

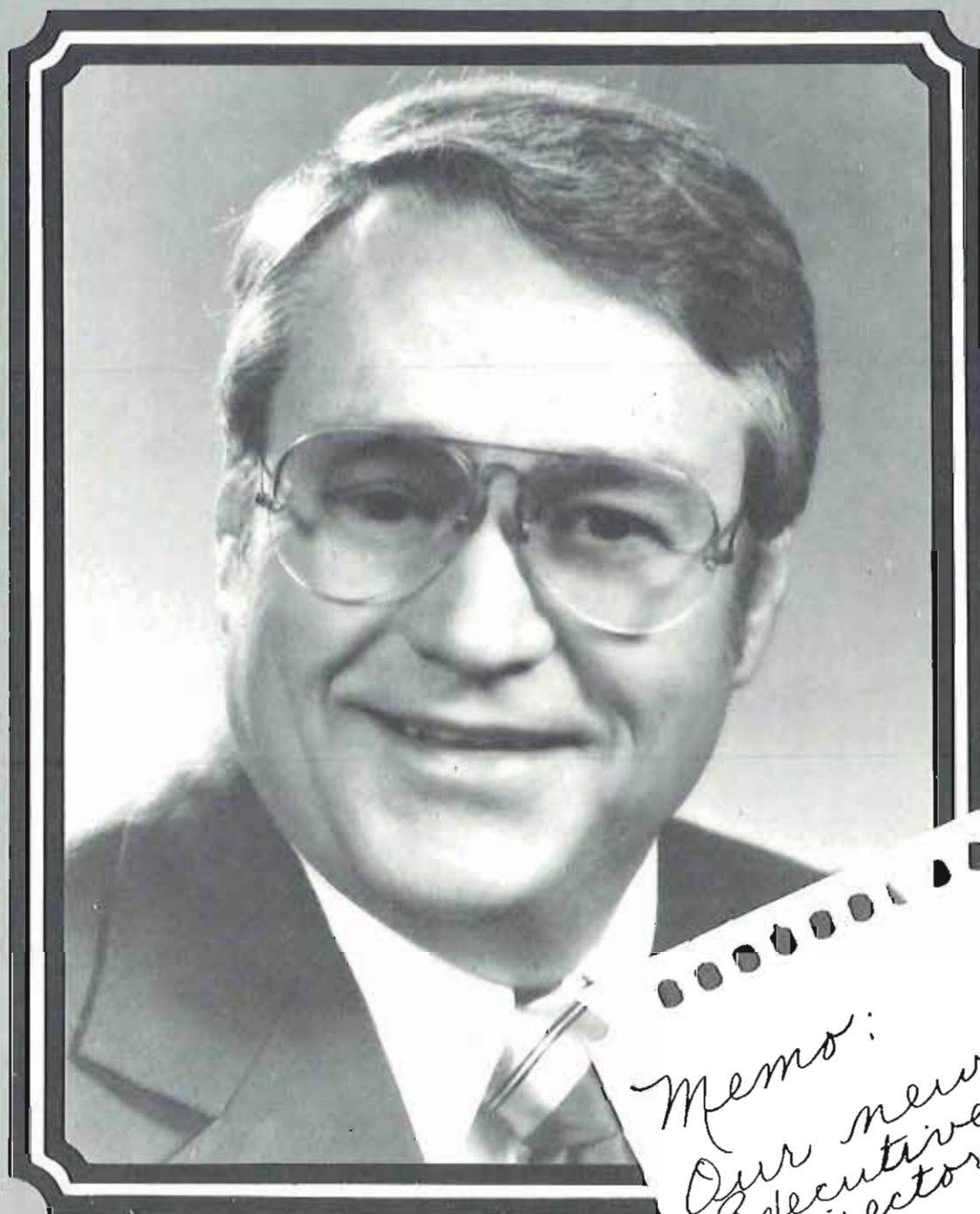
The



Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

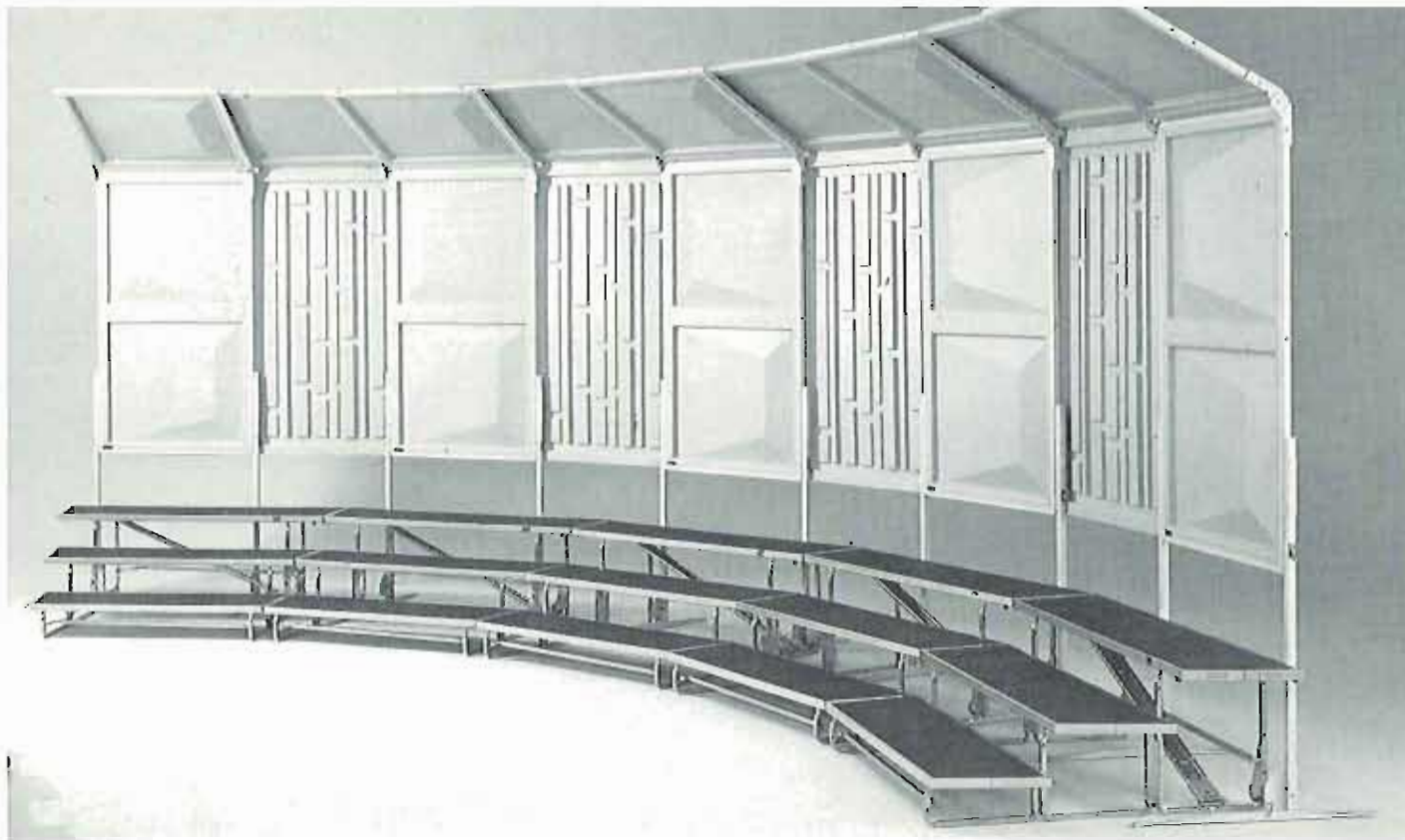
MARCH/APRIL 1988



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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.

MARCH/APRIL, 1988
Vol. XLVIII, No. 2

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THE SONG IN THIS ISSUE

There is a shortage of songs having to do with airplanes or flying; America's songwriters have not produced many "airplane" songs of barbershop quality. There is the classic, "Come, Josephine, In My Flying Machine," from the year 1910 and "Wait 'Til You Get Them Up In The Air, Boys," copyrighted in 1919. Both of these songs are listed in the Society's Catalog of Arrangements.

A perfect companion piece to these, and a welcome addition to the "airplane" repertoire, is "When Lindy Flew the Ocean," composed by our own Executive Director, Joe Liles, and Frank Marzocco, musical director of the Milwaukee Chapter of the Society. Both of these writers have previously contributed songs and arrangements to the Society's publishing program. "When Lindy Flew the Ocean" was arranged for publication by Joe Liles.

We are sure that quartets and choruses will discover numerous opportunities for creative stage presence effects with this number.

CONVENTIONS

1988 San Antonio, Tex.	INTERNATIONAL
1989 Kansas City, Mo.	July 3-10
1990 San Francisco, Calif.	July 2-9
1991 Louisville, Ky.	July 1-8
1992 New Orleans, La.	June 30-July 7
	June 28-July 5

1989 Honolulu, Hi.	MIDWINTER
1990 Tucson, Ariz.	January 27-30
	January 23-28

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On The Cover

Joe E. Liles is the Society's new Executive Director, succeeding Hugh Ingraham. Liles' appointment was made at the Midwinter Convention in Washington, D. C. (See story on page 10).



In "Seventh" Heaven

by Joe Liles
Executive Director

Fifty years of ups and downs, growth and lack of growth, agreement and disagreement, taking and sharing . . . all behind us now?

What lies ahead for us? "Nothing but blue skies and paradise . . ." as the song says? I certainly hope not! As wonderful as that circumstance might seem, life could get a little dull and boring after awhile. Health and strength are developed by the struggle of breaking out of strangle holds, meeting resistance and facing challenges.

Many of the opportunities that lie ahead are embodied in the tasks of preserving and perpetuating our musical art form, barbershop harmony. These tasks include:

- Educating the world
- Maximizing public exposure of those who sing it well
- Minimizing exposure of quartets and choruses not yet performing acceptably
- Protecting the fundamental expression of barbershop . . . the quartet
- Building a strong, stable organization for these and other goals and purposes

The attainment of these goals is a direct responsibility of every member of the barbershop family. The International Office is dedicated to serving the needs of members and supporting the purposes of the Society, subject only to the limitations of human beings, equipment and finances and to the appropriateness of the service.

The members, down to the grass roots, have influence and do affect our future goals, plans and accomplishments. Results of a study by the American Society of Association Executives indicates that an association doing a good job can expect the following responses from its membership:

- 10% will be very strong supporters, completely involved and dedicated to

- the last ounce of courage and energy.
- 80% will generally accept and appreciate the organization, with a minimum of negative response and an occasional creative contribution to the cause.
- 10% will be constant grippers — there is always something wrong.

These are three fairly broad categories, to be sure, but all are necessary to a vital, healthy organization when found in the above proportions. Constructive elements come from all three groups. Therefore . . .

It is important that members not react from the spine when they hear a gripe. Spinal reaction is a reflex action — a knee jerk. Instead, take a deep breath and allow some logic and common sense to filter through the information.

We should seek out and enjoy hearing those who have an opinion that is different from our own. Some great ideas have been generated out of discontent, while the big 90% gives stability to the organization and provides plenty of positive support.

No matter what activities or programs we may develop, expect some dissatisfaction. It's inevitable and it is welcomed because it can become a positive force if we learn to react voluntarily (controlled by the mind or will) instead of involuntarily (without thinking, automatic, reflex action, etc.).

All together, now . . . take a deep breath . . . think positively . . . the next 50 years is just ahead. And it's full of dreams, hopes and wonderful challenges (opportunities) for all of us — the ambassadors, the contented and the discontented.

* * *

And . . . thank you for all the congratulatory cards, letters, phone calls, mementos, flowers, etc. I can't think of a greater honor or privilege than serving the Society as your Executive Director.

INTERNATIONAL OFFICERS

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Has the golden ring come full circle?

by James Warner
International President

In their now-famous letter of April 6, 1938, Rupert Hall and O. C. Cash invited friends to join them for a songfest that became the first meeting of the Society. In that letter, an objective was stated: "The writers of this letter have, for a long time, thought that something should be done to encourage the enjoyment of this last remaining source (quartet singing) of human liberty."

In fulfilling that objective, our founders assured the success of that first gathering and provided us with the key to success for the next fifty years of barbershopping, and beyond.

Recall the atmosphere of the times in which those words were written and that first gathering was held. People felt overwhelmed by government regulations and apparent intrusions into every facet of life. The economy was on a roller coaster and war clouds gathered ominously on the horizon.

The automobile, radio and talking pictures rapidly dispersed families from their homes, introduced them to new art forms and provided them with access to many new leisure-time activities. Barbershop quartet singing had all but disappeared, along with vaudeville.

The enjoyment that had been shared by singers, among themselves and with their audiences, had largely disappeared. Our founders realized that it had to be recaptured.

Today, similar threats and a similar challenge lie before us as we witness turnover and reduction in our membership. We are once again living in stressful times — the jet age has given us incredible mobility; the TV and video age has brought polished entertainment right into living rooms and dens. Men can dash off to Disney World or Las Vegas, or other glamor spots of the world, or they can stay home and be entertained in comfortable and friendly surroundings.

Is the barbershop quartet about to fade into history again? Is it all over for the Society? Do we hang up our arm bands and derbies? Is that what Rupe and O. C. did? NOT ON YOUR PITCHPIPE!

The 26 men who gathered on the Roof Garden of the Tulsa Club on April 11, 1938, and the hundreds and thousands who have come together since, were looking for one

thing: **enjoyment** in singing barbershop harmony.

"What could be sweeter," wrote Hall and Cash in that first letter, "than ten or twelve perfectly synchronized male voices singing 'Dear Old Girl'?" Enjoyment of the music brought the men together and drew crowds to hear them sing, in spite of those trying times and competing activities.

Over the past few months, I have visited with barbershoppers throughout the Society. I have read the results of various surveys and have digested thoughtful opinions expressed in numerous bulletins and other writings that have crossed my desk. I've talked with many of you about what is going on — or not going on — in your chapters and why you think the men are coming, or going, or (frequently) both. The root of the chord, for which we seem to be continually searching, is **enjoyment**. If our men are having fun, our audiences are having fun, our numbers grow and barbershop harmony spreads.

