanted to hear after the six-year struggle to claim the top prize. But what made

1987 different? What was Lombard's secret? How about that master plan for success?

Well, it may be disappointing to hear, but the West Towns Chorus had no secret or master plan for success. Just continued hard work on the basics of good singing, along with solid, well-spent time in preparation. Lombard didn't do anything any different than the Vocal Majority, the Louisville Thoroughbreds or the Scarborough Dukes would do to prepare for the International contest.

They did learn what pure vowel sounds are supposed to sound like and they did learn how to sing diphthongs. And they finally decided that those "other" contest faces weren't good enough any more. In Hartford, they would sing the best, entertain the best and let everyone see and hear how much they enjoyed it.



Assistant Director Dennis Morrissey worked on perfecting vowel sounds.



Lombard's music team reviewed selections of new music, playing chords on a computer-driven keyboard. The director, assistant directors, section leaders and music committee kept the chorus in fighting trim.

Music Vice President Don Smit and Howard 'Ivieddle, music committee chairman, along with Bob Squires, stage presence committee chairman, tightened up musical and visual qualifications through the use of live performance taping. Minimum standards of performance were raised and assistance was made available for those requesting help in those areas.

Administrative support was never in question. President Reggie Zears, his officers and chapter board members consistently lent their support to Lombard's first-class operation.



The bottom line? The members of the Lombard Chapter finally decided that the mystical, magical secrets of winning were not beyond their reach. Each member, in his own way, decided that it was time to find the best in himself and give the gift of music to every member of that Hartford audience. After six years, their best was of championship quality.

Still, Lombard does have a secret weapon. Through thick and through thin, through the hard times and the glory years, they have supported the chapter financially and spiritually in all of its barbershopping endeavors. In name they are Dottie's Dollies. In reality, they are the support group, made up of members' wives, daughters, girl friends, mothers-in-law, grandmothers and even bus drivers. They root for the chorus, raise funds, laugh and cry for Lombard: they listen for the chorus and . . . above all . . . they sing for the chorus . . . in four-part harmony, even.



Assistant Director Russ Foris led the chorus through some new music.



The music committee: Dick Kingdon, Win Goodridge, Jake Corrough and Dave Ament worked the bugs out of a piece of music.

Their founder, arranger, director, mother confessor and spiritual leader is Dottie Connell, wife of three-time president Frank Connell. At every contest the chorus has entered, Dottie's Dollies traditionally come to rehearse and perform the contest package with new and inspiring lyrics, along with other songs, including Edelweiss, in which every chorus member's name is mentioned with an accompanying wave. Needless to say, the resulting standing ovation leaves few dry eyes among the listeners.

The Lombard story would not be complete without further mention of the one man who has made the championship happen.

Those at Lombard who were fortunate enough to have sung under the direction of Greg Lyne during the six years he was with the chapter will never forget that remarkable, once-in-a-lifetime experience. Who they are and what they have attained can directly be attributed to Greg Lyne.

Chapter members' lives are richer. Their appreciation of music is keener. Their awareness of music and its affect on everyone's life has been enhanced because of Greg Lyne. Lombard's vocal capabilities enable them to share their music and their hobby with others.

Because of Greg Lyne, Lombard barbershoppers have become more aware of a song's musicality. They try not to get in the way of its message and, through Greg, have learned, as singers, to give to music what it deserves.

Every Barbershopper should have the opportunity to sing under the direction of Greg Lyne. Members of the Lombard Chapter feel humbled and fulfilled by the experience as they excitedly await new challenges.



Dottie Connell led the Women of West Towns, the chapter's secret weapon, in a song, complete with uniforms and stage presence routine.

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# Bob Johnson, the world's biggest barbershopper

by Laurie Peters  
BABS Public Relations Officer

British weather was unusually warm and sunny on Friday, April 24 when Dr. Bob Johnson and wife Betty arrived at London's Gatwick Airport. As they emerged through the Arrivals gate, Bob declared, "This is Tucson weather! I guess someone knew we were coming."

Bob and Betty had arrived a week earlier than originally planned, so that Bob could coach the Bournemouth Club's Southern Union Chorus. However, the prime reason for their trip was for Bob to direct the World's Biggest Barbershop Chorus at the 1987 BABS convention in Bournemouth. The event was the brainchild of Gerry Holland, BABS convention manager.

Whilst most residents were taking advantage of warm weather to get their gardens up to standard, Bob put the 56-man chorus through its paces, Saturday afternoon, all day Sunday, and the evenings of Monday, Wednesday and Thursday, the men sang and tried to remember where the tips of their tongues were.

Suddenly, it was Saturday, May 2 and time for the chorus finals. The Southern Union Chorus put in its best performance to date but the judges placed them 7th — the same as last year! However, it was still a great achievement, as standards had risen considerably in the intervening year.

## *Men of many nations join in song*

Now, it was the Master's turn. At the end of the chorus contest, many more risers were erected and about 1,200 barbershoppers from BABS, and from Holland, Belgium and Germany, plus the Narragansett Bay Chorus from Providence, Rhode Island, formed the World's Largest Barbershop Chorus.

Under the dynamic direction of Dr. Johnson — the Billy Graham of barbershopping — they sang a selection of Polcat songs and produced a sound and sight that no one who was present is likely to forget. A special pulpit had been constructed for Bob and attached to a fork-lift so that he was raised high enough that everyone could see him.



Bob Johnson in his standard pose, up in a cherry picker, directing a crowd.

The event was recorded by BBC radio and HTV television and deserves a place in the Guinness Book of Records. It was a rare barbershopping experience.

Not only did Bob coach the Bournemouth and East Dorset Chorus and direct the Biggest Barbershop Chorus during his visit, he also directed a mass sing from a cherry picker

at the Pier Approach the following Sunday morning. He made one TV appearance, gave three radio interviews and a couple of newspaper interviews, in addition to coaching the Bronze Medalist Quartet, By Appointment. He truly deserves his honorary membership in BABS and is, no doubt, the world's biggest barbershopper. 🎵





Going for a world's record, Bob Johnson directed 1,200 barbershoppers from Europe and North America in Bournemouth, England.

## SAN ANTONIO INTERNATIONAL CONVENTION REGISTRATION

I hereby order registrations as follows:

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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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Make checks payable to "SPEBSQSA." Registrations are transferable but not redeemable.

1988 CONVENTION ONLY

# A Knight in Olde England

by Mel Knight  
Assistant Director,  
Music Education & Services



"Joining together in their local clubs each week, they create that unique sound known as 'barbershop harmony,' a sound once heard — never forgotten."

So reads the first paragraph of a pamphlet called, "Introducing B.A.B.S., the British Association of Barbershop Singers."

My own introduction to B.A.B.S. came in September when I made a 16-day tour of England and Wales as a representative of the International staff. My assignment was to teach several courses at their Harmony College, do some quartet coaching and visit six local clubs. Tough work, but somebody has to do it!

Right up front, you should know that barbershopping is pretty much the same on both sides of the Atlantic. The British enjoy both quartet and chorus singing. They woodshed, perhaps with even more vigor than we do. They love to perform. They strive for quality singing. They struggle with the same problems of membership and growth. And they are very strong in their desire to "keep it barbershop." I assure you, there are far more similarities than differences between our two affiliated organizations.

## Full speed ahead!

My tour began as I landed at Heathrow Airport on Tuesday morning, September 1st. I was met by my host Jonathan Hearshman, who is an SP judge, lead singer, former practical joker and successful bachelor. I next found myself (jet lag and all) careening down the highway at speeds attained in the U.S. only at Indianapolis!

Jonathan dropped me at the Courtlands Hotel in Brighton (Hove, actually) to nap and recover six hours I lost somewhere. A mad-cap tour of this popular holiday community completed the day.

On Wednesday I visited the Crawley "Chordsmen," one of the original British clubs. I did a presentation on the judging categories and how we should use that information in each and every chorus rehearsal. This was followed by an opportunity to work with a fine quartet, "Team Spirit," and woodshed into the night.

Thursday morning found Jonathan and I driving (80 mph seemed kind of slow, by

now) to West Midlands College near Birmingham for Harmony College. This annual event runs from Thursday through Sunday and attracts nearly 200 enthusiastic barbershoppers.

Because the majority of attendees are new to our musical style, the curriculum contains a large number of one-hour classes. Such subjects as: Basic Barbershop Craft, First Steps in Reading Music, Getting the Most Out Of Belonging to a Chorus, Improve Your Aural Ability, Key Issues in Tuning Up, Sight Singing From Dots, and Woodshedding are aimed at the beginning barbershopper.

## "Dearest, sweetest flower"

One of my favorite classes was "Dearest, Sweetest Flower," a course explaining how we learn and suggesting methods for faster and better retention of information. The title is derived from the problem we all have had as to whether "dearest" or "sweetest" comes first in "My Wild Irish Rose."

I was impressed, not only with the number of classes, but with the quality of instruction, as well. The British are developing a number of excellent coaches, arrangers and educators. They are eager to continue learning from us — from our successes and our failures — and to share ideas they have about improving our great hobby.

My role was to teach basic vocal techniques, advanced conducting, and new song-teaching methods, to coach quartets and to participate in the Thursdayaires Chorus. A heavy schedule, but stimulating... it gave me the opportunity to come in contact with most of the men, to share information, songs and quite a few laughs. The latter was especially true in working with "Front Line Live" for the Saturday night show. My Ronald Reagan imitation was greatly enhanced by a terrific rubber mask.

I was especially honored to be able to address the entire gathering on the concept of the music team and how this can build a stronger, more active club. I was pleased to find out that a Music Leadership class is to be an integral part of the new British COT School.

Harmony College is highly successful each year, due mainly to the efforts of Music Services and Education Coordinator Rod

Butcher and his assistant, John Mills. They work many long hours to make this a fantastic experience for all barbershoppers... including me.

Following Harmony College, I traveled north with Alan Johnson, who is in charge of the COTS program being introduced this year. Alan is another of those tireless workers who have made B.A.B.S. a great organization in a relatively short time. He is also a fine tour guide, and showed me the highlights of Newcastle, Hadrian's Wall and Alnwick Castle prior to a visit with the Wearside Club.

