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Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JANUARY/FEBRUARY 1988



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Convention information begins on page 8.

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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.

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THE SONG IN THIS ISSUE

This month's song, "Oh, You Beautiful Doll," is from the year 1911 when it was featured as one of the musical numbers in a Broadway show called "The Red Rose." No other songs from that show have endured. The lyricist, Arthur Seymour Brown, was a Philadelphian and acted frequently on the New York stage in the years 1905-1923. He was the writer of many song lyrics. Nat D. Ayer, a Bostonian, composed the music for Brown's words. Ayer was active in the theater but left the United States about 1920 to live and work in England. Other songs by this duo are not well-known, but include "If You Talk In Your Sleep, Don't Mention My Name," and "Moving Day In Jungle Town," which pokes fun at Teddy Roosevelt and his African hunting trips.

All arrangements of "Oh, You Beautiful Doll" will exhibit some similarities if not actually identical handling of certain musical phrases. Arranger Rob Campbell has used some of these well-established ideas as well as contributing many of his own. The song is so popular and so well-known to the public, and the arrangement is so singable that we are sure it will be one of your favorites, from neighborhood performance to the contest stage.

CONVENTIONS

INTERNATIONAL

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

MID-WINTER

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

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On The Cover

The San Antonio Chordsmen assemble at the river in the convention center complex, welcoming barbershoppers to the golden anniversary international convention. The low, domed roof in the background is the Arena where contest sessions will be held. The Tower of the Americas rises 750 feet from the HemisFair Plaza.



In "Seventh" Heaven

by Joe Liles
Acting Executive Director

Have you ever thought of the local barbershop chapter as being like a family? The analogy isn't perfect, since we are all, for the most part, adults. However, there are many similarities.

Family members dine together (a gathering that may be likened to the chapter meeting), have personal tastes and appetites and hear their parents (who are like administrators) say, "Eat everything on your plate! For some, asparagus (quartet singing) or okra (chorus singing) may be too much to swallow. Many may thoroughly enjoy both.

One of my brothers kept trying asparagus and woke up one day loving it. I've never liked boiled okra and don't think I ever will, but fry it in a batter of corn meal and I'll devour every morsel. Maybe it's all in the presentation.

The same may be said of quartet activity or chorus singing at the chapter meeting. Mom always fixed a meal that had a little something for everyone. Chapter meetings should be a well-rounded feast with something for everyone.

As an *a la carte* statement . . . quartet singing to me is like eating ice cream. I loved it from the very start, but that's food for another article.

Continuing with the comparison: each person has special skills and innate abilities. The family is more colorful and richer for what each person brings to it.

Good parents seek ways to develop knowledge and provide appropriate experiences for the entire family, including themselves. They *want* to be better parents. They *desire* success for everyone. They fight against realizing their own frustrated ambitions in other members, allowing individual goals and dreams to be fulfilled.

Family pride is important. Mom and/or Dad never let one of us be ill-prepared for a public recital or competitive event. Quar-

tets and choruses should not sing in public without being prepared with a presentation of which to be proud. Impromptu singing for our own amusement, with all the associated wrong notes and feeble attempts at woodshedding and ringing chords, should be done in the confines of the home (rehearsal hall).

Responsible family members won't let it happen otherwise; family image is too important. But they'll let it all hang out in the privacy of the family and have great laughs together at their own creative, noisy milieu and cacophony.

There are relatives (other chapters) scattered all over the place; some you know, some you've never met. We have family reunions (conventions, interchapter meetings, music festivals, etc.) with fun and games, showing off, sharing stories and song and revealing what's happened since last year.

Families are happiest and closest when there is a common purpose (preservation and propagation of barbershop harmony) and unified projects (Institute of Logopedics, local causes, annual shows, etc.).

Some people leave home, for a number of reasons, and have an opportunity to start a new family. Good experiences (training and happy times) have a great influence over the success of those family groups. The family tree continues to flourish.

Well . . . what kind of parent (administrator, music leader, etc.) are you? What kind of family (chapter) member are you? Do you seek to satisfy and provide for the needs and desires of all your immediate family members? Even though there are certain activities that hold little interest for you, do you support those who seem to fully enjoy them?

I challenge each of you members of every barbershop family to awaken to the needs of those around you in 1988. We need each other.

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Barbershop harmony. . . a golden ring!

by Jim Warner
International President

Happy anniversary to us . . . happy anniversary to us . . . Let the celebration begin! An event as important as a golden anniversary should be celebrated all year long, and that's just what we're going to do.

The party will be so big that we'll need **every** barbershopper there, to help us entertain. No party would be complete without lots of guests, so invite a friend or two.

Barbershop harmony has provided each of us with opportunities to experience the warmth . . . the power . . . the thrill of ringing chords and the circle of friendships we've developed while engaged in service and song. It has become a powerful force in our lives and in the lives of those whom we touch and it is for that reason we have determined to make 1988 — our golden anniversary year — the year the whole world experiences barbershop harmony . . . a golden ring.

With the help of professional consultants we are developing plans to assure that barbershop harmony is heard and recognized in 1988 in every community throughout our realm. But our consultants are only planners; we must be the doers.

We must be proud enough of who we are and what we are doing to seek out those men who love to harmonize, get them to our meetings and keep them coming back for more. We must share with our friends the fulfillment which each of us experiences as we spread harmony throughout our communities. But enough of this preaching; let's get down to the practicality — the singing.

In 1988, each of us can introduce one new man to barbershopping.

That's not a big task; it should be an enjoyable and rewarding challenge. When you do sign up your new member this year, drop me a note, saying, "We've got another singer." Send me his name and address and I'll personally welcome him. I'd love to write 36,000 letters!

Be sure your chapter is making plans now for a special observance of our golden anniversary in your community. It might be held on our anniversary, April 11, or at some other time during April, which has been designated as Harmony Month.

Better yet, it might be a year-long series of programs that gain widespread commu-

nity recognition for your chapter. I've already heard some exciting and creative ideas from some of our chapters and districts, which should put them on the musical map in their communities.

Write to me during the year and tell me about your chapter's success in increasing the awareness and appreciation of barbershop harmony in your community. Be sure to include copies of clippings or other materials to show what you have done. Toward the end of the year, I'll award special Presidential Golden Anniversary Citations to some chapters and quartets in recognition of their outstanding efforts and accomplishments in increasing community awareness of barbershop harmony.

Society-wide, we are planning a National Open House on Monday, April 11, 1988. Imagine the opportunities opened to us as we promote 800 or more chapters, all inviting guests to join them for an evening, singing the old songs.

Reports of the first meeting of O. C. Cash and twenty five of his friends were circulated in newspapers across the country; our coverage should be multi-media and should extend worldwide. As an advance promotion, we'll gather on Sunday afternoon, April 10, in our separate communities, at a pre-arranged time, to sing "The Old Songs" and a couple of other golden oldies. The overtones should "ring" the globe!

On either side of Harmony Month, we'll be gathering for our conventions. Midwin-

ter will convene in Washington, D. C., where the world premiere of our Heritage of Harmony show will be staged in Constitution Hall.

Our summer festival of harmony will take place in San Antonio, Texas, and will be a truly international event, featuring an international chorus show with participants from around the world.

Individual chapter shows and community performances should fill our fall schedules, focusing on our fifty years of service and song and helping us to reach our goal of raising a million dollars in 1988 for our International Service Project, the Institute of Logopedics.

Every chapter and every barbershopper has an opportunity to participate in our celebration in some way, and to recapture and rekindle the spirit and enthusiasm of our founders that brought us to our fiftieth anniversary and which will launch us firmly into our second fifty years.

One final thought: Each of you is a respected member of your community. When folks see you after a performance or your show, they pat you on the back, tell you that they enjoyed the performance and frequently remark that they didn't realize you were a singer. In 1988, let's each resolve to wear our Society pins proudly every day. More and more people will recognize the pin and will associate it — and each one of us — with barbershop harmony . . . a golden ring.

Let the celebration begin!!

INTERNATIONAL CONVENTION BIDDERS

Chapters interested in bidding for the 1993 international convention must submit their bid to the International Office by June 1, 1988.

For more information, contact:

Ken Buckner
Mgr., Special Events
S.P.E.B.S.Q.S.A., Inc.
6315 Third Avenue
Kenosha, WI 53140-5199

Society and its president celebrate 50 years of existence

by Raleigh Mann

James Warner, a 50-year-old, tradition-loving Southern gentleman, is president of our singing society in its 50th year.

The Warner family moved from Philadelphia to Memphis in the 1940s when son James was 7 and were attracted to the 100-year-old Calvary Episcopal Church. At age 22 he entered the University of Virginia, an institution founded by Thomas Jefferson. Upon graduation from law school, he became a member of the law firm of Martin, Tate, Morrow and Marston, a firm begun about the turn of the century when barbershopping was in its golden age.

Traditional values are at the heart of "Barbershop Harmony . . . a Golden ring," the theme chosen by Warner for the Society's golden anniversary year.

"The emphasis is on the ringing of good, old chords and the circle of friendships that we love about barbershopping," Warner said in an interview, "all of the great things we share; the tradition."

The persistence of a Memphis barbershopper first got Warner to a chapter meeting in the fall of 1962, the same year he was graduated from the University of Virginia and married his wife, Ann. The ringing of those golden chords kept him coming back.

Warner was to become chapter president twice, administrative and program vice president, treasurer and board member. He served two terms as president of Dixie District in 1981 and '82 and dubbed it "the best cotton-pickin' district in the Society."

Warner increased his commitment and service to barbershopping at the same time he was devoted to serving as a parent of growing children, working as a leader in his church and advancing his law career. By 1971 he had earned appointment as one of eight members (equivalent to a full partner) of the prestigious law firm.

Warner Is Quartet Man

A bass who loves quartet singing, Warner sings with High Cotton, district jamboree winners in 1974, A Taste of Phunny, Riverfront Ramblers, and Antic Notes. He's also a perennial member of the Amalgamated Music Aggravation, a constantly changing foursome of has-been Dixie officers, usually drawn together haphazardly at a district gathering. In that group he has sung all four parts, although not simultaneously. High Cotton continues to entertain in Memphis and environs.

Barbershopping has always been a family experience for Ann and Jim Warner who, with their children, Jim and Mary Elizabeth,



The Aching Heart Four, in one of its more serious moments, consisted of Jim Warner, Bob Strong, Don Hawkins and Ron Wyse.

have attended district and international conventions since the late '70s. Son Jim, 19, is a junior majoring in communications at Boston University. Mary Elizabeth, 16, is a high school sophomore. "She's the real music talent in the family," confessed her father, proud of his daughter's piano-playing and singing skills.

"Barbershopping is a family activity and we need to emphasize that," Warner said, adding that barbershoppers need to express to others what their hobby offers. "In 1988 we want to raise the awareness level of the barbershop chapters in their own communities."

The Society has a tremendously effective staff in place and is in a strong position to grow, according to Warner, whose agenda includes further development of the DYNAMO program and the World Development Council, a commitment to spreading Barbershopping around the world.

The search for the Society's next executive director has attracted 47 strong candidates, both from within and outside the organization, a healthy sign. Selection will take place at the midwinter meeting in Washington. "The 50th anniversary year offers an unusual opportunity," said Warner. "It's not only a matter of getting everyone to participate," he said. "We want chapters to take advantage of the 50th anniversary occasion to do something special to reach out to their communities. Something special to mark the beginning of our next 50 years . . ."

Raleigh Mann, a 10-year barbershopper, sings baritone with Carolina Blue quartet and is associate director of the Hilltop Harmonizers Chorus of the Chapel Hill, NC Chapter. A former newspaper reporter and editor, he is associate professor of journalism at the University of North Carolina.



Barbershopping is a family activity for son Jimmy, daughter Mary Elizabeth, Jim and Ann Warner.

Lee Jennings photo

Changes made in arrangements of Berlin songs

Most Society arrangements of songs by Irving Berlin were created several years ago and were fully approved by the Irving Berlin Music Corporation at that time. Since then, however, the folks at the Berlin organization have had a change of heart and have decided that certain changes must be made to several of those barbershop arrangements.

Since the songs and the arrangements are owned by the Berlin firm, the Society has no choice but to make the recommended changes.

Most of the changes are minor ones. All lyrics, melody or other musical elements in the arrangements must be Mr. Berlin's own composition. Therefore, we have had to eliminate words such as, "and," "or," etc. that our arrangers have sometimes added to the original lyrics. We have had to change the word "pray'r" to "prayer." We have had to remove or rewrite introductions and tags that do not use original music.

The most drastic revision occurred in the arrangement of "White Christmas." Our original Society arrangement used a verse that was composed by a barbershopper. This was not acceptable to the Berlin corporation and we have had to remove it and substitute

an arrangement of Berlin's original verse.

In the process, we have decided to create an entirely new arrangement. Copies of the old arrangement are no longer available and it is impossible to obtain permission to make copies of it.

It was necessary to remove the four-measure introduction to our arrangement of "God Bless America" and the introduction to our arrangement of "The Girl That I Marry." There are also changes in our arrangement of "Mandy," in the tag of "All Alone," and in "Always." There have been minor word changes in "A Pretty Girl Is Like A Melody," and "Somebody's Coming To Our House."

If you have learned an old arrangement of any of these songs, there is no reason why you cannot continue singing it. But please do not make copies of the arrangement. New members will have to learn the music by sharing the old copies. Or, have everyone learn the new arrangement.

We regret the inconvenience that these changes may cause. If the Society is to continue distributing arrangements of Irving Berlin songs, we have no choice but to follow the Berlin firm's instructions.

by Burt Szabo

PUBLISHING TAGS MAY BE ILLEGAL

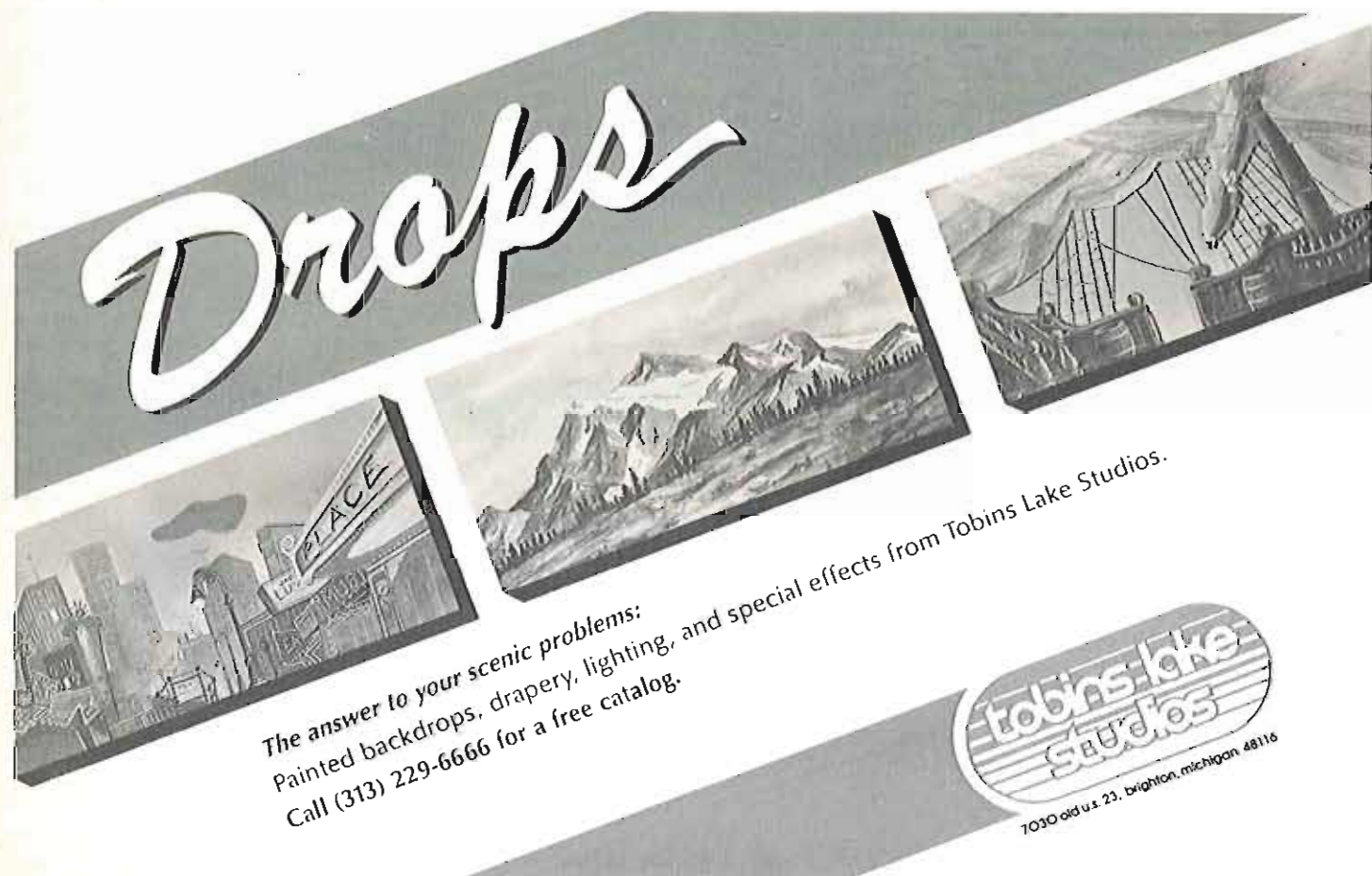
Nearly everyone is aware that copying printed music or arranging a published piece and then copying that arrangement without first obtaining permission from the copyright holder is illegal. Doing either of these could result in heavy fines.