But, just as it was in the "age of dictators and government control of everything" that Hall and Cash wrote about, the enjoyment — the spontaneity — seems to be slipping out of our barbershop lives. For many of us, a dull and wearying sameness has enveloped our chapter meetings as we spend the major portion of our time working on our next two contest songs. There's very little time, any more, for our chapter quartets to sing for us, or for us to get out into our communities to perform.

"WHAT'S THIS?" you ask! "Do I hear our International President speaking out against our contest and judging system?"

Absolutely not! Our contest and judging system has propelled us to performance heights and has enabled us to gain musical credibility. I wouldn't, for an instant, consider taking us back to the "lamppost days." I don't enjoy poor singing — by barbershoppers or anyone else.

Through our contest preparations we have honed our musical skills and attempted to satisfy our desire for perfection. When we perform for our hometown friends and neighbors, we generate good feelings that have a rippling effect throughout our communities and among our chapter membership. Fortunately, we don't have to choose between competition and

community activity — the key is to find the proper balance.

Many of our chapters have found that key and, as a result, their music programs and their membership have flourished. In 1986 the Alexandria Harmonizers became international chorus champions. They also led the Society in achievement scoring for their chapter activities. In 1987 the Harmonizers entertained themselves and many others with 20 performances and appeared on five other chapters' shows. Forty seven of their members participated in registered quartets and those quartets filled 175 unpaid engagements.

As a result of that activity, the Harmonizers are widely recognized and appreciated in their community. Other of our international champs have developed similar programs, with similar results.

Is all of that enjoyment reserved for our international champs? What about the rest of us?

Many of our other chapters are quite busy, too, and their members are having as much fun as our champs. You can hear the excitement in men's voices as they tell of being part of a chapter program that produced enough quartets to deliver (for a nominal contribution) more than 35 "singing valentines" to girl friends, kids and shut-ins, in businesses, hospitals, and even the local watering hole.

You can see the smiles of satisfaction as the men mingle with the crowd and soak up compliments after a performance at a local church supper or civic club meeting. You can sense the pride in the chapter's senior citizen quartet as they report on a busy week making the rounds of nursing homes or filling mid-day engagements that the rest of us couldn't cover.

And most importantly, you can count the positive effects of all of this activity by noting the increased attendance at chapter meetings, fewer empty seats at annual shows and a greater number of people in the community who recognize and express appreciation for their barbershoppers and our music.

We should, and do, always strive to make our performances the very best that they can be, high in entertainment value and truly representative of barbershop harmony. But we must never lose sight of the
(continued on page 12)

Nation's capital provides historic background for kickoff of golden anniversary year

Barbershoppers from all around the D. C. area were involved in preparations for the midwinter convention, held January 29-30 in Washington. Many barbershoppers who attended felt that the city, with its historical buildings and displays, provided a heightened sense of our heritage as our 50th-anniversary celebration began.

The Friday night show featured a monologue by Joe Palmquist of the Foothills (Calif.) Chapter, who presented excerpts from the life and writings of O. C. Cash. Palmquist's portrayal of our founder was a highlight of the weekend and set the theme for the convention.

Our 3rd, 4th and 5th-place medalists, Chiefs of Staff, 139th Street Quartet, and Chicago Chord of Trade, filled the ballroom of the J. W. Marriott Hotel with chords, as did the 1986 International Champion Harmonizers chorus from Alexandria, Va.

Saturday night, at Constitution Hall, the Heritage of Harmony show featured the 1987 International Champion Interstate Rivals quartet and 2nd place medalists, the Second Edition. The stage was filled with members of D. C.-area chapters who formed the northern and southern editions of the Chorus of the Potomac.

Other quartets appearing on the show included the Mid-Atlantic District Champion Copyright '86, plus the Pros 'n Cons, Key Bridge, Federal City Four, Treasure Chest, Alexandria's Ragtime Band, and Virginia Breeze. Making cameo appearances throughout the production was Sincerely Yours quartet, who portrayed Everyman Quartet.

The show was written by Gary Stamm, Manager of Audio-Visual Services at the international headquarters. Stamm played the part of the Host in the production.

The Heritage of Harmony sketched the history of barbershop singing from its earliest roots through the founding of the Society and on to the present. Social and historical events of the past century and their effect on our art form were woven into the show, narrated by the Host, with cameo lines by chorus members and the Everyman Quartet. 🎵



Joe Liles directed the finale of the Heritage of Harmony show at Constitution Hall.



Vaudeville, 1986 medalist quartet, provided entertainment at a diplomatic reception held at the Marriott Hotel on Thursday night.

Enjoying a tour of the White House were Past International President Merritt Auman, left, International President Jim Warner and his wife, Ann.





The 139th Street Quartet, 4th-place medalists, entertained at the Friday night Extravaganza at the Marriott Hotel.



In crisp, cold weather, President Jim and Ann Warner presented the Sergeant of the Guard at Arlington National Ceremony with a floral wreath to be placed on the Tomb of the Unknown Soldier. At right, a bugler prepared to play "Taps." The Sergeant was very rigid and military during the ceremony but when it was completed, he shook Jim Warner's hand and said, "I sure do like that barbershop harmony."



Among featured quartets on the Saturday night show was the International Champion Interstate Rivals.



The Society's golden anniversary executive committee was presented at the midwinter board meeting. From left, they were, Joe Liles, Executive Director; Darryl Flinn, Immediate Past President; Jim Richards, Vice President; Jim Warner, President; Morris Jennings, Vice President/Treasurer, and Charles McCann, Vice President.



The finale of the Friday night Barbershop Extravaganza included the Alexandria Harmonizers Chorus, with the Chicago Chord of Trade, Chiefs of Staff and 139th Street Quartets.

Silvertones win senior crown

The Senior Quartet Contest was held on Saturday afternoon of the midwinter convention weekend. The Silvertones from Canton, Ohio won the gold medals; Grandfather's Clock from Elgin, Ill. placed second. Third place went to Hal's Senior Class from Dundalk and Montgomery County, Md., Livingston, N. J. and Wilmington, Del.

Worthy of note was the annual appearance of the Mount Rushmore Four representing Kansas City, Mo.; Alexandria, Va.; Danbury, Conn. and Sarasota, Fla. The quartet is composed of four past international presidents, Gil Lefholz ('85), Hank Vomacka ('83), Dick Ellenberger ('75) and Wilbur Sparks ('70), portraying the faces on Mt. Rushmore: Teddy Roosevelt, George Washington, Abraham Lincoln and Thomas Jefferson.

Senior Champions: the Silvertones from Canton and Wayne County, Ohio. Quartet members were Robert Reidenback, tenor; William Brooks, lead; Samuel Love, bari and Ralph Shonk, bass.



Midwinter meetings began in 1940

The first midwinter meeting of the Society took place on January 20, 1940 in St. Louis as the organization, not yet two years old, was beginning to take form and shape. O. C. Cash had issued a mimeographed invitation to a few men — "my dear brothers," he called them.

"You are urgently requested," he wrote, "to help decide the place for our second national convention and to transact such other business as may come up."

President Rupert Hall headed the officers (everybody was a vice president in those days) and the "Advisory Board," as it was then called. Songs were sung and business transacted in the afternoon. That evening, there was a gala meeting with the St. Louis members; quartets from Oklahoma, Michigan and Missouri were present.

But the big event was when the group heard — for the first time in Society history — an organized barbershop chorus from the St. Louis Chapter, directed by Dr. Norman Rathert, singing arrangements of "Dream Medley," "Irish Medley," and "Little Sir Echo," made especially for the chorus.

Every January since 1940 the board has met in similar session. These meetings were held in various cities through 1962; between 1962 and 1969 they were all held at Kenosha. In 1969 they hit the road again and have been held in various cities ever since.

All midwinter sessions are important to the Society's advancement. On many occasions the board has grappled with problems of unusual significance.

In 1941 the first written constitution was approved; in 1942, after strenuous debate, dues were raised from 50¢ to \$2! In 1945 the Society incorporation was moved from Oklahoma to Illinois. In 1947 a minimum of 16 members was required to retain a chapter charter; the Society had grown to 15,000 members. In 1948 changes were made in Contest & Judging rules to do away with secret scoring. From that time on, quartets could obtain their rating in contest by making an official request to the international headquarters.

*excerpted from The Historian's Chair
by Dean Snyder, Harmonizer,
March-April, 1968*

Land 'O Lakes history published

Harry Purinton, historian for the Land 'O Lakes District, has produced a district history entitled, "Land 'O Lakes - The Early Years - 1943-1980."

In 90 pages, the book covers district development from the start of the Racine Chapter in 1943 to chartering of the Hilltop, Minnesota Chapter in 1986. Tables list men awarded Barbershopper of the Year, district quartet champions, quartets competing in international competition, chorus competitors, bulletin contest winners, and many other items of interest.

At the back of the book is a page for each year of district history, with pictures of quartets, choruses and individuals who have figured prominently in the Land 'O Lakes. The book is interesting reading for anyone who is a member of the district, has been around the Society for awhile or is a student of barbershop history.



PROBE helps to spread the word

by Bob Arthur

PROBE Vice President for Bulletin Editors

One of the Society's subordinate entities is the association of Public Relations Officers and Bulletin Editors (PROBE). The organization's officers include a president and two vice presidents, one for public relations officers, the other for bulletin editors.

Although the primary purpose of the chapter bulletin is to give chapter leaders a vehicle through which to inform the membership, the publication also enhances esprit de corps in the chapter and can be an effective tool in communicating to people outside the chapter. It can help build the number of show patrons and members.

Public relations includes communication through bulletins. In our Society, these include chapter bulletins, district bulletins, and The Harmonizer. PROBE also has a bulletin, called Probemoter, that will be revived this year and will be sent to chapter public relations officers and bulletin editors of record, as well as to others who wish to subscribe.

As PROBE VP for BE, one of the things for which I am responsible is encouragement of publication of chapter bulletins through district bulletin contests and an international bulletin contest. To conduct these contests, PROBE provides certification for judges in three categories: Content, Layout & Reproduction, and Grammar & Style.

There are sixteen bulletin contest chairmen — one in each district — and an international bulletin contest chairman. As is the case with our vocal competitions, a triple panel of judges is used for the international contest. Judges are monitored by qualified and dedicated category specialists, one for each category.

The next time you read your chapter bulletin, take a moment to reflect upon the efforts of the editor, the contributors, the circulation manager (if there is one), and maybe even a photographer or two. They, along with the other members of PROBE, are all thinking about public relations.

District secretary has list of registered quartets

Due to constant address, personnel and name changes, it is difficult to provide an accurate directory of registered quartets. For instance, international headquarters receives 200 address changes per month, many of them pertaining to quartet personnel. Producing a quartet directory has proved to be too costly and time consuming for the limited value it provides.

There is an alternative, however. Each district secretary receives a monthly printout of quartets registered within the district. He can provide needed information such as quartet name, contact person, address, etc.

You can find the name, address and phone number of your district secretary in your District Directory, available from your chapter secretary.

Ballet to feature barbershop

Mikhail Baryshnikov's American Ballet Theatre, one of the world's leading classical ballet companies, will present the world premiere of a new ballet by Clark Tippet on June 11 at New York's Metropolitan Opera House. The ballet will feature four male dancers performing to the music of The Crackerjacks, a barbershop quartet.

The title of the piece is "S.P.E.B.S.Q.S.A.;" the quartet music was arranged by Ed Waesche.

March-April, 1988

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The Society in a world of change

Excerpts from the keynote address at the midwinter meeting of the International Board of Directors, January 29, 1988

by **Wilbur D. Sparks**
Past International President

In January, 1970, at the beginning of my term as International President, I addressed the board and pointed out that the Society was face to face with a new generation of barbershoppers. With that new generation, I noted, would come change.

Change has always been part of the human condition. Nicholas Murray Butler, president of Columbia University during the first half of this century, insisted that in the Garden of Eden, Adam paused at one point to say, "Eve, we are living in a period of transition."

Meeting transition and change

The Society is still in the process of transition and change. The ideas of DYNAMO and the Music Team are only about a year old and are already having a strong effect on chapter, district and Society activity.

More than ever before, we are giving emphasis to training — of individuals, officers, quartets, chorus directors and choruses. To an unprecedented degree we are carrying out this training through the use of videotape and other ultra-modern audio-visual tools.

And more than ever, we are cooperating with affiliate societies in other nations, most recently through our World Development Council. We are making strong efforts to help spread barbershopping into many new countries.

To meet the challenge of change, we must try to see what lies in our future. This is not easy. An ancient Chinese proverb says, "To prophesy is extremely difficult, especially with respect to the future."

I am proud of the work being done by the Status & Future II Committee but that group is thinking in terms of the year 2000 — just 12 years from now. Those who think they can lay down, right now, a plan for Society operation for 50 or 100 years from now are underestimating the imponderables of social change.

Instead of designing our organization now for the long-term future, the Society should foster the kinds of men who can cope with the future as it unfolds. It should seek and use men who can face new realities as they emerge without forgetting our traditions and long-term aspirations. Our surest resource will be men who carry a sense of the future within themselves.



Wilbur Sparks addressed the international board at the National Press club in Washington, D. C.

Certainly, there have been profound transformations in our own history. Look at the birth of our Society's institutions just a few years ago and compare them with the same institutions today:

1. In 1939, our first contest involved 23 quartets. There were seven states and 17 cities represented at our first national meeting.
2. In 1940, the first performance by an organized chorus took place at our first midwinter meeting.
3. In 1941, our first published arrangement, "Sweet Roses of Morn," was distributed on the last page (page 4 of 4) of our first Society publication, Barbershop Re-Chordings.
4. In 1942, our Society staff began with the hiring of Carroll Adams as International Secretary — one man with an office in his bedroom and a budget based on dues of 50 cents per member per year.

When we look at these institutions and our attitudes toward them today, we recognize what amazing changes have taken place. More change is certainly coming. We cannot know what the next America or our future Society will be like; they are changing continuously, yet all the while retaining powerful continuity of character and spirit.

The relentless pressure of each succeeding day absorbs our energies and shortens our perspective. We need to be reminded of

larger and longer-term goals. We need to preserve our sense of direction.

The need for strong leaders

New concepts of where we ought to be headed emerge from the minds of people. The material we use to build our Society of the future is within each of us, in our minds, in our character, in our memory, in our hopes. We can't wait for leaders of the future to sketch the path to that future for us; we are the source.