The Wearside "Roker Peers of Harmony" were 1982 B.A.B.S. chorus champions. Their specialty is entertainment and they are much in demand for performances throughout England. They are proof positive that the British are not as reserved and conservative as we think they are. These guys can sell a song with the best of them.

Next day, I took the railway to Peterborough to visit the nearby Potton Club. At 125 mph, the British trains keep up nicely with the automobiles and I arrived safely in something less than three hours.

In Potton I was able to sample small village (2,000 population) life and hear a small (24-man) chorus. I was pleased with both. The club has dedicated itself to working on basic singing techniques each week and that has paid off with a 10th-place finish in this year's chorus competition and the Small Chorus Award. I'm sure they could duplicate that in any of our districts as well.

Back on the train the next day, I visited Plymouth, the 1987 B.A.B.S. Chorus Champions. Directed by a father and son team of Gordon and Graham Willcocks, the "Pilgrimages" presented me with 65 men, ready to be coached and to hear any suggestions I might have. Following the session, we made the obligatory pub stop and then on to my host's home, where barbershop was discussed into the wee hours. The eagerness of British barbershoppers for information and shop talk is amazing.

## Welch have singing tradition

My next stop was the Gwent Club in Newport, Wales. This small group is directed by the dyanamic young duo of Richard Carr and Martin Flory. With only 12 men, they are

trying to build up the numbers and establish the barbershop style in Wales, which has a long tradition of great male chorus singing.

Just wait until the Welch hear this chorus! They sound terrific and are a hardworking, dedicated lot. I presided over an afternoon chorus seminar, then attended a lively open house in the evening. The chorus performed, as did the chapter's premier quartet, "Second Nature," who were Silver Medalists in 1987. Gang singing and woodshedding followed and treated guests to the real world of barber-shopping . . . men singing for their own joy and satisfaction.

My last stop was Reading, near London. On Monday evening I had the opportunity to coach a new quartet, "Kennet Valley Chord Company," and to share their enthusiasm during these beginning stages of development. I also took advantage of the time to see a bit of London with Graham Starkie, who is the vice chairman of the Guild of Judges. We talked about the need for better organization in our chapters and clubs and compared judging systems.

Another Graham (Sutton) served as a further tour guide, general information supplier and all-around barbershop fanatic. He also warmed up the Reading Chorus in fine style for my final club visit. This group has excellent talent and seems about ready to fulfill their potential as one of B.A.B.S.' best. During the meeting I was introduced to a local music teacher who is using our Young Men In Harmony materials . . . and wants more! Happiness is seeing our music spreading into school music curricula, both in the U.S. and England.

#### **British barbershop improving**

Over the last few years there has been an increase in the number of American barbershoppers visiting England. Many of our top quartets have performed there. Excellent coaches have given generously of their talents to assist British quartets and choruses. International staff men make an annual pilgrimage to visit clubs throughout England. This has proved to be of great benefit in raising the quality of singing in B.A.B.S.

We have also seen a growing number of British barbershoppers traveling to the U.S. It's possible we could have several quartets participate at our International conventions in the future . . . maybe even a chorus. I see more B.A.B.S. members coming to our Harmony College, or teaching there. Sheffield's trip to Phoenix and the "Northernairs'" upcoming performance at San Antonio should open the door to an even greater sharing of our hobby.

I will long have a picture in my mind of ten men who came all the way from Cork, Ireland to attend the B.A.B.S. Harmony College because of their love for 4-part harmony. Our hobby is becoming truly international, because it really is, " . . . a sound once heard — never forgotten."

#### **Society emblem adopted in 1944**



This logo was used by the Society prior to 1943.

Elsewhere in this issue (see Reader responses . . . page 16), there is reference to Dick Sturges of Atlanta, who designed the Society logo. At the January, 1944 meeting of the national board in Detroit, Sturges was given authority to design the emblem. Sturges was the Society's historian and art editor of *The Harmonizer* and his creation appeared as the cover of the March, 1944 issue.

Sturges described the genesis of his design thus: "In the spring of 1942, Charles Cimarro, a custom jeweler who was a member of the Atlanta Chapter, suggested a design based on a barber pole with a lyre in the background and the Society's initials in a ribbon across them. In the fall of 1943, Joe

Wolff, a national board member and past president of the Detroit Chapter, submitted a design showing a barber pole superimposed on a lyre, all contained in a circle.

"Then I, who never had an original idea in my life, in my best kleptomaniac manner, stole both ideas, combined them and hornswoggled the national board into accepting my design as the new lapel emblem."

Prior to that time, a tiny barber pole pin was worn by members. Membership certificates and chapter licenses bore an emblem with Society initials and a shield superimposed on a barber pole. In the four corners of the shield were a lyre, a quartet, a shaving mug and a musical staff with a four-part chord on it. ♪



Heritage of Harmony

**1988**

## **The year to celebrate!**

**It's just around the corner — our golden birthday  
— and you can be part of the fun.**

- \* *Attend the Midwinter convention in Washington, D.C.*
- \* *Attend your district conventions and participate in their social activities.*
- \* *Attend the 50th International convention in San Antonio, Texas.*
- \* *Celebrate with your chapter by presenting the "Heritage of Harmony" show.*
- \* *Participate in the many special programs planned by your chapter and district.*
- \* *Share the sounds of barbershop harmony with your community.*



## Reader responses identify quartets

A collection of photographs of quartets from the files at Harmony Hall appeared on the cover of the July/August issue of *The Harmonizer*. Three of those quartets appeared without benefit of caption because the names of the groups were unknown to the *Harmonizer* staff.

That situation has been partly remedied. A number of letters have been received from members who have positively identified the singers involved.

Charlie Johnson, lead of the 1959 Fifth-place Medalist Short Cuts quartet, identified the top, center photo on the front cover as the Antlers, who, at the time the picture was taken, were from Flint, Michigan. According to Grover Baker of the Orlando, FL Chapter, the Antlers were international medalists from 1949 to 1951. In 1951 they moved from Flint to Miami, replacing the bass singer in the process.

Fred Kienitz of Flint noted that all four men were members of the local Elks Club, hence the name, Antlers. Bill McIntire of Midland, Michigan wrote that the Antlers were Pioneer District Champions in 1948.

The photo at top, left on the cover was taken at the 1951 International convention in Toledo, Ohio and first appeared in the September, 1951 issue of *The Harmonizer*. Huck Sinclair of Indianapolis informed us that the man in shirtsleeves is Dick Sturges of Atlanta, who, Sinclair said, designed the Society logo. He thought the quartet name was the Georgia Peaches.

From Bob Rhoades of Hilton Head Island, South Carolina, came information that the unnamed quartet on the back cover was called the Lamplighters. The quartet won the Johnny Appleseed District championship in 1945, Rhoades said.

Marcus Hyre of Chagrin Falls, Ohio added that all four members of the quartet worked for the Nela Park Division of General Electric in Cleveland so the name Lamplighters was appropriate. Because they all worked together, they were able to rehearse daily.

The *Harmonizer* staff thanks all those who responded. In addition to those mentioned above, information was received from Jesse Dean of Orlando and Gerald Noda of Eastlake, Ohio. The information will go into *The Harmonizer* files for future reference. 🎵



Members of the Antlers quartet from Flint, Michigan were: Bill "Pappy" Schindler, bari; Harry "Junior" Morton, tenor; Byron "Barney" Brooks, lead, and Hulin "Hap" Augsbury, bass. Morton later sang with the 5th-place Medalist Short Cuts from Miami.

The Lamplighters: Tom Brown, tenor; Murray Honeycutt, lead; Cecil "Ces" Rowe, bari, and Walt Karl, bass, were 4th-place Medalists in 1945.



This quartet has still not been positively identified, but the gent in the white shirt is said to be Dick Sturges of Atlanta, designer of the Society emblem.

## Woodshedding at the rail started WWII quartet

by Dan Connor

Kalamazoo, Michigan

On page 22 of the July/August Harmonizer, readers were invited to share stories about their introduction to barbershopping. The following is a response to that offer.

Having studied piano and played flute in high school, I earned a degree in music education in 1940. After teaching music in elementary and high schools in Minnesota for two years, I was drafted into the army in 1942, where I played in various army bands. I had studied voice and sang in church choirs and a radio chorus, but had never tried barbershop quartet singing.

I was attached to a hospital unit and was shipped overseas. While standing at the rail of the ship one day, looking at the Atlantic Ocean, I began singing, "By the sea, by the sea..." Another GI started harmonizing with me and it sounded so good, we tried a couple of other songs.

Another GI from our hospital unit joined in, singing the lead, so I switched to the baritone part. This fellow knew lots of tunes and all of

the words and was quite a "show-off." This combination also sounded good and we sang three or four more.

Lo and behold, another GI, also from our outfit, sidled up to me singing the bass part. We sounded so great that we decided to get together when we got settled.

### *Chow no good, anyway*

After our hospital was in operation, we decided that as long as the chow was no good, anyway, we could eat in about ten minutes and spend the remaining 50 minutes of our lunchtime practicing. After a few months of getting together five or six times each week, we had a repertoire long enough to sing a whole program.

We started singing for lunch breaks at a British munitions factory that was located near us. We sang for banquets; we sang in pubs and we sang for patients in the wards at our hospital. The bass and I worked in the operating room; the tenor was a ward boy

(attendant) and the lead worked in the x-ray department. We had one year of real pleasure and we woodshedded everything, changing the arrangements as we went along.

After the war, I went back to school and obtained my master's degree. I taught at a small liberal arts college in Indiana, where I conducted the men's glee club. Each year, I would pick out four "characters" and inform them that they were going to be a barbershop quartet and would practice every day. By Thanksgiving, they were prepared to give a complete program.

I also have taught in several high schools, where I did the same thing. I knew that if I got them started in the fall, we would have five or six numbers for the "Band Follies" in the spring.