S.P.E.B.S.Q.S.A. is opposed to the use of illegal copies of music by anyone. Chapters are strongly urged to purge files of illegally reproduced music. Society headquarters will supply information, on request, regarding procedures to follow in obtaining required permission to copy or make an arrangement.

The same copyright laws that protect an entire song also apply to any recognizable portion of that song. A tag is clearly included in that statute. The penalty for infringement of the copyright law can be up to \$10,000 per copy. Therefore, an editor who sends out 200 copies of his chapter bulletin to take advantage of bulk-rate mailing could be liable for \$2,000,000 in fines for printing a tag.

In order to reproduce a tag, the person doing the reproducing must obtain permission from the copyright holder, usually the publisher of the piece. Some tags are not copyrighted, but it is incumbent upon the editor to determine whether or not it is protected and to obtain the required permission if it is.

by Dick Teeters
PROBE President



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Letters

Sweden Joins Barbershoppers In Anniversary Celebration

As a representative of a country that takes great pride in observing in 1988 the 350th anniversary of the arrival of the first Swedes in the United States of America, it gives me a special pleasure to congratulate the Barbershop Harmony Society on its 50th anniversary.

The coincidence of the two anniversaries will bring thousands of Swedes to the U.S. as visitors and as performers and entertainers, and a record number of barbershop enthusiasts from all over the world will arrive to join in the joyous celebrations with their fellow American barbershop singers.

This is also a time when one's thoughts go to an organization close to the hearts of the Barbershop Harmony Society — the Institute of Logopedics. This Kansas school does great things for children with speech impediments, and the endeavors of the barbershop community are to be commended. It is my hope that the increased international recognition of the barbershop style of singing will help both organizations fulfill their admirable goals.

I wish to convey my warmest congratulations to barbershop singers all over the world by reaching this first milestone and wish them continued success.

Sincerely,

W. Wachmeister

Ambassador

The Embassy of Sweden

Chapter Offers Thanks to Quartet

The Bid D Chapter has been and continues to be a struggling chapter with a small membership. During this year we undertook to do two small dinner shows, as the chapter had not done a show of any kind in nearly five years. We contacted the very fine quartet, Stage Door Four, about being headline quartet. Not only did these fine gentlemen headline our show but they did the show at no charge.

They expressed to us their pleasure in coming and helping us do the show because of their interest in keeping a chapter with Big D's history and tradition alive. Two of the quartet members had formerly been members of the chapter.

This is what makes barbershopping so great. A willingness to give of oneself to help fellow barbershoppers. The Big D Chapter gives a huge thank you to the Stage Door Four.

Sincerely,

Louie Mullican, President
Big D Chapter

Where's the Quartets?

As I travel the country on business, I visit many different chapters. I am always impressed by the friendliness of barbershoppers, coast to coast, and the warm welcome I receive. I've spent many enjoyable evenings and have met a lot of great people.

There's just one thing I've noticed that bothers me a bit. To paraphrase Clara Peller in the TV commercial, "Where's the quartets?"

It seems to me that a guest visiting the meeting of an average chapter in the Society would find that it really is simply a chorus rehearsal, not a meeting. Perhaps there's a brief business meeting and some announcements but almost never do I hear "We've got the What Four with us tonight; let's have them sing a few songs." Even less frequently do I find a tag quartet or other quartet activity planned as part of the meeting.

This is not to criticize chapter leadership but to point out the way things seem to have developed. Unfortunately, if the guests we bring to our meetings are looking for quartets, they are bound to be disappointed. If they are interested in singing with a men's glee club or swing choir, then they'll find a home.

This situation, of course, perpetuates itself,

with more of the same type of singers being attracted. This is not all bad and we have, as a group, improved our singing ability and the quality of our music. Quartets are not dead, either, because they are heard on contests and shows.

I'd just like to raise one small voice for some balance in our activities. It's my feeling that we need to make this work and we need to do something now.

I believe, as a 30-year Society member, that one of the original purposes for having choruses was so that everyone could learn a number of songs that they could feel comfortable singing in a corner with three other guys, or in a tag quartet, or as a starting place for a new foursome that might go on to compete or sing on shows or at a nursing home now and then.

It's been turned 180 degrees, with the rationale for promoting quartets now being "it makes a better chorus if you have quartet people in it because there are fewer leaners."

What I'm really saying, in addition to calling for some balance, is let's stop taking our chorus competition so seriously that we fail to have fun. Lighten up a bit and don't forget that O. C. Cash and Rupert Hall really started this whole thing with tongue in cheek; they started it to preserve barbershop quartet singing.

If we change our name, forget our original mission and continue along the path we're on now, we may survive, but the bit of history and Americana we purport to preserve will disappear once again. Another small group of men who remember "the way it was" will be bound on our 50th anniversary to rise Phoenix-like with another pledge to save the barbershop quartet.

It's up to all of us to decide why we're really here.

Chordially,

Ray Scoggins

Milwaukee, Wis. Chapter

In Memory

Corrine Cash

Corrine Cash, widow of Founder O. C. Cash, died December 7, 1987 in Tulsa, Oklahoma. A resident of Tulsa for 68 years, she had been ill with an acute heart condition.

Born in Cumby, Tex., she attended East Texas State College. She was ordained as Ruling Elder in the Presbyterian Church in 1959 and was active in various civic organizations. She was a charter member of Sweet Adelines.

Mrs. Cash is survived by her daughter, Betty Anne Cass of Tulsa; a sister-in-law, Idress Cash of Stillwater, Okla.; and grandsons John Oathout of Tulsa and David Oathout of Seattle.

Leslie Hesketh, Jr.

Les Hesketh, 69, International President during 1980, died at his home on Wednesday, December 23. Funeral services were held Monday, December 28 in Clifton, Va.

A native of Pennsylvania, Hesketh was born September 7, 1918. He is survived by his wife, Shirley, a son, Raymond, and daughters Brenda Smith and Bonnie Schroeder.

Hesketh began his barbershopping career in 1963 as a member of the Prince George's County Chapter in Maryland. In 1965 he

transferred to the Fairfax, Va. Chapter. He held nearly all chapter and district offices, including a term as president of Mid-Atlantic District, the Society's largest. He was named International Vice President and Treasurer in 1977.

In addition to barbershopping, Hesketh played bass in a dixieland band and enjoyed golf. He was retired from government service, where he spent 35 years in the transportation field. He also worked as chief of cost analysis for a chain of office products stores.



Charles McCann

McCann seated as vice president

Charlie McCann of Nashville, Tenn. is the new international vice president of the Society, having been elected at last summer's convention in Hartford. His term of office began January 1.

A Society member since 1963, McCann sings in the Union Station quartet. He was honored as chapter and district Barbershopper Of The Year in 1981 and has served as a member of the international board since 1983. He is also a member of the Chapter Officer Training School (COTS) faculty and has been an international membership counselor.

In business life, McCann, a graduate of Vanderbilt University, is a structural engineer. He and his wife, Jean, have two daughters and six grandchildren.

After Dark: a song heard in Kansas

Huck Sinclair, baritone of the 1943 International Champion Four Harmonizers, first heard the song, "After Dark," being sung by an itinerant quartet on a street corner in Topeka, Kansas in 1922. He listened to them sing the song until he learned all four parts, then taught it to his quartet. He also taught it to a few guys in Tulsa.

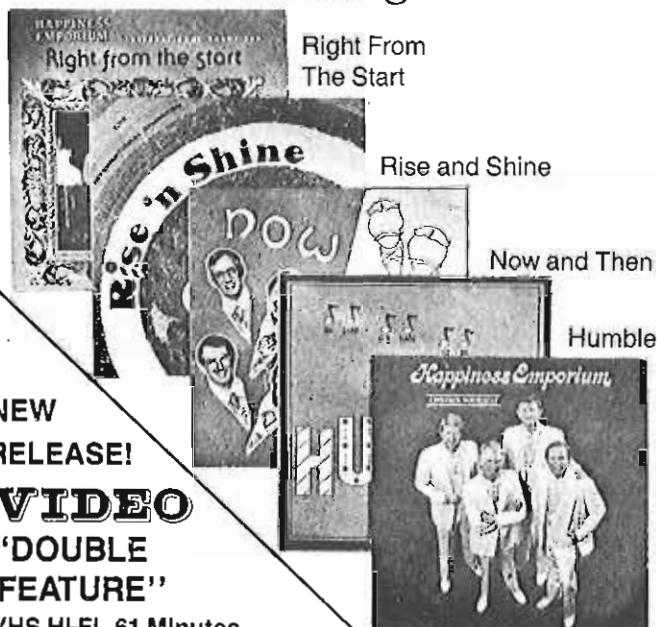
In 1942, Huck was transferred to Chicago where he promptly became member number 100 in the Chicago Barbershop Chapter. He taught the song to the chapter and to a new quartet he was forming.

Frank Thorne, who was to become international president in 1946, was a member of the chapter and wrote down the arrangement the way the Four Harmonizers sang it, but added a key change at the end and repeated the entire song. That is the arrangement most barbershoppers have learned, and it is still being sung today, with various tags.

thanx to Preservation
bulletin of the P.A.C.K.R.A.T.S.

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Rise N Shine			not available	
Right From the Start				
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			Total	

Canadian orders add \$2.00 and specify "U.S. Funds"
Overseas orders add \$5.00 and specify "U.S. Funds"

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

San Antonio Chordsmen to host golden anniversary convention

by Earl R. Truax, Jr.

An historic milestone will be reached July 3 through 10, 1988 when S.P.E.B.S.Q.S.A. stages its 50th annual international convention and contest in San Antonio, Texas. If you miss this golden anniversary event, your life as a barbershopper will never be complete.

Hosted by San Antonio's Chordsmen Chapter, with assistance from other chapters in the Southwestern District, this year's convention promises to be the most exciting ever held. Early registrations are breaking all records and attendance is expected to approach 15,000.

Best of all, the 1988 international convention should be a convention of convenience. Most San Antonio downtown hotels are located within walking distance of the Convention Center, so there will be no need for shuttle buses; you will be able to return to your hotel room between sessions if desired.

Several new events are planned this year, including a "Barbershoppers' Hoedown," an International Extravaganza show, and a parade saluting 50 years of international quartet champions.

Barbershoppers are advised to arrive in San Antonio as early in the week as possible in order to avoid missing any of the multitude of activities planned for this year's convention. Arriving early will allow you time to partake in the many tours and attractions available in the area. (See other information and reservation form for tours elsewhere in this issue.)

Enjoy A Tasty Hoedown!

You'll definitely want to be in San Antonio by Tuesday night, July 5, for one of the biggest and tastiest nights of the convention, as the annual President's Ball takes on a new flavor and is transformed into the "Barbershoppers' Hoedown."



The Alamo, shrine of Texas liberty, is the old chapel of Mission San Antonio de Valero, founded in 1718 by Franciscan padres. In 1836, during the war for Texas independence, the Alamo was the scene of one of the most heroic events in the history of our nation. All of the 187 defending Texas soldiers were killed while besieged by Mexican troops under General Santa Ana. The battle cry, "Remember the Alamo," later carried the Texans to victory.

San Antonio Convention & Visitors Bureau photo

Buses will transport guests to the beautiful Rio Cibolo Ranch, nestled along the winding Cibolo River among century-old pecan trees. You'll be treated to a rodeo and a great sizzling Texas steak dinner, along with live country-western music for Texas-style dancing. You'll even get a chance to learn the Texas two-step and the Cotton-Eyed Joe. Of course, there'll be some championship quartet singing, too.

There's only room for 1,500 guests, so get your reservations in early for this "Deep In The Heart of Texas" night. The cost is only \$36 per person. Dress will be "Texas formal" (anything from jeans to western-style tuxedos).

The annual Barbershop Convention Golf Tournament will be held Wednesday, July 6 at Riverside Country Club with a "shotgun start" at 7 a.m. A continental breakfast will be served beginning at 6 a.m. and there'll be a beer and barbecue lunch after the event. Cost will be approximately \$30 per person which includes green fees, carts, food and prizes.

From 5 to 7:30 p.m. on Wednesday, there'll be a special Fiesta in La Villita, the historic little city near the Convention Center, if at least 500 persons sign up using the form for purchasing four tickets included in this issue. You'll be able to sip cool drinks and sample the luscious foods of the Southwest and Mexico, cooked before your eyes.

The highlight for Wednesday, July 6 will be the spectacular Show of Champions at 8 p.m. in the Arena, staged by the Association of International Champions (AIC). Tickets for the performance also will be made available to the general public, so get your order in early when your special-events package arrives by mail with your registration materials.

After the AIC show on Wednesday night, the Chorditorium will open for the first time, and it will then operate every night through Saturday.

In connection with the Society's golden anniversary, and to demonstrate how far barbershop harmony has spread around the world, an International Extravaganza show will be held on Saturday afternoon, July 9, in the Arena where the contest sessions are held.

Included among those invited to perform are choruses and quartets from Great Britain, Sweden, Holland, West Germany, Canada, Hawaii, New Zealand, Western Australia and the mainland U.S.A. Tickets for this event are only \$5 and will be available through the special events package you receive in the mail.

Parade To Salute Champs

And if everything works out, we'll precede our customary mass sing with a parade saluting 50 years of international quartet champions.

Plans call for our own "Music Man," Joe Liles, to lead the parade dressed as Professor

Harold Hill. Joe will be followed by a local high school band playing "76 Trombones."

