

The



Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY

MAY/JUNE 1988

*SITE OF THE ALVIN PLAZA HOTEL
BIRTHPLACE OF
Society for the Preservation
and Encouragement of Barber
Shop Quartet Singing in America*

May 31, 1938

FOUNDERS: OWEN C. CASH RUPERT I. HALL



Dedicated - Tulsa "The Number 1" Chapter - Apr. 10, 1988

**TULSA—
WHERE THE
ROOTS
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STORY ON PAGE 4



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The Harmonizer

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THE SONG IN THIS ISSUE

"Red-Head" was written in the year 1931. Since the copyright was not renewed in 1958, it has passed into the public domain. "Red-Head" is probably the most recent song in the Harmony Heritage series of arrangements.

The composers, Thomas Jordan and Merrill Gridley, may never have written another song; no other music bearing their names can be found in the Old Songs Library, and ASCAP has no information on these two writers.

Our new arrangement will be a bit challenging for any quartet or chorus, but it does avoid much of the more modern harmonies and embellishments that make other arrangements of the song less acceptable for competition use. We hope you enjoy singing it.

CONVENTIONS

1988 San Antonio, TX.	July 3-10
1989 Kansas City, MO	July 2-9
1990 San Francisco, CA	July 1-8
1991 Louisville, KY	June 30-July 7
1992 New Orleans, LA	June 28-July 5

	MIDWINTER
1989 Honolulu, HI	January 16-22
1990 Tucson, AZ	January 22-28
1991 Sarasota, FL	January 21-27

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On The Cover

Barbershoppers whose roots go back to the beginning of the Society gathered to sing at the dedication of a large bronze plaque marking the site of the Alvin Plaza Hotel in Tulsa. Among those present were past international quartet champions, the International Executive Committee, members of the Owen Cash and Rupert Hall families, members of the Tulsa Chapter and officials of the Southwestern District. The first meeting in the Alvin Hotel was held in the Red Lacquer and French Rooms on the mezzanine floor at 7 p.m. on Tuesday, May 31, 1938.



In "Seventh" Heaven

by Joe Liles
Executive Director

I was just in touch with O. C. Cash and Rupert Hall, the founders of our Society. It was the weekend of April 8-10, 1988 in Tulsa, Oklahoma where the Southwestern District's spring contest was being held.

Jim Warner, Jim Richards, Charlie McCann and I went to the Roof Garden of the Tulsa Club and wafted heavenward a generous portion of seventh chords while singing "Down Mobile," "The Old Songs," "I Want A Girl," "Sweet Adeline" and others. I've never sung through so many tears of sweet joy as I imagined the fun and excitement generated at the April 11, 1938 meeting — right where we were standing — the beginning of the organization of S.P.E.B.S.Q.S.A.

"Way back at that time, we know there were barbershop quartets scattered throughout the country. We know that contests had been promoted for them and there had been some rather large group meetings. But that very special meeting in 1938, beginning at the Tulsa Club and moving to the Alvin Hotel in subsequent weeks, planted the tree, in fertile soil, that soon flourished into a solid oak.

Propagation and preservation of an all-American musical art form emerged because of O. C. Cash, Rupert Hall and men closely associated with them. All of this was racing through my heart as I felt the Golden Ring of harmony surrounding the four of us.

I didn't want to lose the magic of the moment. We sang one more . . . O. C.'s favorite tag . . . "Johnny Doughboy Found a Rose in Ireland." What a kick! This thing ends on a spread D7 chord you wouldn't believe! Our "fourfathers" never completed the tag to the tonic. After (if) you hit that D7 and after the baritone has been called upon to do things that even baritones shouldn't, who would dare go on from there. Nol You try it again!

As we left the roof garden, I thought I was saying, "So long for awhile, O. C., Rupe

and all the boys." Not so. Back at the headquarters hotel, I met Betty Anne Cash, daughter of O. C., in the lobby. I touched the hand that touched the heart.

Well . . . when we sang her dad's favorite tag, I saw tears running down her cheek. I nearly lost it. The only way I could keep singing was to force myself to think, "She must be anticipating that glorious D7 chord!" I was a basket case. Hello, again, O. C.

Then, in the lobby, I ran into Doc Enmeier and Tom Masengale of the Chord Busters, 1941 champs. Singing with them further enhanced the feeling of being where the roots took hold. Another thrill I'll never forget. Thanks to Doc and Tom.

After the contest sessions, into the late evening and early morning hours, we quarrelled and swapped stories . . . Jim Massey, Mo Rector and dozens of others. I'll admit, some of the Golden Ring of sound got tarnished in a few spots but we tried 'em again and again, sometimes making it, sometimes not. The whole time, I imagined the original guys being there and I was somehow sharing an experience.

Elsewhere in this issue you will read about the special ceremony on Sunday morning on the site of the old Alvin Hotel. I really lost it there.

I tried to express my feelings and nothing could get past the heavy cotton socks stuck in my throat. It was a cloudy, slightly drizzly morning but (and you're not going to believe this) we all started singing a song and for a few moments the sun shone through as if O. C. and Rupe were saying, "... one more time, up a half step!"

The contest sessions were great; the small choruses, senior quartets, comedy quartets and the international quartet prelims all were great; but for two glorious days, I was in touch with O. C. and Rupe. Long live quartetting, woodshedding and good old barbershop camaraderie.

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A golden circle of friendship

by James Warner
International President

Recently I was privileged to hear an address by the president of one of the world's largest international civic clubs. He spoke, with justifiable pride, of the commitment to service on the part of the more than one million members of his organization, and of the tangible results of that commitment as measured by the numbers of people whose lives had been touched through the scholarship and medical programs they support.

While visiting with him after the meeting, I expressed my own appreciation of the work of the organization and my envy of the size of his membership roll.

"Well," he told me, "I know that your organization is just as committed to service as ours is, but you have something else that's very special to you — that ties you together — your music."

It would have been easy for me simply to have acknowledged that our music and our musical talent is, in fact, special and thereby explains the difference in the number of members in our respective organizations. But the point of his comment was really not a discussion of the "numbers game," but a recognition of the importance of the special relationship we share through our music. I even sensed a bit of envy on his part that our men could experience so much personal pleasure, while serving others.

It's one thing to be able to dig into your own pocket (or that of a friend or business associate) for a few bucks to support your project; it's quite another thing to brighten lives through song, while helping to preserve an original American art form, raising significant dollars for our service project,

AND being thunderously applauded for our efforts. Our music provides the opportunity to build special relationships with our audiences and among our members. Can you imagine how many more millions of members that civic club might have if its members were consistently rewarded for their efforts by *applause*, and if its members developed the close personal relationships which exist among our members?

"If it's that simple," I hear you saying, "why don't we have ten times as many members as that civic club? Isn't it because we also have to have musical talent?"

Of course, we do, and we must continue to seek out good singers, but I am convinced that the pool of available men — those who have both the musical talent and the desire to serve and to share those special relationships — is not limited to 37,000 men. I know there are many more men out there who would like to join us and who will join us if given the opportunity and proper encouragement.

Frankly, I'm not hung up on the numbers game; if we do the important things right, the numbers will take care of themselves. And it just might be that there is a practical and realistic limit to the size of our membership. Even though I'm from the "Volunteer State," I have no burning desire to be the president of the world's largest volunteer organization; and heaven forbid that we should ever lose that special closeness that exists among our members.

The closeness that we develop among our members — through our music — is the golden thread that binds us together as an organization, and which is the golden

c(h)ord by which the music of our heritage will be linked to future generations. I know that those strong feelings exist among our members.

Recently I wrote our "Revered Senior Members," those with 35 or more years of membership, asking their opinion about a name proposal for their group. The number responding was much greater than I had anticipated. Some liked the name, some didn't, many offered additional suggestions, but virtually all took time to share with me some details of their own barbershop-ping careers.

The warmth of the associations with quartets and chapters — with barbershoppers — glowed from the pages. These men have invested a major portion of their lives in the Society and our music, and the clear message from them is that it is an investment which is still paying good dividends after 35 years or more.

We must continue to share that message with the audiences for whom we perform and with the men we seek to have join us. While we may have differences among us in our "outside" worlds (and even differences among us in our barbershopping world), our music brings us together in a special way that will endure, just as our music has endured.

We will continue to grow and prosper through this age when everything is either fast: foods, cars, or contest songs — or disposable: cameras, razors, or all the songs we worked so hard to learn for this year's show. That golden circle of friendship will still be there.

Isn't it great to be a barbershopper?

Southwestern District convention

Barbershoppers pause to remember Tulsa

Golden anniversaries might receive only a passing notice in some organizations but for a backward-looking society such as S.P.E.B.S.Q.S.A., one built on nothing, if not nostalgia — indeed, whose members, it might be said, have almost a strangle hold on The Good Old Days — **our** 50th anniversary is just not about to be taken lightly.