The tumult of the 1980s has retaught us the ancient lesson that organizations get the leaders they deserve. Good constituencies produce good leaders. Sometimes those leaders are the product of emergencies; sometimes they are chosen as a matter of course.

We must remember, however, that there is sometimes a tendency in organizations to accept mediocre standards of performance in their leaders, or to disregard their leadership. Let us avoid both attitudes. We should set high standards of performance for our leaders and then honor them.

We don't know how to create leadership among those who may be chosen as our leaders. But we can identify, reasonably early, those who have such gifts and can encourage them. We can place these men in proximity to proven leaders and give them a firsthand glimpse at how the Society is governed. By creating governing structures that are relatively free of conflict and contention, we can make the leadership role attractive to gifted people.

But the most difficult task in leadership development is to preserve a measure of creativity in the potential leader. All too often, budding leaders become "servants of what is," rather than "shapers of what might be." By the time such people reach the top, they are prisoners of the administrative structure. No system can stay vital unless some of its leaders remain sufficiently independent to help it to change and grow.

The importance of renewal

Most organizations we have known throughout history have had a life span. They come into being, they flourish for a time, they decay and die.

Knowing these things, some of us look apprehensively around our Society. Changing times and people, we fear, are leading us into an unfamiliar world. But that doesn't mean our Society is dying; there are peaks and valleys in the life span of a healthy and worthwhile organization.

One must recognize that at any given time in a healthy organization some things are being born, some are flourishing in maturity

and some are dying. Forces of disintegration are balanced by new life, growth and health. This is what we call renewal.

Renewal involves both continuity and change. Continuity makes it possible to have change that neither descends into chaos nor veers wildly in catastrophic directions.

Change is inescapable and often the only way to conserve is to innovate. Organizations must make change serve their continuing purposes and values.

Almost no one is hostile, in principal, to the idea of renewal. But decay starts from within when individuals close their minds, stop learning and become set in their ways.

To carry out the renewal process, we must look for the villain within. Renewal is not necessarily an enjoyable process; critics who locate a problem may be resented. There is nothing more irritating than a saviour when you're not ready to be saved.

The status quo is a fabric that is not easily unraveled. There are precedents, traditions, written codes and unwritten rules, some still sound, others outworn. There are institutions that are tough to overhaul because their long existence has given them a certain sanctity.

At the same time, there are many conditions that favor renewal. Highly motivated people easily break the bonds of outworn practices.

All organizations have groups and sub-groups of members. Communication among diverse elements is the first condition of creativity. Pluralism, dissent and the free marketing of ideas will test the validity of contemporary doctrine and also build an inventory of possible alternative solutions.

Finally, it is important to remember that the human capacity for renewal is powerful. Although it may become imprisoned by institutional forms, this spirit one day will reassert itself and release the vitality without which everything else dies.

These, then, are lessons to keep in mind as we move into the future and seek to make wise decisions in carrying out responsibilities:

1. Be careful and wise as you encounter transition and change.
2. Seek and train strong and creative leaders.
3. Remember the importance of renewal.

The urgent importance of meeting, head on, the responsibility of governing and leading our beloved Society cannot be minimized. I salute each board member and wish President Jim and his team the very best of all things during the coming year. 🎵



Heritage of Harmony

March-April, 1988

Society Historian honored at midwinter



Dean Snyder, left, was named Historian Emeritus at the midwinter board meeting. President Jim Warner presented him with a collection of his many articles that have appeared over the years in *The Harmonizer*.

At the midwinter board meeting, the agenda included a time to pay tribute to one of the Society's great ones. Dean Snyder, for his service to our organization, Snyder was named Historian Emeritus of the Society and presented with a large, framed certificate of honor.

President James Warner made the presentation and read the inscription to the board:

"Whereas S.P.E.B.S.Q.S.A. has, for forty four years, been nurtured and enriched by the dedication, talents and enthusiasm of Dean Atlee Snyder, and

"Whereas he is genuinely steeped in the American traditions out of which the Society arose, having joined the Redpath Chautauqua as crew member at age 16 and later becoming its youngest platform superintendent, and having sung in pre-Society quartets, the Troubadours, Kiwanians and Y's Men; in the Society's top-rated Singing Squires quartet and in the 1954 International Champion Singing Capital Chorus, and

"Whereas his talents as leader, administrator and general Idea Broker have supported and sustained the Society as international vice president and board member, chairman of the first long-range-planning committee, originator of the Armed Forces Collaboration effort, first keynote speaker, promoter of the first barbershop craft program and the College of Arrangers, initiator of Society relations with the Music Educators' National Conference, charter member and president of the District of Columbia Chapter and founder of the Alexandria, Virginia Chapter, chairman of the first District Presidents' Seminar, member of the Society's archives committee and the 50th-anniversary committee,

and valued contributor to the Organization Study Committee and Future II Committee, and

"Whereas, for more than a quarter century, as international historian and associate historian, he has proclaimed his abiding love of barbershop harmony and our Society while collecting and organizing scholarly research and prolific writings, including more than ninety *Harmonizer* articles, and

"Whereas it is fitting and proper that the Society memorialize its gratitude to this distinguished leader, while ensuring itself of the continuing benefit of his genius as historian, by simultaneously bestowing upon him a permanent appointment, and a well-deserved recognition,

"Now, therefore, be it resolved that in gratitude for a lifetime of devoted service and in sincere appreciation of an indelible legacy, the international board of directors of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, with pride and love, does hereby designate and appoint Dean Atlee Snyder as Historian Emeritus, for and during his lifetime, with responsibility for the continuing contribution of historical writings for Society publications, research and organization of his vast library of Society files and records, and provision of historical advice and counsel to the Society, its leaders and members.

"Adopted unanimously, in meeting assembled in Washington, District of Columbia, on this 29th day of January, in the one thousand nine hundred and eighty-eighth year of our Lord, and in the fiftieth year of our Society.

"Signed, James C. Warner, International President." 🎵

Joe Liles named Executive Director



Joe Liles, left, received his badge of office from International President Jim Warner at the recent midwinter convention.

From his perch in a cherry picker, Joe Liles directed a mass sing at the international convention in St. Louis in 1984.



At the midwinter meeting of the international board of directors in Washington, D. C. in January, Joe Liles was named Executive Director of the Society. He had been serving as Acting Executive Director since July when Hugh Ingraham went on extended medical leave.

A Society member since 1967, Liles has been a certified judge in the arrangement category. In 1968 he was named director of the San Antonio Chordsmen chorus and took that group to fourth-place finishes in international competition in 1971 and '72. He has been a member of two quartets, singing baritone in one and tenor in the other; his early quartet arrangements were sung by the 1969 International Champion Mark IV.

Joe Liles became the third music services assistant on the Society staff on September 1, 1975 and moved to Kenosha with his wife, Kay, and three of his four children. As a staff member, he began working in the chorus development program, with special emphasis on the training of chorus directors.

Liles was promoted to Assistant Director of Music Education and Services in July, 1979. In September, 1982, he became Director of Music Education and Services upon the retirement of Bob Johnson.

He has been a member of the Harmony College faculty since 1970 and during that period has changed the operation of that activity, doubling the course offerings and increasing attendance. He has contributed to the Barbershop Arranging Manual and other educational and musical materials published by the Society.



Joe Liles is a quartet man, too. Performing in a "mellodrammer" in 1972 was The Big Saw quartet, consisting of, from left: Chuck Snyder, Henry Lutz, Liles and Ben Binford. Lutz is chairman of this year's international convention in San Antonio.



In 1971 and '72, Joe Liles, far right, led the San Antonio Chordsmen to fourth place in international chorus competition.

A dapper Joe Liles joined the International Office staff in September, 1975.



Liles is a graduate of Baylor University and holds a master of music degree, with emphasis in the areas of voice and theory & composition, from Southern Seminary in Louisville. He has completed 30 post-graduate hours at the University of Texas, specializing in conducting and performance.

Prior to his employment with the Society, Liles served as minister of music for the First Baptist Church of Abilene, Texas where he organized and directed the largest church choir music program in the world. The program set a new standard of organization for church choir programs and involved more than 800 members in 18 separate choral groups, a full orchestra, a string choir, handbell choirs and two brass choirs.

He has also worked with community programs for adults and young people, writing, directing, arranging and producing musical productions. In San Antonio he worked in a program of creative teaching of children and

young adults and taught students with learning disabilities.

Liles also served as project manager in the mental health services department of Bexar County Hospital in San Antonio, one of the largest mental health facilities in the United States, managing 153 employees. He developed a computerized patient record system that was later adopted by the State of Texas.

A member of the American Society of Composers, Authors and Publishers (ASCAP), Liles is a composer and arranger of music for religious and popular groups as well as for barbershop quartets and choruses. His works have been published by seven different companies.

He is a member of the American Choral Directors Association (ACDA), the Music Educators National Conference (MENC) and the American Society of Administration Executives (ASAE), among other organizations. He is also a lifetime member of the Nashville Songwriters Association and is listed in Who's Who in Music.

Liles has taught and directed choral groups of all ages since 1950 and has been guest clinician at regional and state music festivals and workshops for students at the high school and junior high levels. In 1964 he won an international award for his musical production entitled, "The Prince Who Wouldn't, or The Dragon Who Couldn't." 🎵



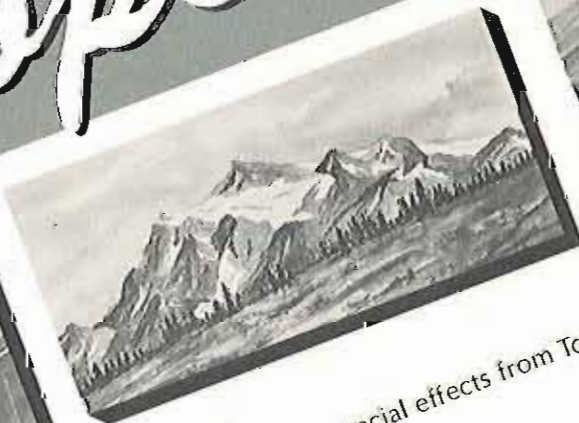
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GOLDEN RING

(continued from page 3)

fact that our general audiences don't require contest-calibre performances — perfection — on every number. What they do require is that we be there to entertain them and that they — and we — have fun as we share the experience.

When we sing well, we have fun; when we have fun, we sing well. As we improve the entertainment package for our general audiences, our contest scores will also improve. It will be a most enjoyable process for all involved.

As we begin our second fifty years with Harmony Month 1988, we must re-examine our objective. If barbershop harmony is to ring throughout the land — and the whole world — we must take it there with our performances and share it through the fun and fellowship — the **ENJOYMENT** — that we offer to those who would sing with us.

That's where Rupert Hall and O. C. Cash began in 1938. That's where we must begin in 1988. The Golden Ring has come full circle.

Barbershopping around the world

Australia — The Aussies boast of 13 registered quartets in six states, including two in Tasmania. They have a contest in which entrants submit presentations on tape.

Belgium — Brussels Capital Chordsmen reportedly suffer from isolation but a contingent visited a recent British convention in Bournemouth.

The big event of the year was having the Heart of Holland chorus from Utrecht visit during November. Thirty men from Brussels hosted ninety Dutchmen, who gave two evening performances. The Dutch chorus was directed by Bob Slavenburg.

China — A production of Meredith Willson's *The Music Man* was staged in Peking.

Great Britain — British quartet representatives to San Antonio will be Times Square.

Israel — Barbershop singing was part of a three-day event called "Vocalize," held in the city of Acre.

Sweden — The Good Time Singers quartet will represent SNOBS in San Antonio. Approximately 150 Swedish barbershoppers plus wives are scheduled to attend the convention.

West Germany — There are reported to be nine German and three American quartets actively singing.

Lou Perry Scholarship announced



Lou Perry, center, received a plaque on Friday night at the midwinter convention, honoring him for his contributions to the Society and its quartets and choruses. Presenting the award were Rob Hopkins, left, and Terry Clarke.

As arranger, coach, teacher, director, advisor and judge, Lou Perry has touched the lives of thousands of barbershoppers throughout the Society. Many of those friends have joined together to create a fund that will pay the entire tuition and some transportation expenses for an aspiring arranger to attend Harmony College in St. Joseph, Mo.

Creation of the fund was announced by Rob Hopkins, arrangement category specialist, and Terry Clarke, bass of the 1980 Champion Boston Common quartet, at the recent midwinter convention in Washington, D. C. Perry was honored with presentation of a plaque at the beginning of the second half of the Friday night show.

The inscription on the plaque read:

"In recognition of Louis P. Perry, whose love of Barbershop Harmony has contributed greatly to its appreciation as an art form; and whose musical knowledge and teaching has raised our spirits as well as our understanding. If, as Jean Cocteau once said, 'Art is not a pastime, it's a priesthood,' then Lou Perry is the Archbishop. On the occasion of the Society's 50th Anniversary, January 30, 1988, Washington, D. C."

Any arranger who is interested in learning more about his craft is eligible. The first scholarship winner will have his way paid to the Harmony College session to be held this summer from July 31 to August 7.

The Lou Perry Harmony College Scholarship Fund will be self-perpetuating, with only the interest being spent. Contributions are

still being accepted; make checks payable to "S.P.E.B.S.Q.S.A., Inc." and send them to the Society at 6315 Third Ave., Kenosha, WI 53140-5199. Contributions are tax-deductible.

The fund is appropriate because Perry has been a member of the Harmony College faculty for 17 years. Since joining the Society in 1951 he has dedicated himself to preserving our unique artform. He has taught hundreds of arrangers to use our style to serve the song and has helped performers to let the song and the message come through to the audience.

Applications for scholarship grants are sought from relatively inexperienced, as well as experienced arrangers. Preference will be shown to that arranger whose work best serves the song and who would benefit the most from a week at Harmony College. Applicants should:

1. Submit four copies of your best, most recent barbershop arrangement.
2. Submit four copies of a brief statement explaining why you are interested in receiving the scholarship.
3. Send copies to:
Rob Hopkins
Saunders Rd.
RR #1, Box 73A
Clinton, NY 13323

Deadline for applications is May 1. Recipients will be selected by the arrangement category board of review and the arrangement category specialist. Their decision will be announced by June 10. No materials will be returned, so keep a copy of your arrangement. If you have any questions, contact Rob Hopkins.