Local antique and classic auto clubs will then transport all of our past international champion quartets who can be with us, in the order in which they won their championships. Each car will be bannered with the quartet's name, home town and title year. Choruses, whether competing or not, are invited to join in the parade and will march interspersed between the cars of quartets.

Everyone participating in the parade is asked to dress in "old timey" colorful costumes. Choruses are asked to bring their banners and pom poms . . . anything to make this one of the most colorful events in the Society's history.

To march as a group, choruses should field at least 30 men dressed in similar "period" costumes. This means striped shirts, garters, skimmers, bowlers, vests, suspenders, or other garb that is recognizable as "Barbershop." We need color and identity. We don't want to look like strolling vacationers. Chorus uniforms are o.k., but coats may be hot in the morning sun.

Choruses planning to participate are asked to notify Parade Chairman Stan Grayson, 204 Fleetwood Drive, San Antonio, Texas 78232. There will be a staging area where everyone will be lined up for positions in the parade. Further details will be published later, but plan now on joining the fun.

Tour Historic San Antonio

And we think you'll agree that San Antonio is the perfect place to hold a convention. It's now the ninth largest city in the United States, with a history that goes back more than 200 years.

San Antonio is the home of The Alamo, the place where chili was invented, the birthplace of the U. S. Air Force, and much, much more. It is a city whose past is every bit as alive as its present.

Along the Mission Trail, part of the National Parks System, lie four sister missions of The Alamo. Each has its own exciting history. Mariachi mass at the San Jose mission is a memorable Sunday service.

You won't want to miss El Mercado, a restored Mexican and Farmer's Market, where you'll enjoy open-air shopping for pinatas, pottery and produce. It's a favorite with bargain hunters and Mexican food lovers, and can be reached by a 10-cent trolley ride from many downtown locations.

Because of the picturesque San Antonio River, San Antonio is known as one of America's unique cities. Along the Paseo del Rio, you can take a riverboat tour, then sightsee, browse, dine and dance . . . all within walking distance of most downtown hotels.

The city has many fine art museums, and an interesting area of Victorian homes of former wealthy German merchants in the King William District.

Two of San Antonio's newest attractions will be opening shortly before our convention begins.

A \$200 million Rivercenter Mall will open in February-March near the Convention Center. In addition to many fine stores, such as Lord & Taylor, there will be an IMAX theater featuring a 70-mm film re-enactment of the battle of the Alamo on a screen ten times the size of a conventional movie screen. The image will be so large and clear that it will take up all of your peripheral vision, providing a sensation that "you are there."

On May 28, Sea World will open the world's largest marine life park, only 15 miles northwest of downtown San Antonio. It will be a \$140 million, 250-acre oceanarium and family entertainment center, far larger than any of Sea World's other three parks.

Shamu, the killer whale, will be the star of daily shows in a Texas-size swimming pool containing seven million gallons of water, surrounded by a 4,500-seat stadium. There also will be performances of other marine specimens in other areas of Sea World of Texas, a beautiful garden called Cypress Gardens West with more than four thousand species of flowers, and much, much more. It will take a full day to see it, so give yourself plenty of time.

Society History Displayed

Another highlight of this year's golden anniversary convention will be many once-in-a-lifetime displays of Society history, compiled by Grady Kerr, Southwestern District historian.

Plans call for a display from each district, showcasing their history. There will also be copies of The Harmonizer from the past, record albums from the present back to the forties, uniforms worn by international quartet champions when they won their title, plus many other "very rare items."

Special plans also are being made for barberteens and ladies' hospitality. This will truly be a family-oriented convention, so come early and bring the entire family to San Antonio.

We're going to have a happening . . . and it's one no barbershopper will want to miss!

The tradition of the town market as a center for shopping, dining, people watching, entertainment and public gatherings continues in San Antonio's Market Square. The square centers around El Mercado, a large indoor shopping area patterned after a Mexican market. Its restaurants are famous for open-air patios and strolling musicians.

San Antonio Convention
& Visitors Bureau photo



Here's a medley of San Antonio tours

PATRIOTIC MEDLEY

Monday, July 4 10 a.m. to 1 p.m. 2 p.m. to 5 p.m.
Begin with a look at the old German sector of San Antonio, then visit Mission San Jose. Next, step into the Buckhorn Hall of Horns, a collection of animal horns, from exotic African game to Texas critters. Finally, drive through Fort Sam Houston, established in 1876, where wild animals roam freely.

Cost: \$10 per person (min. 40 guests) Total \$_____

QUARTET MEDLEY

Tuesday, Wednesday, Thursday - July 5, 6 & 7 10 a.m. to 3 p.m.
In the morning, look at the old German sector of the city. Tour the grand old Steves Homestead and restored Mission San Jose. Relax at lunch and enjoy regional specialties. Conclude with a trip to El Mercado, the Mexican market, with its 108,000 square feet of fantastic shopping.

Cost: \$28 per person (min. 40, max. 400) Day _____ Total \$_____

STROLLING THROUGH THE PARKS

Tuesday, Wednesday - July 5, 6 2 p.m. to 5 p.m.
Visit Brackenridge Park, a 343-acre showplace, and see lush, tropical Japanese Sunken Gardens. Drive through Fort Sam Houston, headquarters of Fifth Army Command and Brooke Army Medical Center. Conclude with a visit to the Commandancia, the Spanish Governor's Palace, built in 1749.

Cost: \$10 per person (min. 40, max. 240) Day _____ Total \$_____

ARMED FORCES MEMORIES

Wednesday - July 5, 6 9 a.m. to 1 p.m.
Visit Randolph Air Force Base and tour the impressive headquarters building; see the flight line, static display and Freedom Hall. Drive by Fort Sam Houston, first military installation in the area. Your last stop will be the Pearl Brewery. San Antonio folks love their beer!

Cost: \$11 per person (min. 40, max. 45) Day _____ Total \$_____

TEXAS TRIO

Tuesday, Wednesday & Thursday - July 5, 6 & 7 10 a.m. to 1 p.m.
Friday, July 8 2 p.m. to 5 p.m.
8:45 a.m. to 11:45 a.m.

First stop — the Institute of Texan Cultures, a hands-on museum of Texas history and folk culture. Next, the old-world Buckhorn Saloon. Finally, a tour of the Alamo, the most famous spot in Texas!

Cost: \$13 per person (min. 40, max. 240) Day _____ Total \$_____

MISSION BELLS

Tuesday, Wednesday & Thursday - July 5, 6 & 7 10 a.m. to 1 p.m.
Friday, July 8 2 p.m. to 5 p.m.
8:30 a.m. to 11:30 a.m.

Visit Mission Concepcion, the oldest unrestored Texas mission. Next stop, Mission San Jose, to view one of the finest examples of Spanish Colonial sculpture. Continue to Mission San Juan Capistrano where, in 1691, the first Spaniards came. Next is small, isolated Mission San Francisco de la Espada, founded in 1690. Your final destination, Mission San Antonio de Valero, better known as The Alamo.

Cost: \$10 per person (min. 40, max. 240) Day _____ Total \$_____

Send complete form with check or money order payable to:

Local Arrangements, Inc.
Dullnig Bldg., 262 Losoya, #200
San Antonio, TX 78205

Name _____
Address _____
City/State/Zip _____
Phone _____

Air Travel

Eastern/Continental has been selected as the official airline for our 1988 events. For San Antonio, they are offering:

Eastern 60% off coach
Continental 30% off coach (Y9)
5% off lowest fare

ARTS AND FLOWERS

Tuesday & Wednesday - July 5 & 6 9 a.m. to 12 p.m.
Visit one of the city's newest treasures, the 33-acre San Antonio Botanical Center. Next, McNay Art Museum with its fine collection of French Impressionism. The tour concludes with San Antonio Museum of Art, formerly the Lone Star Brewery, constructed for Anheuser-Busch at the turn of the century.

Cost: \$13 per person (min. 40, max. 240) Day _____ Total \$_____

LBJ RANCH AND FREDERICKSBURG

Monday, Tuesday, Wednesday & Thursday - July 4, 5, 6 & 7

9 a.m. to 5 p.m.
A 90-minute drive takes you to the LBJ Ranch near Johnson City. Board a tram for a guided drive by the one-room school first attended by Johnson in 1912, and the ranch with its Hereford cattle. Lunch at a restaurant with old German atmosphere, browse and shop in picturesque Fredericksburg before heading back to San Antonio.

Cost: \$35 per person (min. 30, max. 80) Day _____ Total \$_____

A DAY IN NUEVO LAREDO

Monday, Tuesday, Wednesday, Thursday & Sunday - July 4, 5, 6, 7 & 10

8 a.m. to 7 p.m.
Go South of the Border with a 3-hour ride to Nuevo Laredo. During the drive, guides will explain how to bargain and share tips on what the best buys are and where to find them. Relax with refreshments en route.

Cost: \$45 per person (min. 30, max. 200) Day _____ Total \$_____

RIVER BARGE DINNER

Sunday through Wednesday - July 3-6 6:30 p.m. to 8:30 p.m.
Enjoy a full-course Mexican dinner at dusk on the Paseo del Rio. Your boat will take you down the jade-green river that meanders through the city one level below the streets. The river is shaded by cypress, oaks and willows and bordered by flowering gardens.

Cost: \$22 per person (20 per boat) Day _____ Total \$_____

RIO CIBOLO - BARBERSHOPPERS' HOEDOWN

Tuesday - July 5 7 p.m. to 10 p.m.
An evening of entertainment at Rio Cibolo Ranch where acres of picnic areas are shaded by pecan trees. You'll be treated to rodeo activities, then mosey over to the covered pavilion for some of the best steak in the Lone Star State. A western band will provide music for listening or dancing, interspersed with championship quartet singing.

Cost: \$36 per person (min. 500, max. 1,500) Total \$_____

FIESTA IN LA VILLITA

Wednesday - July 6 5 p.m. to 7:30 p.m.
La Villita, the "little town" on the banks of the San Antonio River, represents San Antonio's colorful past, with influences of Spanish, Mexican, German, French, American and Texan people. It is a center for arts and crafts, with shops, galleries and boutiques. Hear the serenade of the mariachis, sample food of the Southwest and Mexico, cooked before your eyes, dance to one of San Antonio's finest bands. A great kickoff to the Past Champions show.

Cost: \$34 per person (min. 500, max. 2,000) Total \$_____

Grand total \$_____

To qualify for discount fares, reservations must be booked through our convention desk using Easy Access number EZ 7P83. Call 1 (800) 468-7022 in the continental U. S.

In Canada, contact your local Eastern/Continental agent and refer to Easy Access number EZ7P83

BSQ HOUSING
SAN ANTONIO CONVENTION
& VISITORS BUREAU
P.O. BOX 2277
SAN ANTONIO, TEXAS 78298

1988 International Convention

OFFICIAL HOUSING REQUEST FORM

- TELEPHONE REQUESTS NOT ACCEPTED.
- PLEASE PRINT OR TYPE ALL ITEMS TO ASSURE ACCURACY.
- COMPLETE EACH PART BELOW IN DETAIL FOR CORRECT AND RAPID COMPUTER PROCESSING.
- ALL ACKNOWLEDGEMENTS WILL BE SENT TO INDIVIDUAL INDICATED BELOW. ACTUAL CONFIRMATION WILL FOLLOW FROM HOTEL.
- PHOTOCOPY THIS FORM IF MORE THAN THREE ROOMS ARE REQUIRED.

INSTRUCTIONS: Complete requested data using abbreviations as necessary.
(NAME OF PERSON REQUESTING ROOMS)

RESERVATION CUTOFF DATE _____

(LAST NAME)										(FIRST)									
(NAME OF COMPANY OR FIRM)																			
(STREET ADDRESS OR P.O. BOX NUMBER)																			
(CITY)										(STATE)					(ZIP — USA)				
(COUNTRY)										(AREA CODE)					(PHONE NUMBER)				

INSTRUCTIONS: Select SIX Hotel/Motels of your choice. Request will not be processed without SIX choices.

FIRST CHOICE	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	SECOND CHOICE	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	THIRD CHOICE	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
	(HOTEL CODE)		(HOTEL CODE)		(HOTEL CODE)
FOURTH CHOICE	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	FIFTH CHOICE	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	SIXTH CHOICE	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
	(HOTEL CODE)		(HOTEL CODE)		(HOTEL CODE)

- INSTRUCTIONS:
1. PRINT OR TYPE NAMES OF ALL PERSONS OCCUPYING EACH ROOM.
 2. SELECT TYPE ROOM DESIRED WITH ARRIVAL AND DEPARTURE DATES.
 3. SUPPLEMENTAL LIST FOR ADDITIONAL ROOM MUST USE SAME FORMAT.
 4. PRINT OR TYPE LAST NAME FIRST.

NOTE: Rooms are assigned on "First Come/First Serve" basis. If none of the choices listed are available, another facility will be assigned based on a referral system determined by your association.

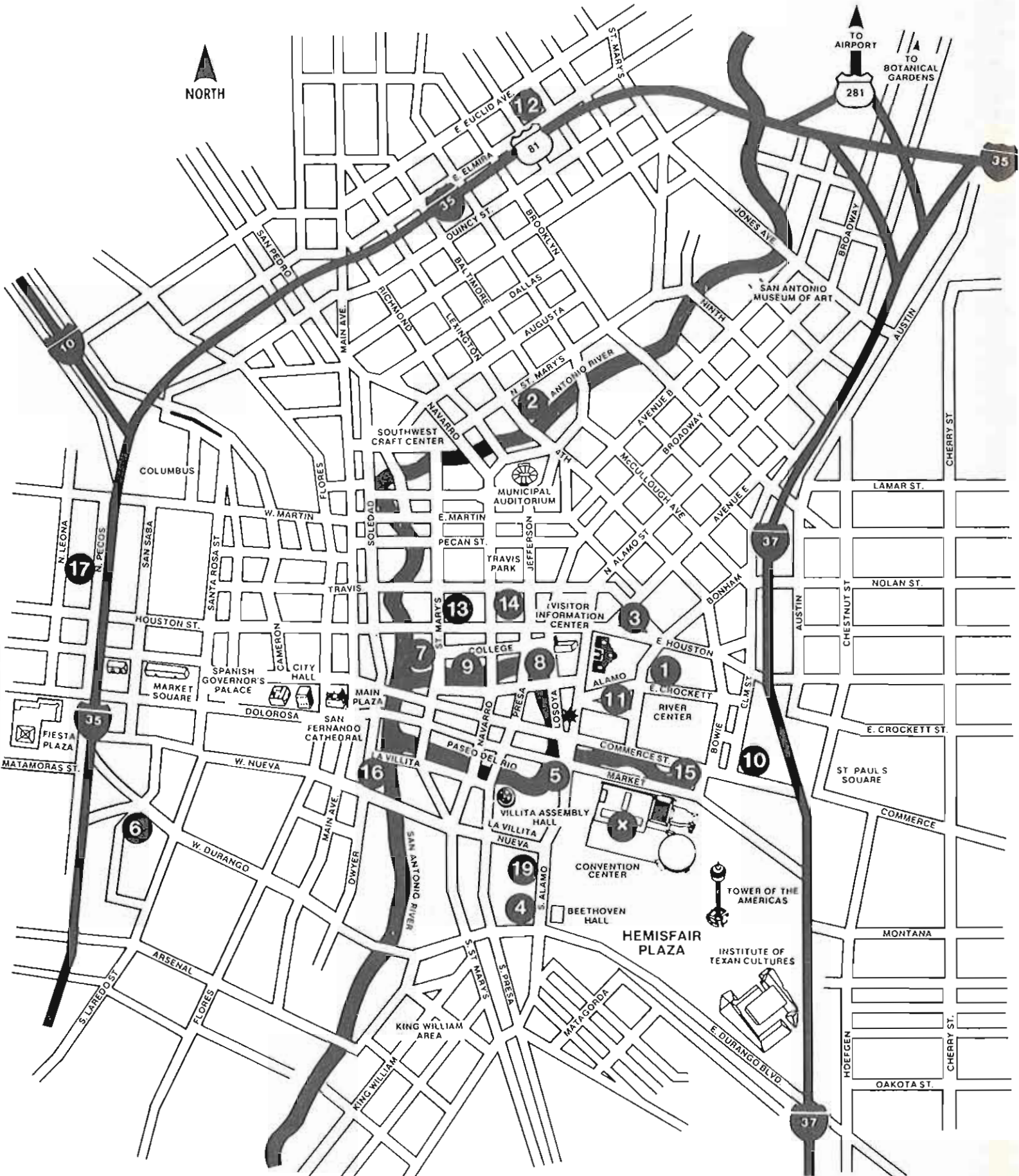
GUARANTEE LATE ARRIVAL BY CREDIT CARD (Does not apply if association requires first night deposit by check)