A good example of the care and feeding that barbershoppers intend to give this grand occasion was the Southwestern District convention held April 8-10 in Tulsa, Okla. What better place could there be to meet than the very city where O. C. Cash assembled that first intrepid group of pioneers?

In addition to the House of Delegates meeting, the international preliminary contest for quartets, a small-chapter chorus contest, a seniors quartet contest, a comedy quartet contest and all the other conventional convention business, the Tulsa meeting saw prominent Society officials attending the dedication of a plaque commemorating the early meetings of our fraternity at the site of the old, since-demolished, Alvin Plaza Hotel where S.P.E.B.S.Q.S.A. was born — singing.

by Don Cotton, Editor
The Barbershop Gazette
Lubbock (Tex.) Chapter bulletin



Doc Enmeier brought along a room key from the Alvin Hotel which was donated to the Society archives.



The sound of barbershop harmony spilled out of the windows at the mezzanine floor level of The Alvin Plaza Hotel and onto this street corner at Seventh and Main Streets in Tulsa on the evening of May 31, 1938. According to Morris "Mo" Rector, former member of the Tulsa Chapter, it was a warm evening in the days before air conditioning and the windows were open. Stores were open late that night and shoppers were out on the streets. They stopped to listen to the music and formed a crowd that attracted the attention of Ralph Martin, a reporter for the Tulsa World. His article that appeared in the Wednesday, June 1, 1938 issue of the paper announced that the event was "musical history in the making." The hotel was razed around 1980.

A weekend steeped in nostalgia

On a gray and windy Sunday morning, April 10, approximately 100 barbershoppers participated in unveiling the plaque in a park at Seventh and Main Streets in Tulsa where the Alvin Hotel once stood. The ceremony was co-sponsored by the Tulsa mayor's office, the Tulsa County Historical Society and S.P.E.B.S.Q.S.A.

The International Executive Committee was present, along with members of the Tulsa Chapter, city officials and many long-time barbershoppers.

The atmosphere was heavy with nostalgia and there were cameras everywhere — those present wanting to get pictures of everyone else. Doc Enmeier and Tom Masengale of the 1941 champion Chord Busters, and Mo Rector, John Loots and Howard Rinkel of the 1958 Gay Notes were impressed with the presence of the media, the mayor and the International Executive Committee. The members of the Executive Committee were in awe of the quartet men. All were pleased that members of the Hall and Cash families were present.

Betty Anne Cash felt that her father was watching and was pleased. Tulsa Chapter historian Lloyd Zumwalt, a member since 1948, was satisfied, too. "I think it's what O. C. would have wanted," he said. Southwestern District historian Grady Kerr agreed. It was an historic moment.

Long-time members of the Tulsa Chapter reminisced about the early days. They related

memories of Hall and Cash and stories they had been told about how it was at The Creation.

Morris Rector, at one time the chorus director of the Tulsa Chapter, remarked that during his lifetime he had met "at least 500 guys who were among the 26 men at the very first meeting."

Henry Kazimier of Hot Springs, Ark. noted in his chapter bulletin, "We shared a once-in-a-lifetime experience for barbershoppers. It was rainy and cold but as we started to sing it seemed as though Rupert and O. C. leaned over and parted the clouds and a little sunshine came through."

"Betty Cash Cass, O. C.'s daughter, said she knew her daddy was listening and he probably said, 'Well, that's not the way we did it but it's a darned sight better.'"

During the weekend, a room full of historical materials was displayed by Grady Kerr. In addition to photographs, recordings, uniforms, newspaper clippings and copies of *The Harmonizer*, the display included a video tape taken from old Society convention film footage. The original film, shot in the 1940s, showed scenes from a re-enactment of the first meeting at the Roof Garden of the Tulsa Club.

Kerr took advantage of the occasion to do some sleuthing to try to uncover more information about the beginnings of the Society. He came up with a letterhead from the Alvin Plaza Hotel and a floor plan showing the mezzanine level, with its Red Lacquer and Plaza Rooms where Society meetings were held.



Betty Anne Cash recalled the days when her father, O. C., was active in meetings at the Alvin Plaza Hotel.



Joe Liles took a turn directing a song at the dedication.



Media coverage for the convention was good. Here, convention chairman Ed Dooley was interviewed by a local television station.



Among those in attendance at the convention were, from left, Tom Masengale, Irene Loots, Lloyd Zumwalt and Doc Enmeier. Masengale and Enmeier sang bass and tenor with the Chord Busters, 1941 international champions. Mrs. Loots is the wife of the '58 champion Gay Notes bari, and Zumwalt, Tulsa Chapter historian, remembers the days when O. C. Cash and Rupert Hall were chapter members.



Heritage of Harmony

Heritage Hall museum opened

A dream of many barbershoppers was realized on Saturday, April 30 when Heritage Hall Museum of Barbershop Harmony opened its doors to the public for the first time. The new facility, opened as part of the golden anniversary celebration, is a permanent attraction for Society members and others touring the international headquarters in Kenosha.

An antique barber shop, flashbacks to the minstrel and vaudeville shows of the Gay Nineties, photos of quartets and other historical memorabilia are featured in the museum. A diorama depicts the flavor of the golden age of barbershopping — from the 1880s to the 1920s — and features writings and souvenirs of the Society's founders.

Displays explain what barbershop harmony is and show, with examples of original sheet music, cylinder records and an old, wind-up phonograph, the songs that we sing. The museum shows how the Society is preserving the barbershop style of music, with samples of materials used by music educators in craft sessions and schools.

An old-fashioned gazebo in the center of the main display room depicts Society conventions, from the first one at the Tulsa Hotel in 1939 to the present. Another display, entitled "Yours in Song and Service," features the community service and entertainment performed by Society musical groups. A section deals with the Institute of Logopedics and another pays tribute to the thousands of USO shows and other performances by quartets as they entertained U.S. troops overseas.

A continuing project

Heritage Hall's archives are to be a repository for safekeeping of the memorabilia that barbershoppers have collected over the years. Buttons, programs, photos and quartet business cards are among the items displayed and preserved. The work of Curator Ruth Blazina-Joyce will continue as such items are collected and cataloged.

The museum consists of a main display area with permanent exhibits and an area where rotating exhibits are located. There is also a curator's office, archival storage and a workshop.

Future displays will focus upon championship quartets and choruses, the story behind the songs we sing, barbershopping on radio and television, quartets in comic strips, the history of the Society's headquarters building and other topics of interest.

Heritage Hall is intended to be a place where barbershoppers and their families and friends, as well as researchers, historians and the general public can come to study and learn about the native American art form that is the basis of our hobby.

The opening displays included a section on the life of Owen C. Cash and how the Society was born. There were pictures and stories of the first meetings, with information about the early statesmen whose wisdom and enthusiasm laid the foundation of our organization and propelled us on our way.

Display cases include the original invitation that led to the first meeting in Tulsa, along with letters, posters, programs and photo-



Archives Committee Chairman Dan Waselchuk, right, cut a ribbon to mark the official opening of the Society's new Heritage Hall Museum of Barbershop Harmony. Participating in the ceremony were, from left, International President James Warner, Harry Purinton, director of the museum, and Ruth Blazina-Joyce, curator.

graphs from the early years. Eventually, sounds will be preserved, as well. Visitors will be able to hear O. C. Cash singing with his Okie Four and our first champions, the Bartlesville Barflies.

Deac dreamed of museum

The idea of an international barbershop museum has been around for a long time. In 1941 the late C.T. "Deac" Martin of Cleveland, Ohio called for our international headquarters to be, among other things, "a treasure house of musical Americana, storing and displaying all sorts of treasures relating to barbershop harmony."

In 1957, Past International President Jerry Beeler of Evansville, Ind. voiced the idea of "a headquarters building that could become the National Museum of Musical Americana as related to popular music and . . . barbershop."

According to Dean Snyder, the Society's historian emeritus, in 1977 Bill Bailey, a wealthy Tulsan who had been a friend of O. C. Cash, offered a \$1,000 starter for a museum. At the Cincinnati, Ohio convention in July of the following year, Bailey repeated the offer and Bob Hockenbrough and others seized upon the idea as a project for the Decrepits (The Association of Discarded and Decrepit Past Members of S.P.E.B.S.Q.S.A. Board of Directors Without Voice and Without Portfolio, Not Inc.).

Snyder proposed "a museum in Harmony Hall where memorabilia from the early days could be appropriately displayed." The Decrepits voted unanimously to adopt, pro-



An old-time barbershop is part of the permanent collection. It includes shaving mugs donated by the late Thurlo "Red" Masters, a member of the Detroit Chapter, and antique barber tools donated by the late Louis Totts, a former Kenosha, Wis. barber.

mote and support the museum concept. Bailey later contributed another \$1,000.