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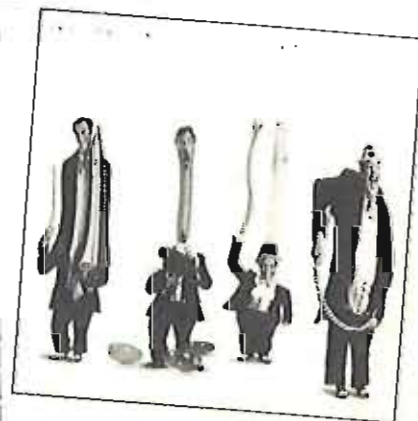
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1938: The start of something big

by Grady Kerr

Southwestern District Historian

Up until now, we've been able to read about the Society's beginnings in two books offered for sale by the international office: "Keep America Singing" by Deac Martin and "Melodies For Millions" by Will Cook and Charlie Wilcox. Martin's book is a ten-year history; the Cook-Wilcox volume is a 25-year history.

However, we can also trace the progress of the upstart group of singers in Tulsa in 1938 by reading actual news coverage from the time. With assistance from my local library, I found microfilms of the two newspapers that existed in Tulsa at the time. I spent long and enjoyable hours searching through 400 daily issues. What follows are a few highlights from what I found.

The very first mention of the Society appeared in the Tulsa Tribune on Monday, May 2, only 21 days after the first meeting. The headline read, "Barber shop harmony a thing of the past? S.P.B.S.Q.S.U.S. is formed to preserve it." Our name was a little different back then — the Society for the Preservation and Propagation of Barber Shop Quartet Singing in the United States.

More than 40 articles about the group appeared in the first four months. There seemed to be competition between the two Tulsa papers for a scoop on the barbershop "bards," as they were frequently called.

The author of the first article was Mrs. Virginia Burch, who said there were 30 men at the first meeting. No one wanted to eat the food that had been prepared; all they did was sing!

On May 8, the second article told of a "reactionary group" formed in response to the barbershoppers, the S.P.C.D.A.D.P.-O.F.L.T., which stood for "The Society for the Prevention of Cruelty to Dumb Animals, Dumb People and Other Folks of Low Taste." This group was formed by the Tulsa Chamber of Commerce.

The article went on to say that legal action was being considered to squelch the newly formed organization of singers. The barbershoppers were invited to appear in body at a Chamber meeting to prove that they really existed and were harmless.

On May 26, the headline, "You'll hear them from Tulsa to Kansas City," introduced an article showing that interest in barbershop singing was spreading fast and a trip to Kansas City was planned.

The first article to appear in the Tulsa Daily World was found on page 1 of the Sunday, May 29 edition. Written by Ralph Martin, it quoted O. C. Cash as saying, "The movement has grown like a jimson weed because it satisfies a legitimate human need. Barber-shop quartet singing is truly an American

effort. It's more American than the Ford car or the can opener."

Cash had a way with words. The media found him a reliable source of good news in turbulent 1938.

Musical history made

The most important article, written by reporter Martin, appeared Wednesday, June 1 in the Tulsa Daily World. The headline read, "No, no, folks, you're wrong; that was musical history in the making."

This one article was picked up by the wire services and ran nationwide the following Sunday. The article told of the now-famous third meeting at the Alvin Hotel. The nationwide coverage prompted letters, phone calls and telegrams to Cash from interested groups around the country. This was the start of something big!

A headline in the June 9 Tulsa Tribune read, "Bing can't be here but will dedicate song." Cash had invited Bing Crosby to Tulsa to attend a national singing contest.

The story continued, "However, next Thursday night, Bing will honor the newly formed Tulsa society on his radio broadcast. He will dedicate a new song, 'Mother Nature's Lullaby,' which is full of good, old-fashioned harmony, to the Tulsa organization. 'My heart is with you, boys, but I can't come,' he telegraphed."

The June 16 Tulsa Daily World told of a special trip made by 35 barbershoppers to Kansas City. This one trip spawned nine articles in various papers. Radio station WDAF aired a live program from the train just before it left Tulsa.

Tribune reporter Virginia Burch went along and Cash advertised her as, "our only lady member and the only female falsetto-basso in America."

When they arrived, 200 spectators watched as Tulsa and Kansas City groups serenaded each other and the surprised crowd at Union Station. The singers retired to the University Club for installation of Kansas City officers and singing through the night. A subsequent Tribune story was headlined, "Last verse too long — Tulsa quartets miss train home." Cash and a few others had decided to stay over for some more meetings and, of course, singing.

Society a return to sanity

It is probably no coincidence that news of this organization was a positive event to which editors and, more importantly, readers were attracted. A nationally known columnist, Mrs. Walter Ferguson, was quoted in the Daily World on June 24 as saying that the new society was "an unmistakable sign of a return to sane Americanism." She was surprised that total strangers could become blood brothers in one evening while singing.

"Enmity cannot endure between a baritone and a tenor who have perfect pitch," she wrote. She also predicted, "Unless I miss my guess, it will sweep the nation."

Yes, the time was right for barbershopping in 1938. In one week Cash received 25 applications for chapter charters nationwide.

Keeping the news editors happy and the public relations flowing, Cash offered an honorary membership to anyone who could bring him the verse to "Sweet Adeline." He noted that he was assembling a book of lyrics for all members.

To his surprise, a Mrs. Sid Cockrell walked into the June 30 meeting and sang all the words to the old song. The July 1 Tribune story read, "Even though she won't be allowed to attend the stag meetings, she will receive the honorary certificate."

Society Incorporated

The July 5 Daily World stated, "They'll sing for fun — and they'll keep it that way! Just in case some envious eye or greedy mind should infringe with commercial motives, the Society is preparing for protection." The story announced that incorporation papers were being drawn up. At the next meeting, 103 members would vote on the bylaws and code of ethics, which remain intact today.


"Hollywood next stop for S.P.E.B.S.-Q.S.A.," the July 22 Daily World announced. A request for a chapter had been received from out West. Among those who reportedly wanted to sing in their spare time were Bing Crosby, Pat O'Brien, Fred McMurray and William Frawley. Cash suggested to the Tulsa media that a group might go to Los Angeles and "show the screen stars how to sing."

A forerunner of the Young Men In Harmony movement began on July 22 when a junior order of the Tulsa group was formed. One of its co-founders, Harold Cox, explained, "The purpose is to establish an outlet for the musical urge of young men."

Cash sympathized, saying, "I am convinced that singing cannot begin too early in life."

By August, 1938 the news media in Tulsa had begun to grow tired of covering the new Society. But the damage had been done. The word was out and singers from all over the country had heard the news.

In retrospect, the most important news story was the June 1 article about music history in the making. Its appearance nationwide gave momentum to the idea of preserving our American art form.

It would be interesting to have chapter historians visit their local libraries and see how many papers carried this story in 1938. There may be other articles about the formation of local chapters there, too. It's a nice trip into history. 



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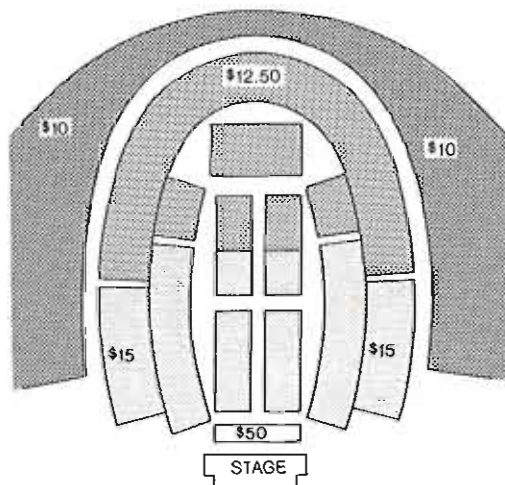
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The Founder's Column

by O. C. Cash

This article appeared in the first issue of Barber Shop Re-Chordings, dated November, 1941.

You have asked for a little message to appear in your bulletin and I'll be doggoned if I can think of anything of interest to write about. Of course, all of us down here in Oklahoma are making plans to attend the Grand Rapids Convention. That's about all we talk about. Brother Carroll (Adams) has been sending me most of the correspondence he has had with brothers over the country and I am thrilled to death with the interest which is manifested in our Society and the next convention.

There are two things I particularly like — good music and good fellowship. I take the first for granted when I am around Barber Shop singers, but although I attend several conventions each year, only at our Society conventions do I find the genuine, old-time, small town, neighborly affection and fellow-

ship so manifest when our bunch gets together. That's why I like all our old scalawags so much and why I never miss an opportunity of being present when they congregate. Will Rogers' most famous remark was: "I never met a man I didn't like." Well, I have met a few fellows in my time that were first class "horses' necks" but I never met a "Barber Shop singing horses' neck."

My most happy years, as it seems to me now, were spent in my old home town of Bluejacket, Oklahoma, as a kid singing with the various village quartets, going on hay rides, and attending church sociables with the old gang. I have lost track of the kids I once knew and sang with years ago, but when I meet Art, Joe, Deac, Hank, Bill, Pete, Sam, Frank, and others from all over the United States at our conventions, I sort of reconstruct my outfit and have a reunion with the old Bluejacket gang. I even sing some of the same songs the soft blonde summer visitor from Kansas City taught us the night I dated her on that hay ride in June, 1910. Ah, she sure was a cute little trick, and knew all the songs then currently popular. "I Care Not for the Stars That Shine," was one we learned on that occasion and our Barber Shop quartet sure knocked it for a goal.

Well, I'll be seeing you at the reunion of all the old gangs at Grand Rapids in June, 1942.

Yours sincerely,

O. C.

Harvest moon did not shine

A brave group of members of the South Bend-Mishawaka (Ind.) Chapter gathered last fall for a hay ride at a nearby farm. The weather was lousy, but hay rides are fun events and this one was an experience to be long remembered.

A large, four-wheel trailer was loaded beyond normal capacity and attached to a mid-1930s vintage tractor. With a roar that could be heard for quite a distance, the tractor was fired up and the ride began.

As the tractor started to climb a fairly steep hill, the trailer hitch jumped off the ball and the trailer came to a sudden stop. The momentum caused one barbershopper, Tom Higgins by name, to keep going, however, and he landed on his face in wet earth.

The only injury was to Higgins' nose, where his eyeglasses poked a hole in his skin. One lens dropped into the mud but was retrieved by a sharp-eyed friend. A truck was obtained to rescue the hay riders, who all decided they'd had so much fun, they wanted to do it again next year.

from Mell-O-Notes
bulletin of the South Bend-
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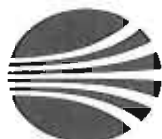
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EASTERN

The Way I See It

Pluralism — some historical observations

by Dean Snyder

International Historian Emeritus

For this reporter, his connection with the historian's role goes back approximately 25 years. His Society membership goes back to 1945 when we were still a struggling organization with survival a question mark.

But this reporter's participation in quartet singing goes back much, much farther — to college and Chautauqua days and to the memory of singing, early in 1921, Geoffrey O'Hara's "A Little Close Harmony," from whence, in 1938, we derived our theme, "The Old Songs."

From this personal perspective, the following observations stand out.

From time to time, a minority is heard to say, "This is not what O. C. Cash had in mind," or "We need to return to our roots." This often means over-emphasis on the chorus as our principal chapter activity.

But in the early years, there was no rivalry between quartet-emphasis and chorus-emphasis. There were early debates between those who stressed the C & J (contest and judging) approach as opposed to those who loved the barbershop sound for its own sake and for its entertainment value. And that entertainment was of two types — the woodshed quartet for private pleasure and the "show" quartet for public performance. For this latter group, winning in competition with others took decidedly a second place.

Despite these past debates, this Society has maintained a remarkable spirit of unity amidst predictable diversity of viewpoints as to our aims and objectives. With the recent midwinter meeting, we began the celebration of our 50th year.

Can we accommodate differing views? Is the Society mature enough and big enough to accept diversity of opinion? Can we provide a "family table" containing a variety of program offerings?

America exalts democracy as the goal for ourselves and for the world around us. But the essence of democracy is pluralism, which recognizes that all men do not think alike. And that includes the protection of minorities against the demands and pressures (and sometimes the scorn) of the majority — or of those who profess to speak for the majority.

With a half century to guide us, can we not recognize in this Society that pluralism is one of the lessons of our history? Can we not reaffirm our democracy — our pluralism? Your historian hopes so! 🎵

More on the unknown quartet



The mystery foursome

The cover of the July/August, 1987 issue of *The Harmonizer* featured a number of quartet photos, some of them unidentified. Since then, names have been found for all but one of the quartets.

In the November/December issue, the tall gent in white shirt in the final quartet was tentatively identified as Dick Sturgis of Atlanta. The picture was definitely taken at the international convention in Toledo, Ohio in 1951.

Barbershop memorabilia collector Wm. Watson has since opined that the man on the far right was Ray Hall, baritone of the Harmony Halls quartet, 1944 international champions.

Bob Bisio, Far Western District Historian, has added that the man standing second from the left was G. Marvin "Marv" Brower. Brower was president of Far Western District in 1953-54 and was a member of the Santa Monica, Calif. Chapter.

"Marv retired to California after long and glorious service to the Michigan District," Bisio said. "Marv was a member of the Grand

Rapids Chapter and was an international board member from 1945 to 1948."

In the March, 1950 issue of *The Harmonizer*, Brower was listed as a member of Michigan's Hall of Fame, with the following citation, "formerly a monument in Grand Rapids, and Emcee without peer in a hundred cities, now a dilettante of the West Coast, a little snow in his back yard."

Finally, a note from Dean Fischer of Traverse City, Mich. adds credence to the opinions of Watson and Bisio. "Although I've been gone from Grand Rapids since 1956," he wrote, "my memory says that the guy on the right is Ray Hall, bari of the 1944 champ Harmony Halls."

"The tall guy in the shirt is Joe Wolff of Detroit, ex district president," Fischer continued, "and second from left is Marv Brower of Grand Rapids and later, California."

"The man on the left is Pete Pell of Grand Rapids," Fischer concluded. "Maybe someone from Grand Rapids can verify."

Well, there you are. The quest goes on.



The Harmony Halls, 1944 international champions, consisted of Bob Hazenberg, left, lead; Ed Gaikema, top, tenor; Ray Hall, bottom, bari, and Gordon Hall, right, bass.