(Type of card AE, MC, VISA)		(Credit card number)		(Expiration date)	
ROOM NO. 1	GUEST NAME/S (PRINT LAST NAME FIRST)			P - 1 — Parlor & one bedroom	P - 2 — Parlor & two bedrooms
	1.	CHECK ONE			ARR. DATE _____ DEP. DATE _____
	2.	Single Triple			ARR. TIME _____ <input type="checkbox"/> AM <input type="checkbox"/> PM (Check one)
	3.	Double Quad			NOTE: Reservation will be held only until 6 p.m.
	4.	Twin P - 1 Dbl/Dbl P - 2			unless special arrangements are made directly with hotel. The hotel may request a deposit.
ROOM NO. 2	GUEST NAME/S (PRINT LAST NAME FIRST)			P - 1 — Parlor & one bedroom	P - 2 — Parlor & two bedrooms
	1.	CHECK ONE			ARR. DATE _____ DEP. DATE _____
	2.	Single Triple			ARR. TIME _____ <input type="checkbox"/> AM <input type="checkbox"/> PM (Check one)
	3.	Double Quad			NOTE: Reservation will be held only until 6 p.m.
	4.	Twin P - 1 Dbl/Dbl P - 2			unless special arrangements are made directly with hotel. The hotel may request a deposit.
ROOM NO. 3	GUEST NAME/S (PRINT LAST NAME FIRST)			P - 1 — Parlor & one bedroom	P - 2 — Parlor & two bedrooms
	1.	CHECK ONE			ARR. DATE _____ DEP. DATE _____
	2.	Single Triple			ARR. TIME _____ <input type="checkbox"/> AM <input type="checkbox"/> PM (Check one)
	3.	Double Quad			NOTE: Reservation will be held only until 6 p.m.
	4.	Twin P - 1 Dbl/Dbl P - 2			unless special arrangements are made directly with hotel. The hotel may request a deposit.

NOTE: PLEASE RECHECK ALL ITEMS FOR CORRECT INFORMATION

Downtown Map

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* SAN ANTONIO CONVENTION AND VISITORS BUREAU

SAN ANTONIO HOUSING LIST

HOTEL	HOTEL CODE	RATES S / D	POOL	PARKING	EP
1. THE CROCKETT	CRO	\$50/\$58	Y	\$6.00	\$8.00
2. EL TROPICANO HOTEL	ELT	\$45/\$50	Y	\$3.00	\$5.00
3. THE EMILY MORGAN	TEM	\$65/\$65	Y	\$6.00	NC
4. FOUR SEASONS SAN ANTONIO	FSE	\$70/\$80	Y	\$3.00	\$15.00
5. HILTON PALACIO DEL RIO HOTEL	HPR	\$85/\$95	Y	\$6.00	\$10.00
6. HOLIDAY INN - DOWNTOWN MARKET SQ (King Room Only)	HID	\$53/\$63	Y	FREE	\$10.00
7. HOLIDAY INN - RIVERWALK	HIR	\$75/\$85	Y	\$3.00	NC
8. HYATT REGENCY SAN ANTONIO (Headquarters)	HYR	\$81/\$94	Y	\$5.00	\$15.00
9. LA MANSION DEL RIO HOTEL	LMR	\$75/\$85	Y	\$6.00	\$20.00
10. LA QUINTA - CONVENTION CENTER	LQC	\$61/\$61	Y	FREE	\$5.00
11. MENDER HOTEL	MEN	\$60/\$75	Y	\$3.50	\$10.00
12. LA PALOMA INN	QIM	\$35/\$45	Y	FREE	\$10.00
13. RADISSON GUNTER HOTEL	GUN	\$65/\$75	Y	\$5.00	\$10.00
14. ST. ANTHONY INTER-CONTINENTAL	SAI	\$75/\$85	Y	\$4.25	\$15.00
15. SAN ANTONIO MARRIOTT RIVERWALK	SAM	\$82/\$92	Y	\$5.00	\$15.00
16. TRAVELLODGE ON THE RIVER	TRR	\$60/\$64	Y	\$5.00	\$10.00
17. TEXIAN INN - DOWNTOWN	TXD	\$40/\$45	Y	FREE	NC
18. HOLIDAY INN NORTH (Airport)	HIA	\$64/\$73	Y	FREE	\$9.00
19. THE FAIRMOUNT HOTEL	FRM	\$85/\$85	N	\$6.00	\$20.00

SAN ANTONIO INTERNATIONAL CONVENTION REGISTRATION

I hereby order registrations as follows:

QUANTITY		RATE	TOTAL AMOUNT
	ADULT	@ \$50.00	\$
	JR. UNDER (19)	@ \$25.00	\$
	TOTAL REGISTRATIONS	TOTAL PAYMENT	\$

DATE

US FUNDS

INSTRUCTIONS

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

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

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

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

FOR OFFICE USE

CHAPTER NO.	MEMBER NO.
NAME	
STREET ADDRESS	
CITY STATE PROVINCE	POSTAL CODE

MASTERCARD _____ VISA _____ Exp. Date: _____

Acct. No.: _____

Signature: _____

Authorization No.: _____

1987 District Quartet Champions



CARDINAL
Sound System
 Mammoth Cave, KY
 Mike Wheeley, tenor; Phil Kinser, lead;
 Greg Hollander, bass; Mark Hale, bari
 Contact: Phil Kinser, Johnson Acres - Lot 21
 Bowling Green, KY 42101
 Phone: (502) 782-0353



CENTRAL STATES
Gateway City Slickers
 St. Charles & St. Louis, MO
 Barry Moore, bass; David Wright, bari;
 Rich Knight, tenor; Asa Wilson, lead
 Contact: Rich Knight, 5 San Camille,
 St. Charles, MO 63303
 Phone: (314) 925-1925



FAR WESTERN
Kidder & Sons, Inc.
 Vacaville, CA
 Scott Kidder, bari; Don Kidder, bass;
 Aaron Kidder, lead; Todd Kidder, tenor
 Contact: Don Kidder, 94 Wycoff Dr.,
 Vacaville, CA 95688
 Phone: (707) 448-2832



DIXIE
Atlanta Forum
 Marietta & Stone Mountain, GA
 Clay Hine, bari; Thom Hine, bass;
 Jed Brooks, lead; Tim Brooks, tenor
 Contact: Thom Hine, 2087 Dayron Circle,
 Marietta, GA 30062
 Phone: (404) 977-3401



EVERGREEN
Easy Street
 Tacoma & Bellevue, WA
 Bob Hodge, tenor; Neal Booth, lead;
 Forrest LaMotte, bass; Steve Barclay, bari
 Contact: Forrest LaMotte, 16454 Sylvester
 Rd., SW, Seattle, WA 98166
 Phone: (206) 246-5091



ILLINOIS
Chordiac Arrest
 Fox Valley, Northbrook & Chicago #1, IL
 Doug Wehrwein, tenor; George Peters,
 bass (top); Dick Johnson, lead (bottom);
 Lynn Hauldren, bari
 Contact: George Peters, 1970 Briarcliffe
 Blvd., Wheaton, IL 60187
 Phone: (312) 653-2200



LAND 'O LAKES

Grandstand

Hilltop, MN

John Moksnes, tenor; Ron Nelson, bass (top); Allan Hoppe, lead (bottom); David Roesler, bari

Contact: Alan Hoppe, 15690 Highland Ave., NW, Prior Lake, MN 55372

Phone: (612) 447-6365



NORTHEASTERN

From the Heart

Nashua, NH

David Purcell, tenor; Alan St. Louis, lead; Brian Kreft, bass; Douglas Kastman, bari

Contact: David Purcell, 7 Fuller Dr., Hudson, NH 03051

Phone: (603) 889-4866



PIONEER

Hi-Tech

Wayne, MI

Bob Wisdom, bass; Bruce Lamarte, lead; Bob Riedel, tenor; Brian Kaufman, bari

Contact: Bob Wisdom, 6767 Limerick Lane, Troy, MI 48098

Phone: (313) 879-7083



MID-ATLANTIC

Copyright '86

Alexandria & Arlington, VA

Mike Wallen, bari; John Casey, lead; Steve White, bass; Bill Colosimo, tenor

Contact: Mike Wallen, 1605 Hylton Ave., Woodbridge, VA 22191

Phone: (703) 491-3393



JOHNNY APPLESEED

Act IV

Western Hills, OH

Bob Moorehead, tenor; Randy Chisholm, lead; Dick Baker, bass; Woody Woodrow, bari



ONTARIO

About Town

Scarborough, Ont.

John Ward, tenor; Chris Beetham, lead; Mike Melton, bass; Bruce Ott, bari

Contact: Chris Beetham, 40 Janessa Pl., Whitby, Ont., L1N 6T3

Phone: (416) 576-4271



ROCKY MOUNTAIN

1st Edition

Albuquerque, NM

Mike Robards, lead; Cliff Pape, bass; Mike Finnegan, bari; Bob Ericson, tenor

Contact: Cliff Pape, 756 Spur Rd., Rio Rancho, NM 87124

Phone: (505) 892-4822



SENECA LAND

Front Row Center

East Aurora, NY

Jim McDonnell, lead; Jack Trenchard, bass (top); David Mason, tenor (bottom); Ron Mason, bari

Contact: Jack Trenchard, 3882 Lynn Dr., Orchard Park, NY 14127

Phone: (716) 674-4289



SUNSHINE

High Gear

Gainesville & Orlando, FL

Rob Lotzkar, lead; Mack Tyner, tenor;

Scott Gross, bass (upside down);

Eric Christensen, bari

Contact: Mack Tyner, 800 SW 25th Pl.,

Gainesville, GA 32601

Phone: (904) 378-2877



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Greg Clancy, tenor; Dan Bell, lead;

Todd Wilson, bass; Jason January, bari

Contact: Greg Clancy, 9810 El Patio,

Dallas, TX 75218

Phone: (214) 340-5431

Music men on the go

The following is a schedule of trips to be made by the International Music Staff during February, March and April. Consult your District Music Educator to determine the exact locations of each man's visit.

Cardinal

Feb. 19-25 Bill Myers

Central States

Feb. 22-28 Bill Rashleigh

Dixie

Feb. 15-21 Jim DeBusman

Mar. 7-13 Mel Knight

Evergreen

Feb. 10-17 Tom Gentry

Far Western

Feb. 8-14 Bill Myers

Apr. 8-14 Mel Knight

15-21 Tom Gentry

Illinois

Feb. 5-7 Burt Szabo

5-11 Bill Rashleigh

22-28 Burt Szabo

Mar. 18-24 Tom Gentry

Apr. 15-17 Gary Stamm

18-24 Bill Myers

Johnny Appleseed

Feb. 8-14 Jim DeBusman

Land O'Lakes

Mar. 4-10 Tom Gentry

Apr. 11-17 Bill Rashleigh

Mid-Atlantic

Feb. 5-11 Mel Knight

Apr. 18-21 Jim DeBusman

Northeastern

Feb. 12-18 Mel Knight

Mar. 4-10 Bill Myers

Pioneer

Mar. 11-17 Jim DeBusman

Apr. 4-10 Bill Myers

Rocky Mountain

Feb. 18-25 Tom Gentry

Mar. 18-24 Bill Myers

Southwestern

Mar. 7-20 Bill Rashleigh

Apr. 8-14 Tom Gentry

RMD BULLETIN EDITOR TO EDIT PROBEMOTER

Steve Jackson, editor of "New Harmony Horizons," the Rocky Mountain District bulletin, has taken over editorship of "Probemoter," a quarterly newsletter for chapter public relations officers and bulletin editors. Jackson's first issue is expected to hit the mail boxes sometime around the first part of February.

"Probemoter" is the official organ of PROBE, the Society's affiliate organization for public relations officers and bulletin editors. The publication provides news about chapter and district publications and public relations efforts and "how-to-do-it" articles.

The activities of PROBE will be of particular importance during the coming 50th anniversary year to help barbershoppers promote our golden birthday celebration.

Bikers to gather on trail to San Antonio

Bud Carpenter of Union City, Ind. is planning a Great North American Fourth of July Barbershop Quartet Motorcycle Rally (G.N.A.F.O.J.B.Q.M.R.) to bring all two-wheelers together on the road to the international convention.

Carpenter lives just west of the Indiana-Ohio border and is inviting motorcyclists from east and north of that location to meet at his farm on the evening of Sunday, July 3 for a barbecue. The following day, singing cyclists will travel to Sikeston, Mo. to meet with other two-wheel barbershoppers coming south from Chicago and points north.

Tuesday, July 5, the combined groups will travel to Dallas, Tex. and meet with other motorcycle travelers from all over the U.S. On Wednesday, the caravan will be in San Antonio in plenty of time for the AIC show.

For information, contact Carpenter at RR3, Box 123; Union City, IN 47390 or call (317) 584-8500.



Heritage of Harmony



The Founder's Column

by O. C. Cash

The following article from the December, 1943 issue of The Harmonizer was submitted by Betty Anne Cash Cass, daughter of O. C., who said it was one of her favorites and showed his sense of humor. "He got lots of letters when this appeared," she said, "some folks really believed this event happened!"

Barber shop quartet singing was still in vogue when I was growing up as a boy at Bluejacket, Indian Territory (now Oklahoma). It was mighty rough and wild around the old home town just before Indian Territory became a state. Everybody wore a pair of six-shooters more or less to hide their nakedness, if for no other purpose. I was too young to do much killing myself, but I saw lots of it done by the other fellows. I'll never forget a killing one cold Saturday night back in 1906. It was when Ed Potts shot the drummer from Kansas City in Jim Davis' barber shop.

There was quite a crowd in town this night — Indians and cowboys shooting and fighting and drinking and raising hell — but nobody had been killed and it had sorter quieted down by ten or eleven o'clock. No women had been on the streets all day. They were all at home where they belonged. (And, mister, that isn't a bad place for women to be even in this day.) Ed Potts who ran the livery stable had come up to the barber shop for his regular Saturday night shave. Ed was one of the leading citizens of Bluejacket. Taught a Sunday school class and was member of the School Board. He was the best livery stable man I ever knew. Always kept his whiffle trees clean (he just simply wouldn't tolerate a dirty whiffle tree), furnished nice, flowery laprobes and otherwise was right down to date all the time, and always had nice, new buggy whips. And, too, he was the best baritone I ever heard. Had sort of a sob in his voice, kind of moaned his baritone sweet-like, you know. Well, the boys had been waiting for him all evening to show them a chord in some tune which I have forgotten now. So when Ed came in they got right down to work. And just about that time in walks the shoe drummer from Kansas City. Jose Montaya, the Mexican who worked at Ed's livery stable, had driven the drummer over to Welch, a neighboring town, in the buckboard that day, with his two trunks of sample shoes and dropped him off at the barber shop on his way back to the stable. Well, the drummer swaggered in and sat down in Jim's chair and said, "Gimme the works," which meant haircut,

massage, shave, bay rum and everything. Jim folded him back in his chair and had just softened up his beard and had him all lathered up when it happened.