The permanent collection contains a display case full of shaving mugs donated by the late Thurlo G. "Red" Masters of Detroit, along with period barber tools and a 150-year-old barber chair. The barber tools are part of a collection assembled by the late Louis C. Totts, a former Kenosha barber.

Other displays show the history of *The Harmonizer* magazine and the history of the Land O' Lakes District.

Chairman of the International Museum Committee is Dan Waselchuk of Appleton, Wis., who was 1964 international president. Museum director is Harry Purinton of Sturgeon Bay, Wis., a long-time barbershopper and a retired naval architect. The two put "flesh and blood on the bare bones of an idea," according to Snyder. "It is well worthy of being part of our 50th-anniversary celebration." 📖



Museum Director Harry Purinton, left, seems to be saying, "Save your Confederate money," as he and International President James Warner inspect a quartet uniform and trappings donated by the 1956 international champion Confederates quartet. The uniform was worn by Dave LaBonte, the quartet's lead singer, and includes hat, sword and Confederate bills. The foursome was from Memphis, Tenn., which is also Warner's home town.



The sign above the entrance to the permanent museum collection was a gift from Howard "Bud" Deunk of Fairview Park, Ohio.

Triumph over adversity: The story of Red Masters

by Duane H. Mosier, Michigan District Historian

*Among the permanent exhibits in the new Heritage Hall museum is the antique barber chair and collection of shaving mugs donated by Thurlo "Red" Masters. The story of Red Masters is unusual and bears repeating. The following is excerpted from an article that appeared in *The Harmonizer* in November, 1967.*

Thurlo G. "Red" Masters died May 7, 1967 at the age of 65. For more than forty years an injury forced him to lie prone, completely immobilized, except for his hands, yet he became a dedicated barbershopper. The story of his life reads like fiction; it is difficult to believe.

Masters was born January 16, 1902 at Milan, Michigan. As a young man, he became employed at the Ford Motor Company's Rouge plant, while that firm was still turning out Model Ts and Model As. After a few years, he became a member of the Labor Relations Department, which in those days was a virtual battleground.

Out on the assembly line, it was discovered, was a man whom the FBI and local police had on their "most wanted" list of criminals. This man was called in and questioned by Masters, who instructed a secretary to notify the police. The criminal overheard the secretary's phone call and started to run down a long corridor, with Masters in hot pursuit. In the ensuing scuffle, Masters fell on his back, rupturing certain nerves, which caused complete paralysis, except for mobility in his forearms.

Masters spent the next eight years in various hospitals. The Ford company gave him a cash settlement, enough for him to purchase a lovely home.

A nurse by the name of Nellie Carroll became acquainted with Masters while he was in the hospital and gave him sympathetic attention. On January 13, 1934 she and Masters were married in the hospital. Masters was then transferred to his new home, where he and Nellie lived happily for 33 years. Nellie reported that in all that time he was never downhearted or gloomy and never felt sorry for himself.

Determined to live a useful life, Masters ordered a special bed and wheelchair and had two telephones placed within reach of his hands. For more than 30 years he carried on a lucrative business, representing seventeen insurance companies, with Nellie as his secretary.

Red Masters loved music and was a good lead singer. The Detroit Chapter of S.P.E.B.S.Q.S.A. was organized in July, 1939 and a few months later, Masters became a member. According to Carroll P. Adams, a member of the chapter who later became international president, Masters was an avid barbershopper. He loved to sing, seldom missed a chapter meeting, and traveled to many international conventions in a specially constructed automobile that could transport his bed and chair. He was once driven from Detroit to Oklahoma City for one of these conventions.

In 1944 Masters became a member of the International Board. For many years, he was an officer of the DECREPITS (organization of past international board members).

His basement rumpus room was fitted out with a rack full of shaving mugs and a barber's chair. The mug collection and chair were presented to the International Office when it was moved to Kenosha, Wisconsin and are now a part of the permanent collection of Heritage Hall Museum of Barbershop Harmony.



A plaque, marking the spot where Founders O. C. Cash and Rupert Hall conceived the original idea for the Society, was placed in the lobby of the Muehlebach Hotel in 1963. Present at the dedication of the plaque were, from left, International Board Member Chet Fox, Rupert Hall and Phillip Pistilli, manager of the Muehlebach.



Past International President Gil Lefholz, left, presented the plaque from the Muehlebach Hotel to Joe Liles, who accepted it for the new Heritage Hall Museum. Lefholz rescued the plaque from the hotel when the building was recently gutted for remodeling. The plaque is now part of the museum's permanent collection.



Early cylinder and disk phonograph records are part of one display. A plaque that formerly hung in the Muehlebach Hotel in Kansas City is at extreme right.



Bringing the museum concept to life was the job of Curator Ruth Blazina-Joyce, shown here with Museum Director Harry Purinton of Sturgeon Bay, Wis.



The museum's first visitors included barbershoppers from the Great Lakes area and residents of Kenosha and surrounding communities.



Bob Cearnal

Cearnal named to executive committee

Bob Cearnal, former Illinois District president and international board member, has been appointed to the International Executive Committee. The appointment, announced by International President James Warner, was effective April 21.

Cearnal has served on a number of international committees, including the Ad Hoc C & J Study Committee and the Convention Format Committee. He currently serves as chairman of the Honorary Membership Selection Committee.

Barbershoppers may recall Cearnal having served as master of ceremonies for international contest sessions and as bass singer in the 1978 District Champion Male Delivery quartet. He has directed the Belleville Chapter chorus since 1976 and led that group to one of the highest rankings it has ever achieved in district competition.

Cearnal has served his chapter as vice president and president and has earned 38 Man of Note awards. At the district level, he has been an area counselor and vice president and was Illinois District president in 1983-84. He served on the international board the following year. He has been chairman of the Long-Range Planning Committee and recently received the district's Award for Barbershop Excellence.

He has also been chapter bulletin editor and public relations officer and a judge in the International Bulletin Contest.

Cearnal is married to Jo and they have two children, Scott and Cindy.

Thanx to John Mulkin

Society seeking historic footage

The international office is preparing a special film about the history of barbershop music and the Society. If anyone has any film footage of an historic nature that might be useful to include in this project, please contact Gary Stamm, Audio-Visual Services Mgr., S.P.E.B.S.Q.S.A., Inc., 6315 Third Ave., Kenosha, WI 53140-5199. Telephone (414) 654-9111. Historic photographs and slides would also be helpful.

May-June, 1988

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New Mexichords rise to the occasion

by John R. Ward

Chapter publicity chairman

Planning for the future is much like preparing for a journey in that it is generally advisable to chart a course. Otherwise, according to an ancient Chinese proverb, "If you don't know where you're going, you are likely to wind up somewhere else."

Most barbershop chapters know where they want to go but they frequently overlook one of the critical factors in getting there — public relations. Let me explain.

At the fall, 1987 Chapter Officers' Training School (COTS) in Denver, there was conversation about the possibility of chapters joining together to create "Voices In Harmony Across America." What an idea! We began immediately to put the idea into our plans for 1988; we wanted to rise to the occasion.

Our chapter's location made it possible for us to sing from one of the highest points in the U.S. — nearby Sandia Crest — at an elevation of 11,380 feet. So, on Monday night, April 11, at 6 p.m. in Albuquerque, New Mexico, the New Mexichords ascended, en masse, via tramway to the peak of the Sandia Mountains for an anniversary celebration and dinner concert.

Each tramway car held 62 people so it took two trips for the entire chorus to rise to the occasion. The 2.7-mile trip took about 15 minutes and gave the groups a chance to serenade the sky and mountains.

While the first group waited for the others to catch up, a hang glider pilot who was flying about swooped low and shouted at the chorus, "How do you guys tell each other apart?" It was apparently the first time he had seen so many men in red and white striped vests and bow ties.

Once the chorus settled in the restaurant, they presented a concert in memory of the events that happened in Tulsa 50 years ago. Afterwards came dinner and socializing.

PR program takes planning

All of this activity was a step in a deliberate and planned public relations program to promote chapter visibility and community recognition.

If your chapter performs to people standing in the aisles and your membership roster is bursting at the seams, perhaps this is of little significance. But here in Albuquerque there is an abundance of cultural activities to keep people occupied. Letting people know that we exist at all is a major task.

The event at Sandia Peak drew attention — but one little flash in the pan goes virtually unnoticed. It was reinforced by a Harmony Week proclamation by Ken Schultz, mayor of Albuquerque.

The following morning, a quartet, plus one, drove 65 miles to receive a proclamation from the governor establishing National Harmony Week in New Mexico. Governor Garrey Carruthers was presented with a vest, tie and arm garters which he wore as he sang with the barbershoppers at a press conference. Three television networks covered the event along with radio and newspapers.