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Mechanical license fee required for tapes

Many chapters are making learning tapes to assist the process of teaching new songs. If a chapter quartet makes a master tape for reproduction and distribution to members, then the chapter must pay a mechanical license fee.

In the past, this has been five cents per song, per tape. Recently, however, the price has risen to five and a quarter cents.

If a chapter decides to record a medley, the five and a quarter cent fee must be paid for each recognizable song or part of a song. Thus, a three-song medley would cost five and a quarter cents times three, times the number of copies.

The song titles, number of copies, and fees should be sent to the Harry Fox Agency, 205 East 42nd St., New York, NY 10017.

HOW TO MAKE LEGAL COPIES OF SOCIETY LEARNING TAPES

Individual chapters may make copies of Society learning tapes, but there are some procedures that must be followed.

The chapter must pay a mechanical license fee of 5-1/4 cents per song, per tape. This is the same procedure that would be followed if the chapter were producing its own learning tapes. The fee for a three-song medley, for example, would be 3 times 5-1/4 cents times the number of tapes produced.

It is the chapter's responsibility to pay this mechanical license fee to the Harry Fox Agency and/or to Society song writers and other copyright holders not represented by the agency.

In addition, a fee of 9-3/4 cents per song, per tape, must be sent to the International Office. This fee partially covers Society costs for producing the original learning tapes.

The purpose of this policy is to give chapters the opportunity to make copies of individual songs from Society learning tapes. If, for instance, a chapter wants to make learning tapes of "April Showers," from the "You Ain't Heard Nothin' Yet" tape, it may do so, using the above formula. This way, the chapter would not have to purchase the entire learning tape for all of its members.

THE INTENTION IS TO CLEAR INDIVIDUAL ARRANGEMENTS, NOT AN ENTIRE TAPE.

Please be aware that there are two separate transactions involved. One is payment of the mechanical license fee to the Harry Fox Agency or to the copyright holder. The second is payment of the fee to the International Office. In each transaction, the chapter must list the title of the song or songs, the name of the copyright holder and the number of copies made.

by Mel Knight
Acting Director of Music Education
and Services



The 1948 International Champion Pittsburghers Quartet were, from left, Harry Conte, tenor; Jiggs Ward, bari; Tom Palamone, lead, and Bill Conway, bass.

Zebo gets a birthday surprise

by Tony Stefano

Last year, on his 99th birthday, Anthony "Zebo" DiPierro, a patient in the John J. Kane Regional Center in McKeesport, Pa., was promised that he would receive a surprise for his next birthday. The promise was made by his old quartet pal, Tom Palamone.

On January 3, 1988, Zebo, not one to disappoint a pal, reached age 100. True to his promise, Palamone showed up at the hospice with the surprise — a barbershop quartet.

For almost two hours, Zebo sat in his wheelchair, enchanted by the songs he loved so well. The harmony produced by the quartet, Sounds Familiar, brought a sparkle to the old man's eyes and joy to his heart. He couldn't have asked for better therapy.

It wasn't long before the singing began to attract other patients to the recreation hall. "Til We Meet Again" had Zebo wiping his eyes and the audience choking back a sob.

It was Zebo who first instilled a love for barbershop harmony in Palamone. The two were part of a quartet that rattled the walls in the back room of Zebo's grocery store many years ago. Palamone sang lead, "Chummy" Conte was tenor, Zebo sang baritone and "Turp" Marcanello was the bass. The sound of their harmony overflowed into Larimer Avenue and never failed to draw a crowd around the store.

The year was 1938 and Zebo was nearly 50. He knew hundreds of songs and quite a few parodies that he taught the quartet. They never used a pitchpipe: they didn't even know what one was. The lead would hang out a note and off the quartet would go, woodshedding the harmony.

At Palamone's suggestion, the quartet was named the Allen Club Four. In 1946 they went downtown to attend a barbershop meet-

ing at the Fort Pitt Hotel and decided to join the chapter, which was then four years old.

The quartet attracted the attention of Maurice "Molly" Reagan, founder of the Pittsburgh Chapter. Molly was an accomplished music arranger. After a month under Reagan's coaching, the Allen Club Four decided to take a shot at the 1946 international quartet competition in Cleveland, Ohio. They placed a respectable sixth.

Pittsburghers formed

Shortly after the contest, for reasons of civic pride, the quartet was renamed and registered as the Pittsburghers. Zebo sang with them until the fall of 1946 when the demands of his business compelled him to reluctantly part from the quartet he loved. He was replaced by "Jiggs" Ward and Bill Conway took over the bass spot when Marcanello went to New Jersey to sing with a band.

Eighteen months later, still under the tutelage of Reagan, the Pittsburghers competed and won the gold medal at the 1948 international competition in Oklahoma city.

Zebo spends most of his time in a wheelchair now. At his 100th birthday, Palamone asked him to sing a song. He promptly broke out with the strains of "That Tumble-Down Shack in Athlone." Palamone sang "Killarney," and other old songs.

For a finale, the group of friends sang "Happy Birthday" to Zebo. When it came time to bid him goodbye, Zebo squinted at the baritone singer in the Sounds Familiar quartet.

"I know you," he said. "You're the kid that used to hang around the store when Tommy, Chummy and the Grayback would bust a few chords with me."

"Right," Al Ferri said. "Look what you did to me. You turned me into a barbershopper!"

The barber pole — an endangered species



The barber pole, centerpiece of our Society emblem, may be in danger of extinction as a tradesman's identifying marker. Although there are still many barber poles in use throughout the country, there are fewer each year as small barber shops go out of business. Barber poles are being relegated to the junk pile or the collector's den.

William Marvy, 77, the only barber pole manufacturer left in the United States, says he doesn't get too many orders for new poles; most of his business is in restoration. In an interview that appeared in *Collectibles Illustrated* magazine, Marvy claimed some credit for keeping the tradition of barber poles alive. His shop in St. Paul, Minn. has produced 70,000 barber poles since it was founded in 1950.

When William Marvy stops production, what will happen to the pole manufacturing business? Perhaps the familiar barber pole will become just a memory, as other trade and craft signs have.

Not too many years ago, the optometrist was identified by a pair of eyeglasses that hung in front of his establishment. The drug-gist had a mortar and pestle; the blacksmith had an anvil or horseshoe. Watchmakers had a large clock over the door and cobblers had a large boot, while three hanging balls identified a pawn shop.

"The barber pole is the last universal symbol," Marvy declared.

Although his shop is the last, there never were that many barber pole manufacturers. Koken in St. Louis and Paidar and Koch in Chicago were the major competitors, along with a few smaller operations in California and North Carolina.

Once, every town had a pedestal, or sidewalk, pole that was freestanding. In the 1930s people decided that pedestal poles took up too much sidewalk space and, while those already in place were allowed to remain, local ordinances prevented the installation of new ones.

Sidewalk poles were superseded by smaller, wall-mounted poles.

The barber pole business, like the barber business, began to decline during the 1960s, partly because of the Beatles and the introduction of long hair styles. Still more recently, barbershops have moved to fancy digs in shopping centers and have become "unisex boutiques."

Marvy now produces a line of nine poles, ranging in height from 18 to 47 inches and costing \$240 to \$534. Besides poles with the traditional stripes, he makes a blue pole featuring the words, "hair stylist," and a pole adorned with pink poodles for pet-grooming establishments.

The origin of barber poles is not entirely clear but it is known that many poles date back to the early 18th century when barbers practiced minor surgery, particularly blood-letting and leeching. In fact, it is speculated that the red on the barber pole stands for blood and the white stripe for a clean bandage.

The spiral pattern is supposed to be derived from the way blood soaked bandages would twist around the pole when they were hung out to dry.

"A cup was placed at the base of the pole, representing the basin used to catch the patient's blood," Marvy continued. If you look closely at our Society emblem, you will notice that the stripes descend from right to left; on some poles, the stripes run in the opposite direction.

As the supply of barber poles dwindles, prices will go up. Prices for some old barber poles have already risen beyond the means of many people; some really scarce models carry a price tag as high as \$12,000.

Soon, the only barber poles around may be those on our Society emblem. ♪

adapted from an article in *Red Rose Rag*
bulletin of the Red Rose
(Lancaster, Pa.) Chapter

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Are the chills from the singing or the ice cream?

The experience of a lifetime awaits 700 barbershoppers on July 31-August 7 when Missouri Western State College in St. Joseph, Missouri again hosts Harmony College.

The faculty is the finest ever assembled and there are approximately 55 course offerings, covering everything you've ever wanted to know about our hobby. Vocal techniques, interpretation workshops, chorus director classes, arranging and song writing, show production, contest categories, and leadership and motivation classes are examples of the wide range of subjects available.

Cost is \$260 if you pay before July 15 and \$285 after that date. The fee includes room, board, tuition and most materials. Remember, too, that this is a legitimate chapter expense, so every chapter should send at least one representative.

Special emphasis this year will be given to the "Saturday Night Live" choruses. Two complete shows will be produced, with a total of 120 men involved. Both shows will be video taped for viewing by chapters throughout the Society.

One show will be a full one-hour production and will utilize two 40-man choruses. The second is a 20-to 25-minute package show, complete with script, stage presence and interpretation suggestions and learning tapes. This package will be available for chapters to use in their own communities and contains entertaining, singable arrangements.

Another exciting aspect of Harmony College is the quartet coaching clinic. What four-some couldn't benefit from a week working with some of the best coaches in our Society? Whether you're a competition quartet or want to do a better job of entertaining, the experience at Harmony College is priceless.

Add to these educational advantages the wonderful opportunity to share the joy of barbershopping with men from throughout the world and you've got some idea of what Harmony College is like. If you've never felt the thrill of singing "The Old Songs" with 700 other men, why not join us in St. Joseph, Missouri at the end of July? Besides, we've got a lot of ice cream to eat!

Candidate may hold record for barbershop singing

One of the things that chapter and district historians and public relations officers can do to commemorate the 50th anniversary is to compile lists of "world's records" and "most notables" among barbershoppers. Lists of those who have been active the longest, sung in the most quartets, served the greatest number of officerships and other trivia, provide interesting information to mark the golden anniversary celebration.

Such a tidbit is included in a letter recently received from Jim Del Guidice. He would like to know if anyone has been singing barbershop longer than he.

"I'm 88 years old," he wrote, "and started singing in quartets when I was 16 on the corner of 156th Street and 32nd Avenue in the Bronx section of New York City. We sang in front of an old saloon that served nickel beer and free lunch.

"We'd have a beer and eat and go outside and sing. I've been singing ever since and now belong to the Fullerton (Calif.) Chapter."



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100 YEARS AGO

The year 1888 was not of great significance in terms of the creation of endearing popular music. Monroe H. Rosenfeld, who is credited with having invented the term "Tin Pan Alley" as the name of the mythical headquarters of the popular music business, wrote "With All Her Faults I Love Her Still," which became a hit. The song belonged to the "echo school" of close harmony, exemplified by "Sweet Adeline."

The best remembered song of 1888 was a comic novelty, "Where Did You Get That Hat?" written by Joseph J. Sullivan, a black-face comedian and acrobatic dancer, who introduced it as an opener for his act at Milner's Eighth Avenue Theatre in New York.

John Phillip Sousa wrote one of his best marches that year, "Semper Fidelis," later adopted by the U. S. Marines. Sousa sold the march, along with several others, including complete arrangements for piano, orchestra and brass band, for \$35.

Included in the songs of 1888 was "Drill, Ye Tarriers, Drill," although it may have been written earlier. It has come to be considered an American folk song and credit for writing is generally given to an entertainer named Thomas F. Casey, who had worked in a blasting gang. The final stanza tells of a workman who was blown high into the air by a premature blast and later had his pay docked for the time he spent in the sky.

50 YEARS AGO

Popular music included "A Tisket, A Tasket," by Ella Fitzgerald and Al Feldman; and "The Flat Foot Floogie," by Slim Gaillard, Slam Stewart and Bud Green. "Jeepers Creepers" and "You Must Have Been A Beautiful Baby" were written by Johnny Mercer and Harry Warren.

The show *The Boys From Syracuse*, an adaptation of Shakespeare's *Comedy of Errors*, introduced "Falling In Love With Love," "Sing For Your Supper," and "This Can't Be Love."

"Heigh-Ho," and "Whistle While You Work," from Walt Disney's first full-length color cartoon film, *Snow White and the Seven Dwarfs*, set North America humming. The picture was a boon to toy manufacturers in the bleak early months of 1938 when the continent was in the depths of an economic recession.

By 1938, radio's Hit Parade program had succeeded in creating popularity for material of almost any age, regardless of its merits, bringing to life numbers that might otherwise have been permanently buried. Irving Berlin's "Alexander's Ragtime Band," written in 1911, came back strongly as the result of a film of the same title.

"Thanks For the Memory," the song that became Bob Hope's theme, debuted in 1938.

And Owen C. Cash ran into Rupert I. Hall, whom he knew slightly, in the Muehlebach Hotel in Kansas City. "As I was lonesome that night," Cash recalled, "I asked if he could sing tenor. He gave the typical barbershop-er's answer, 'I suppose I'm the best barbershop tenor in the United States.'"

"I tried him out on 'I Had a Dream, Dear' and he stayed on pitch. We concluded that we were terribly good and canvassed the hotel lobby for a lead and a bass. We picked up a couple and went to Rupe's room and developed a fairly good quartet."

25 YEARS AGO

Will Cook of the Napa Valley Chapter was working on a 25-year history of the Society entitled, "Melodies for Millions." International President Wayne Foor was admonishing quartets and choruses to "keep it barbershop."

The international board approved Decca Records' proposal to produce a two-record 25th-anniversary album. The album was to contain one number by each of the Society's first 24 quartet champions, plus a song by the Okie Four, O. C. Cash's quartet.

An ambitious schedule of Harmony Education Program (HEP) schools was approved, including five sessions geared to the average barbershopper to be held throughout the continent. There were also to be three schools for advanced arrangers during the year, five quartet schools and eight schools for chorus directors.

Co-founder Rupert I. Hall noted that he was 38 and O. C. Cash was 40 years of age when they launched our Society and it should be an organization of young men.

"During the year preceding 1938 the economy had gone through a very low period,"

Hall said, "and young men were looking for an outlet in which economics were not a part of the picture. The Society provided an answer to this demand. 'No one asks what you do, how much money you have or where you're from. All they ask is, 'Can you sing?'"