Ed and the boys by this time had worked out the chord and had just got into it and were holding it — putting the steam or pressure to it — when the drummer fellow raised up in the chair and sang out — "da da da da" ending up on a fifth, seventh, eighth or ninth, making a five tone chord — his tone being just about one-sixteenth of an inch above Ed's pretty baritone note. You know how these five tone chords sound and how the fifth tone messes up the regular baritone note.

Well, Ed ordinarily was a nice, even-tempered Christian sort of an individual, but this smart aleck drummer seemed to rile him up something awful. Ed jumped up, pulled out his six-shooter and said, "Say, pardner, there ain't but four men in a quartet," and with that just hauled off and shot him about a half-inch above the left eye. Things were pretty quiet for about a minute or two and then Jim, the barber, wiping the blood and brains off his white coat, said, "Say, get this bum out of here," meaning the drummer. Well, without even wiping the lather off his face, we took the drummer out behind the barber shop, dug a grave, put him in it, patted down the dirt even and level and nice, and all sang "Shine On Me." (We used the same arrangement that the Southernaires afterwards made famous.) The moon was shining mighty pretty that night, which suggested that song selection and I have always thought it was very appropriate.

Never heard anything more about the affair as we didn't have any Sheriff and Judges and stuff like that down in the Indian Territory in those days and folks got along fine just tending to their own business and settling their problems as they came up. But we did have quite a little excitement about the shoe samples. After getting the drummer decently buried we went back into the barber shop and worked over a few numbers and then someone suggested that we go down to the Blue-jacket Commercial Hotel, bust open the sample trunks and each one see if we could get us a new pair of shoes. Well, sir, when we busted into them trunks, what do you suppose we found — all the shoes were for the left foot and size 6A. That was the lousiest trick I suppose that was ever played on a bunch of barber shop singers. We all took an oath that we would never again buy a pair of Acme shoes.

Oh, yes, Ed said later that he was awful sorry about what he done and I guess he was pretty remorseful about it, because the drummer had used the buckboard, driver and team for a week and Ed never was able to collect his bill — the company at Kansas City just simply refused to pay it.

I had forgotten all about this particular singing session in Jim's barber shop at Blue-jacket until the Grand Rapids Convention. The Okies were singing to a large group of their admirers one day when Cy Perkins slipped up behind us and threw in a fifth on our final chord. I didn't have any gun with me, but I did tell Cy in no uncertain terms that, "There ain't but four in a Quartet."

Hoping you are the same, I am

O.C.



In 1954 Corrine Cash, left, stood beside a portrait of her late husband, Owen C. Cash, at a private presentation by the artist and some barbershopper friends. At right was Cash's daughter, Betty Anne. The Pan American Oil Company, in which Cash was an executive, had commissioned Delbert Jackson, a famous painter of the Southwest, to do the life-size portrait in oil. The painting was later given to the Society, and now hangs in the headquarters building in Kenosha, Wisconsin.

New arrangements to highlight next year's Christmas show

by Burt Szabo
Music Specialist — Publications



Since mid-1987, 15 new arrangements have been issued by the Society. Three of these have appeared in the pages of *The Harmonizer*; four are in the Songs For Men series and eight are part of the Show Tunes series.

If you are a music subscriber, you have already received these arrangements.

Harmonizer Releases

The July-August *Harmonizer* brought Burt Szabo's arrangement of "Put Your Arms Around Me, Honey" (No. 8097 at 30¢) a great song from the year 1910. The original verse is not well known... if you haven't tried it yet, please do.

Burt Szabo created a new arrangement of the popular holiday song, "Deck the Halls" (No. 7692 at 30¢). The music gives the basses and tenors a chance to sing a bit of the melody, too. This has been one of the most popular of holiday songs.

Harmonizer releases are limited to music in the public domain (older than 75 years) and to compositions by barbershoppers who graciously allow the Society the use of their music without royalty payment. We are indebted to Lou Perry and Len Linnehan for their song, "Ever Since We Got That Water Bed" (No. 7704 at 30¢) a clever, tongue-in-cheek review of the joys of wave-tossed sleeping.

Songs For Men Series

The Songs For Men series includes contest-usable arrangements of songs under copyright. Tied in with the release of holiday songs is our arrangement of "The Little Boy that Santa Claus Forgot" (No. 7241 at 50¢). This is a neat, sentimental ballad from the year 1937. Its use is not limited to the month of December... it could be an effective contest song any time of the year.

Rob Campbell has contributed his arrangement of the 1915 song "We'll Have a Jubilee In My Old Kentucky Home" (No. 7242 at 50¢). It is a great Dixie song with lots of rhythmic excitement and possibilities for clever stage presence.

"Ain't She Sweet" (No. 7243 at 50¢) was compiled from the best ideas of several arrangers. The song is from the year 1927 and is just as much fun today as it was then. Lots of contest possibilities here, too.

The last of this quartet of Songs For Men is "All the World Will Be Jealous Of Me" (No. 7244 at 50¢) from 1917. The composer, Ernest Ball, wrote the music for many great songs. Don't overlook this fine ballad with its great possibilities for artistic interpretation.

Show-Tune Series

The Show-Tune series presents arrangements which, for one reason or another, are not recommended for contest use. All of our latest releases in this series are holiday songs, issued at the request of barbershoppers who wanted more recent popular songs to augment the holiday repertoire of Christmas carols.

Joe Liles has given us his fine arrangement of "The Christmas Song" (No. 7695 at 50¢). You may be more familiar with its unofficial title, "Chestnuts Roasting On An Open Fire." The arrangement is a bit challenging but is sure to be a favorite during the holiday season.

"Frosty the Snow Man" (No. 7697 at 50¢) is another fine work from the pen of Rob Campbell, new to our list of published arrangements. We can expect to sing more of his music in the coming years.

The year 1954 gave us "Home For the Holidays" (No. 7698 at 50¢). Russ Foris and Burt Szabo prepared our arrangement of this song. Everyone wants to go home for the holidays and this song captures those thoughts very well.

No. 7699 (at 50¢) is assigned to our arrangement of "I Want To Wish You a Merry Christmas." Sammy Kaye composed this song in 1949. Although it is a lovely ballad, it has never become well-known. Perhaps our arrangement will help to popularize it, at least among barbershoppers.

"The Santa Claus Express" (No. 7700 at 50¢) comes from the year 1935 and is a neat novelty song that will be a great addition to your holiday repertoire.

Irving Berlin requested that we prepare a new arrangement of the classic song from 1942, "White Christmas" (No. 7701 at 50¢). Tom Gentry created this new arrangement using Berlin's original verse. Everyone wants to hear this song at Christmas time.

Many of us have heard the barbershop version of the folk song "The Twelve Days of Christmas" (No. 7702 at 50¢) but not many

know that it was created by Greg Backwell, tenor of the great Nighthawks quartet of London, Ontario. We asked Greg to update his arrangement slightly and he graciously agreed to do so and to allow the Society to use it.

The always popular "Santa Claus Is Comin' To Town" (No. 7703 at 50¢) was arranged for us by Joe Liles. This 1934 song is a popular favorite of the holiday season.

Many chapters are using some of the new holiday song arrangements this year and many chapters are planning special December shows in 1988. Such a show is very appealing to the general public and is an excellent way to gain additional public exposure in your community.

The Society's 1987 Harmony College show, "What the Dickens," uses much of this new music. It is a show your chapter should consider for 1988. The show script and music list has been sent to all chapters.

As noted above, music subscribers have received all of this music, with the exception of the *Harmonizer* releases, through the Music Subscription plan. If you are not yet a music subscriber, now is the time to join. Ask your chapter secretary or music vice president for information, or call the Order Department at the international office. We hope you will celebrate our 50th anniversary by singing these good old barbershop songs.

PACKRATS organize

Anyone who collects barbershop recordings, music, or other materials will want to know about an organization of the Preservers, And Collectors of Keepsakes, Recordings, Archives, and Treasures of the Society (P.A.C.K.R.A.T.S.). This organization made its presence known at the Historians' Rally during the international convention in Hartford.

The organizers hope to develop a network of collectors who can assist each other by circulating their wants. The group also intends to help historians and collectors publicize the need to preserve Society artifacts.

P.A.C.K.R.A.T.S. has a bi-monthly newsletter, called *Preservation*. Motto of the publication is: "Justly slightly behind the times." Annual subscriptions are \$2 and should be sent to the editor: Donald Brame, 37 Hillside Rd., Elizabeth, NJ 07208.

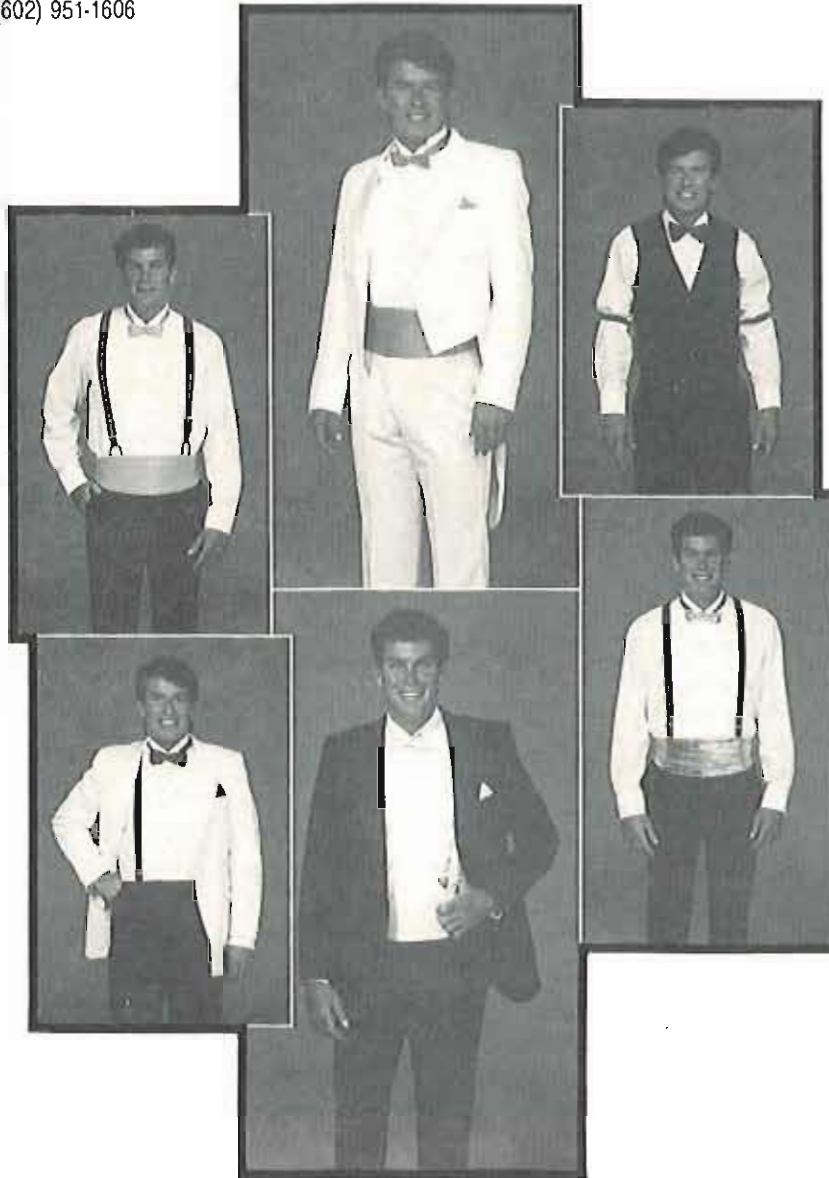
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HARMONY COLLEGE SCHOLARSHIPS

Harmony College is an exciting and exhilarating experience that every barbershopper should experience. The Association of International Quartet Champions wants to make this opportunity available to as many young men as possible. Our bylaws state one of our purposes is "to assist in the development and education of aspiring Barbershop quartet performers . . . by maintaining and actively supporting a scholarship fund."

To this end, the AIC has annually awarded full tuition scholarships to Harmony College to deserving young men in the society. These young men are taking what they learn at Harmony College and sharing their new knowledge and experiences with their chapters and districts. "I learned more about Barbershopping in one week than I have in five years in the society" said one scholarship winner. "A chance to experience this level of Barbershopping . . . is not taken lightly." said another. Another summed his experiences by saying "It was incredible."

The Association of International Champions continues to offer a full tuition scholarship to qualified young men interested in attending Harmony College. A \$255 scholarship will be awarded to 24 deserving members of the society and, for the first time, to four young men from overseas representing Britain, Sweden, Australia, and New Zealand who meet the following requirements:

1. Is a member of their respective society in good standing.
2. Is no older than 24 years of age by April 15, 1988.
3. Will be a first time attendee to Harmony College.
4. Submit the attached application along with the following:
 - a. Completed application form (please type or print legibly)
 - b. Personal typewritten letter stating goals and musical aspirations
 - c. At least two (2) letters of recommendation from unrelated Barbershoppers, music educators, etc.

Application for AIC Scholarship

(Please Type or Print)

Name: _____ Age: _____
(Last) (First) (Middle)

Address: _____
(Number and Street)

City: _____ State/Province: _____

Zip code: _____ Telephone: _____

Chapter to which you belong: _____

District: _____

Quartet experience: yes _____ no _____ If yes, how much? _____

Additional music activities:

Vocal: _____

Instrumental: _____

Formal music training: _____

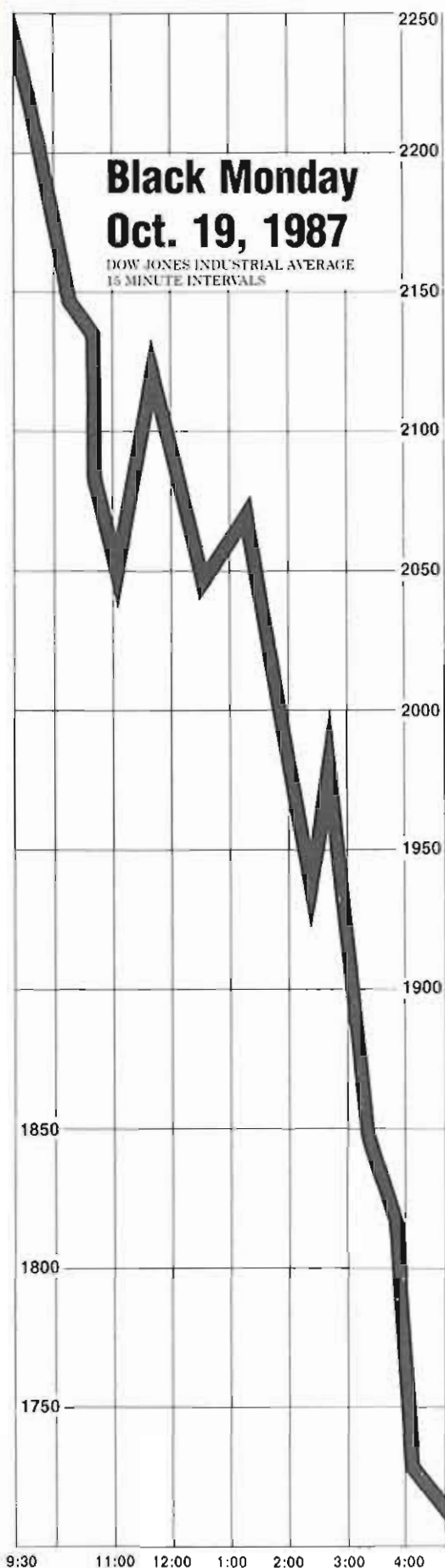
Other: _____

Send the completed paperwork to:

Earl Hagn, Chairman
AIC Scholarship Fund
S.P.E.B.S.Q.S.A.
6315 Third Avenue
Kenosha, WI 53104

Applications must be received no later than April 15, 1988.