Even such media attention as this is soon forgotten. That's why it is necessary to plan ahead so that recognition is ongoing and frequent enough so that it builds upon itself.

Supplementing the media coverage were activities of the chorus and quartets in the community at hospitals, nursing homes, senior centers, professional organizations and other civic events. At each performance, there were people who asked, "Where have you been hiding?"

To be a vital force in the community takes effort. Our public relations program is an active plan to create an image that can contribute to success.



An aerial tramway carried the New Mexichords chorus to 11,380-foot-elevation of Sandia Crest for a golden anniversary performance.

Last month, for the first time in the history of the chapter, the chorus performed a pops concert with the New Mexico Symphony Orchestra. A packed house and a standing ovation awakened the audience and the orchestra to barbershop harmony. Symphony choral director Roger Malone called the singing of the barbershoppers "superb."

He had more to say — words that struck at the heart of what a barbershop chorus is all



The first to arrive on the mountain sang while they waited for the others to catch up.

about, "I am deeply moved by the spirit of brotherhood that permeates everything you do. It is contagious and it makes for a loving and cooperative atmosphere in which to work."

You can believe we will be performing together again soon. This is good public relations; but what does it all mean?

Public awareness = members

It means that growth is in the wings as guest attendance at chapter meetings and performances is rising dramatically. These little public relations successes build upon each other and in the process, the chorus gains the confidence and support necessary for productive and meaningful growth.

The Society as a whole cannot grow unless, as individuals, we "reach out and touch someone." Every chapter member must consider himself a public relations representative.

In order to do that, he must be provided with tools that make it easy to get the word out. One such tool is a card that each member carries that helps him promote the chorus whenever people are excited about a performance.

One article, a newspaper clipping or a short flash on the television newscast will disappear from memory in about the time that it takes your coffee to cool. It is the *structured* and *planned* continuity of public relations activities that allows growth and change.



Harmonizing at a press conference in Santa Fe were, from left, John Ward, Bill Biffle, Tony Balsley, New Mexico's Governor Garrey Curruthers, and Jerry Jacobs.

So what are we doing next?

As this is being written, our annual show will take place in a few weeks. Because of the "highs" mentioned above, we expect a full house. And then, San Antonio.

These activities do more than introduce people to the world of barbershop harmony. They instill the cohesiveness and camaraderie that truly reflect the spirit of that Tulsa "singout" of fifty years ago. It is our public relations that will "Keep the Whole World Singing." We plan to keep rising to the occasion. 🎵

Kansas City Chapter honored for golden anniversary

At a 50th-anniversary party held by the Kansas City (Mo.) Chapter, the chapter received a letter from International President Jim Warner, congratulating the chapter for being 50 years old. The chapter was also presented with a history of the organization, paralleling the early history of the Society. The history included letters from O. C. Cash to organizers of the Kansas City group.

A 50-year membership pin was presented to chapter member Orval Wilson, one of only five barbershoppers to be so honored during the year. The pin was presented by Past International President Gil Lefholz, who read a letter to Wilson from International President Jim Warner. A letter was also sent from Executive Director Joe Liles.

Lefholz also read a letter from President Ronald Reagan greeting those celebrating the golden anniversary and congratulating Wilson. The letter read:

"Greetings to everyone gathered to celebrate the 50th anniversary of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. My special congratulations to Orval Wilson, who has the distinction of having been a member of your Society since its founding.

"This special occasion is a fitting tribute to the rich legacy of song you have bestowed on young and old alike. It is also a wonderful opportunity to salute your steadfast efforts to keep this splendid tradition robust and to share it with younger generations of Americans.

"Thank you for enriching our nation's cultural diversity and for helping to make America a more vibrant land in which to live.

"Nancy joins me in sending our best wishes for continued success in the years to come. God bless you, and God bless America.

"Sincerely, Ronald Reagan."

The Heart of America Chapter was formed June 18, 1938. 🎵



Performing at a San Pedro, Calif. Centennial Kickoff dinner was the Past 'n Present quartet from the South Bay Chapter. The quartet strolled through the crowd for three hours singing at tables and provided a singing introduction to a presentation of slides showing photos of old San Pedro. Quartet members were, from left, Karl Jacobs, bari; Don Stilwell, bass; Hugh Willett, lead, and Robbie Campbell, tenor. Seated at far left is His Honor, Tom Bradley, Mayor of Los Angeles.

Chapters coast-to-coast celebrated Society's birthday



The Round Trip Ticket quartet entertained the Washington State Legislature as Representative Michael Padden introduced a House Floor Resolution before the legislative body.

The Mountain-Aires Chorus of Hazleton, Pa. sang "The Old Songs" on the steps of their city hall at 7:30 on the evening of Monday, April 11, joining chapters across the continent in celebration of our Society's golden anniversary. City officials recessed the City Council meeting so that they could come out and listen to the program.

Elsewhere in Pennsylvania, members of the Lehigh Valley Harmonizers put on a quartet show in a second-floor conference room of the Bethlehem city hall. The mayor was so impressed that he transmitted the ensemble's final number to the entire building over the public address system. April was declared Barbershop Harmony Month in Allentown, Bethlehem and Easton, with mayors reading the declaration jointly.

April 11 found barbershoppers from Abington, Landsale and Bucks County, Pa. attending a 50th-birthday party for the Society. The chairman of the Bucks County Commissioners was the guest of honor and presented the group with a proclamation declaring April 11 through 17 as Barbershop Harmony Week.

The vice mayor of Venice, Fla. declared the week of April 10 Barbershopper Week. So did the mayor of New Westminster, British Columbia, who announced the fact from the stage of the local chapter show.

The mayor of London, Ontario proclaimed April as Harmony Month at an event attended by local politicians and widely covered in the media. The chorus sang for the mayor, then joined the St. Thomas Chapter in a 50th-anniversary celebration. A quartet, Anything Goes, appeared on a morning newscast.

April was declared Barbershop Harmony Month by the mayors of Dallas and El Paso, Tex., by the mayor of Sterling, Ill. and by the mayor of Hammond, Ind.

Governor Bob Martinez of Florida and his cabinet signed a proclamation designating April as Harmony Month all over the state.

Sunshine District President Dave Kolonia was present and a quartet, One Shot Deal, sang barbershop standards in the senate chambers. The governor joined the quartet in singing a tag.

In the state of Washington, a House Resolution was passed by the state legislature, commending the Society for its contributions to the cultural and civic life of the state and honoring the 50th anniversary. Many individual legislators spoke favorably about the Resolution and the proceedings were videotaped for future use.

The California State Assembly recognized April as Barbershop Harmony Month. The

Sacramento Capitolaire chorus gathered on the steps of the state capitol at midday to show lawmakers, state workers, downtown shoppers and curious onlookers just what barbershop harmony is all about.

A Harmony Month proclamation was issued by mayors of Riverside and Perris, California, after being serenaded by the Sentimental Gentlemen quartet. Newspaper publicity tied in with the Riverside Chapter show. A similar proclamation was issued by the mayor of Long Beach while the Daytimers quartet sang in Council chambers.

The Marion (Ind.) Chapter hosted an open house that was covered on the front page of the local newspaper. Salt Lake (Utah) Chapter held an open house that was covered by TV and the local newspaper.

In Santa Barbara, Calif., the day began at 8 a.m. with a quartet strolling downtown, singing songs of joy and nostalgia. At noon, the quartet put on a 30-minute performance, with other chapter members handing out brochures about the anniversary and the local chapter. At 8 p.m. the chorus and quartets put on another show downtown, joining barbershoppers across the continent in singing "The Old Songs," "My Wild Irish Rose," and "Keep the Whole World Singing." Men in the audience were issued straw hats and invited to join the chorus for a couple of songs — 35 of them accepted, as a local television channel covered the action.

Members of the Seaford and Dover, Del. and Salisbury, Md. Chapters and their families gathered at the Seaford Country Club to



Andy Dill, left, past president of Far Western District, and Dusty Rhoads, president of the Sacramento Chapter, displayed a joint resolution from the California State Senate and Assembly recognizing fifty years of barbershop harmony.



Charles Siefert, left foreground, vice mayor of Battle Creek, Mich., measured a cake commemorating the 50th birthday of the Society in the lobby of the Stouffer Hotel. Holding the other end of the tape, in the far distance, was Marcus Gray, Calhoun County Registrar of Deeds. The cake, in the shape of a barber pole, measured 50 feet, 6 inches, a fact that was attested to in a notarized statement by witness Sally Dempsey. The length, for a cake, is claimed as a world's record. The cake was constructed and donated by Felpausch Bakery and eaten by guests at the Pioneer District's spring convention. The cake took nine hours to bake and weighed 550 lb. Harold McAttee of Lansing Chapter, a 48-year Society member, was served the first slice.