Now that I am retired, I have joined the Kalamazoo, Michigan Chapter and for the past three years have been their secretary and am also doing some arranging. We have a quartet of retirees that we call "The Fringe Benefits." 🎵

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# Marriott is close to action



The JW Marriott Hotel is headquarters for this year's Midwinter convention.

The JW Marriott Hotel on Pennsylvania Avenue, headquarters for this year's Midwinter convention in Washington, D.C., has 774 rooms and is the largest hotel to be built in Washington in eight years. It is located two blocks from the White House and the Washington Mall and a short distance away from Capitol Hill.

The hotel is one block from Metro Center, hub of the Washington Metro Subway System, which provides rapid transit to government offices and to cultural and historic sites that you will want to explore. It also provides a link to Amtrak trains and is only ten minutes away from the Washington National Airport.

## Washington, D.C. Mid-Winter Registration Form

Quantity		Total Amount
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	Friday Night Show @ \$12	
	Sr. Quartet Contest @ \$3	
	Saturday Night Show @ \$12	
	Saturday Night Afterglow @ \$5	
	Total Amount	

Although it is not necessary to purchase a registration to obtain show, contest, or afterglow tickets, NONREGISTRANTS will not be assigned seats until after December 15, 1987 at which time tickets will go on sale to the general public. REGISTRANTS will be assigned immediate priority seating in the order in which their registrations are received. \*Registrants will also receive a name badge, authorizing entry to the afterglow and transportation between the J.W. Marriott and Constitution Hall, and a housing form from the headquarters J.W. Marriott enabling them to obtain special convention rates.

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 CITY \_\_\_\_\_  
 STATE/PROVINCE \_\_\_\_\_ POSTAL CODE \_\_\_\_\_  
 TELEPHONE (Please include area code) \_\_\_\_\_  
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- |          |          |
|----------|----------|
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| 2. _____ | 5. _____ |
| 3. _____ | 6. _____ |

# Lots to see in Washington during 50th anniversary kickoff

by Michael J. V. Gorham  
and Terry Jordan

So you've decided to come to the Midwinter convention in Washington, D. C. January 25 - 30.

Great! However, I'll bet you consider yourself an adventurous individual. You probably, in the dark of night, rip the tags off the pillows and mattress, not caring about the FBI bursting in to take you into custody.

The Midwinter convention committee has been hard at work, while keeping away from the shredding machines in our offices. We have put together a "Do-It-Yourself Tour Guide for the Adventurous Barbershopper." This document and the location of the headquarters hotel, the J. W. Marriott, combine to make things easy for you.

With document in hand, tour what you want and stay as long as you want; eat where and when you want.

There is the FBI Building and its tour, which concludes with a marksmanship demonstration. Across the street from the hotel you will find the Commerce Department, which has a delightful attraction, the National Aquarium. Down at the west end of the mall is the Interior Department and its Indian craft shop. Also at the west end is the Lincoln Memorial and the Vietnam Veterans Memorial.

## Attractions abound in mall area

Up from the mall, a few blocks north, is the Treasury Department and the White House. On the north side of the mall is the National Archives Building, the repository of the Declaration of Independence and the U. S. Constitution, which await your perusal.

Near this location is Ford's Theater, where President Lincoln was shot, and the Petersen House, where he died. Ford's Theater contains a Lincoln Museum.

In the mall area, the National Gallery of Art awaits the culturally inspired. The Smithsonian Institution has several buildings on both sides of the mall, including the Arts and Industries Building, Freer Gallery of Art, Hirshorn Museum and Sculpture Garden, The Museum of African Art, the National Museum of American History, the National Museum of Natural History, the National Air and Space Museum, the National Museum of American Art, the National Portrait Gallery, and the Renwick Gallery.

If you want to be really adventurous, you can catch the subway and ride to the U. S. Capitol and the Library of Congress and take a tour. Or, check the morning paper and see if there are any Congressional hearings you want to attend.

At a nearby stop is the U. S. Post Office which contains the stamp collector's heaven, the philatelic agency. Keep your fare card handy for the subway and you can ride over to Arlington Cemetery and tour the Tomb of

the Unknown Soldier and the Robert E. Lee Mansion (the Arlington House). Ample instruction is available to allow you to visit the National Zoo, to watch the pandas play patty-cake.

Public transportation is available to take you to Georgetown, where stylish homes and fascinating shops await you. If you drive to Washington, information will be available to have you out on our parkway to visit Mt. Vernon in nearby Virginia, the plantation home of George Washington.

Come early to Washington and sing with members of the thirteen chapters in the metropolitan area. Information about them will be available to you in your registration package.

What more can we do for you? Our committee will try to provide you with fun, friendship and the promise of a fantastic time.

We'll see you soon. Until we meet in Washington, keep tearing them tags off — we're with you!



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## Music Department celebrates 50th Anniversary with giant collection of Barbershop arrangements

by Burt Szabo  
Music Specialist



January 1 is the target date for release of the Heritage of Harmony Songbook, a collection of favorite barbershop songs issued to commemorate the Society's 50th anniversary. In preparation for more than two years, this songbook will contain arrangements of 65 late 19th- and early 20th-century songs that are closely identified with barbershop singing.

Many of the songs, such as "Daisy Bell," "Dear Old Girl," and "Hello, My Baby," are well-known to Barbershoppers, who will enjoy the easy-to-sing arrangements. Others, less well-known, but no less important in the panorama of barbershop music, include "After the Ball," "Love's Old Sweet Song," and "Silver Threads Among the Gold."

Most of the arrangements are new, created especially for this book. Some of the songs have not previously appeared in Society publications; others, such as "Alexander's Ragtime Band," "The Band Played On," and "Come, Josephine, In My Flying Machine," are new arrangements of old favorites.

Favorite George M. Cohan songs appear in the collection, among them, "Give My

Regards to Broadway," "Harrigan" and "Mary's a Grand Old Name." America's greatest 19th-century songwriter, Stephen Foster, is represented by "Beautiful Dreamer" and "My Old Kentucky Home, Good-Night." Songs by brothers Albert and Harry Von Tilzer, composers of many barbershop favorites, are "A Bird in a Gilded Cage," "I Want A Girl" and "Put Your Arms Around Me, Honey."

Why should every Barbershopper own this collection? Well, first of all, he will have at his fingertips a compendium of barbershop history in sound, ready to be sung by organized or informal quartets. There is no better way to introduce a friend to barbershop music than to let him sing the melody of "By the Light of the Silvery Moon," "I've Been Working on the Railroad," "Good Night, Ladies," or some other familiar song.

To make quartet singing easier, Barbershoppers may even want to order two copies of the songbook.

### ***Songbook is basis for show packages***

New and established loursomes are continually looking for a variety of singable, entertaining material to build a performance repertoire. Here it is, all under one cover, as much material as a quartet will be able to use in several years. There are up-tunes and ballads, novelty and serious numbers; songs that are familiar and not-so familiar, that audiences will enjoy hearing. Songs can be grouped to make complete show packages.

Arrangements include the little-known verses to familiar songs. Nearly all are complete with verse, chorus and tag.

A special feature of the Heritage of Harmony Songbook is the historical information about the songs and composers that accompanies each arrangement. This information makes the songbook even more useful, as it gives show MCs material to introduce songs to their audiences. It will make all Barbershoppers more aware of the background of early American popular songs.

Some of the Society's finest musical talents, such as Jack Baird, Dave Briner, Fraser Brown, Dennis Burnett and Rob Campbell, contributed their services to create and review the arrangements for this songbook. This distinguished group also includes Paul Engell, Tom Gentry, Bob Graham, Don Gray and Val Hicks, as well as John Hohl, Rob Hopkins, Steve Jamison, Joe Liles, Bob Margison, Earl Moon, Lou Perry, Kirk Roose and Ed Waesche.

Chapters can make good use of the Heritage of Harmony Songbook by donating a copy or two to every high school and college music department within shouting distance. The arrangements are carefully crafted to fit voices of all ages and are very suitable for teenage men.

School choral directors will welcome a folio containing such classics as, "Aura Lee," "Carry Me Back to Old Virginny" and "Cuddle Up a Little Closer, Lovey Mine." The new book is a good companion piece to the Young Men in Harmony songbook to help introduce young men to the barbershop style.

Think about donating a copy or two to a local library. Put together a barbershop display to help publicize it and call the press to have a picture taken of chapter members donating the songbooks.

The Heritage of Harmony Songbook is available in two editions. A Deluxe Edition, hardbound to lie flat, individually numbered, must be ordered in advance of publication. A limited number will be printed; copies may be reserved before January 1, 1988 at a cost of \$25. After January 1, the price will go up to \$35. This edition will make a fine gift for a special person. (Ladies, take note.)

The special (regular) edition is softbound and will be available as a stock item at \$10. Please see the inside back cover of the July/August, 1987 Harmonizer for an order form, or call the Order Department at International Headquarters (414) 654-9111. ♪



# CORRECTION



## Polecat list bollixed

In the September/October issue of The Harmonizer a list of new Barberpole Cat songs was presented. The list was presented in two sections, six of the songs that were holdovers from the past Polecat program, and six new ones. Unfortunately, in the article, the lists got mixed up.

The six songs that have been retained from the previous program are:

Down Our Way  
Honey - Little 'Lize Medley  
My Wild Irish Rose  
Shine On Me  
Sweet and Lovely  
Wait 'Til the Sun Shines, Nellie

The six new songs are:  
Down By the Old Mill Stream  
Let Me Call You Sweetheart  
Story of the Rose  
Sweet, Sweet Roses of Morn  
You Tell Me Your Dream

You're the Flower of My Heart, Sweet Adeline

Start learning these songs and be the first on your block to qualify for a new Barberpole Cat tie tac.

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## Institute students package holiday greeting cards

When you send or receive this year's Logopedics Holiday Greeting Card with its bright-red stocking, be aware that it represents the efforts and pride of many Institute children. Some participated in the greeting-card art contest; others counted and packaged cards. All of these activities are important learning, life-skills experiences for special children with multiple handicaps.

Last year, students in Ahmad Mirsafian's trainable handicapped classroom assembled 1,940 packages containing 25 cards each, gaining practical training in hand-eye coordination. Each step in folding, counting and packaging is specially adapted to fit each child's individual skills. For example, folding the cards is made easier with the use of an open, three-sided box that helps the students line up the card edges evenly.