For further information concerning Harmony College, consult your Harmonizer or contact Joe Liles, Director of Music Education and Services at the above address or call 414/654-9111.



Source: Knight-Rider Tradecenter

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Conventions and contests: What's your philosophy?

by Bill Rashleigh
Music Generalist



Since I have had the opportunity to travel for the Society, I have been able to talk to many chapters about competition. During each conversation, that particular chapter's attitude or philosophy toward competition eventually surfaced.

Last year, only 35 to 64 percent of the choruses in each district attended a convention and competed. Approximately 403 of our 820 choruses participated in a competition at either the district or divisional level. While these figures are not disastrous, they could be better.

"We're not good enough to compete," or "It's too much work; we're a fun chapter," are among common reasons cited for not attending convention. There are others. Has your chapter used any of these?

The members don't want to go.

We don't want to come in last.

We don't have enough people.

We're not prepared.

It's too close to show time.

The judges always tell us the same things.

The judges always tell us conflicting things.

We can't compete against the big choruses.

It's too far away and too expensive.

There are probably some excuses not even mentioned. Yet, how often do you hear reasons why it is advantageous to attend a convention?

First, let's make a distinction between the concept of a convention and a contest. The Society sponsors conventions at which a competition is held. Can your chapter benefit from attending a convention? You bet they can. Several good reasons are shown below:

It's a chance to meet old/new friends.

It's a chance to keep abreast of district and international functions, procedures and plans via the House of Delegates and board of directors' meetings.

It provides a break from your work routine for the weekend.

It's a chance to observe other choruses and quartets.

It's a chance to gain experience by performing on stage for a supportive public.

It's a chance to receive analysis and recommendations (A & R) from certified judges.

It's a chance to share in the camaraderie and excitement of those who enjoy our style of music.

Change Your Goals

So often, smaller chapters may feel that they can't compete against the large choruses or fear the embarrassment of finishing last. These feelings are usually generated by a sense of failure to meet predetermined goals. The solution: change your goals.

If goals are adopted that cannot fail, there is no threat of disappointment. Even the goal of beating someone can result in failure and be a psychological let-down for the chorus. Such failures may result in making chorus members more reluctant to participate in a competition in the future.

Adopting a philosophy that can only encourage is not only possible but can have positive results in what would otherwise appear to be disastrous circumstances. Here's an example.

The Nebraska City Chapter chartered in May of 1984. The fall convention was being held in Omaha, about 50 miles away. Some experienced barbershoppers felt that it would be advantageous for this new chapter to participate in the convention and competition. Chapter members were encouraged to attend in order to sing with barbershoppers from five other states, to sing on the Orpheum Theater stage, to hear an A & R session, to see other choruses, etc.

The membership was convinced and decided to attend the convention and to compete. The chorus deliberately registered late in order to be able to sing first. This way, the members would have a chance to sit in the audience and observe most of the choruses in the contest.

The chorus only knew a few Polecat songs and could sing nothing that was more than a page in length. The singing-time factor was a problem.

Options, other than not singing, were to make up a medley of every song the chorus could sing in order to come closer to the (then) four-minute minimum time requirement, or to sing two short songs and ignore the time penalty. They opted for the latter.

The time rule was explained and chorus members were advised to focus on the singing category scores after the contest, since they would reflect the level of performance.

The group sang the chorus portion of "Heart of My Heart (Story of the Rose)" and "Wait 'Til the Sun Shines, Nellie." The performance was great, considering it was the first appearance for many of the members, and the participants felt good about having sung.

Chorus Sets New Record

Time-wise, the chorus was 122 seconds under the required four minutes. That, times eight points per second for a double panel comes to a 976-point time penalty. The earned score in the various categories was 531, leaving a deficit score of -445. This figure must be in the running for the lowest score in the history of the Society.

Was the chorus devastated? Not at all. They had accomplished every one of their goals. They had attended a convention, they had sung on the Orpheum stage, they had sung with other barbershoppers, they had received A & R's from caring, certified judges, and they had had fun in the process.

Everyone had been aware of the time rule prior to the contest; it was felt that they were far better off for having had the experience and critique than they would have had by staying home or not competing. There were a few shocked barbershoppers in the audience who would never have allowed their chorus on stage if they "weren't prepared," but that's a different philosophy.

This is not to say that we had a negligent attitude about the contest system or deliberately neglected the time requirements. There were many factors that seemed to outweigh the time problem and, after everything was considered, the chorus would not have benefitted by not competing.

Those choruses that compete are not only performing for a very supportive audience, but they gain experience in performance practice and reap the benefits from A & R sessions that are designed to help them improve.

Do you have to spend all of your chapter's

meeting time rehearsing two contest songs? Depending upon your philosophy, not necessarily. A CONTEST IS A MOMENTARY EVALUATION OF YOUR REHEARSAL CONTINUUM. If contest is approached with this attitude, it can help decrease contest burnout. The focus tends to be on chapter meeting procedures in which rehearsal is a part, not an end in itself.

There are just a few ideas in this article about contest, convention and a chapter's philosophy. Your chapter can be a "winner" at every convention, it all depends upon your philosophy.

With all the benefits to be derived from attending a convention, there should be no way that anyone can lose. Think about it. 🎵



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Harmonizers Perform at Kennedy Center Honors

by Bob Bates

On December 6 the Alexandria Harmonizers were privileged to perform before President Reagan and a celebrity-packed theater at the tenth-annual Kennedy Center Honors Award gala. The \$1,000-per-seat benefit was broadcast nationwide by CBS.

The Honors were awarded to five individuals who "throughout their lifetime have made significant contributions to American culture through the performing arts." This year, the honorees were Sammy Davis, Jr., Bette Davis, choreographer Alwin Nikolais, violinist Nathan Milstein, and Perry Como.

One day during the planning stages of the program, Ray Charles — of the Ray Charles Singers — who was the music coordinator and arranger for the Honors ceremony, was discussing Perry Como's background at his local gym. He mentioned that Como had been a barber who enjoyed singing to his customers. His fellow exerciser was James Pepper, a member of the San Fernando Valley, Calif. Chapter.

Barbershop Tribute to a Barber

Pepper waxed poetic about the virtues of barbershop harmony, mentioned that an international championship chorus was located just down the road from Washington, D. C., and put Charles in touch with the Harmonizers.

After listening to recordings of the Harmonizers, Charles put together a medley of Como's hits and asked John Hohl of the Alexandria Chapter to arrange it in the barbershop style. Two weeks later, Charles flew in from California to spend an evening with the chorus.

Mike Wallen, associate director of the Harmonizers, went to the Kennedy Center two days before the show to assist the show's music director, Nick Perito, in taping the orchestral accompaniment. The following morning, the entire chorus arrived to tape the songs that they later would lip-synch during the actual ceremony.

Chorus Director Scott Werner donned headphones and, while listening to the sound track, directed the chorus to the accompaniment, which they had never heard and could not hear while they were singing.

During camera-blocking that followed, the show's producer and director decided that the staging they had originally designed was all wrong. They re-choreographed the piece on the spot.

On Sunday afternoon, the chorus arrived at 3 p.m. for a final dress rehearsal for the show that was scheduled to start at 8 p.m.

The director again decided that the staging was wrong. New marks were put on the stage floor, bodies were again moved around and when they were satisfied, the chorus went off to dress and rehearse the second round of changes.

That evening, the show started with several of the Harmonizers singing "The Star Spangled Banner" off-stage after the President and Mrs. Reagan had entered the presidential box. The Harmonizers shared the stage with such entertainment luminaries as Jimmy Stewart, Lucille Ball, Helen Hayes, Vic Damone, Angela Lansbury and many others.

Vaudeville Opened Performance

Walter Cronkite introduced the Harmonizers, avoiding use of the word, "chorus." The chapter's silver-medalist quartet, Vaudeville, walked to center stage and Scott Werner began to sing "Sweet Sixteen" as a solo, with the other quartet members joining in after the first line.

After the first twelve bars, a portion of the stage set was pulled aside to reveal eight more singers, who joined Vaudeville in "Catch A Falling Star and Put It In Your Pocket." Then a matching set was pulled aside to reveal eight more singers. Other sets were flown up and off to the sides in succession until all 111 members of the chorus were visible in their white tuxes and blue vests.

As the next song in the medley began, the Harmonizers executed the new choreography they had learned that afternoon. Then the chorus exited, to applause from the audience and from stage hands backstage, and moved into position for their part in the finale.

The end of the show was a tribute to Irving Berlin, which closed with Jimmy Stewart reciting the lyrics to "God Bless America." When he was halfway through, the orchestra started to play and the Harmonizers marched in singing from the wings and down the aisles from the back of the theater. They received a standing ovation and the show ended with featured performers surrounded by Harmonizers.

After changing back to street clothes, chorus members gathered near the exit to wait for their busses. To pass the time, they began singing and, in the process, sang an impromptu set of songs for Perry Como and for "the other" Ray Charles, the singer.

The Harmonizers are grateful for the opportunity to sing on the show and especially thank music coordinator Ray Charles for working with them and for believing that the chorus could hold its own in such a rarified atmosphere.

A Backward Glance Dept.

Former champs show up in new quartets

25 YEARS AGO

Wayne Foor of Rochester, New York became the Society's 19th international president. The Society had 28,000 members and 650 chapters.

The Easternaires quartet had completed a tour with the Music Man on Broadway, replacing the Buffalo Bills who had left to make the motion picture. The Bills were busy doing chapter shows, night clubs, guest appearances on television and local performances of the Music Man. Jim Jones had replaced Bill Spangenberg as bass.

Bobby Bragan, manager of the Milwaukee Braves, was having difficulty finding a quartet among the members of his baseball team.

10 YEARS AGO

In 1978, Society membership had reached 38,000 and a 4-star award program was designed to bring the figure up to 40,000 during the year. A 40th-anniversary song had been written and arranged by Joe Liles, Society music services assistant.

Ron Riegler, baritone of the Roaring 20s, had recently lost his fight with cancer. He had competed with the quartet at international the previous summer and they had finished in fifth place even though Riegler had spent most of the convention in a wheel chair. Riegler was replaced in the quartet by Mike Connelly.

Lindy Levitt took office as the first president of the new Rocky Mountain District.

5 YEARS AGO

Jerry Orloff of the Peninsula Chapter had signed up his 100th new Society member.

The Interstate Rivals (1987 champs) were Cardinal District champions. Jeff Mucha sang in the bar slot. Central States champs were a quartet called Harmony Spectrum, with Jim Bagby and Willard Yoder of the 1986 champion Rural Route 4 singing bar and bass.

Another district champion foursome that year was the Cascade Connection of Evergreen, with Jim DeBusman singing tenor and Mel Knight bass. Both men now serve on the international music department staff.

Jim Foley and Ben Williams of the 1965 champion Four Renegades were members of the Benchmarks, Illinois District champs. Tom Mazzone and Ron Knickerbocker of the 1974 champion Regents appeared in Curtain Call, Mid-Atlantic District champs.

Al Kvanli, tenor of the 1973 champion Dealer's Choice was in the Southwestern District champion, Texas Gold.

The 1941 champion Chord Busters of Tulsa, Okla. got together for a reunion after 36 years. They sang on the afterglow following the Tulsa annual show.

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Arlington Soundworks quartet and wives posed with the President and First Lady following a Congressional picnic at the White House. Flanking the Reagans were, from left, Bob and Jean Wachter, Dee and John Glass, Judy and John Bland and Pauline and John Riesinger.

Soundworks entertains White House guests

by Bob Wachter

On September 17 I received a phone call from Linda Faulkner, social secretary to the White House, who wanted our quartet, the Arlington Soundworks, to sing at President Reagan's annual congressional picnic the following Tuesday evening. I reflected a few seconds, then told her that Randy Cook, who sings baritone in the quartet, would be out of town that week and I would have to find a substitute.

It is difficult to find a substitute baritone on such short notice but my friend John Glass from Richmond, Va. was available. He sang with the Buzzsaws from Columbus, Ohio when they were international finalists in the mid-'50s and has continued to be active as a chorus director and quartet man. Besides, he and I were both going to spend the following weekend at an annual invitational retreat at Sage Lake, Mich.

Tenor John Riesinger and lead John Bland both quickly agreed that we should go ahead and do the job.

I called Linda Faulkner and confirmed our availability for the picnic. She was delighted and gave me details for the evening. Quartet wives were invited to attend.

Over the intervening weekend, Glass and I listened to tapes of the songs we were planning to do, in preparation for our first rehears-

al with him on Sunday. We held a second rehearsal on Monday, then got a reprieve when rain forced postponement of the picnic until Wednesday.

President Likes "Dangerous Dan"

My wife, Jean, had reminded me that "Dangerous Dan McGrew" was President Reagan's favorite poem. Don't ask me where she got that information; in Washington, the most intimate personal matters are published in the newspapers, so a preference for a poem is just another bit of trivia. In any case, we decided to learn the song, just in case.

We put together six additional songs in four days, going over each arrangement note by note and even correcting errors in arrangements the three Soundworks members already knew.

At 5:30 p.m. on Wednesday, September 23 we arrived at the East Portico of the White House and were cleared through security into a waiting room. Other performers were there, including unicycle riders, people with antique, high-wheel bikes, automobile drivers in dusters and goggles and people who make funny figures out of balloons — all in keeping with a Gay '90s theme.

Featured entertainment for the evening

Southwestern District selects Hall of Fame charter members

Fourteen charter members were inducted into the Southwestern District Hall of Fame on October 24. Among them were some of the most honored names in the Society.

Inductees included Ernie Hills, International President in 1979; the Insiders quartet, 1976 International Champs; and Joe Liles, director of the International Medalist San Antonio Chapter chorus in 1967 and currently Acting Executive Director of the Society. Also inducted were John Loots, bari of the 1958 International Champion Gaynotes quartet; Tom Masengale, bass of the 1941 Champion Chord Busters, and Einar Pederesen, composer of many barbershop songs.

Others inducted were Ed Reeder, past Southwestern District president; Ralph Ribble, 1971 International President, Earl Ross, first category specialist for the Chairman of Judges category, and Saul Schneider, holder of many district offices.

Inducted posthumously were John Anderson, past district president; Society co-founders O. C. Cash and Rupert Hall; and Bob Shoenhoff, former district secretary.


was the President's own Marine Band, presenting a tribute to Meredith Willson's "The Music Man." The guest of honor was Mrs. Meredith Willson.

The White House staff was gracious and made us feel at ease. At 6:15 we sang in an area where guests were entering. We then sang at various other locations. Linda Faulkner heard us sing "Dangerous Dan McGrew" and decided we should sing it for the President.

At 7 p.m. we sang at the President's table. The lyrics to the poem had been changed somewhat in the version we sang and the President noted that we had, "improved on the original version."