— photo courtesy of the *Battle Creek Enquirer*

celebrate the anniversary. The group also honored Carroll Beard, a 25-year barber-shopper who has been a popular chorus director and quartet man.

The Indianhead (Wis.) Chapter greeted former members at an open house; a successful open house was also held by the Permian Basin (Tex.) Chapter and by the New Lisbon (Wis.) Chapter. Kansas City (Mo.) Chapter's open house was attended by 300 guests and included performances by the KC Connection, Crosstown Four, the Rural Route 4 and a quartet called the Kansas Citians, whose origins go back into the 1920s.

In Prince Georges County, Md., a local radio station helped celebrate the 50th anniversary by playing barbershop music every Saturday night during April, from 8 to 10 p.m. The program included live performances by local quartets.

Canada honors Society

Prime Minister Brian Mulrooney of Canada sent congratulations and best wishes to the Society on its birthday. The letter was received by Dave Earle, public relations officer for the London, Ontario Chapter. The document read:

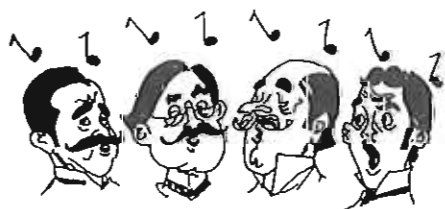
"On behalf of the government of Canada, I am delighted to extend my warmest greetings and sincere best wishes to all those attending ceremonies celebrating the 50th international anniversary of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing.

"This wonderfully enjoyable form of music is a most difficult craft to master. Of all styles and genres, barbershop singing is perhaps the one which cultivates, to the highest degree, the art of vocal harmonization.

I encourage you in your endeavours to preserve and promote barbershop quartets and I am pleased to join you in celebrating this important occasion in your Society's history."



Corky Anderson, left, president of the Kenosha Chapter, and Arthur "Bud" Durkum, membership vice president, posed with a 50th-anniversary cake at Harmony Hall during an open house on April 11.



Mel Knight named Director of Music Education & Services

Mel Knight has been named Director of Music Education and Services, filling the post left vacant when Joe Liles became Executive Director. In his new position, Knight is responsible for development of musical activities and education for the Society and supervises all projects of the Music Department.

Knight is the fourth man to hold the position of the Society's top music man, following in the footsteps of Floyd Connett, Bob Johnson and Joe Liles. He has been a member of the Music Department staff since 1985.

In announcing the promotion, Joe Liles said, "Knight brings to the job a wealth of experience in music education, quartet singing, chorus directing, writing, research and organizational management." He was responsible for production of the Music Leadership Team Manual, one of the most important educational and organizational tools our Society has ever published.

"We are fortunate to have a man of his ability, dedication and love of barbershop singing responsible for the music and membership programs of the Society."

Knight has been a member of the Society since 1963 and directed the Eugene (Ore.)



Mel Knight

Chapter during their appearances in international competition in 1983 and 1984. He sang baritone in the Cascade Connection quartet, who were Evergreen District champions in 1982 and competed at the international level.

An Arrangement Category judge since 1971, Knight arranges barbershop music and has composed songs for instrumental groups. He has a master of music degree from Lewis and Clark College in Portland and has done advanced studies in music education.

For 26 years, Knight was a teacher of instrumental and choral music at the high school and college levels. His musical groups have won awards many times over the years, particularly in the jazz field.

Knight and his wife, Patricia, live in Kenosha; they have three adult children.

The vacancy in the music department created by Knight's promotion will be changed to a Music Service Assistant, who will specialize in helping chapters and quartets become better entertainers. The person filling the new position will also assist in the production of audio/visual programs. 🎵

Harmony award works

by David Olson, Editor

Pitch Piper, Land 'O Lakes District bulletin

Manitowoc County (Wis.) Chapter, one of the older chapters in the Society, was a wait-'n-see skeptic when the Award of Harmony gimmick was launched six or seven years ago. We envied Oshkosh for their pioneer spirit in moving ahead with the concept; they created promotional whirlwinds and did a fine job in identifying community "harmony persons." But we waited for someone else to do it.

Having nothing better to do five years ago as our annual Christmas show was approaching, I decided that the time was ripe for a trial run. Following the "bible" (international headquarters version), we created a community search committee that included the late Joe Schmitt (of the Schmitt Brothers, 1951 international quartet champions) because of his Chamber of Commerce connection, plus three other local citizens, and me.

Using the newspapers, radio and our local TV outlet, we received something like thirteen nominations, from whom we identified Hazel Aslakson, a retired Manitowoc English teacher who seemed to be busier in retirement than she was as a teacher, working with shut-ins, institutionalized people and others.

Our Christmas show audience that year loved the announcement and the selection.

The second year resulted in eight nominations, with Sue Totten of Two Rivers, coordinator of the People Helping People program, being identified as the Manitowoc County person who goes above and beyond to make life a bit more meaningful for people in need.

Our 1985 committee named Jim and Mary Mellberg of Manitowoc, childless themselves, who founded the Children's Center for the Performing Arts and annually produce and direct Christmas community involvements. In 1986 we recognized Bernice Benedict, another retired school teacher and administrator, who found renewed youth in her volunteer work with the Salvation Army, the County Day-Care Center, and the Southeast Asian community in the county.

Paul and Sharie Roekle of Manitowoc became our co-recipients in 1987. The Roekles, who suffered grief through the loss of youngsters, adopted children and rebounded to establish a Compassionate Friends organization in the county. Schools, their church and the local United Way agency all benefit from their countless hours of volunteer service to others.

The point of this article is to underscore the impact that this promotion has had on our chapter and the community. Yes, we get a lot of ink and air time for the several months

leading up to the actual presentation, held during the evening performance of our two Christmas productions.

But people talk. They look at their friends and neighbors with more optimism and sensitivity. They are proud to nominate — and there are so many people out there who know not the word "self." And they have accepted our committees' choices with enthusiasm.

I don't look at this promotion as a public relations gimmick any more. I believe that the Award of Harmony is a logical, genuine tie-in with our musical harmony and the harmony that exists in our community because of the selflessness of so many beautiful people.

I'm already looking forward to next year's search. It's good for my soul to present awards to deserving persons and thrill to a standing ovation of gratitude for those persons and what they represent. We have enough of man's inhumanity to man; the Award of Harmony represents man's *humanity* to man.

Give it a try, barbershoppers. Our international headquarters staff will help you. I'll help you. I'll guarantee you a mountain-top experience. 🎵

Hyperthermia Harmony

Patient and physicist strike consonant chord

The following story is excerpted from an article that appeared in *Wavelength*, newsletter of Mallinckrodt Institute of Radiology at Washington University Medical Center in St. Louis.

"It's very rare that senior staff at Mallinckrodt Institute of Radiology (MIR) can ever do anything like this to make patients' lives easier while they're here," Gilbert H. Nussbaum, Ph.D., said as he related the unusual story of his meeting with Michael Fanizza of Chicago.

Nussbaum, associate professor of radiation physics, is a longtime barbershop singer and proponent of the art. For several years, he has been a member of the Daniel Boone Chorus in St. Charles, Mo. Fanizza, another longtime barbershopper, was referred to MIR's Radiation Oncology Center last August for hyperthermia treatment of a tumor in his neck. A mechanical engineering manager in Chicago, Fanizza belonged to the New Tradition Chorus in Northbrook, Ill.

"I was having the treatment," Fanizza said, "and hyperthermia technologist Bill Straube asked me if I had been to St. Louis before. I told him I had been here to attend a convention of the barbershop singing society and he informed me that he had just been talking to a fellow who was a member.

Later, Nussbaum came over and talked to Fanizza. "We chatted as if we had known each other for a long time," said Nussbaum. "The typical camaraderie among barbershoppers prevailed and I asked him if he would like to sing while he was here."



Hyperthermia patient Michael Fanizza, right, looked over a sheet of music with fellow barbershopper Gilbert H. Nussbaum, associate professor of radiation physics in radiology.

The barbershoppers' fraternity was immediately apparent when Fanizza and Nussbaum began talking about their passion. They finished each other's sentences, exchanged bits of barbershop-related stories and compared notes about conventions they had attended. They said it's not unusual for barbershoppers, while traveling, to pop in on meetings of their brethren in other cities.

"And they welcome you with open arms," Nussbaum said.

"We're talking like old friends here," Fanizza said, "and . . ."

"And I never saw him before last week," Nussbaum concluded.

Fanizza went to Nussbaum's chapter meeting with him to have some fun. They did a little singing afterward, had a beer and sang a few tags.

Fanizza's voice was barely affected by his disease and treatment. He got another boost from his understanding wife, who let him loose at night to go off and sing in an unfamiliar town.