There were also congratulations to the Society on its 25th birthday from Corrine Cash, widow of O. C.

A map in *The Harmonizer* showed the location of the Society's 664 chapters.

10 YEARS AGO

Among the groups featured at the midwinter convention was the 139th Street Quartet. Board action included approval of the British Association of Barbershop Singers (B.A.B.S.) as an affiliate organization.

A Ron Riegler fund was established to help send quartets to Harmony College.

Membership had dropped from 38,000 to 36,000 in the past two years.

5 YEARS AGO

The Harmonizer celebrated the 40th anniversary of the magazine with articles reprinted from the past. Among those honored by having their messages revived were: "Professor" Stirling Wilson, Hugh Ingraham, Deac Martin, Bud Harvey, Ron Riegler, Chuck Nicoloff, Phil Schwarz, and Val Hicks. Topics ranged from "The Dangers of Sophistication," and a treatise on "Woodshedding: Instant Gratification," to "Is a Doughnut Really A Whole Note With Sugar On It?" and "A Treatise On the Influence Of Mellifluous Vocal Tonic Producers and Their Ability To Increase the Decibilib Content Of Chorale Harmoniads, or, Is Rehearsal Over Yet? I Need a Beer!"



On January 1 the Chatham (Ontario) Chapter chorus participated in a ceremony marking passage of the Olympic Torch through the city on its way to the Olympic Games in Calgary. The ceremony recognized local political and athletic personages; the chorus led the audience in singing "O Canada." Starting on November 17, the torch was carried more than 4,000 miles through ten provinces.

Pros 'n Cons teach and entertain in Sweden

In September, 1987 the Pros 'n Cons quartet went to Sweden to spend eleven days coaching and teaching members of the Society of Nordic Barbershop Singers (SNOBS). It was their second trip to Europe; they had worked with the British Association of Barbershop Singers (BABS) in England and Scotland a few years ago.

Connie Keil, an interpretation category judge, had visited Sweden earlier, and had mentioned to Stig Apelman, president of SNOBS, that the quartet could teach, as well as entertain. Stig provided the invitation and the quartet was on its way.

The Pros 'n Cons are eminently qualified to serve as teachers. Quartet members represent 117 total years of membership in the Society, 68 years of directing barbershop choruses and 44 years of judging (all four are judges). They have been in five different district championship quartets and have earned five international quartet medals — two of them gold. They also have numerous Man of Note pins to their credit.

Upon arrival in Sweden, the quartet was greeted by a local foursome singing, "You're As Welcome As the Flowers In May" in perfect English. Members of the Pros 'n Cons stayed in the homes of Swedish hosts in the quaint village of Ronninge, and found that Apelman is an excellent gourmet chef, in addition to being a great barbershopper.

The Pros taught classes in sound, interpretation, arrangement and showmanship at a SNOBS Harmony School. Fred King also taught a class in choral direction. They coached quartets, demonstrated woodshedding and held a general class on "barbershop potpourri."



The Pros 'n Cons sang in concert at Musikaliska Akademien during their Sweden tour.



While on a visit to Sweden, Pros 'n Cons quartet was part of a program broadcast over Radio Stockholm. From left, the quartet members were: Harry Williamson, tenor; Kevin King, lead; Fred King, bari, and Tom Ewald, bass.

A day-long session was followed by a 20-minute show, then a pizza (in Sweden?) afterglow. Following the afterglow, the quartet went to the homes of their hosts to continue working with local quartets.

The quality of the students was good and the Pros were surprised at the Swedes' knowledge of English. Everyone was most eager to learn. The Swedes love singing tags and by the close of the weekend were beginning to enjoy woodshedding.

SNOBS intends to send a chorus of 100 men to appear at the international convention in San Antonio.

During the ensuing weekdays, the quartet toured Sweden. They entertained at the

Kungsholmen's Gymnasium (not a basketball court, but a high school) for music students and made an appearance on Radio Stockholm. In the evenings they coached the Vocal Vikings chorus of Stockholm, the Ronninge Barbershop Chorus, the Nykoping barbershoppers and Sweet Adelines of Ronninge.

On Saturday, matinee and evening performances were held at Musikaliska Akademien (Music Academy), followed by (what else?) an afterglow.

The Pros 'n Cons learned a few words of Swedish and gratefully say, "Tack sa mycket." The Swedish trip will be long remembered. 🎵

How I Started Barbershopping A win for the Antlers

by Tom Venus

In 1949 my dad sang in the Elks Glee Club in Flint, Michigan. The group, as I recall, numbered about 40 men under the direction of a fine bass singer named Willard Schindler.

On occasion, I would accompany my dad to the glee club rehearsal just to listen and, with luck, maybe hear Schindler sing "The Blind Plowman" with glee club backup.

One evening, following rehearsal, several of the glee club members adjourned to the Elks tap room in an attempt, I assumed, to soothe dry throats. My dad's throat was one that needed soothing, so I followed along. Suddenly, as we all were seated around one large table, four of the group began to sing a song in a style I had never heard before and which absolutely electrified me. I knew almost instantly that I had to be a part of that kind of music.

Several more songs were sung, including "Cool Water" and "Little Red Barn," by this foursome who, it turned out, were known as The Antlers.

Later, a convention was scheduled, at which quartets competed for statewide honors. I was asked if I could drive The Antlers to Jackson, Michigan for this contest. I could hardly wait for the day.

The Jackson convention was one of the most memorable occasions of my life. I was

24 at the time. As quartet after quartet paraded across the stage to thrill a packed house, I became more of a "harmony accuracy" judge by the minute.

When it was over, I ran breathlessly backstage to inform "my guys" that in my opinion they had won this thing hands down. Startled at a kid's pompous announcement, they just looked at me in a condescending way and chuckled, "Boy, he's loyal, anyway."

By this time, the master of ceremonies had begun his announcement of the contest results. "Third place, from Detroit, The Clef Dwellers. (applause) In second place, from Saginaw, the Barons of Harmony. (applause) First place (hushed silence) and new Michigan District quartet champions, from Flint, The Antlers."

Of course, they were on cloud nine, but I was higher, still. I could hardly believe that I had graduated from a harmony accuracy judge candidate to a full-fledged professional in just two hours.

The ride back to Flint seemed like ten minutes. I got to sing with the new champions when tenor Harry Morton dozed off. I learned what a tag was and I've been singing 'em ever since.

I've often wondered if I would have discovered barbershopping had I not gone to that glee club rehearsal.



Looking good . . . Yours for a Song!

Call or write
JOE DeFELICE

560 Charleston Road
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WHAT'S A SHOW GLOW OUTFITTER???

You may very well be asking this question . . . and then again you may not even give a damn! If the latter, skip over to other items or just cut out this page and file for later use.

For those of you still with me, let me tell you the answer.

It's a very enthusiastic BARBERSHOPPER (bass) who sings with the Big Apple Chorus. A "dyed-in-the-wool" 8 days a week "new" barbershopper back in 1982, who responded to those typical new member questions

"What part do you sing? . . .

"Wanna sing in a Quartet?" . . .

and (much later on)

"What'ya do for living??" . . .

BASS!, YES!, and . . .

YES, I can get it for you wholesale!

After helping several quartets (including 2 of my own) and serving as Uniform Chairman for the Cherry Hill Pine Barons Chorus, I expanded my computer services business for Apparel Manufacturers, adding a side line to help Barbershoppers save money. The fact that I have lots of fun and get to meet so many great people is ample profit margin for me, so I only have to add a small charge over wholesale to cover expenses and kick in to LOGOPEDICS every so often.

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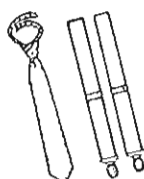
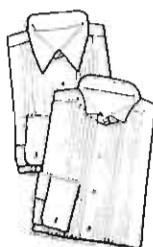
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Wichita thanks barbershoppers

The city of Wichita, Kansas is proud of barbershoppers! And to prove it, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America has the City Medallion of Wichita, awarded for outstanding contribution to the city.

During an early January meeting in Wichita of forty of the Society's international and district Logopedics officers, the city saluted barbershoppers at a luncheon attended by more than 300 business and civic persons. The event was jointly sponsored by the Wichita Area Chamber of Commerce, the Downtown Kiwanis Club and the Institute of Logopedics.

S.P.E.B.S.Q.S.A. International President James Warner accepted the medallion from city council member Sally Dewey on behalf of the Society. In making the presentation, Dewey commended the Society, adding that the token was given "with our hearts and with our thanks."

Special entertainment for the program was provided by the Chiefs of Staff, international medalist quartet from the Chicago, Ill. area. At the close of the program, visiting Society officers joined the quartet and local barbershoppers in singing the Society's theme and "We Sing That They Shall Speak" for the audience.

"I've been singing that song for 40 years now, and it still brings a tear to my eye," said Past International President Reddie Wright of the Pasadena, Calif. Chapter, the Society's international Logopedics chairman. For Wright, every visit to the Institute is as emotionally charged as the first. "You come out of there with a lump in your throat," he said.

The luncheon was a highlight of two days of activities designed to acquaint the barbershoppers with the activities of the Institute and to help launch the Society's 50th Anniversary Million-Dollar Gift campaign. Other activities included presentations by Institute staff and a parent regarding special needs of children with multiple handicaps. There was a tour of the facilities, a special dinner with Institute trustees and lunch with students in the Institute's home-style apartments on campus.

From the city of Wichita and the Institute of Logopedics, a big "thank you" for your unswerving dedication to children with multiple handicaps!



The Chiefs of Staff, international medalists from Arlington Heights, Oak Lawn and Lombard, Ill., showed a group of Wichita business people what barbershopping is all about. Members of the quartet were, from left, Tim McShane, tenor; Chuck Sisson, lead; Don Bagley, bass, and Dick Kingdon, bari.



During a two-day meeting in Wichita, Society International President James Warner chatted with a student at the Institute of Logopedics in one of the residential apartments on campus.

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Chapters In Action

An attractive proclamation was produced on the letterhead of the Executive Department of the State of Oklahoma as part of the 50th anniversary celebration. The proclamation declared, in part, that "this unique organization had its founding in the City of Tulsa, Oklahoma, on April 11, 1938; the **Tulsa Chapter** of the Society therefore being the 'original' chapter of this great organization, followed by **Oklahoma City, Enid, Lawton and Chickasha Chapters.**" Best wishes were extended to the five Oklahoma chapters by Henry Bellmon, Governor.

* * *

Since the death of Jim Denton, a charter member of the **Dallas Metropolitan Chapter** in 1982, men of the Vocal Majority have held blood drives several times each year. Members are encouraged to move off the risers, two or three at a time, during rehearsals and go outside to a Bloodmobile to donate a pint. The chapter was recently honored as one of 37 Dallas organizations with at least 50 percent of its membership donating blood during 1987.

The Vocal Majority also donated \$10,000 to the Institute of Logopedics during 1987 from fund-raising and performance receipts. Good singing is not the only thing the Dallas Metro Chapter produces.

* * *

Central States District has produced an eight-page historical publication as part of the first 1988 issue of *Serenade*, the district bulletin. The pamphlet contains photos of past district champions and is designed to be lifted out of the center of the bulletin and preserved by members who want to keep it.

* * *

Greater Fort Smith (Ark.) Chapter would like to start the bidding for the chapter with the widest age range among its active membership. The 16-man chorus sang in division contest with 12-year-old Jeffrey Musgrave and 82-year-old Argus Staton creating an age span of 70 years.

* * *

Grand Rapids (Mich.) Chapter recently held a special tribute for three chapter members, Ed Gaikema and Gordy Hall, members of the 1944 International Champion Harmony Halls quartet, and Emerson Sperling, a 46-year chapter member and tenor of the Pitch Pipers. Interviews with the three men and their wives were video taped, with copies of the tape going to the three men and one copy to chapter archives.

Also honored posthumously were Ray Hall and Bob Hazenberg, both members of the Harmony Halls, who were inducted into the Great Lakes Hall of Fame.



Ron Whiteside, director of the Scarborough, Ontario Dukes of Harmony Chorus, cut a birthday cake to begin celebration of the Society's 50th year. The event was the chapter's 20th annual awards dinner and dance. Theme of this year's Ontario District spring convention will be "Celebrate Barbershop's 50th With the Dukes."

The **Beverly, Mass. Chapter** will host "the largest rehearsed, outdoor concert in the history of Northeastern District (NED)," on Saturday evening, June 18 at the Hatch Memorial Shell in Boston. The site is a large outdoor concert area beside the Charles River, where the Boston Symphony plays outdoor concerts in the summertime.

Talent for the show is to include the **Naragansett Bay Chorus** of Providence, RI, current NED Champions, and The **Sounds of Concord Chorus**, current district runners-up. Other featured attractions will be From the Heart quartet, current district champions, and a massed chorus of barbershoppers from 38 chapters in a five-state area.

* * *

The Phoenixians Chorus of **Phoenix Saguaro (Ariz.) Chapter** has entered district competition eleven times under the direction of Lou Laurel and has won all eleven Far Western District Championships. This is a record they claim no other chorus director can equal.

Bill Ward, a 30-year policeman and member of the **Sheffield (England) Barbershop Harmony Club**, received the British Empire medal for his work with the education of young children in road safety.

* * *

Ric Roberts has been named music director for the **Maumee Valley (Ohio) Chapter**. He is choir director for the Mansfield, Ohio school system and a ten-year member of the Society.

OSHKOSH WINS ACHIEVEMENT AWARD

Oshkosh, Wis. Chapter was announced as winner of the International Achievement Award for 1987 at the recent midwinter meeting of the Society's board of directors. In winning the award, Oshkosh earned a total of 1,067 points.

The Achievement Award program keeps track, with the help of cooperating chapter secretaries, of chapter activities, gain/loss in membership, quartet activity, appearances in shows and contests, and administrative accomplishments. Grouping all 820 chapters by membership in six "plateaus," it rates them by points given for all of these accomplishments, and more, with chapters of like size being compared with each other.

Oshkosh, with 31 members at the beginning of 1987, grew to 55 members by the end of December, a 55% rate of growth. The chapter also received high activity scores. As the top achiever, Oshkosh is given a beautiful satin banner.