Everybody counts cards in one way or another. For those who can't count, Ahmad provides charts numbered up to 25 for students to lay cards on, while another student follows behind, picking up the cards. To reinforce this educational process for all, students say the numbers out loud as they count.

The production line continues, with the more dexterous students placing 25 cards into snug-fitting plastic bags and taping them shut. Ten bags are then placed in a small box and ten boxes in a case, for delivery to patron group members and other friends of the Institute who order cards.

The operation is treated like a real job, with students punching in and out on a time clock. Students work in half-hour or one-hour shifts, depending upon behavior and performance.

In the process, Ahmad's "Christmas elves" learn important personal hygiene skills, washing their hands before starting each day. Ahmad explains the importance of delivering clean cards to the consumer, emphasizing that any returned cards mean lost money for the Institute and have an effect on their "jobs."

Besides learning responsibility and counting skills, the students earn "paychecks" that consist of classroom parties with soda and cookies and holiday greeting cards for their personal use.

The Institute's Holiday Greeting Cards give holiday messages an added meaning because each package sold helps children with communicative disorders and multiple handicaps

to lead more meaningful lives. Greeting card purchases help fund special education classes, therapy and research.

Packets of 25 cards sell for \$8.95; to order, call toll-free, (800) 835-1043 or, in Kansas, (316) 262-8271. Sixty percent of the price of the cards is considered a donation and is

deductible for tax purposes.

The Institute of Logopedics in Wichita offers a unique program integrating educational, medical and behavioral science services in one location. Founded in 1934, the Institute has helped more than 50,000 people to improve communications and life skills.

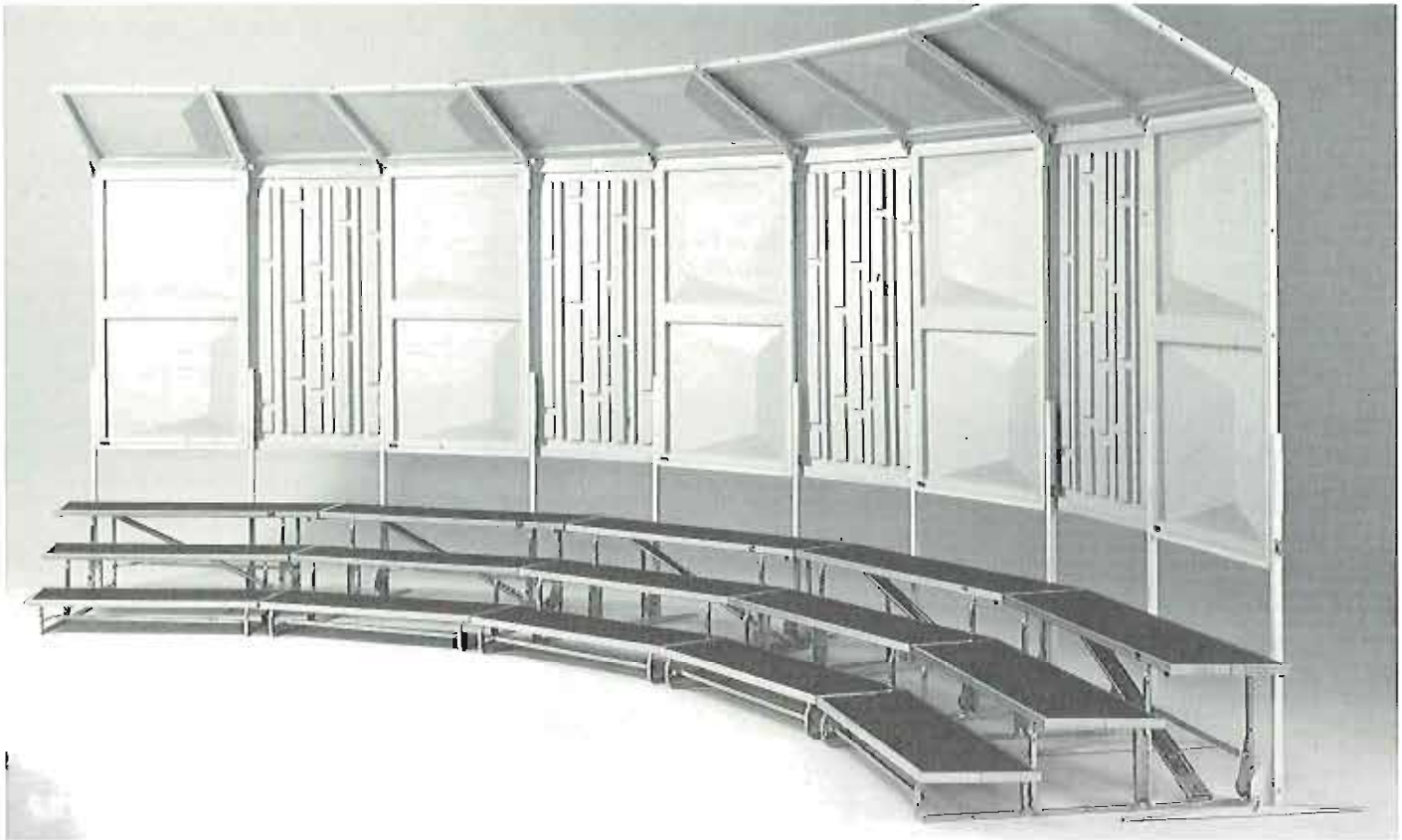


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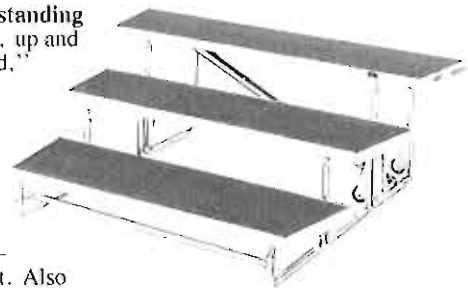


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## The Way I See It

### Let's make better use of our music men

by **Raymond Miller, ADME**  
**Northeastern District**

In my visits to many chapters and in coaching sessions with our choruses and quartets, I have often been unhappily impressed with the quality of singing I have heard. I have spent entire evenings with chapters where I heard no barbershop singing, if one interprets "barbershop" as singing tuned chords and enjoying the message and emotions of the songs.

I propose broader outlines of a music education program at the chapter and division level. On the assumption that our Harmony College and district schools offer music education to only about 4 percent of our membership, I submit the following proposal:

A. The International Board should stress an effort to make music education available to all members.

B. It should be Society policy to help chapters become acquainted with, acquire and

put to use the available music education literature.

C. Each district should establish, under aegis of the DME, a Music Education Team of men, at least one from each division. This team should be educated at our schools by International Music Assistants on their visits to the districts.

(The way I see it, the chapter visits of our talented music men are of far less educational benefit than if they were to spend their valuable time and talents educating district and division educators during their brief stays.)

D. The DME and his ADMEs should solicit the services of a music education leader in each division. This division assistant to the district music team should help organize and guide chapter liaison men to set up and conduct continuing music education programs at the chapter level. No chapter member is born

with musical knowledge and if we want him to know how to sing well and conduct himself as a knowledgeable musician, it is the Society's responsibility to see that this education is made available to him.

E. As a guide to our members being taught the basics, I propose that a workbook be designed and produced to satisfy the need of such a common course, which the member could study alone or in group sessions. Instructors' notes should be a part of this syllabus to help the educator with his task. The use of other available literature should be encouraged, in conjunction with this book, where needed.

I am currently working on such a book and would welcome suggestions. This does not preclude my using any other work which would satisfy the need.

## In Memory

James Steedman, 72, International President in 1967, died Monday, October 5. He is survived by his wife, Ada.

Born in Glasgow, Scotland, Steedman was a 40-year member of the Society, having joined in 1947. He held nearly all chapter offices during his barbershopping career and was elected to the International Board of Directors in 1961. He became International Treasurer in 1964, Vice President in 1965 and First Vice President in 1966. He operated a restaurant catering business in Buffalo, NY.

He sang tenor with the Frontiersmen and Bison City quartets and was active in the tenor section of the Buffalo Chapter. Until recently he had been Chorus Manager, and he served as Chapter Program Vice President in 1987. He was in charge of signing up quartets for the chapter's annual show.

Steedman was proud of the Society and its history and made sure that new members were made aware of the background of our organization and its musical heritage.



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## Chapters In Action

Southwestern District's Division 1 quartet and chorus contests were wrapped in a new package, called Harmony Festival, this year and produced, not by barbershoppers, but by a civic organization called the Spirit of Ruidoso. According to region barbershoppers, this may be the first time an outside organization has undertaken to handle the bulk of the work in putting on an event of this size.

Barbershoppers from the Division have been coming to Ruidoso, New Mexico for several years for an annual Mountain Glow, sponsored by the civic group as a fall tourist attraction. The idea of having the organization sponsor the Division contest was a joint project of the Spirit of Ruidoso and the Lubbock, TX Chapter.

The weekend event included a bus trip to historic sites, a preglow party on Friday night featuring a pick-up quartet contest, an after-glow following the Saturday night show, and golf on Sunday morning. Contest winners, incidentally, were the Crowning Touch quartet and El Paso's **Border Chorders** chorus.

\* \* \*

The **Austin, TX** Chapter contacted Southwestern Bell Telephone Company for a chapter hot-line listing and found out about something that other chapters might want to try. Southwestern Bell suggested a "Remote Call Forwarding" arrangement in which the chapter name would be listed, but calls to the number would automatically be forwarded to the chapter president.

The cost is less than \$30 per month, plus an installation fee. When a new president is elected, another installation fee is charged to forward the calls to the new president, or to whoever agrees to accept the phone calls. The same number remains listed in the directory, regardless of who is in office.

Chapter officers are encouraged to contact their local telephone company for more information. Austin's new phone number is (512)477-SONG.