"I think this is the best medicine for him," she said.

According to Nussbaum, this little story is a perfect example of what barbershop singing does for its members. It makes instant friends for them all over the country — even around the world.

Michael Fanizza died November 27, 1987. Perhaps the friendships he established in St. Louis and the camaraderie from barbershop singing helped make his treatment time at MIR less difficult. Nussbaum would like to think so. 🎵

WE'RE NOT JUST CLOWNIN' AROUND!

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The CASCADE CHORUS is looking for a new director!

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The Founder's Column

by O. C. Cash

From the September, 1943 issue of *The Harmonizer*

Boys, we sure have come a long way in the 5½ years since our little group of cronies in Tulsa first decided to "perpetuate and preserve" the kind of quartet singing we had been brought up on. That was in April, 1938. Look at us now. All of which goes to show that if an idea appeals to the better side of a man's nature, and isn't motivated by anything that is either selfish or commercial — it will live — and grow. I take no credit. I just felt the need of "an outlet" and I found that thousands of others did, too.

* * *

"Pitch 'Em High and Sing 'Em Loud" has always been a cardinal principle with me. Maybe that's why I've always liked the Beacon 4 of Wichita so well. But I can't agree with Chick Weber, charter member of the Chicago Chapter, who bemoans the fact that there were so many "soft singing" quartets at the last Convention 'cause I love soft singing. Don't tell me, Chick, that the Kansas City Barber Pole Cats, the Muskegon Unheard Of 4, The Harmonaires of the Clayton (Mo.) Chapter, the Hamptonians from Hal Staab's home town, Carleton Scott's Keynotes from Oakland County, Mich., and any number of other soft singing quartets don't give out sweet music. I would, and I did, sit up all night, twice, to listen to 'em.

* * *

Bill Nowak, Cicero Chapter Secretary, writes that he misses The Gay Nineties costumes which are rapidly disappearing from our Contests. So do I, Bill. However, maybe it's a modern trend that we shouldn't try to do too much about.

* * *

No one can say the P.A. system at Medinah Temple was perfect — or even nearly perfect. Actually, it wasn't even good, and a number of good quartets suffered as a result. But it proved one thing — that every quartet should study mike technique as carefully as they study their blend, their notes and their harmony. Even with a perfect P.A. system, a knowledge of how to use a mike properly is highly essential.

Oil up your tonsils, pack your bags and come to Tulsa town

O. C. Cash sent an invitation to all members to attend the first Society convention, held Friday and Saturday, June 2 and 3, 1939 in Tulsa, Oklahoma. The invitation, almost as well-known as the invitation to the first meeting, was another of Cash's masterpieces. Under the heading, "Why you should come to Tulsa," it read:

"In the first place, you need a vacation and some relaxation. You haven't been looking so well lately.

"Now, you have attended conventions before. What did you get? Listened to a mess of dry speeches, reports of committees and heard meaningless resolutions read; then reached your room exhausted and tried to organize a quartet.

"And what a failure that always is! The only thing about a 'pick up' convention quartet that is ever 'organized' is the singers. The purpose of our Society is to organize the harmony.

"Have you ever participated with 2,000 men: 500 tenors, leads, baritones and basses, in 'busting' 'I Want A Girl' wide open? No? Then you have a thrill coming. There will be few speeches, if any, at Tulsa, June 2 and 3 — just harmony — harmony until the tenors drop in their tracks.

"So get three or four of your 'cronies' together — rig up this trip — come by plane, train or covered wagon — but come. Be extremely nice to the 'little woman' from now until June but if she doesn't soften up, do as I do. Just give her a good stiff punch in the jaw and come on anyway.

"When you get to Tulsa I want to show you the baritone to 'Mandy Lee.' I am the only baritone in the United States who can do it correctly.

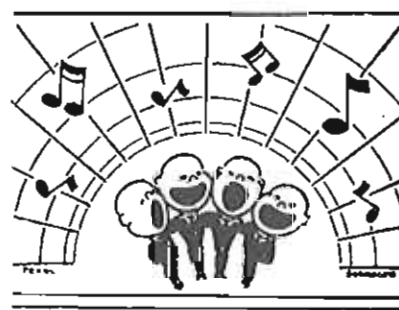
"Now if you 'mugs' don't come to this party, the next time I see you, I am going to kick your britches right up between your ears.

Affectionately,

O. C. Cash

Oklahoma's Champion
Barber Shop Baritone
Founder — SPEBSQSA"

Bust 'Em, Boys Bust 'Em!



The schedule for Friday began at 5:30 a.m. with arrival of "choo-choos, jalopies and covered wagons." At 8 o'clock, the "necessary evil of registration" took place on the mezzanine floor of the Hotel Tulsa. Barbershoppers were to be "vaccinated, ear-tagged and tattooed so they can be returned to the herd if lost, strayed or stolen. Formality of reserving rooms in which no one will sleep will be handled."

First qualifying rounds of competition began at 2:30 p.m., with the second round held at 8 a.m. Saturday. Those who "blew a tonsil" or made the finals on Friday could play golf, "if they want to waste their time that way." At noon, sissies were allowed to take a nap.

Further qualifying rounds as necessary began at 2:30 p.m., with the "Grand Finals for selection of World's Champion Barber Shop Quartet" to take place at 7:30 in the auditorium of Central High School, with "radio and movie talent scouts present."

Prizes and awards were spelled out in the convention schedule. The winning quartet was to receive, "title of World's Champion Barber Shop Quartet, with official rights to all emoluments, gratuities [sic], appurtenances and benefits appertaining thereto, certified by credentials establishing this claim in all countries of the world (including the British Empire and its colonies and the North and South Poles but excepting The Nazi Reich, Latvia and the Principality of Monaco) . . . Commission to each member as Colonel on the staff of Hon. Leon C. "Red" Phillips, governor of Oklahoma . . . Audition for movie or radio purposes . . . Suitable cash prizes."

The second-best quartet would be adopted into the Pawnee Indian Tribe and also-rans would receive "a box of throat lozenges and best wishes for the next Convention."

Competition was restricted to "Quartets (male) with or without accompaniment." Quartets could be organized at the convention. Each quartet sang two numbers, one of which could be a medley. Costume and makeup were permitted but not required. Quartets were known to judges by number only.

Contest registration fee was \$3, which included the cost of a copy of the Official Songbook, convention badge, souvenir etching (maybe somebody will come up and see it some time) and a Friday noon luncheon. Friday evening buffet and Saturday night finale Jamboree and Feed were also included. "A la carte value of above \$8.65 in American money and 173 Oklahoma mills. Wotta bargain!"

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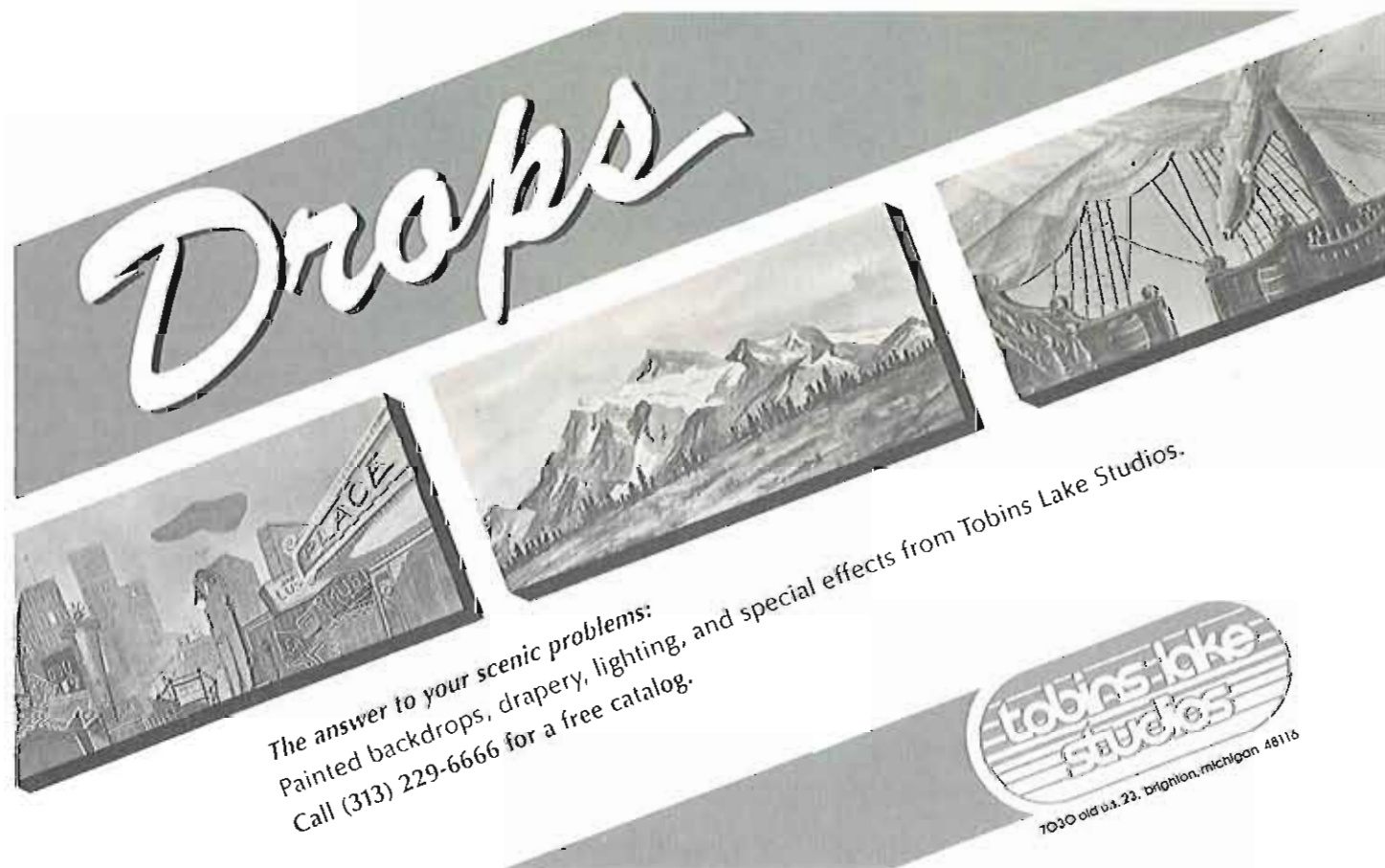
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Young Men In Harmony