Finally, credit has to be given to the secretary of the Oshkosh Chapter, who kept track of all of the chapter activities and saw to it that all legitimate point scores were reported to the Society's headquarters every month.

Given runner-up honors in Achievement was the **Alexandria, Va. Chapter**, with 1,002 points. Alexandria is a perennial front runner and has won first place on four occasions. Finishing in third place was **Athens, Ga.**, with 913 points.

Top district in the Achievement program was **Mid-Atlantic**, with the greatest percentage of chapters participating in membership development programs and the largest proportion of quartets entering competition. **Mid-Atlantic** was second in the category of chapters producing regular bulletins.

Pioneer District finished second overall, with the top percentage of chapters holding a regular show and sending representatives to the House of Delegates meetings. **Pioneer** was second in membership gain and in new chapters chartered.

Johnny Appleseed District finished third in Achievement and had the largest proportion of chapters using the Barberpole Cat program. The district was second in utilization of membership development programs.



Barbershoppers from five Oklahoma chapters flanked their Governor, Henry Bellmon (seated), prior to receiving proclamations declaring April as Harmony Month in the state. The event kicked off the Society's 50th anniversary celebration in Oklahoma. The governor is a fan of barbershopping and was scheduled to attend the Southwestern District spring convention in Tulsa. Barbershoppers in attendance were, from left: Githen Rhoads, Lawton/Duncan Chapter; Lee Walker, Tulsa; Dick Morrison and Van Blake, Oklahoma City; Ed Dooley, convention chairman, Tulsa; Sam Marcon, Lawton/Duncan; Chuck Brewer, Oklahoma City; Troy McKelvey, Chickasha; Jack Taylor, Enid; Wally Loerch, Tulsa, and Mark Holdeman, Oklahoma City.

Barbershop meets

Country/Western

by Rick Madzia

Rhapsody, an Ontario District quartet from the London Chapter, recently noted a newspaper advertisement for a talent contest to be held over ten consecutive Tuesdays at a local country & western establishment. They decided to enter in order to gain some experience in singing before audiences. They didn't expect to do well in the contest.

At the contest site, the crowd was very noisy and the competing entertainers that preceded the quartet had to swallow the microphone in order to be heard over the background noise. However, when Rhapsody began to sing, everyone was surprisingly quiet. Patrons actually listened and enthusiastically applauded.

The quartet won \$20 and qualified for a berth in the semifinal round of competition. Two weeks later, Rhapsody sang again, to a similar response, and finished third, netting them an additional \$25 and a spot in the final round.

In the finals, they wore tuxedos and crowded the mike, as suggested by one of the judges. They finished third overall, behind two local professional country and western singers, taking home an additional \$50. All prize money was donated to Ontario District's Harmonize for Speech fund.

Besides surprising themselves, Rhapsody took our unique sound into another musical environment and introduced some new fans to our hobby.



In honor of our 50th anniversary, Texas Governor Bill Clements (seated) proclaimed April as Barbershop Harmony Month. Copies of the proclamation were sent to all chapters in the state. Standing beside the governor were, from left, Bill Thornton, Austin Chapter P.R. Officer; Duane Beals, chapter treasurer, and Lew Sitterly, chapter president.

Our members speak out

by Ed Waesche

In early July, a survey was sent to about 4,000 people. These included district presidents, chapter presidents, secretaries, chorus directors, and quartet contact men. The objective was to obtain their opinions on a number of subjects: chorus competition, female directors, communications, membership costs, etc.

By the end of September, 1,750 replies had been received. They were grouped as follows:

- Quartet members (999) and non-quartet members (751)
- Those with ten years of service or less (712) and those with eleven years of service or more (978)
- Those 35 years of age or less (208) and those 36 or older (1,542)

The latter grouping is heavily biased toward the older category. Actually, the data were compiled into five age groups — less than 21, 21-35, 36-50, 51-66, and older than 66. The median age of the higher three groups is close to the median age of Society members. The 35-or-younger category was felt to be a pertinent representation of the feelings of the Society's younger members.

Analysis of the results of the opinion survey, including supporting written comments, leads me to state the following opinions. I believe these opinions represent the majority views of those responding, and perhaps the Society at large.

- 1 Excellence in music is sought by the membership. Our younger members feel that our older members are not up to the task of achieving their desired level of excellence. A smaller, but musically proficient Society is acceptable to many.
- 2 The Society should be made up of participating members only.
- 3 Each chapter's music and administrative teams must be taught how to jointly demonstrate leadership and motivation. Workshops on those topics should exist at the district (DME) and international (Harmony College) levels.
- 4 Weekend district music education seminars should be expanded in scope to include family participation and public exposure.
- 5 Our younger and newer members appear to favor the use of women as coaches and directors.
- 6 The Society must do a better job of publicizing itself externally and communicating with its members. The Harmonizer

needs to be revamped, to be more educational and stimulating.

- 7 Our younger and newer members want to see the establishment of a global barbershop harmony society, even if it's only a coordinating or advisory group, that would allow sharing of the many administrative, legal, promotional, educational, and business talents and functions among the various organizations now promoting barbershop worldwide.
- 8 Chorus competition and choral singing should be de-emphasized and quartetting should be re-emphasized.
- 9 The Society should give more acknowledgement to chapters that please the public than it gives those that please the C&J system.
- 10 Districts should give competition awards by membership plateau. The prevailing opinion is that choruses would like some recognition for being the best in their size, or plateau.
- 11 International chorus and quartet competitors should be selected solely on the basis of the score achieved in the qualifying round of contests. Convention goers want to hear the best performers. Entry apportionment by district and population should be discontinued.
- 12 Every district should have a small chorus contest (say, 55 chapter members or less) and the winner of that contest should compete in the international contest on odd-numbered years. The large chorus (56 members or greater) contest winners would compete in even-numbered years. Many believe this approach is particularly appropriate because they feel the judging process is influenced by the size of the chorus.
- 13 The international contest and judging committee needs to evaluate how best to adjudicate entertainment value and how best to acknowledge individual expression and personality.

Many of these opinions suggest a need for change in our collective attitudes toward women and family participation, as well as public relations, our contest and judging system, and the ability of our chapter leaders to demonstrate teamwork, compromise and motivation.

These and other issues are being addressed by our Future II Committee as we wrestle with potential recommendations for the Society's future. It's our intention that our opinions be listened to, as well.

Barbershoppers provide gift of speech

Last Christmas, 36-year-old Rose Stadnichuk was able to speak for the first time in many years. Now that her silence is broken, her greatest desire is to find a way to help others.

Stadnichuk's voice and muscle control have gradually diminished since childhood as a result of a rare, progressive neuromuscular disorder. The disease is so rare, in fact, that there is no name for it.

She lives in a wheelchair and is totally dependent upon others for her physical needs. But she is no longer resigned to just sit and wait until her life ends. She "speed talks" now, after helping to create hundreds of phonetic combinations from which a small, computerized device builds sentences.

Stadnichuk communicates through synthesized speech or a line of electronically generated print, with the aid of a device called a Light Talker. The equipment enables her to store information of her choice and recall it at will.

Messages like "Good morning; how are you?" are stored by means of picture symbols on a control panel. She recalls the messages by touching a switch with her left cheek, which activates her "voice."

Stadnichuk regained her ability to communicate through the efforts of occupational therapy and speech pathology technicians and through the aid of the Winnipeg (Manitoba) Chapter of S.P.E.B.S.Q.S.A., who put up \$6,500 toward purchase of the Light Talker. The equipment is expensive both in terms of money and manpower; the barbershoppers were asked to fund the advanced technology equipment because it could not be purchased with government funds in the facility in which she is located.

Because of the equipment provided by the barbershoppers, Stadnichuk is slowly emerging into the world again, for the first time since her disability forced her to quit school in the eighth grade.



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News About Quartets

A production of Meredith Willson's *Music Man* in Abington, Penn. will provide the **Continental Four** with an opportunity to make their fourth appearance in the roles made famous by the Buffalo Bills. The quartet is in its 25th year of active singing.

Quartet members are tenor Phil Steel of Abington Chapter, lead Bill Clipman of Harrisburg, bari Les Moyer of Lower Bucks County and bass Joe Schmid of Lansdale.

* * *

The **Westchesterales**, a very active but not organized quartet, appeared on CBS television nationwide on Sunday morning, January 31. The program was Charles Kuralt's Sunday Morning Show, a popular news commentary; the topic was a story on the "Stupor Bowl," a backyard party attended by 170 guests who watch the football game from a set of bleachers located in a tent.

The quartet consists of Doug Chapman, tenor; Walter Peek, lead; Steve Delehanty, bari, and Alan Fennell, bass.

* * *

Cardinal District's **Promissory Notes** quartet sang the U. S. national anthem during a hockey game between Fort Wayne and Denver teams. The quartet was heard over radio stations in Fort Wayne, Denver and New York.

* * *

News has been received in Kenosha of the recent death of Fred Dregne, bari with the **Pacificaes** quartet, international medalists from 1970 through '74. The quartet, from Reseda, California in Far Western District, finished in second place three years in a row.

Quartet steps back in time with 100-year-old barber

Once Over Lightly, a quartet from Westchester County, New York, serenaded a man who may be America's oldest barber. Alex Micone of Madison, New Jersey, has been cutting hair for 85 years.

Micone was born in Italy in 1887 and came to America at the age of eleven, when his family settled in the town of Madison. He has lived on the same street ever since.

In 1902, with permission from his father, Micone began apprenticeship as a barber. Haircuts cost 15 cents; a shave was 10 cents. He worked from 7 a.m. to 9 p.m. six days per week and earned less than a penny an hour.

He built his own barbershop in 1911 adjacent to his home, where it stands today. The

shop is still heated by a pot belly stove. There are two chairs for customers, a sink, a display case, some photos and plenty of charm.

Micone recalls the personalized shaving mugs that once graced the walls of his shop, providing a colorful backdrop for quartet singing. He is a musician himself, having taught himself to play the mandolin and violin. During the early years of the century the barbershop was more than a place to get a haircut; it was a retreat where, amid the reek of cigar fumes and bay rum, men would congregate. The walls rang with harmony and laughter.

According to lead Mike Griffin, Once Over Lightly will treasure the memory of their step back in time to sing for Alex Micone, who "was there" before "Sweet Adeline" became the hit of its time.



Once Over Lightly serenaded Alex Micone, a 100-year-old barber. Micone joined in, singing "In the Good Old Summer Time," and "Let Me Call You Sweetheart." Quartet members were, from left, Joel Marcus, tenor; Mike Griffin, lead; Errol Millman, bass, and Vic Fiorello, bari.



The Gaucha Blue and Golden-Throated Quartet was organized to sing the national anthem at basketball games played by the University of California at Santa Barbara — the school's colors are blue and gold. Quartet members were: Brent Graham, Brent Anderson, Bob Wilke and Craig Schmidt.

The **Fun and Fancy Four** of Pittsburgh (Pa.) South Hills Chapter entertained at the premiere showing of "Are We To Be a Nation?" an exhibit about the making of the federal constitution. The display, presented by the Carnegie Library of Pittsburgh, was developed by the American Library Association and the New York Public Library and is making a 16-city tour of the U. S. The quartet sang for 250 invited guests and enjoyed the acoustics created by lots of marble in a 30' by 50' room. Members of the quartet were: Art Artinger, tenor; Frank Hunter, lead; George Paul, bari and Bill Muraca, bass.

* * *

While singing in Hartford, Conn. recently, the **139th Street Quartet** sang a high tag in the key of M. The sound actually broke the stem of a wine glass that was sitting about ten feet in front of a p.a. system speaker. The shard is now enshrined in the 139th Street trophy room. It was the 139th Street Quartet, not Memorex.



The Good Times quartet seldom has to turn down an engagement; there are seven quartet members who can fill in at various parts. In this version, the quartet consisted of, from left, Harry Williamson, tenor; Ed Williamson, lead; John Earnhardt, bass, and Kirk Anderson, bari.

How many guys in your quartet?

Experienced quartet men are frequently asked how many men there are in their quartet. Good Times quartet from the Wilmington (Del.) Chapter has seven members.

Ned Moore, tenor; Bruce Koepcke, lead; Ed Williamson, bari, and John Earnhardt, bass, comprised the original foursome. But Harry Williamson fills in at tenor, Larry Blackway is an alternate lead and Kirk Anderson is replacement bari when called upon.

To further confuse matters, Ed Williamson also sings tenor or lead when the appropriate parts are missing.

The revolving quartet format is one from which any chapter could benefit. The seven barbershoppers have no idea when or where

they'll be called upon to perform or, in some cases, which part they will sing.

Recently, DuPont Company initiated their annual drive for United Way and Harry Williamson, a DuPont employee, was asked to provide a program for campaign kickoff meetings. Earnhardt is also a DuPont employee, so featuring Good Times was a natural. Ed Williamson sang lead and Anderson filled in at bari.

The quartet received many compliments and other performances were requested. The company exceeded their United Way goal and DuPont officials were pleased. The end result was great public relations, three new members for the chapter and a boost in ticket sales for the chapter's coming show.

* * *

In November, **High Gear**, Sunshine District Champs, sang for a national meeting of the North American Lake Management Society in Orlando, Fla. As the theme of the event was water, the quartet sang among bottles of pure and impure water, charts showing aquatic plants, purification systems and hydrologic cycles. There were also buckets of water, because there was a driving rainstorm in progress and the roof of the brand new hotel sprang numerous leaks. It was still raining when three members of the quartet had to change a tire in the mud on the way home, still wearing their white quartet outfits.

* * *

The **Schizo-Phonics** of Illinois District held a (tenor) Chuck Nicoloff look-alike contest and Paul Gallagher won. Nicoloff was drummed out of the quartet and transferred to the Arizona desert, where he is currently

disrupting the singing quality of the Phabulous Phoenicians. Gallagher is now tenor, contact man, historian, arranger, internal coach, repertoire developer, travel agent, corresponding secretary, business manager, treasurer, costume chairman, prop man, and general charge d'affairs. Gallagher is musically inclined; he leans against things and hums.

* * *

"The Civil War Soldier" is a video-taped reenactment of the everyday life of infantrymen of both sides during the American Civil War. Through a carefully researched script, it presents circumstances and conditions of non-combat military life. The videotape was produced by a member of the faculty at the University of Maryland's Continuing Education Program; some of the background music for the production was sung by **Seven Thirty Four** quartet of Alexandria, Va.