\* \* \*

The **Music City Chorus, Nashville, TN** was featured in a 30-minute performance at the grand opening of Fountain Square, Nashville's newest shopping and entertainment complex in Metro Center. Since the opening, the chapter's three registered quartets, Yesterday Today, Nashville Class and Union Station, have been performing at Fountain Square each Saturday afternoon through the month of October.

The chorus also presented a patriotic performance at Fountain Square in observance of the 200th anniversary of our constitution. Rounding out a busy summer, the chorus performed at the U. S. Conference for Mayors at The Hermitage, home of President Andrew Jackson, and at the Tennessee State American Legion convention.



Members of the Citrus County, FL Chapter welcomed the Huntington North Shore, NY Soundsmen at the Orlando airport.

Barbershoppers from the **Huntington North Shore, NY** Chapter believe they may have set a record for distance traveled for an interchapter visitation. They journeyed more than a thousand miles each way for a celebration with the new **Citrus County, FL** Chapter.

Members of the Huntington North Shore Soundsmen chorus left home in November dressed for cold weather, but wore multi-colored shorts under their trousers. When their airplane landed in Orlando, other passengers were surprised to see the barbershoppers taking their pants off. They donned ridiculous hats and sunglasses, ready to be greeted at the airport terminal by Citrus County members bearing a banner and singing.

The New Yorkers spent the weekend at the homes of the Florida chapter's Chorus of the Highlands and sang on a Saturday charter-night show to an audience of more than 1,200.

\* \* \*

About 40 members of the Davenport, IA **Chordbusters** chorus recently sang for 7,000 employees and guests at the 150th anniversary celebration of Deere & Co. The chorus sang two performances of their show package, "Whistlestop Barbershop," in a geodesic dome pavillion where acoustics are so good, no sound system is required.

\* \* \*

Two members of the **Langley, BC** Chapter, Henry Braun and Gary Powell, with Henry's son, Robbie, rode bicycles across the international border to the **Anacortes, WA** annual mid-summer show and salmon barbecue. For their efforts, they picked up ten cents per mile from skeptical fellow chapter members and raised more than \$200 for the Institute of Logopedics and a local chapter charity.

A mystery bus ride really isn't anything new but to many newer members of the **Greater Baltimore, MD** Chapter it was something they had heard about but had not experienced. The chapter decided to visit the **Frederick, MD** Chapter, about 40 miles away, an ideal distance for a bus ride.

There was a problem, though, in keeping the trip a mystery, because as soon as the bus started north on Route 70, everyone would be able to guess the destination. The two chapters therefore planned to meet at New Market, Maryland, a small town within driving distance of both groups. The New market fire hall was rented and plans solidified.

The location was also convenient to the **Carroll County, MD** and **Winchester, VA** Chapters, so they were invited. **Hanover, PA** and **Hagerstown, MD** Chapters were also asked to participate, making the event a six-chapter, three-state mystery.

On the appointed Monday evening, 150 barbershoppers converged on the New Market fire hall and spent three hours renewing acquaintances, making new friends and singing to and with each other. According to Greater Baltimore member Elroy "Buck" Barnes, the destination was really a mystery until chapter members arrived at the site and the inter-chapter visitation was as enjoyable an event as was ever concocted by a PVP.

\* \* \*

To thank merchants who purchase ads in their annual show program, members of the **Fun Center Chordsmen** chorus of Mansfield, OH visit local stores in mid-December to sing Christmas carols for employees and customers. The group concludes store visits with a variation on the "Behind" tag: while leads hang onto, "Good cheer," the other three parts sing, "Fill your hearts with lots of Christmas cheer."

Here's a suggestion for recruiting barbershoppers that has proven effective.

First, find three compatible barbershoppers and form a quartet. Learn a couple of songs, then have a small social gathering in your home, inviting your quartet and their wives, together with a few friends and relatives who might enjoy barbershopping. Include wives or girl friends in the invitation.

During the course of the event, surprise your guests with an informal quartet performance. Your quartet will never have a more attentive or encouraging audience — but don't overdo it.

Prospective singers are apt to respond favorably to suggestions that they try harmonizing, feeling that if you can do it, they can, too. Such an informal introduction to barbershopping can be more effective than a structured chapter guest night. Too often, the guest's reaction to talents exhibited by quartets and choruses during their first exposure to barbershop singing is one of, "I can't do that; I'm not that good a singer."

Each member of your quartet can give this method a try. It will be a lot of fun and your chapter will appreciate your efforts as a performing quartet and membership recruiter.

Einar Pedersen  
Greater New Orleans, LA Chapter

\* \* \*

Neill Plum has been named chorus director for the Cherry Hill, NJ **Pine Barons** chorus, replacing Richard Taylor. Plum has been a barbershopper for more than 30 years and was recently director of the **Atlantic City** Chapter chorus and has sung in the Sound Revival and Boardwalkers quartets.

\* \* \*

The **Owen**, Ont. Chapter will celebrate its 25th anniversary with an April show. Show theme will be, "The Silver and the Gold," in honor of the chapter's and the Society's birthdays.

\* \* \*

**East York**, Ont. Chapter has a new chapter history, written by George Shields, chorus director, distinguished citizen and well-known barbershopper. The chapter is one of many that owns its own building, called Harmony Hall, which has been a source of pride for the members for the past 20 years. Another Harmony Hall is owned by the **Evansville**, IN Chapter.

\* \* \*

One of the best non-convention activities in the Society is the annual Labor Day Jamboree at Innisbrook, FL. It consists of three great days of barbershop singing and camaraderie. This year's event included performances by ten past International Champion quartets, plus the sixth-annual Bud Harvey Memorial golf tournament.



A group of past national chairmen of the British Association of Barbershop Singers (BABS) met by coincidence at a recent barbershop show in Britain and immediately formed an ad hoc quartet. Members of the Chairmaiores are: Ron Hope (1979), Peter May (1986), Brian Wainwright (1984) and Alan Johnson (1983).

"Barbershopping and You — 50 Years Together" is the theme of golden anniversary activities planned by 21 New Jersey chapters. A statewide celebration is slated to mark the Society's 50th birthday.

The New Jersey celebration was conceived by Jack Bannan and Bob Shute of the **Cherry Hill** Chapter in June, 1986. A committee was formed, with representatives from every New Jersey chapter. Four regional coordinators, Ray Johnson, Max Minor, Joe Nutry and George Rau, have been appointed by General Chairman Bannan to assist him in coordinating the effort.

State-wide activities are scheduled for Harmony Week, 1988: each chapter will hold its own local celebration to publicize the anniversary. Festivities will culminate in a week-end get-together April 8 and 9 at the Trenton, NJ War Memorial at which attractions will include a statewide Young Men In Harmony contest, a parade of choruses and a mass-chorus sing.

A special logo to mark the occasion has been developed and a shoulder patch will be available as a memento. Commemorative golf shirts will also be available for sale.

\* \* \*

Gene Cokeroff, tenor of the 1961 International Champion Suntones quartet, has decided to become a regular chapter member and has stepped down, after 17 years as director of the **Miami**, FL Chapter. He has been replaced by Bob Benson and Gene Butterfield, Associate Directors.

\* \* \*

Mike Cox, tenor of the 1976 International Champion Insiders quartet, has stepped down as director of the **Plantation**, FL Chapter's **Sunshine Chordsmen** chorus and has moved to Portland, OR. He has been replaced by Ed Knight.

In observance of the 200th anniversary of the U.S. Constitution, a 87-hour vigil was held at the National Archives in Washington, D. C. The **Singing Capital Chorus** of Washington was invited to participate by performing on the steps in September.

Under the direction of Lew Sims, Billy Ball, Norrn Hollies and Joe Hall, the chorus sang to a small but appreciative audience.

Conditions were not the best due to traffic noise. At one point, Hall held the chorus between phrases of a song while half the D. C. fire department raced up 7th Street.

\* \* \*

Northern California chapters are planning a 50th anniversary spectacular show on February 6 at Louise Davies Hall in San Francisco. Featured will be a 500-voice Chorus of the Golden Gate, along with top-flight quartets. Anyone interested in participating is invited to call Alex Aikman at (415) 566-0538.

\* \* \*

**Detroit-Oakland**, MI Chapter is scheduling meetings on the first Friday of the month for "quarteting, boondoggling, woodshedding, and what have you." Everyone is invited to sing in a quartet. Regular chorus rehearsals are held on Mondays.



Heritage of Harmony



## The Society and the songs

### 100 YEARS AGO

As 1987 draws to a close, we wait in anticipation of the new year when we celebrate our Society's golden anniversary. A century ago, the nation seemed to be waiting for the Gay Nineties to begin.

According to Sigmund Spaeth's "A History of Popular Music in America," the ten years from 1880 to 1890 "represent a bridge between an exciting past and a still more exciting future. There was nothing particularly elegant about the period or the songs it produced."

There were plenty of popular songs, but most of them lacked any distinctive qualities. Until the 1890s the popular music publishing business in America was not a big business.

A tune by Harry Kennedy written in 1887 was entitled, "I Owe Ten Dollars to O'Grady," emphasizing the eternal problems of a man in debt. Kennedy was later to write a song that became a favorite of male quartets, "Say Au Revoir, Not Goodbye." This song featured an echo effect and may have influenced the composers of "Sweet Adeline."

The Christmas carol, "Away In a Manger," was also written in 1887.

### 50 YEARS AGO

1937 was again a year in which few enduring songs were published. Those that did leave a lasting impression included "Once In Awhile" by Bud Green and Michael Edwards and "There's a Gold Mine In the Sky" by Nick and Charles Kenney. Harmonizers revived "I'd Love to Live in Loveland," originally published in 1910. Irving Berlin wrote "I've Got My Love to Keep Me Warm" and Bing Crosby sang "Sweet Leilani."

### 25 YEARS AGO

International President Lou Laurel of El Paso, TX was writing his farewell article for The Harmonizer. International contest albums featured the Gala Lads quartet and the Thoroughbreds chorus. The Society had 15 districts.