First Barbershop Singposium held in Wisconsin

In January, the first Barbershop Singposium for Young People was held at Viroqua High School in western Wisconsin. The event attracted 150 students from seventeen schools and 15 high school choral directors were in attendance.

Although most of the students were from Wisconsin, one group came from Ironwood, Michigan. Coordinator of the Singposium was Dan Warschauer, a high school and middle school vocal music instructor from Viroqua who is a 16-year barbershopper, quartet man and candidate judge in the sound category.

The young men who participated included seven quartets. Mel Knight, Society director of music education and services, coached the quartets and Jim DeBusman, staff music generalist, directed a student chorus. The students had come prepared and knew their parts; sound and interpretation of the songs were emphasized at the session, along with a small dose of stage presence.

Knight and a Sweet Adelines representative held a session for teachers, pointing out various elements that distinguish the barbershop style from other forms of vocal music.

An evening concert included performances by the young men and a young women's chorus that had spent the day working with Sweet Adelines. A Sweet Adelines quartet and Grandad's Bluff, a quartet from LaCrosse, Wisconsin also performed, as did two high school quartets.

"This was an excellent format for a one-day workshop," DeBusman said. "The advance preparation by the teachers made for a successful and positive experience."

Students, directors and clinicians were enthusiastic about the day's activities. After a day of practice and an evening concert, students were still heard singing barbershop as their buses and cars left the parking lot and headed home. A second Singposium is scheduled for next January.



The Marksmen from Grantsburg High School performed at a Wisconsin Singposium for young men and women.



Grandad's Bluff from LaCrosse, Wis. participated in the evening show.



Dan Warschauer was coordinator of the Singposium.

Barbershop programs grow in Illinois high schools

On a recent visit to Illinois District, Music Specialist Burt Szabo made presentations to two Young Men In Harmony (YMIH) programs in the Belleville area. In both cases there was a mixed group of singers; Althoff Catholic High School had a choral class of 12 boys and 20 girls and Belleville East High School had a swing choir group of 8 boys and 16 girls.

His presentation included some of the history and origin of barbershop music and teaching some easy tags.

At a visit to the Mt. Vernon (Ill.) Chapter, Szabo was surprised by a school bus from the nearby town of Benton which disgorged a teacher and 15 members of his high school barbershop chorus. The teacher had only recently discovered barbershop music and in just a few weeks had recruited more than 20 boys into an enthusiastic chorus.

Mt. Vernon Chapter has supplied Benton High School with music and learning tapes and is ready to help them, or any other high school in their area, in any possible way.

Ten-Minute Intermission wins YMIH contest

A quartet called Ten-Minute Intermission reportedly "blew the socks off the judges" and won the 11th-annual Bushy Rhoades Young Men In Harmony (YMIH) contest in Reading, Pa. The quartet was comprised of students from Muhlenberg High School.

The contest is sponsored by the Reading Chapter and is named for a chapter charter member. The winning quartet appeared on the chapter's spring show.



Jim DeBusman, Society staff music generalist, worked with the young men's chorus.

The Way I See It

Chapter members should learn CPR
by Jim Styer, PR Officer
Battle Creek (Mich.) Chapter

Near the end of the Battle Creek Chapter's annual show in February, a chorus member lost consciousness. Immediately, two other barbershoppers, Richard Smith and Bill Smith, administered cardiopulmonary resuscitation (CPR), continuing for several minutes until emergency rescue personnel arrived.

The victim's vital signs returned to normal and after a couple of days of hospital and tests, a new blood-pressure medication was found to have been the culprit.

The thoughts and worry of all chapter members were evident that Saturday afternoon when our fellow member went down and we are grateful for the efforts of the Smiths and other chapter members who assisted. Even us "younger fellas" find it difficult to stand on risers for 45 minutes under hot lights; there is the likelihood of an emergency occurring.

It seems to me that it might be wise to have all chapters become familiar with CPR in case a similar situation should happen. I took a class many years ago but have never used those skills.

The way I see it, we might all benefit from scheduling time during some future chapter meeting to learn the major points of CPR. It could save some barbershopper's life. 🐶

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Woodshedders' Weekend an echo of former days

An estimated 86 registered attendees, and some that weren't registered, enjoyed the first Woodshedders' Weekend in Baltimore. The event included a competition, named the Dan Cuthbert Memorial Woodshed Contest in memory of a renowned woodshedder from the Baltimore area.

Those experienced in improvised harmonizing enjoyed finding more similarly inclined people to sing with than had probably ever congregated in one place before, at least in the Mid-Atlantic area. Others enjoyed learning more about that esoteric aspect of our hobby and became dedicated ear singers.

"We awakened a latent talent in many barbershoppers," said Max Minor in a report following the event, "I've never seen so many happy faces."

The largest contingent of woodshedders came from the Dundalk (Md.) Chapter, because it is located nearby and because a large number of second-generation woodshedders were trained in that chapter by barbershopping legends such as the late Dan Cuthbert and Fritz Miller. There were 21 members of the Ancient and Honorable Society Of Woodshedders (AH-SOW) present.

Thirty quartets participated in the contest. Individual singers were allowed to sing in more than one quartet if they sang a different part in each; there were some who sang in four quartets.

Quartets competed in pairs, with the judges selecting the better of the two and the winner moving on to the next round of competition. Winners were matched in a final session on Saturday night.

Quartets were assembled by drawing names from four hats, one for each voice part. An effort was made to assign them songs with lead lines that would not be familiar to the participants.

The winning foursome consisted of Tom Millot of Fairfax, Va.; Linwood Ireland of Dundalk; Mark Lubart of New York City, and Vin Zito of Meriden, Conn. A medal was also given to Dave Maloney, who had the highest individual point score.

A seminar on woodshedding was held during the weekend, attended by 47 people. Another highlight was a large pot of crab soup that was dished out during the wee hours on Saturday night.

A repeat of the event is scheduled for February 16-19, 1989 at the Tremont Plaza hotel in Baltimore.



Nobody remembers who came in second

Veteran quartet toured Europe teaching barbershop to troops

Part of the following article is taken from a letter written by Hal Bauer, a member of the Pioneer District Hall of Fame, just prior to his death in 1984. The letter was forwarded to The Harmonizer by Bill Warner of the Dearborn, Mich. Chapter.



Harold
"Hal"
Bauer

"I got started early on with barbershop harmony," wrote Hal Bauer. "Quartets were very popular and my friends and I never heard enough of them. We had a number of Edison cylinder records and 78 rpm discs of songs by the Peerless Quartet, The Bison City Four and the Avon Comedy Four.

"Dad and I listened to those quartets many times and learned the songs until we knew every harmony part in detail. The most fun was switching the parts and changing the chord structure."

Bauer was introduced to S.P.E.B.S.Q.S.A. in 1942 when he joined the Detroit #1 Chapter. There, he met a lead singer named Eddie Pazez and the two of them became members of the Metro Harmony Four — "Honest-to-Goodness Harmony." They toured vaudeville circuits for a couple of years until the "talkies" took over.