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- Tie, cummerbund & hanky sets—14 colors—2 plaids — \$13.50 per set
Matching cufflinks & studs available
- Cummerbund & tie set—name your color — \$10.00 per set
Patriotic bow tie & cummerbund (red, white & blue) available special order — prices on request
- Banded bow ties (name your color) as low as \$2.50
- Clip on suspenders—white, black, red, silver, navy, burgundy & brown — \$3.50 per set
(Other colors available on special order)
- Button on ruffled diekies—14 colors — \$4.25 each
- Formal shoes—Black or white—sizes up to 13 — \$18.00 pair
- Tuxedo pants—black — \$25.00 pair
- Tuxedo pants—white — \$27.50 pair
- White formal gloves in lots of 12 or more — \$3.00 pair
- Quality Derby hats—white, silver, eggshell, black, dk. gray, brown — \$15.00
- Quality Topper hats—white, silver, eggshell, black, dk. gray, brown — \$15.00
- Chicago hats of the 30's—many color combinations — \$18.00
- Armbands—pick your color—We probably have it! — \$1.60 pair

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During 1988, West Island Chorus of the Pierrefonds, Quebec Chapter will sing the U. S. and Canadian national anthems at a series of five games for the Montreal Expos baseball team.



The Five Opinions quartet from the San Francisco (Calif.) Chapter sang the U. S. national anthem to 10,000 fans at the Oakland Coliseum prior to a basketball game between the Denver Nuggets and the Golden State Warriors. The game was broadcast live in Denver. The foursome — Charles Feltman, tenor; Rod Gorlin, bari; Al Zemsky, lead, and Ron Losk, bass — was named the best Far Western District novice quartet for 1987.



Hank Hannah (in white shirt and tie), a member of the Mt. Vernon (Ill.) Chapter, was serenaded by members of the Perth barbershop chorus as he stepped off an airplane in Australia. Director of the Perth group was Bruce Okely (at right with hand extended). Hannah was on a trip to discuss aspects of agricultural law in Australia; his wife, Bowie, who took the photo, is known internationally as an ornithologist and bird photographer.

Letters

Happy 100th birthday, Irving!

I've got a great idea!

May 11 is Irving Berlin's 100th birthday. How about all 38,000 of us sending him a birthday card. Mention that you're a barber-shopper and thank him for the countless hours of pleasure his songs have provided us and the enrichment they have added to our lives.

His New York residence is unlisted, but he still maintains an office: Irving Berlin Music Corporation, 1290 Avenue of the Americas, New York, NY 10104.

I don't believe there is one barbershopper who has not sung a Berlin song at a chapter meeting. Surely, at some time every barbershopper has sung "God Bless America," "Alexander's Ragtime Band," "White Christmas" or any of the countless other beautiful Berlin songs. Has any single song writer provided more wonderful songs for us?

Isn't this the least we can do for this honorary barbershop member — one of only nine individuals the Barbershop Society has ever recognized.

Phil Schwimmer
Lake County (Ill.) Chapter

Architect discovers barbershop

I walked into the lobby of the Marriott Hotel in Washington, D. C. a few weeks ago to attend a national meeting of architects and to my pleasant surprise I heard the close harmonies of "Lida Rose." I looked around and down on the landing of the Atrium stairway were four guys singing to themselves. Then, in another corner of the lobby, another foursome struck up with "Tell Me Why."

What a welcome! I inquired and soon found out that the S.P.E.B.S.Q.S.A. was holding its International Midwinter Convention there — how lucky. It was great! I managed to hear the Alexandria Harmonizers that Friday night.

I've never seen more guys really enjoying themselves all at the same time. It was a special treat for me.

Frederick G. Roth, FAIA
Seneca, SC



A MUSICAL CELEBRATION



BIG APPLE CHORUS FOURTH ANNUAL SHOW

CARNEGIE HALL, JUNE 18, 1988

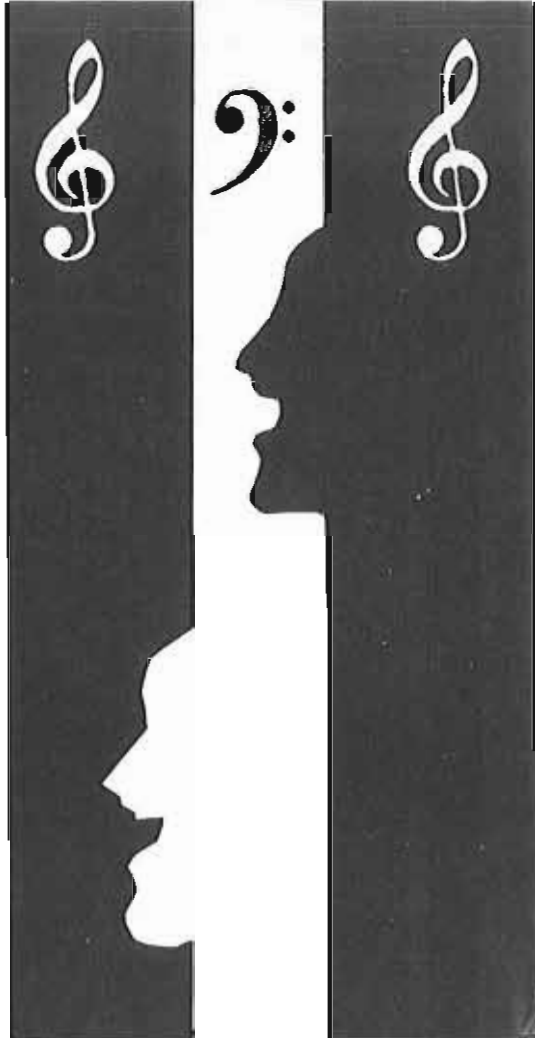
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and guests: **RAMAPO VALLEY CHORUS**
"ARCADE" quartet



For Ticket Info:

Larry Phillips,
Ticket Chairman
P. O. Box 912
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(516) PIK-ATIK



Ticket Order Form

Matinee Performance at 2 PM

_____ FIRST TIER VIP SEATS
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_____ PARQUET FLOOR (ORCHESTRA)
SEATS @ \$17.50 EACH = \$ _____

_____ SECOND TIER SEATS
@ \$17.50 EACH = \$ _____

_____ DRESS CIRCLE SEATS
@ \$15 EACH = \$ _____

_____ BALCONY SEATS @ \$10 = \$ _____

TOTAL \$ _____

Gala Evening Show at 8 PM

_____ FIRST TIER VIP SEATS
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SEATS @ \$20 EACH = \$ _____

_____ SECOND TIER SEATS
@ \$20 EACH = \$ _____

_____ DRESS CIRCLE SEATS
@ \$15 EACH = \$ _____

_____ BALCONY SEATS @ \$10 = \$ _____

TOTAL \$ _____

Seats will be assigned on a first come, first served basis. All seats reserved. Kindly make your check payable to "Manhattan Chapter SPEBSQSA."

Name _____

Date _____

Street _____ Apt. _____ City _____ State _____ Zip _____

() _____
Evening Phone

Bargain Basement

CHORUS DIRECTOR WANTED

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

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.

WANTED - Come south of the frost line on the water near the Gulf of Mexico to beautiful, warm and sunny, Ft. Myers, Florida. There are ten magnificent months of the world's best weather, but to be honest with you, it's a little warm during July and August. Top musical educator and director of barbershop harmony desired to lead aggressive, dedicated group of 73 men. Please send resume with references and requirements to: Bill Morey, Music Vice President; 32 Nyborg Ave., North Fort Myers, FL 33903

MISCELLANEOUS

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.

SHOW SCRIPT, scene descriptions, production notes, "The Search For the 4 Lost Chords," a musical comedy in barbershop style. Has heroes, villains, heroines, danger, intrigue and a surprise ending. Minimum lines to learn. Uses choruses of 15-40 singers with chapter and/or guest quartets. Easily adapted to your repertoire. Production royalty, \$100, donated to Logopedics. Send SASE for further info, synopsis and song list. Saylor Milton, 1100 Cliff, Fillmore, CA 93015.

MUSIC BOOKS FOR SALE

Quartettters and would-be quartettters, this may be your last chance to get "Singing Together," the basic BARBERSHOP HANDBOOK used at our schools and enjoyed by thousands. This great beginning barbershop book is now going out of print. Get a piece of history, \$7 postage paid. From Raymond C. Miller, Villa Publishing Co., 1306 Ethan Allen Avenue, #1C, Winooski, VT 05404.

MUSIC, RECORDS - BUY & SELL

WANTED - "Harmonizable" SONGS FOR MALE QUARTETS. Quartet arrangements or SHEET MUSIC. Need RECORDINGS of vocal groups e.g. quartets. Send list. Can accept tax-deductible contributions (post paid), trade for yours, sell ours, or buy yours. NEW: 20-page Harmony Song Guide listing over 1,000 4-part arrangements for \$3 (CASH, please). Member SPEBSQSA, NSMS, SMX & RTS. Casey Parker, HARMONY SONGS, 305 Vineyard Town Center #113, Morgan Hill, CA 95037. Send 9 x 12 envelope with 39c stamp.

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 - 61 white formal uniforms with orange vests, bow ties and white ruffled dickies. All polyester in excellent condition; \$30 each. Color photo or sample upon request. Contact: Wayne Hull, Uniform Chairman, Rancho Bernardo Troubadours, 14752 Roberto Rio Rd., Poway, CA 92064, (619) 748-9634.

FOR SALE - 60 tuxedo sets (coat, pants & vest) with extra coats, pants and director's "tails." Light Blue Royale with dark blue satin piping on collar and pockets, dark blue satin stripe on pants. Excellent condition. Asking \$30 per set - extras free with purchase of entire lot. Picture and sizes available on request. Contact Dave Corzilius, 1010 N. George St., Rome, NY 13440. Telephone (315) 336-5214 evenings/weekends.

UNIFORMS FOR RENT

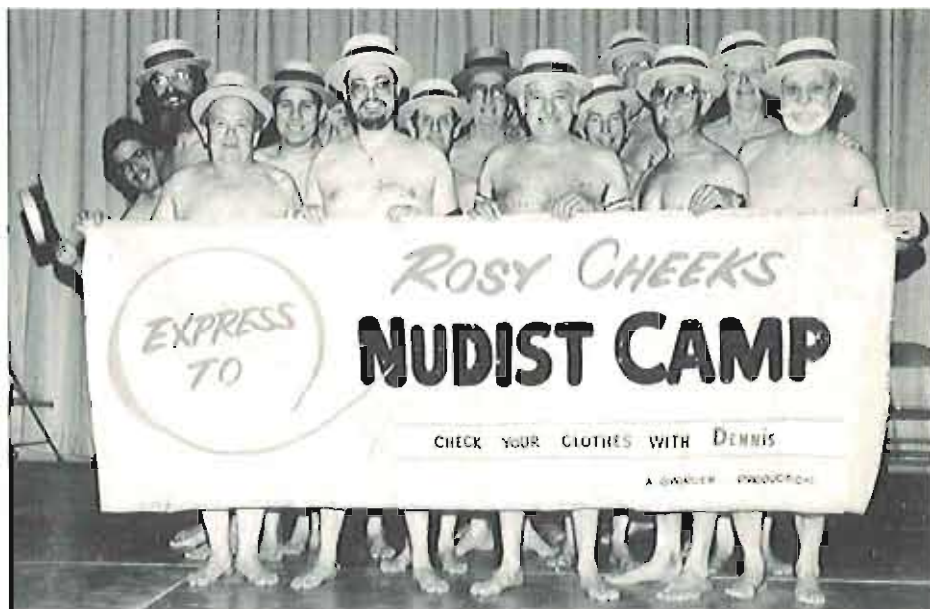
FOR RENT - World War I replica uniforms (70) complete with helmet, belt and wrap leggings. Will rent smaller quantities. Super successful show theme - WWI song list, script and staging suggestions available. Contact: Tom Russell, Riverbend Drive, Box 254A, Mystic, CT 06355. Day - (203) 572-9121; Evening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

UNIFORMS FOR SALE

FOR SALE
45 green coats with gold metallic threads - \$7.50 each
43 black trousers with black satin stripe on legs - \$2.50 each
6 black cummerbunds - \$1 each
16 black clip-on ties
9 white dickies w/black lace border
6 light green shirts
Contact R. Brown, 4700 Stratford Dr., Tyler, TX 75703. Phone (214) 561-3085

FOR SALE - 40 light blue polyester blazers, \$15 each or best offer for all. Will send sample on request. Sizes 36-46. Write or call Bob Cragg, Pres., Hilton Head Chapter, 63 Headlands Dr., Hilton Head, SC 29928. Ph. (803) 681-3573.

FOR SALE - 60 light green tuxedos w/sequins on coats and pants. Vest & tie included. Price negotiable. Available after March 20. All items in good shape. Contact Gary Rice, 3211 N. Twelve Oaks Dr., Peoria, IL 61604. Phone (309) 682-2368.



Members of the Downey (Calif.) Revelaires Chorus posed at a dress rehearsal in preparation for their fourth-annual singout at Glen Eden Nudist Resort. The event saves wear and tear on uniforms.

CRESTWOOD ENTERPRISES WITH THE PERMISSION OF THE EXECUTIVE BOARD OF S.P.E.B.S.Q.S.A. IS PROUD TO OFFER YOU A LIMITED EDITION ROCKER OR ARMCHAIR WITH THE ANNIVERSARY CREST EMBOSSED ON THE BACK.

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A land Surveyor, James Fulton, emigrated from Londonderry, Ireland, to New England at the age of 20. He was sent to help survey the province of Nova Scotia and as part of his compensation was awarded, in 1768, a grant of land in the District now known as Bass River, Nova Scotia.

For half a Century he lived in the homestead he had carved out of the wilderness, became Judge of the County Court, Member of the Provincial Government and died in 1826 at the age of 86. Of his many descendants, two grandsons George and William, dammed the Bass River and built a sawmill and furniture factory now known as Dominion Chair.

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Prices & charges subject to change due to Canadian and U.S. Customs practices

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561E Armchair - \$195 (US) \$220 (CDN)
Finished - Light or Toned Walnut



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560U Rocker - \$155 (US) \$175 (CDN)
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