Actor Van Johnson had recently closed in the road show production of Music Man. Johnson had also starred as Harold Hill in the London production of the musical, as did a British quartet called the Square Pegs. The road show production featured the Frisco Four quartet which, at that time, consisted of Lew Bolyard, tenor; Jim Ingraham, lead; Morris Rector, bari, and Art Huston, bass. Bolyard was not a Society member.

Premiere showings of the Music Man movie were being held. Meredith Willson led a parade down the streets of Mason City, Iowa, followed by 119 high school bands and floats. The Buffalo Bills quartet were also present.

The Bay Town Four sang at the west coast



Lou Laurel was 1962 International President

premier of the motion picture in San Francisco. Future International President Dick deMontmollin sang in a quartet called the Unmentionables, who publicized the movie in Charlotte, NC. The Timbre Fellers sang in a Seattle production of the musical and the Chorus of the Chesapeake presented a half-hour concert at the opening of the motion picture in Baltimore.

The Man of Note program was just getting off the ground, with a golden note tie tac awarded to men sponsoring a new member. Chapter and district recognition awards for achievement had also been inaugurated.

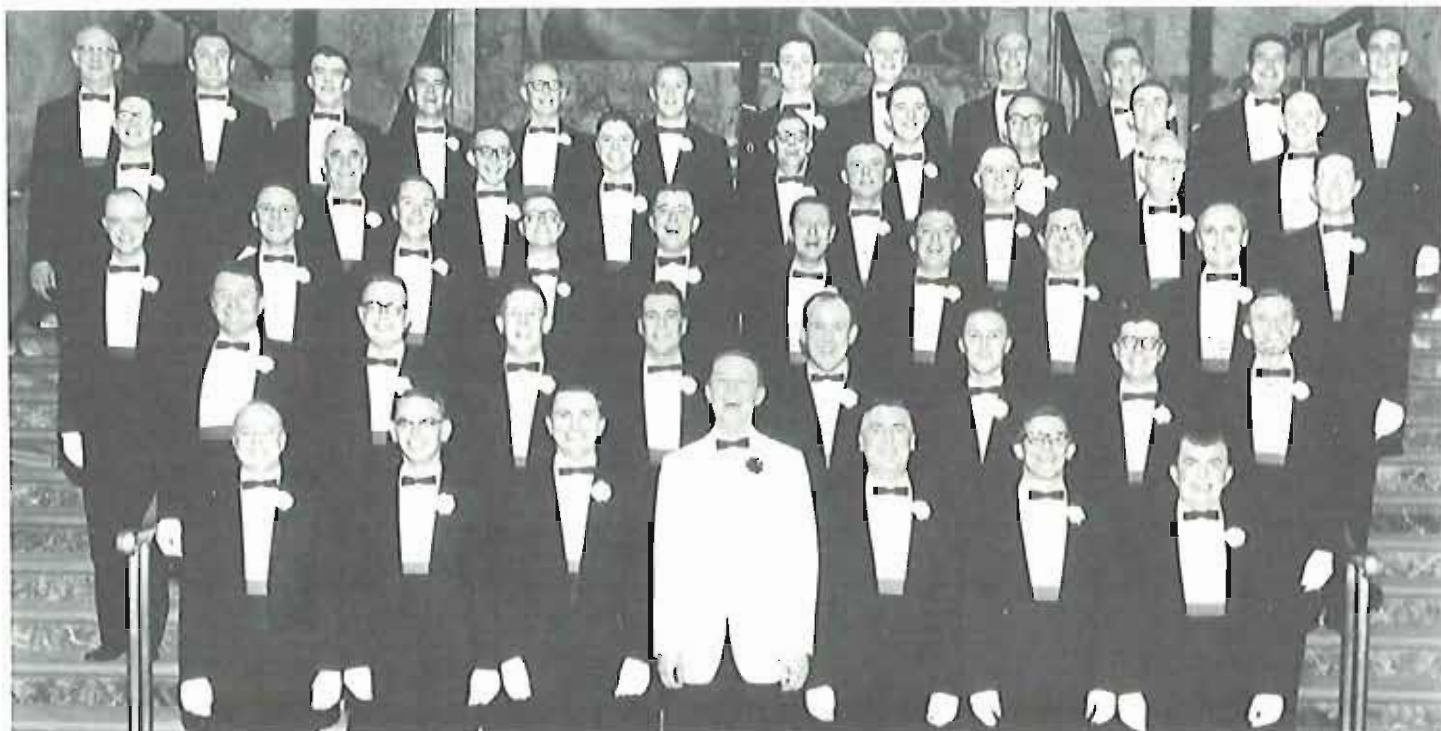
H. Stirling Wilson was suggesting a few new contests that Society members could enter. They included pitchpipe blowing, with and without dentures, shifting keys clockwise. Entrants would not be allowed to have teeth pulled for the contest. Stage entrance competition would be judged on mincing, heavy tread and the skip.

Throat clearing competition would be judged on measurable fallout of gold, silver and uppers, and contractions of the epiglottis. Bass singing would also be judged, with categories including the growl, the guttural plug, the burp grinder, the belly up-pusher and the Adams-apple sinker.



The Gala Lads from Alhambra, CA were International Quartet Champs in 1962. They were: Dave Panther, tenor; Bill Cockrell, bass; Gordon Lees, bari, and Tom Keehan, lead.





#### 10 YEARS AGO

Barbershoppers were gearing up for a Midwinter convention in Tucson and International President Sam Aramian was telling Society members that, "Together, we are something!" Formation of the Rocky Mountain District was approved by the International Board.

Pres. Aramian's quartet, the Desert Knights, entered the Far Western District International Prelims and came in last.

International Quartet Champs were the Most Happy Fellows, first medalist quartet from Evergreen District. Lead Larry Hassler was amazed at the win; the quartet had just started working on vowel sounds. Chorus champs were the Dukes of Harmony from Scarborough, Ontario. The contest was held in Philadelphia.

Bud Harvey was reminding barbershoppers who spend eight to twelve hours per week standing on the risers that singing doesn't have to be drudgery; it can be fun. Meanwhile, the Nostalgia quartet offered advice on how to become mediocre.

Society Music Services Assistant Mac Huff was espousing syllable precision technique. Burt Schindler was the new Communications Director at Harmony Hall in Kenosha.

#### 5 YEARS AGO

International President Merritt Auman was getting ready to attend the Midwinter convention in Sarasota, FL. The International Board had adopted a 5-year plan to improve the quality of our singing and increase Society membership to 50,000 by 1988.

Chorus champs were the Vocal Majority from Dallas Metro Chapter and the top-rated quartet was the Classic Collection. The convention was held in Pittsburgh.

Under direction of Bill Benner, the 48-voice Thoroughbred Chorus from Louisville, KY outsang 14 other competitors to win the 1962 crown at Kansas City, MO.

#### PUBLISHER'S STATEMENT

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946, AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin, for October 1, 1987.

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

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was (This information is required by the act of June 11, 1960, to be included in all statements regardless of frequency of issue) 38,583.

Ray Heller, Editor

## News About Quartets

**Stage 4** quartet from the Westfield, NJ Chapter, promotes an unlikely combination of blood pledge drives and barbershop harmony in a video-taped mini-drama produced by American Telephone & Telegraph (AT&T). In the video, the group appears as the "Blood Counts," a vampire quartet, singing, "Take Me Out To The Blood Bank," and "Wait 'Til the Sun Sets, Countess," in addition to variations of Pepsi and Wheaties jingles from the 1930s.

According to quartet lead Tom McGee, the quartet makes "no biting remarks and the act is in a humorous vein."

The video is the latest addition to the quartet's blood-drive promotions that are provided free to barbershop chapters that book the group for their show. The promos are used in conjunction with the American Red Cross or other local blood collection group, for blood drives held on the same day as the show. The quartet donates two hours to make appearances in the community, looking for donors who are their type.

\* \* \*

Bill Treptow, bari of the 1975 International Champion **Happiness Emporium** quartet, has had his fill of put-downs and bari jokes from his partners and has decided to get away from it all. Only kidding — but he is leaving the quartet. He has been transferred to Indianapolis to head up a new office for his employer.

Dick's replacement will be Rick Anderson, formerly with Northern Comfort, 1986 Land 'O Lakes District Champs.

\* \* \*

**Chicago Chord of Trade**, 1987 fifth-place Medalists, have a new contact man. Bookings will be handled by Jay Giallombardo, 445 Laburnum Drive, Northbrook, IL 60062. Phone (312) 272-6854.

\* \* \*

**Harmony Rendezvous** recently sang for Brunch with Bach, a series of Sunday concerts featuring traditional American music, sponsored by the Detroit Institute of Arts. The quartet sang two 35-minute programs; audiences at both sessions requested encores. The quartet was informed it was the first time that had happened in more than a year.

The quartet was impressed with the classic setting for their performances. "Our dressing room and warmup room for the concert was a carpeted conference room with paintings on the walls and museum furniture to sit on," reported bari Jerry Clardy.

"We tied our ties looking into a mirror worth thousands of dollars and were served lunch on a 20-foot marble table," he said. "Dressing in school classrooms will be a comedown after this."



Members of the Blood Counts quartet are, from left, Frank Clapper, bari; Pat Cafaro, bass; Tom McGee, lead, and Roger McQuaid, tenor. The quartet, otherwise known as Stage 4, perform as a public service during blood drives that are held in conjunction with barbershop shows on which they are appearing.

Kellye Cash, crowned Miss America last year, was serenaded by **The Old Dominion Line** quartet at a "welcome home" reception sponsored by the Hampton Roads, VA chamber of commerce. Although Cash represented the state of Tennessee, she considers Virginia her home because her parents reside there. The quartet sang her favorite Virginia song, "Shenandoah," and other selections.

\* \* \*

**The Crackerjacks**, 1979 Mid-Atlantic District Champs, have reorganized and reactivated following an extended retirement. Singing bass is Chris Slacke, lead is Andy Bain, and bari is Tom Magarro — all three original members of the quartet. Jamie Carbone is singing tenor, replacing Frank Przybylinski.

The **Harmony Hounds** quartet decided to hang up their hats, canes and instruments after 29 years of dog-gone good entertainment. They sang their last song on the Battle Creek, MI show.