We then adjourned to dine on fried chicken, baked beans, cole slaw and potato salad. The finale was unforgettable, with the red-uniformed Marine Band seated on the balcony in front of the White House on two levels, playing the National Anthem while a truly awesome display of fireworks exploded overhead.

At the conclusion of the program, we were invited to return inside the White House for a picture-taking session with the President and First Lady. The President offered to recite "The Cremation of Sam McGee" for us sometime.

We left the White House feeling proud that we had brought good, old-fashioned barbershop harmony to the ears of our nation's leaders. 

"We Sing That They Shall Speak"
composer a music man for 68 years
by Murray R. Burgess

Clarence J. M. Burgess celebrated his 85th birthday in January and 68 years of writing songs. A barbershopper for 38 years, his talents include composing and arranging barbershop songs, as well as music for band and orchestra.


Burgess has written more than 500 songs in his lifetime but is only well-known locally. One of his compositions is sung every day of the year. "We Sing That They Shall Speak", is the international service song of S.P.E.B.S.-Q.S.A. Each year, he turns over the CAPAC check for performing rights to the song to the Oshawa, Ontario Chapter.

The most popular of his compositions is "The Lonely While," a piece that Burgess wrote for a barbershopper's funeral. He has written many sacred numbers, including a wedding prayer, "To Thee, Beloved," based on the Anglican marriage service.

In 1986, Burgess entered a competition for band arrangements sponsored by the Canadian Band Association, and placed second. Several months later, he attended a band concert and heard his composition played for the first time.

He has even written a song for the publicity chairman of the International World Plowing Match entitled, "Measured Furrows." His works have been published in the United States and Canada and one composition was recorded on phonograph records and piano rolls in England.

He has played violin and trombone in a church band, tenor banjo in a dance band and cello for the Oshawa Concordia Pops orchestra. He has sung with a number of choruses and choirs, including the Oshawa Horseless Carriage men barbershop chorus.

I would like to thank a very gentle gentleman, Clarence Burgess, for all that he has given to the human race through his love for music. 



Composer Clarence Burgess held a framed copy of his song, "We Sing That They Shall Speak."



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Logopedics fund drive to give more kids a better future

With a great deal of excitement and anticipation, the Society has launched a \$1 million, 50th-Anniversary Gift Fund in support of the Institute of Logopedics.

As part of the campaign, barbershoppers and their families are receiving a brochure, "The Fifth Voice," and a pamphlet with tear-off cards. This material announces a new toll-free number that barbershoppers can give to persons seeking help for the handicapped: 1-(800) We Sing 4 or 1-(800) 937-4644.

To fully acquaint Society members with the 50th-Anniversary Gift campaign, international officers Jim Warner, president, and Reddie Wright, logopedics committee chairman, are sending an audio tape to all chapters. They outline on the tape the need for the purpose of the campaign, and how the Society plans to reach its \$1 million goal.

In brief, the Institute's annual operating budget is approximately \$4.8 million. Of that amount, approximately 60 percent, or \$3.2 million, comes from fees for service. The purchasers of most of these services are school districts, state agencies, insurance companies, parents and, in the case of audiology, older adult clients.

The balance of the annual budget — \$1.6 million — comes from contributions. Approximately \$650,000, or 40 percent, of these contributions are from barbershoppers. Because of this support, the Institute is able to:

Offer scholarships: Some 60 percent of all Residential School children receive some form of scholarship assistance. Total scholarship assistance in 1986 exceeded \$508,000.

Initiate New and Model Programs: The Institute is able to develop new programs, such as the Alternative/Augmentative Communication Center for nonspeaking persons, and to try different combinations of staff therapies in program settings to assure the best quality programs. Often, there is start-up and experimental time that is not covered by fees. As the effectiveness of such new and model programs is demonstrated, most, if not all, are then covered by fee charges.

Continued Research: The Institute's strong research efforts help to constantly improve and develop programs and to document their effectiveness.

We will continue to provide this vital support during the 50th anniversary year . . . but we plan to do more in recognition of this once-in-a-lifetime occasion.



Barbershopper funds provide important therapies for youths aged 6 to 22 in the Institute's Residential School program.

One of the unique advantages of the Institute's facility is its residential program, where children live in a "home-like" atmosphere.

Basically, the Institute can serve up to 120 children in the Residential School at any one time. Currently, that enrollment fluctuates between 40 and 50 children during the school year and some 70 children during the summer program.

Extra funds raised during the 50th anniversary year will be designated to help secure an additional 40 to 80 children for the Residential School program. A joint committee of barbershoppers and Institute leadership will prepare a plan to carry out the intent of the special gift. (It should be noted that barbershopper funds also go toward helping some 100 children in the Parent-Infant Program, Preschool and outpatient services and 2,000 individuals in the audiology program.)

It is hoped that each chapter will make its commitment in support of the 50th-Anniversary Gift before the Society's golden anniversary celebration in San Antonio, Texas in July. Projections show that this will be the Society's largest convention, with some 14,000 singers, friends and families coming together for the historical event. By making your commitment, we will have even more to celebrate in San Antonio!

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Chapters In Action

Elgin, Ill. chapter recently had a surprise visit from Dave Bennett, composer of the song, "Bye, Bye Blues." The chapter meeting included a rendition of the song by the Elgin chorus. Bennett, whose fingers are nimble for a man of 95, then sat down at the piano and played the song as he had originally written it for a jazz band. He followed that number with "Rhapsody in Blue" and "Kitten On the Keys."

* * *

Entertainment at Sun Devil Stadium in Phoenix, Ariz. last September in conjunction with the celebration of Mass by Pope John Paul II included the **Phoenicians** Chorus, 1983 international champions. The chorus was one of seven musical groups chosen to perform.

The chorus presentation included four songs that had to be lip-synched to a pre-recorded tape. Loudspeaker feedback at the stadium was bad, making a live performance impossible. The chorus performance was included in a souvenir videotape of the Pope's visit that is being sold by the Roman Catholic Diocese of Phoenix.

* * *

Canton, Ohio Chapter's **Hall of Fame** Chorus won the Johnny Appleseed District Championship last fall under direction of (then) International President Darryl Flinn.

* * *

The **Poughkeepsie New Yorkers** Chapter recently received a \$2,445 grant from IBM Corporation's Fund for Community Service program, to be used for purchase of new chorus uniforms. A chapter member who is an IBM employee applied for the grant.

* * *

San Louis Obispo Chapter is planning a tour of Australia in June. They are scheduled to perform in Sydney, Canberra, Wagga-Wagga, Blue Mountains and Bathurst.

The trip is sponsored by the Australian Rotary Club, who will provide transportation, housing and meals, and by the Australian Crippled Children's Society, who are making arrangements for performances. Proceeds from performances will go to the Crippled Children's Society and will help the Rotary International programs provide Salk polio vaccine for underdeveloped countries.

* * *

Paul Wigley is the new **River City**, Iowa chorus director, replacing Kelsey Bruso, who has moved out of the area. Wigley sang baritone in The Favorite Sons quartet, 1980 Central States District champs, and is a judge in the interpretation category. A high school vocal music teacher, he has been active in supporting the Young Men In Harmony program.



The Des Moines Chapter rolled out the red banner while hosting the Central States District fall convention. Local businesses contributed funds to permit production and installation of banners publicizing barbershop harmony.

Streets around the civic center in downtown **Des Moines**, Iowa were decorated with festive banners during the fall competition, each banner bearing the slogan, "Let harmony ring!" The project was part of a chamber of commerce program of installing festive banners on light poles.

Twelve banners were purchased, at \$80 each, and erected, compliments of a local firm. The cost of the banners was financed by a fund drive among downtown businesses. The project was coordinated by chapter Public Relations Officer Dick Garner.

* * *

Representative Timothy Johnson of Illinois' 104th District recently introduced House Resolution No. 873 honoring the 1987 International Champion **West Towns Chorus** from Lombard. The resolution cited the chorus as outstanding ambassadors for the state of Illinois.

A copy of the resolution was presented to the chorus, "as a formal indication of the respect and esteem in which it is held," by the Illinois House of Representatives. The resolution was signed by Michael J. Madigan, Speaker of the House.

The **Valley Chordsmen** chorus of the Waterbury-Derby, CT Chapter sang for a Thanksgiving benefit show in cooperation with the Salvation Army. Price of admission was three cans of food; more than 1,300 cans were contributed for needy families.

* * *

Dr. Jim Bayuk, former member of the **La Crosse**, WI Chapter, is starting a chorus in Islamabad, Pakistan. Bayuk is medical officer for the American Consulate there.

An organizational meeting has been held and 14 singers showed up. The group, known as the Diplomats of Harmony, has been supplied with music, learning tapes and other learning aids by the La Crosse Chapter and has been performing, singing Christmas music during the holiday season.

* * *

Combined choruses from the **Lexington** and **Louisville**, KY Chapters have established a tradition of singing prior to basketball games between the University of Kentucky and the University of Louisville. The third of these singing tipoffs took place in December at Rupp Arena in Lexington. The chorus, under direction of Alan Hatten and John Heaton, sang "My Old Kentucky Home" and the national anthem. Following the singing, a pizza buffet was held, while members of the choruses watched the game on television.

* * *

John Brownridge, a veteran lead singer in the **Brandon**, Man. Chapter, recently received a certificate and a gold donor's card in recognition of his contributions of blood in community drives. He has been a donor 110 times since 1956.

* * *

The **Tulsa**, Okla. Chapter will join hands with local schools to present a show featuring barbershop, folk, pop and jazz vocal music. Proceeds will benefit the vocal music department of the school district and the Tulsa Chapter.

* * *

Lady judges were used in a recent **Washington**, D.C. Chapter novice quartet contest, resulting in creation of a new judging category, Female Prerogative (FP). Judges were apparently selected by the same team that has selected President Reagan's Supreme Court nominees.

Winning quartets were the Barrowtones, with a score of 12,620. Second-place foursome, Runts of the Litter, sang a parody of "If You Knew Suzie," featuring the Susan B. Anthony dollar.

Last year's novice winner, The Four Gettables, sang two numbers. One was "Put On Your Old Gray Bonnet," and the other wasn't.



Northbrook, Ill. Chapter's New Tradition Chorus taped an hour show for Cablenet Community Access to be shown in the northern Chicago area during the holiday season. The program included interviews with chapter members, promoting a holiday show and membership. Chicago Chord of Trade made a guest appearance on the tape.

* * *

A friendly rivalry between Twin Cities chapters in **Minneapolis** and **St. Paul**, Minn. was put aside in November as the two groups collaborated in a production called, "Twin Town Connection." An audience of

approximately 1,000 in the Minneapolis suburb of Medina was treated to a program that included a combined chorus, presentations by the two participating groups and segments by eight quartets.

* * *

Barbershoppers to return to Tulsa for SWD prelims

The 1988 Southwestern District (SWD) spring convention and international preliminaries contest will be held April 8 - 10 at Tulsa, Okla. Events to be held during the weekend include quartet contest, senior and comedy quartet competitions and a SWD small-chapter chorus contest.

Holding the spring competition in Tulsa, the birthplace of the Society, marks a fitting prelude to the golden-anniversary international convention in San Antonio. On Sunday, April 10, a marker will be placed at the former site of the Alvin Plaza Hotel, where the first Society meetings were held. The mayor's office of the city of Tulsa and the Tulsa County Historical Society will participate and there will be a mass sing at the dedication site.

All convention events will take place at the headquarters Sheraton Kensington Hotel. American Airlines has announced discounts for barbershoppers who register for the convention.

For registration information, contact convention chairman Ed Dooley at 7435 E. 80th St.; Tulsa, OK 74133, or call (918) 252-3918.



At a reception for the new international champions, official portraits of the 1987 quartet and chorus were hung in the foyer at Harmony Hall in Kenosha. After Acting Executive Director Joe Liles, right, had hung the portrait, Interstate Rivals bass Jay Hawkins made minor adjustments, while lead Joe Connelly, tenor Kipp Buckner and bari Paul Gilman kibitzed.

An annual Harmony In Our Lives Award sponsored by the **Davis, Calif.** Chapter has been recognized by the city's Civic Arts Commission. In the recognition, the Commission recommended to the City Council that the chapter receive \$250 for purchase of plaques and photographs.

The grant is to be used for purchase of a permanent plaque bearing names of award recipients, to be displayed in the lobby of the Veterans' Memorial Theater. A second plaque will be given to the 1988 award recipient and photos of recipients will be displayed at the theater.

* * *

Reports in Barbershop Notes, bulletin of the **Australian Association of Men Barbershop Singers** (A.A.M.B.S.), indicate that four-part harmony is growing in popularity. In Canberra, the nation's capital, a chorus is getting under way, due largely to efforts by Harry Owen, a former Bristol barbershopper.

An evening of barbershop music was recently held at Banjoes Theatre Restaurant in Melbourne and a group of barbershoppers is forming in Bathurst, New South Wales.

A recent show held on the campus of the University of Western Australia featured a new group of fifteen men called the A Capella Fellas and the Men In Harmony chorus from Perth. Quartets appearing were the Vocal Connection and The Sentimental Blokes, along with the Barbershop Boys from Brisbane and a Sweet Adelines quartet, Strikin' A'Chord.



The Barbershop Gents Quartet from Hertogenbosch, Holland, is a leading promoter of the barbershop style of singing in their country. Quartet members are, from left: Ton VanAart, tenor; Herman De Hoog, lead; Theo Van Dijk, bass, and Henk Van Buuren, bari.

DUTCH BARBERSHOPPERS IMITATE O.C. CASH 50 YEARS LATER

In 1938, a group of barbershop singers was forming a nucleus that would grow into a national organization. Today, 50 years later, another group of barbershop singers is going through the same organizational process.

It really got under way two years ago when a group of Dutchmen decided to investigate the number of barbershoppers in Holland. They found about 250 men in a dozen choruses and five quartets, actively "tasting the holy essence" of ringing barbershop chords.

A number of meetings have since been held in an attempt to unite the Dutch barbershoppers under one organization. One of the

meetings was held in Utrecht in November. There, a man named Theo Van Dijk was elected chairman of the barbershop singers in Holland.

Van Dijk is a natural for the job. He has been singing all his life and discovered barbershop about four years ago when he heard a tape recording someone had brought from Canada. He fell in love with the sound and has been encouraging growth of the barbershop style of singing ever since.

His work as a manufacturer's representative takes Van Dijk to many foreign countries. He visits the United States about three times each year and frequently is in the Chicago area. From there, he can easily catch a bus to Kenosha.

This enables him to take advantage of the materials that the Society has available. He has received help in getting started from Ron Rockwell; Mel Knight has assisted with musical organization.

The Dutch singers, having learned about the British Association of Barbershop Singers and the Society of Nordic Barbershop Singers, hope to eventually have their Dutch Association of Barbershop Singers become an affiliate organization.

Van Dijk's quartet, the Barbershop Gents, sings barbershop in English. "You can't sing 'California, Here I Come' or 'My Wild Irish Rose' in Dutch," Van Dijk said. "It just wouldn't come out right."

"We do have some problems with English words," he added, "especially with words such as 'Wabash,' and 'gingham,' that are not commonly used and therefore are not found in most Dutch/English dictionaries."

Van Dijk visited Harmony Hall in Kenosha in January of 1987 and again in December. During his most recent visit he joined the staff in singing Christmas carols in Kenosha stores and was later able to bust a few chords with staffers at a Christmas party at the home of Ron Rockwell.

The Dutch singers have designed an emblem for their organization and are assembling a library of barbershop music. Another organizational meeting was scheduled for January, 1988. There, the Dutchmen hoped to learn "Down Mobile" and sing it as O. C. Cash and friends did at their organizational meeting in Tulsa in 1938.

Some day, there may be a Dutch quartet competing at international.

THE WARM UP . . . HOW IMPORTANT IS IT?

For many choruses, quartets and individual singers, the vocal warm-up is a boring and ritualistic chore. It is something "we gotta do," or a reason to show up late for rehearsal in order to miss it.

But a good warm-up is essential. It may be the most important part of the rehearsal. If we compare singing to sports, we can see a strong similarity; both require physical effort and demand mental discipline. And in both activities, the lack of adequate warm-up can do irreparable physical damage to the participant.

As amateur singers, we come to a barbershop rehearsal after playing a different "game" all day. In our jobs we have had to deal with a particular set of mental and physical demands and influences. When we begin to sing, we must attune our minds and bodies to produce music, rather than selling insurance, working a computer or driving a truck.

A good warm-up covers the basics of singing. In fact, the warm-up is merely a period when we remind ourselves, through a series of exercises and vocalises, of what we should do every time we sing.

Certain fundamentals should be covered in every warm-up period.

1. Ears must be attuned to discern the slightest nuance of pitch. "Expanded sound" and the "ringing" quality of our 4-part style is highly dependent on accurate tuning. Exercises using scales and intervals can help this fine pitch accuracy come about if used during each warm-up session.

2. Correct singing posture or alignment is something that should be addressed during each warm-up period. Is the body balanced somewhat forward on the balls of the feet, weight evenly distributed, with feet spread to about shoulder width? The knees should never be locked. The back should be stretched up into a straight line as if measuring for height.

3. Developing proper breath support is another important aspect of the warm-up. Exercises should be used so that when breath is taken in, the shoulders remain relaxed, chest stationary and comfortably up. The waist line should expand on the inhalation of air. If shoulders and chest are moving, poor support is about to happen and tension is being created. If the waist is pulling in during the intake of air, the breathing is wrong.

When air is exhaled and singing takes place, the shoulders and chest should remain stationary and the lower abdomen applies pressure IN and UP, as in coughing. Pushing out with the abdomen while singing is wrong.

4. A relaxed, open-throat feeling should be present during all singing and the warm-up must provide vocalises to accomplish this. The tip of the tongue should touch the lower gum ridge on every vowel. If there is space between the tongue and lower gum ridge or if the tongue is rolled toward the back of the throat, tension and a restricted sound can result.

5. Finally, the warm-up should review and practice uniformity of vowels. Each singer in the unit must be reminded of correct mouth shape (lips, jaw and tongue) so that each vowel sound is identical. Chords can actually sound out of tune if one singer in the quartet or chorus produces a different vowel than the others.

So, you can see that the warm-up is very important and should be included at the beginning of every rehearsal. Just as a dentist tells you that you only need to floss the teeth you want to keep, so the warm-up is important, only if you want to sing well!

Young men in harmony

Harmony Works goes to school

Harmony Works, a Minneapolis quartet, assisted with a presentation of the Young Men In Harmony program at the annual meeting of the Wisconsin Music Educators Association in October. The program, held at the University of Wisconsin in Madison, introduced Society learning materials to primary and secondary music educators.

The session was organized by Gar Lockrem, retired director of choral music, who had run a successful barbershop chorus program at Sibley High School in West St. Paul, Minn. Three of the four quartets that represented the Land O' Lakes District at International in 1987 had members who were Lockrem's former students.

Lockrem described his high school program, explaining that barbershopping drew large numbers of boys into his vocal music classes. He demonstrated the effectiveness of Society learning tapes by working with four volunteer boys from a high school in Madison, teaching them a song while Harmony Works, 1985 district champions, taught the audience a song and a tag.

Following the presentation, the high school quartet returned and sang through the song they had learned. Harmony Works wrapped up the program with songs from their repertoire.



A quartet of volunteer students from a Madison, Wis. high school demonstrated the effectiveness of learning a song using Society tapes.

Harmony Works quartet participated in a demonstration of Young Men In Harmony materials for use by schools at a meeting of the Wisconsin Music Educators Association. Members of the quartet are, from left, Bill Wigg, tenor; Dean Haagenson, lead; Dave Nyberg, bari, and Jerry Torrison, bass.



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News About Quartets

Three members of the **Dealer's Choice**: Brian Beck, Bill Thornton and Gary Parker, have reformed the quartet, with Greg Clancy singing tenor. The quartet is available for shows. The **Side Street Ramblers**, with Brian Beck as lead, and **Class of the '80s**, with Greg Clancy as tenor, will continue to perform and accept shows.

* * *

Clay Shumard, bari in **The Ritz**, 6th-place quartet finalists, has decided to leave the quartet. He has made learning tapes and is working with his replacement, and will continue to do shows with the quartet until the new man has reached competition-level competence.

New bari for **The Ritz** is D. J. Hiner. He is a member of the Maumee Valley, Ohio Chapter and is a high school vocal music teacher. New contact man for the quartet is Ben Ayling, 3154 Sherbrooke, Toledo, OH 43606.

* * *

Although their agenda is preoccupied with guiding the destinies of some seven million citizens of Los Angeles County, the five-man Los Angeles County Board of Supervisors periodically sets aside time from its meetings for recognition of county employees and citizens of note. On their agenda for Tuesday, October 27 was presentation of a plaque to the **Nooners**, a quartet from the South Bay, Calif. Chapter. (See photo, page 36.)

The **Nooners** are a registered quartet from the Redondo Beach area, formed for the specific purpose of filling the mid-week, mid-day performance requests that most other quartets are unable to handle. Three of the quartet members, tenor Deane Scovill, bari Ed Nicholas and bass Herb Bayles are retirees. Lead Chuck Crawford runs a business that allows him the time off to participate in the quartet.

* * *

Second Edition, 2nd-place medalists, have asked us to mention that the phone number of their contact man, bass Jamie Meyer, is (502) 244-9134. We'd like to, but we don't publish this sort of information.

* * *

Meredith Willson's masterpiece, **The Music Man**, is still going strong, and the River City School Board is still introducing many communities to barbershop quartet singing. Among the most recent to play the parts is the **Chord Couriers** from the DuPage Valley, Ill. Chapter. The quartet is made up of Jerry Hansen, tenor; Don Lewis, lead; Al Shoenung, bass, and Jim Manuel, bari.

Another member of the cast in a Wisconsin production of **The Music Man** was Gary Stamm, the Society's Manager of Audio-Visual Services, who played Professor Harold Hill.

The **Adventurers** quartet of Manchester, Concord and Nashua, New Hampshire, has been singing with the same personnel for 27 years, which may be a record. These longevity contenders are: Ed Chacos, tenor; Ron Menard, lead; Joseph Kopka, bari and Al Gustafson, bass.

* * *

Certified Sound quartet is looking for show dates and has a new contact man: Lyle Pettigrew, 8105 Johnstown Ct., Indianapolis, IN 46217; phone (317) 887-3171.

International Champs, the **Interstate Rivals**, reported that the phone number for their contact man that appeared in the September/October issue of *The Harmonizer* was wrong and some lady in Louisville is really tired of getting their calls. They solved the problem by changing their contact man, who is Paul Gilman, 5815 Bluespruce Lane, Cincinnati, OH 45224; phone (513) 341-6495 home, and (513) 578-5396 work.



Posing with John Doremus, center, who produced a program of inflight barbershop music for Delta Airlines, were the Chicago Chord of Trade: Scot Berry, tenor; Tim Reynolds, lead; Jay Giallombardo, bass, and Rich Fredrick, bari.

You can hear chords ringing at 39,000 feet

by Jay Giallombardo

The next time you're flying Delta Airlines, check out the music programs on your headset. You just may hear the glorious strains of barbershop chords at 39,000 feet.

After coming home from the Hartford convention with 5th-place medals, the Chicago Chord of Trade was contacted by the John Doremus Company about recording music for an hour-long inflight program for Delta Airlines.

The John Doremus company produces a great deal of inflight music, comedy and interview programs for major airlines. The all-barbershop program they wanted to produce was to include recordings of several quartets, including the Dapper Dans, Chicago News and the Okie Four, interspersed with interviews about the Society, its conventions and chapters, and the barbershop style.

The Chicago Chord of Trade learned a special arrangement that plugged Delta Air-

lines and was used to open and close the show. We also recorded a segment that included a show tune and an interview describing the four parts that comprise a barbershop quartet.

Recording sessions were held at a studio in the John Hancock Building in downtown Chicago. We sang songs from our repertoire, then put together a barbershop lesson using "My Wild Irish Rose," with each of us describing the part and singing a bit of it as a solo.

John Doremus sat in on the final recording session and afterward we sang a few songs just for him. He was delighted with our singing and started humming along, in a pretty good bass voice. We taught him a tag that we sang in the elevator on the way to the lobby. There were a lot of surprised faces as the elevator doors opened to the wailing of, "When I leave the world behind..."



The Northern Lights quartet, henceforth to be known as Aurora Borealis, consisted of Dave Forrester, lead; John Batson, bass; Bob Walker, baritone, and Rod McGillivray, tenor.

BARBERSHOPPING IS GREAT DOWN SOUTH — SOUTH AFRICA, THAT IS

by Rod McGillivray

While I was attending my eldest daughter's wedding in Johannesburg in 1985, I became aware of a biannual music festival, called Eisteddfod, in the nearby city of Rodepoort. The program for this event included musicians, dancers and singers from all around the world.

One of the events featured vocal folk ensembles of three to ten voices. I decided right then that a Canadian quartet was just what Eisteddfod needed.

About a year later, I contacted the organizers who were delighted with the prospect of having a Canadian entry. I was invited to bring a quartet to the festival in October, 1987.

In May, the Northern Lights quartet began serious practicing. Things were going smoothly until mid-August, when our lead had to pull out of the trip due to business reasons. The situation was remedied by having our baritone move to the lead slot and borrowing a well-seasoned bari from another chapter quartet, with only six weeks remaining until our departure.

We were able to put a package of eleven songs together and do a creditable job.

Ten days before our scheduled flight, I received a subpoena for jury duty on days scheduled for our trip, and the airline lost our reservations. Fortunately, the court excused me from appearing and alternate flights were arranged.

We finally arrived in South Africa on October 1 in the midst of floods and an unseasonable cold spell. At our first concert we could hardly see the audience through the steam from our breaths.

The Contest Was "In Tents"

The concerts and competitions were held in a tent with seating for 4,500. There were more than 4,000 competitors and 30 overseas nations were represented; there must have been at least 40 different languages spoken. Logistics were handled well and we were impressed with the professional manner in which the Eisteddfod was run.

There were ten entrants in our category, including two other barbershop quartets. One of the quartets was a local group called Natal Fever, with a former member of the British Association of Barbershop Singers singing lead. There was a quartet of Welshmen called The Jones Boys who had learned a couple of barbershop songs just for the competition. They had beautiful solo voices.

Category winners were a mixed capella group from Argentina who sang with a director. They sounded like a blend of Manhattan Transfer and the Swingle Singers, in tight four- and five-part harmony. They received a score of 84%; our score was 78%.

We received favorable comments on our performance in competition and at a concert held later the same day. Possibly the audience was impressed because we did a little comedy, while everyone else was rather serious.

More Quartets Wanted

The president and founder of Eisteddfod, Keith Fleming, told us after the competition that they plan to have a separate category for barbershop quartets in 1989 and are hoping for a large number of entrants.

We were treated to some exceptional talent from such performers as the Bushmen Children from Swaziland, a mixed group of about 50. The dancing done by the Chinese was entertaining and very colorful, as were the Zulu dancers in their bright feathers, skins and beads.

We told many people about our great Society and even gave away some arrangements. We hope that our little bit of fellowship through harmony might encourage the South African locals to get together and forget their differences while singing the grand old songs.

When we arrived back in Canada, we discovered that somewhere out there is another quartet called Northern Lights; our registration of that name was denied. Our second choice was Aurora Borealis.

No matter what name we use, we are determined to enter the 1989 Eisteddfod to renew friendships and re-ignite fond memories.

Rod McGillivray is a member of the Ottawa, Ont. Chapter who was born in South Africa. He emigrated to Canada in 1972.

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WANTED — 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.

The Peterborough Harmony Singers of Harmony, Inc. ladies' barbershop chorus is seeking a new director. We are former area champions and have won small chorus awards. We have a music committee. Our chorus desires an upward spiral with an experienced director. For further information, contact Aida Aiello, R.R. 11, Peterborough, Ont. K9J 6Y3. Phone (705) 743-8527 collect.

Newly affiliated St. Louis area chapter of Harmony, Inc. needs director. For information, call (314) 831-8127.

DESPERATELY SEEKING Harmonizers, records, photos, score sheets, int'l convention programs, books, buttons, SWD Roundups, and any other barbershop material. These items to be used in historical displays to educate newer members and bring back fond memories to all others. Please send to: Grady Kerr, 1740A Arrowdell, Dallas, TX 75253 or call (214) 557-0385.

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FOR SALE — 130 uniforms consisting of white caps, white pants and red sweater vests. Can be worn with white shirts to create a collegiate look. Samples on request. All or part; \$10 buys one cap, pants and sweater. Contact Ron Byrd, 721 E. Alluvial Ave., Fresno, CA 93710. Phone (209) 439-9438.

FOR SALE — 75 tux jackets, light blue, black velvet collar, black piping on lapels & pockets. Skeffington's Palm Beach Formal Fashions. Dry clean. \$300. Contact George Polak, 213 S. Leonard, Sioux City, IA 51103. (712) 255-3247

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RED COATS WANTED — Chapter chorus requires about 35 used red jackets to complete uniforms, at reasonable price. Contact Mark Tuttle, 9976 Old Warson Rd., St. Louis, MO 63124. Phone (314) 965-2478.

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Quartetters and would-be quartetters, 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 Raymond C. Miller, Villa Publishing Co., 1306 Ethan Allen Avenue #1C, Winooski, VT 05404.

NEEDED — Champion Quartet business cards: 1953 Vikings, 1955 Four Hearsemen, 1956 Confederates, 1957 Lads of Enchantment, 1959 Four Pitchikers, 1961 Suntones, 1966 Auto Towners.

NEEDED — International Convention Programs: 1939 - 1943, 1945, 1946, 1949, 1959, 1962, 1964 - 1967, 1969 - 1972, 1980 - 1982.

WANTED — 8 x 10 picture with Landino trophy: 1953 Vikings.

WANTED — Harmonizers: March, 1943 Vol. 2, No. 3; May, 1943 Vol. 2, No. 4. Wm. B. Watson, 201 Maple Ave., La Porte, IN 46350.



Los Angeles County Supervisor Deane Dana, right, presented an award for community service to the Nooners quartet of the South Bay Chapter. Quartet members are, from left: Ed Nicholas, bari; Herb Bayles, bass; Chuck Crawford, lead, and Dean Scoville, tenor.

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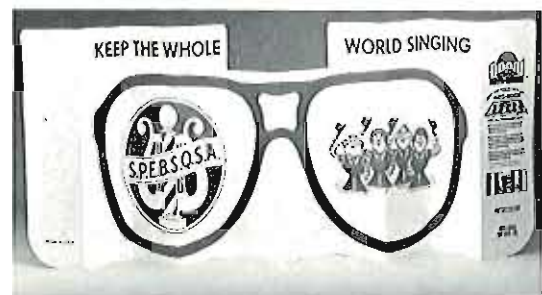
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