The quartet made a USO tour of Japan, the Philippines and Guam in 1970 and traveled to England for the first BABS convention in 1974. The original four members of the group were Henry Brown, Lowell Wolfe, Bill Clark and Ron Atkins. The final organization of the quartet consisted of Roger Lewis, Dorn Burrill, Dick Smith and Dean Burrill.

\* \* \*

Jim Gross, third and final bari of the 1971 International Champion **Gentlemen's Agreement** quartet, is recovering from a heart attack and bypass surgery.



## Sun Country Sang for Pope's Mass in Miami

by Chris Crites

Pope John Paul II arrived in Miami on Thursday, September 10, on a return voyage to the United States. A formal welcoming ceremony was held on Friday, including a 2-hour outdoor mass, and a meeting with Jewish leaders and President Reagan, as he began his ten-day, nine-city tour of America.

The event marked the second visit of the Polish-born, 67-year-old pontiff; he came to the United States eight years ago, in 1979, when his itinerary consisted of travels through the Northeast and Midwest and a visit to Washington, D.C. This trip, he ventured across southern states to the Pacific coast and finally to Detroit before concluding his North American expedition with a brief visit to Ft. Simpson in Canada's Northwest Territories.

Approximately three weeks before his arrival, entertainment coordinators seeking out rehearsal sites for performers who would participate in a pre-mass celebration happened to wander into a regular rehearsal of the Miamians Chorus. The entertainment coordinators decided on the spot that barber-shop music would be a nice addition to their program. The Palm Beach County Chapter's Sun Country quartet was selected as the appropriate representative: quartet members consisted of Danny Jimenez, tenor; Joe Clay, lead; Chris Crites, bari and Tom Ball, bass.

The quartet's participation involved a full day of activities, all concluded by noon. The quartet headed for St. John Vianney's seminary at 3 a.m. to catch a bus for Tamiami Park, site of the mass. There were hundreds of performers at the seminary, some singing, some playing instruments, most of them drinking coffee.

The bus finally left at 5 a.m., the quartet shared the ride with a Cuban singing group. Quartet members joined them in impromptu singing of the National Anthem, America the Beautiful and other American patriotic songs, while the bus driver proceeded to get lost for about 50 minutes.

The route was confusing because most major streets and expressways were closed and barricades had been erected with the intent of aiding the flow of thousands of buses transporting more than a quarter of a million people into the area. No cars were allowed.

Local police and secret service agents were everywhere. More than 6,000 law enforcement officers were inside the park, with a few thousand more outside. County sheriff and national guard helicopters circled overhead. Through a mixup in paperwork, the quartet was without credentials and a host was assigned to them to get them through security to the stage area.

After five security check points, a metal detector test and a physical search, the quartet arrived at the stage at 7:30. "There were people as far as we could see," said bari Crites. "Some had lined up at 7 a.m. the day before."

An altar had been built for the event 100 feet above the ground, with a cross behind it that towered another 100 feet. The quartet was scheduled to sing at 8:15 but things ran late. The temperature, even that early in the morning, was 90 degrees and the humidity was higher than that. People collapsed from the heat, keeping hundreds of paramedics busy.

### *Indecent exposure no offense*

No dressing room was provided so the quartet changed clothes behind a TV truck.

"After starting to unpack, we decided that we might look a bit suspicious and had visions of being surrounded by armed agents in mid-charge," Crites recalled. "We checked with a nearby Secret Service agent, who told us that indecent exposure was not a federal offense."

At 8:45 the announcement finally came. "Representing the Society for the Preservation and Encouragement of Barber Shop

Quartet Singing in America . . . from Miami . . . Sun Country."

The quartet was well received by the crowd of 250,000. Thirty steel towers held speakers to carry the sound to the audience and the sound echoed back to the quartet with about a two-second delay. Words to the songs had been provided beforehand so that they could be interpreted for the deaf.

By 9:15 the quartet had completed their part of the program and left the VIP area. They walked to the front entrance more than a mile away and entered the audience. "It was a thrill for us when people in the crowd recognized us and thanked us for singing," Crites remarked.

As the mass began at 11 a.m., it started to rain and an hour later, lightning hit one of the sound towers, injuring crew members. An announcement was made that the mass would be ended due to dangerous weather conditions, but the audience remained and spontaneously began singing, "Alleluia."

"We later learned that the singing brought tears to the Pope's eyes," Crites commented. "Music is truly an international language that brings us all together."



At Miami, the Sun Country quartet sang to an audience of 250,000 during a pre-mass program welcoming the second visit of Pope John Paul II to the United States.

# Young Men In Harmony — our hope for the future

During our Society's 50th anniversary celebration, barbershoppers will be taking a backward look, to see the ground we have covered. The anniversary also provides an opportunity to look forward to the next 50 years.

Young Men In Harmony (YMIH), a Society program that is most important to that glimpse of the future, appears to be alive and well in many regions. In New Jersey, for instance, chapters have scheduled a search for young talent as part of golden anniversary preparations.

## *Sarasota works with teachers*

In the Sarasota, FL area, Stan Crossley is plugging the barbershop style in high schools. A group from Manatee High School singing barbershop harmony recently won a Superior rating at a regional competition of high school vocal groups.

Included in teaching aids that Crossley distributes to music educators is a video tape produced by the Society, featuring young quartets such as the Interstate Rivals and the Knudsen Brothers. He believes that high school students can relate to these groups better than they might to older quartets.

A chorus from Manatee High School appeared on the Sarasota Chapter's annual show and the chapter sent the high school chorus director to Harmony College as their guest. He returned as a true believer in bar-

bershop harmony.

According to George Andrews, former YMIH chairman for Far Western District, there are many problems that must be overcome when dealing with high school music programs. "While barbershopping might be readily accepted by the students," he remarked, "choral directors who have already planned their semester's activities may not be interested in changing their schedules.

"Further," he added, "they may not have time to study our art form and subsequently teach it."

## *Barbershop growing in Zanesville*

Six high school quartets competed in the third annual Youth in Harmony contest sponsored by the Zanesville, OH Chapter.

According to Mark Barnhill of the Zanesville Chapter, anyone starting a YMIH program should be prepared to, "triple the amount of time anticipated, lose your voice teaching and singing all four parts, fill in for a missing part while trying to coach, accept the fact that all other high school vocal activities have precedence over your quartet, gain tremendous respect for high school vocal teachers and discover one of the most satisfying and rewarding aspects of our hobby.

"Getting your foot in the door is the most difficult part," Barnhill said. "I started by hav-

ing my daughter select three other high school girls and form a quartet. They sang on our annual show and appeared at school performances during the spring, establishing the fact that barbershop is viable at the high school level.

"In the fall, I talked to the vocal directors of two local high schools and suggested that they expand their friendly rivalry by having a boys' quartet competition."

Barnhill volunteered to assist teachers in song selection, voice placement, teaching and coaching. That got their attention and the program was under way, with a quartet from each school.

The boys listened to tapes of some of the top quartets to hear the potential of the barbershop sound. The tapes generated excitement and motivation. The resulting quartets were so good that a third high school was added the following year and the competition was made a part of the annual show. The third year, a fourth high school was added and contributed two quartets.

"After working with the young men for three months, giving them a pep talk backstage as they were introduced, and watching their relaxed performance later at the afterglow, I realized a little of how teachers must feel as they watch students move on to other pursuits," noted Barnhill. "You wonder if the students will remember this little phase of their lives.



A Young Men In Harmony chorus from Manatee High School in Bradenton, FL was a feature attraction of the Sarasota Chapter show. Chorus director Jim Forssell recently attended Harmony College as a guest of the Sarasota barbershoppers.

David Gruber photo





The Spirit of Dubuque quartet made a 150-mile tour of five high schools, presenting a 40-minute program at each. The program included a history of barbershop music over the past 100 years.

"But, then, I started singing in a high school quartet 40 years ago, went on to other things, and came back to barbershop harmony 20 years later. I hope I'm around in 20 years when some of these young men return to the joy of barbershop."

And return, many of them do. In Evergreen District's Mt. Baker Chapter, Chorus Director Doug Broersma was once a member of a YMIH quartet, back in 1975. He currently sings lead in one of the district's representatives in International quartet competition.

The director of the Pasadena Chapter's Crown City Chorus, Doug Ward, is working on a degree in vocal music and got his barbershop start in a high school quartet. Joe Krones, director of the Peoria, IL chorus, organized a quartet his first day in high school. He had an unfair advantage, though, he is a second-generation barbershopper who has been a member of the Society since the age of 13.

Interest in the barbershop style of music has been generated in Iowa, where Harold Blackledge, a middle school principal and member of the Cedar Rapids Chapter, provided arrangements for a group at a community high school. These vocalists consisted of eight students and four teachers, who meet weekly to rehearse.

Elsewhere in Iowa, Gene Zeimet of Dubuque has spent a year contacting and building relationships with 18 high school music educators within a 30-mile radius of his home. The Tri-Statesmen Chorus has donated YMIH songbooks published by the Society to each school.

"It's not a recruiting tool," Zeimet is careful to state when talking about the program. "Our aim is to encourage high school students to sing in their school vocal programs. We want to relay to those young men that singing is just as macho as participating in athletics."

His quartet, the Spirit of Dubuque, went on the road for YMIH in January, setting up a singing tour of area schools, presenting the

history of barbershop harmony during the past 100 years. The quartet includes two teachers: all four men took vacation time from their jobs to contribute to the tour.

Last fall, the first YMIH quartet contest was held in the region, with a second event slated for this year.

Russ Keyer, an apostle for YMIH in the Greater Pittsburgh, PA Chapter, has distributed eleven free barbershop kits to school music departments. So far, two high school barbershop quartets have evolved from his efforts.

As Past International President Dan Waselchuk noted in an address to the International Board, "By the time we reach the 21st century, today's high school students will be looking for opportunities for outlets that will bring them enjoyment, a sense of belonging, personal achievement and recognition. Many will appreciate an opportunity to create music; we hope they will be able to recall a program from their high school days called Young Men in Harmony."



A quartet from West Muskingum, OH High School won a Young Men In Harmony contest sponsored by the Zanesville Chapter.



The Major Minors won the 10th annual Bushy Rhoads Memorial High School Barbershop Quartet Contest for 1987, an event sponsored by the Reading, PA Chapter. A quartet from Pocono Mountain High School has taken top honors in the contest for the past three years.

## Model T keeps chugging

### Babbitt: a Barbershop booster

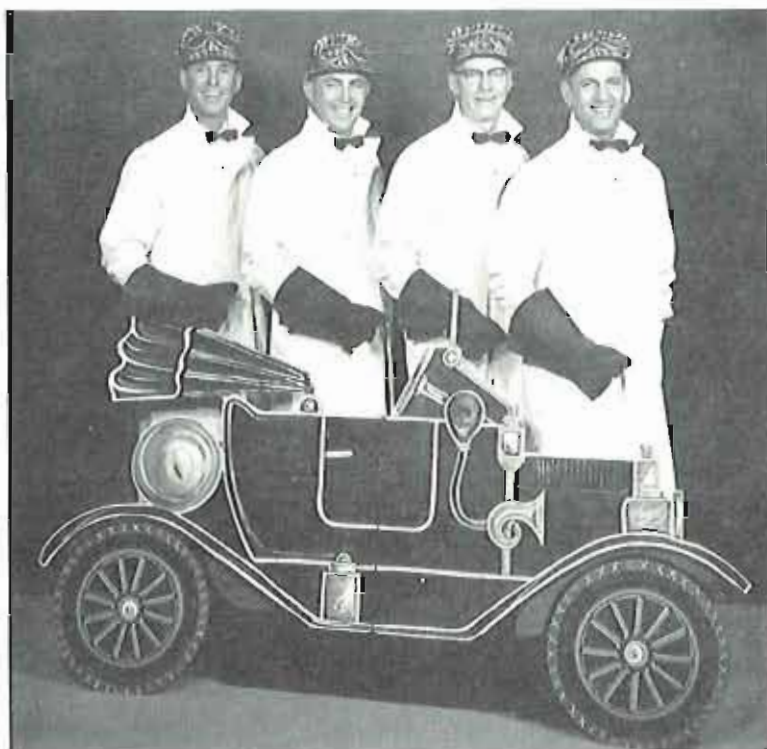
Barbershoppers had an opportunity to become involved in the theatrical world through a production entitled, "Babbitt: A Marriage," a play presented by the Center Theater Group at Mark Taper Forum in Los Angeles. The production, which ran from August 30 to October 25, featured the **139th Street Quartet**, International Medalists, and Sundance, a Sweet Adelines foursome.

The play was an adaptation of a book by Sinclair Lewis about boosterism and human foibles in small-town America in the 1920s. The quartets provided musical narration and quartet members performed various roles, such as waiters, boosters and jurists.

Some of the music was not barbershop but, according to John Krizek, who sent a review to The Harmonizer, "There were enough solid swipes and tags to keep the purists happy." There was no instrumental music; all background music and mood music was provided by the voices of the two quartets.

"Public response seemed to be very good," Krizek said, "and reviews were all good. Thousands of elite theatergoers were positively exposed to our music."

Toward the close of the production, the 139th Street Quartet left to go on tour of Europe and their roles in the play were to have been taken by **Margerry Shardon's Favorite Barbershop Quartet**.



One of the Society's longest-established quartets is the **Model T Four**, still active in the Vancouver, BC area. The quartet has been cranked up for performances more than 1,000 times since it left the assembly line in 1954 and claims to hold the record for continuous registration with the Society.

The original parts consisted of Charlie Pulham, tenor; Earl Cousins, lead; Don Francks, bari and Gordon Cousins, bass. Over the years, Charlie, Earl and Don have been re-

placed by Bob Wall, Wayne Halstrom and Abie Klassen; the present group has celebrated its 25th year of singing together.

The Model T Four were Evergreen District Champions in 1955 and competed at International in 1956 and '67. Their recent success with a TV commercial, blowing the horn of a tire company, has convinced them they still have time to go before putting their chassis up on blocks.

## New Chapters

### WINTER PARK, FLORIDA

Sunshine District

Chartered September 1, 1987

Sponsored by Polk County Chapter

31 members

Robert K. Ross, 2873 Shady Oaks Dr., Titusville, FL 32796 (President)

Thomas Lehecka,

1005 New Hampton Way

Merritt Island, FL 32953 (Secretary)

### DOTHAN, ALABAMA

Dixie District

Chartered June 4, 1987

Sponsored by Montgomery, AL

31 members

Robert Heinsen, 12 Twin Oaks Lane, Dothan, AL 36303 (President)

Thomas Christian, 104 Larkspur Court Dothan, AL (Secretary)

### GRANBURY, TEXAS

Southwestern District

Chartered August 24, 1987

Sponsored by Fort Worth, TX

30 members

Royce Brookmole, 74 Goliad, DCBE

Granbury, TX 76048 (President)

Earl Story, 189 Sandy Beach

Granbury, TX 76048 (Secretary)

### LOUDOUN COUNTY, VIRGINIA

Mid-Atlantic District

Chartered June 17, 1987

Sponsored by Arlington, VA

30 members

Bill White, 19 Biscayne Place,

Sterling, VA 22170 (President)

Robert Patahy, Jr.,

1643 Parkcrest Circle, #100

Reston, VA 22090 (Secretary)

### GREATER MARTINSVILLE- DANVILLE, VIRGINIA

Mid-Atlantic District

Chartered April 16, 1987

Sponsored by Roanoke Valley, VA

33 members

Lawrence Wuench, Rt. 7, Box 58,

Bassett, VA 24055 (President)

Mitch Stewart, 355 Auerett Place,

Danville, VA 24541 (Secretary)



Heritage of Harmony



## Bargain Basement

**WANTED — Chorus Director.** The Cedar Rapids, Iowa Harmony Hawks Chorus seeks a dynamic experienced director to lead a 70-man competitive chorus to greater heights. The Harmony Hawks chapter enjoys strong administrative and musical leadership. Contact Steve Worcester, 2950 - 27th Avenue, Marion, Iowa 52302. Telephone: (319) 377-8115.

**WANTED — Chorus Director.** Florida's Canaveral Chorus needs a director. N.A.S.A. is hiring at the Kennedy Space Center or come down and retire. Contact George Liacopoulos, 19 Azalea Drive, Cocoa Beach, FL 32931. Telephone: (305) 783-2044.

**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 Montemurro, 129 Highview Ave., Lehigh, FL 33936; or call (813) 369-1358.

**WANTED — Chorus Director.** The Daytona Beach, Florida chapter Surfside Chorus is offering the chance of a lifetime — to live in Florida, on the ocean, enjoy the good life and direct a chorus that wants to move upward in competition. We have a growing membership with a good balance of voices. Current director will retire when new director is selected. Contact: Hal Francis, 3606 S. Peninsula Drive, Apt. #205, Port Orange, FL 32019. Telephone: (904) 761-0178.

**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. Telephone: (813) 474-5810 or Peter Wiley, 1317 Poplar Avenue, Venice, FL 34285. Telephone: (813) 485-3572. Phone collect.

**MUSIC DIRECTOR WANTED — Des Moines, IA "Century" Chapter** is looking for a music director. This 43-year-old chapter has a strong administration, is committed to the "music team" concept and is consistently a strong competitor in Central States District. Quartet activity is high, with 6 registered quartets. It is our hope to secure a director capable of taking us to International competition. If you think you can help us do it, contact: Gene Lutz, 120-8th St., SE; Altoona, IA 50009. Work: (515)967-4213; home: (515) 967-6260.

**WANTED, CHORUS DIRECTOR — The Orlando, FL Chapter** is seeking a new director who wants to move to the action center of Florida and take over the reins of the Orange Blossom Chorus, former district champions and International competitors. Contact Bob Boemler, 825 Driver Ave., Winter Park, FL 32789. Telephone: (305) 644-3348.

**FOR SALE —** Approximately 120 tuxedos (coat, pants, vest, tie) light sand color. Photo provided on request. All or part. \$25 each or best offer. Contact: Dave Quinton, 7748 Juan Way, Fair Oaks, CA 95628. Telephone: (916) 967-8817.

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**FOR SALE —** 40 light blue tuxedos consisting of coat, pants, white ruffled shirt, blue cummerbund and blue bow tie. A bargain at \$10 each. Levi C. Jensen, Secretary, Polk County Chapter, 407 Lake St., Luck, WI 54853. (715) 472-2429.

**FOR SALE —** 49 brown and white brocade coats, brown tux pants and red After Six shirts at \$35 each. 29 white brocade jackets and pants with pink After Six shirts at \$20 each. 22 red brocade tux jackets with black lapels, excellent for quartets, octets or mini-chorus, at \$7 each. 20 orange jackets with black lapels at \$3 each. Call Ken Wallenborn (804) 293-6779 after 6 p.m. or write to 1828 Winston Rd., Charlottesville, VA 22903.

**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 —** Uniforms. Looking for approximately 70 chorus outfits, any color. Contact Steve Fanning at (315) 635-5623 after 5 p.m. (Eastern Time) or write him at 1176 Cedarwood Blvd., Baldwinville, NY 13027.

Quartettters and would-be quartettters, this may be your last chance to get "Singing Together," the basic BARBERSHOP HANDBOOK used at our schools and enjoyed by thousands. This great beginning barbershop book is now going out of print. Get a piece of history. \$7 postage paid from Villa Publishing Co., 1306 Ethan Allen Avenue, Winooski, VT 05404.

**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, 880 Oak Park Drive, Morgan Hill, CA 95037; or call (408) 779-1857. Send 9 x 12 envelope with 39c stamp.

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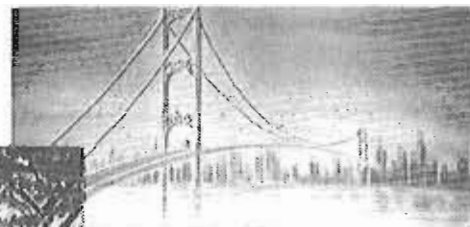
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