"Many theaters closed," Bauer recalled, "and hundreds of acts were unemployed overnight."

Bauer joined the Oakland County (Mich.) Chapter and was a dual member. He served in every chapter office and sponsored 23 members.

Clef Dwellers organized

In 1946, Bauer organized the Clef Dwellers quartet. The following year, they were runners-up in the Michigan District contest. Members of the quartet were: Dick Wiseheart, tenor; Duncan Hannah, lead; Bill Johnston, bari, and Bauer sang bass.

They entered competition again the following year in Saginaw, and again finished second. However, they went on to international competition in Oklahoma City and finished third behind the Pittsburghers and the Mid-States Four. With their affinity for being runners-up, they finished second the following two years, being nosed out by the Mid-States Four and the Buffalo Bills, and dropped to third place in 1951. They were Michigan District champions in 1949.

The quartet worked diligently in preparation for the 1952 round of contests. "The United States Army didn't know about our plans," Bauer continued, "because they made a request that the quartet go to Germany to organize quartets and teach barbershop harmony to service men.

"This was a very tempting challenge," Bauer said. "Our hearts were on the contest but we felt we had an obligation to the young men who were serving our country. It was a tough decision but we favored the Army. We signed in and reported to Fort Wayne for physical examinations, got our shots and were issued visas.

"The Army picked us up at Willow Run and flew us to an air base at Westover, Mass. After three days of quarantine, we were picked up by the U.S. Navy."

In 1951 the armed services had asked the Society to furnish three quartets to go to Europe, Alaska and Korea. Three foursomes were lined up quickly and volunteers raised some money to help reimburse them for a



The Clef Dwellers of Detroit and Oakland County, Michigan were an upcoming quartet in 1947. Members were, from left, Dick Wiseheart, tenor; Duncan Hannah, lead; Bill Johnston, bari and Hal Bauer, bass.

part of their loss of wages while out of the country.

In 1952 a show was held Sunday afternoon at the International convention, the proceeds of which were used to help the quartets going on armed services missions that year. Besides raising some money the show gave residents of Kansas City, where the convention was held, a chance to hear the new medalist and past champion quartets.

Europe on \$50 per week

The traveling quartets were allowed \$50 per man per week while they were on tour. The Buffalo Bills spent five weeks in Japan, the Schmitt Brothers spent two weeks in Alaska, the Cardinals two weeks in Austria, and the Clef Dwellers four weeks in Germany.

Past International President Jerry Beeler, a veteran of the previous year's tour of Japan and Korea with the Mid-States Four, took off from Westover on August 2 with the Clef Dwellers: Wiseheart, Hannah and Bauer, with new baritone Ed Easley.

Beeler later recalled that the flight was "really plush." They went via Newfoundland, Iceland and Prestwick, Scotland; the flight took 26 hours and 12 minutes from Westover to Rhein Air Base.

The schedule included six clinics, five for the Army and one for the Air Force. With only a few days of preparation, indoctrination and a bit of sightseeing sandwiched in, they put on their first clinic on August 11.

Each man took a judging category and explained it, then the quartet demonstrated it. After that, the servicemen asked questions. There were 28 men at the first clinic, including three fairly well-organized barbershop quartets and one group who sang spirituals. Before the day was over, they had six quartets working.

Lieutenant Werner Paul of Special Services put the group through several songs as a chorus. On the night of the third day, the quartets and choruses presented a show.

They put on clinics at eight installations, among them, Stuttgart, Berlin — where Easley had to have a sore throat treated — Frankfurt, Bad Kreuznach and Rhein Main Air Field. A total of five hundred men attended the clinics; they worked with 40 quartets and 12 choruses. The Clef Dwellers headlined each show and were asked to sing encores until they were exhausted.

The quartet also serenaded civilians along the way and found the German people appreciated barbershop.

On the return trip, the Clef Dwellers took off from Frankfurt, then went to Paris and the Azores for a short layover, and on to Washington, D.C.

"This was, without a doubt, the most rewarding event in my life," Bauer said. "I was proud to be a barbershopper and to serve the men who were serving our country." 🐶

Get out of your Comfort Zone

by Gene Hartzler

Comfort Zones are aspects of life that have become comfortable for us. They include preferences for what we eat, where we sit, the people with whom we associate, and so on. Unless some drastic event occurs, we all tend to remain pretty much where we feel comfortable, and seldom choose to leave.

Now, in relating this to our singing hobby, it struck me that we are all probably subconsciously guilty of avoiding meeting new people because we feel more comfortable, or "at home," with those men we know. And what a shame to lose the chance to make a new friend, maybe even discover a great lead or bari for the quartet you've always wanted to form, just because of reluctance to step up, extend a hand with a smile and make a new friend.

If you make a guest feel comfortable, he has suddenly entered your Comfort Zone and you've made a new friend. Chances are that he will be anxious to come back the following week and you'll be a better man for it.

Most of us are reluctant to greet new faces because, even though we may not admit it, we are affected positively or negatively by visual things such as mode of dress, hair style, tallness or shortness, thinness or obesity, color of hair or skin.

Look into the eyes of newcomers. That's the best way to communicate and it makes all

other physical characteristics seem insignificant.

Our use of the Comfort Zone has led to an accusation of being cliquish because some of us embrace it as a security blanket and never step out to make visitors feel comfortable. We are held back by a sense of fear and tend to cluster around those with whom we are familiar.

As a result, we miss out on opportunities that are just waiting for us. For example, we tend not to volunteer for chapter jobs because we feel comfortable by not doing something new and challenging. We miss so much; putting forth an effort with the idea that we have something to offer or to learn will reward us immeasurably.

This could be a reason that so many men seem to pass through our chapters each year and never become regular members. They can't penetrate our Comfort Zones. They aren't invited, through small talk and introduction to other members, or invitations to sing a tag or song.

Let's break out of our Comfort Zones, expand our horizons, reap the rewards of new friends and contribute to our chapters' welfare. Who knows, that new man might become the next chapter president, at least partly because you helped to make him feel comfortable in your Comfort Zone. 🐶



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Golden anniversary song writing contest winners announced

by Burt Szabo

Four happy winners shared honors in the Society's 50th-anniversary song-writing contest. From among 256 entries, their songs were judged the best.



Paul Olguin, chorus director of the Fullerton (Calif.) Chapter

First prize — Paul Olguin

Grand prize winner was Paul Olguin of Irvine, Calif. Olguin started barbershopping as an 8th-grader when he was talked into joining a summer-school barbershop chorus class. A short time later, he joined the Fullerton Chapter.

Olguin has sung in numerous quartets, including a family foursome with his two brothers and father. He has sung every part except lead. One of his quartets, The Upper Classmen, was a recent Far Western District finalist; Route 66, another of his quartets, finished on the heels of The New Tradition when they won the Far Western District Championship.

Since 1983, Olguin has been directing the Fullerton Chapter chorus, which regularly appears in district competition. He has written a number of songs that his chorus and quartets have performed.

In his non-barbershopping life, Olguin is a student at California State's Long Beach campus, completing a degree in music education. His winning entry, "I Was Born Seventy Years Too Late," will be published by the Society for the enjoyment of barbershoppers everywhere. He will also receive \$1,000 and two front-row seats at San Antonio.



William Nielsen, a member of the Whittier (Calif.) Chapter

Runner-up — William Nielson

William Nielson's song, "Mainstreet On Saturday Afternoon," was awarded second place in the competition. Nielson is a veteran barbershopper of more than 30 years' membership, who started out as a charter member of the Lawrence, Mass. Chapter in 1957. He now resides in California and is a member of the Whittier Chapter.

Nielson says he has been a song writer for many years, mostly for his own enjoyment. He is also a collector of early recordings of barbershop quartets.



Steve Delehanty, a member of Mid-Atlantic District's Westchester County Chapter

Third and fourth places — Steve Delehanty

Steve Delehanty of Yonkers, N.Y., is a double winner in the competition; his songs took two spots in the top five. "Being With You" is the third-place winner, while fourth place was awarded to his "Tell Me I'm the One."

Delehanty is well-known in the Society as the tenor of the Note Wits quartet, a position he has enjoyed for the past 14 years. The Note Wits have entertained from the Atlantic to the Pacific and have made two tours of England.

Delehanty is a 24-year member of the Westchester County Chapter in the Mid-Atlantic District and is the 1988 chapter president. Additionally, he is a certified judge in the Arrangement Category.

A dedicated song writer and barbershopper, Delehanty has composed more than 50 barbershop songs, some of which have been sung at international quartet contests. He also composed "Stay A Kid Forever," which he sang with the George Baggish Memorial Quartet when they won the first Seniors Quartet Contest in 1986.

When Delehanty isn't barbershopping, he spends his days as Director of Human Resources for the Montefiore Medical Center, where he is also well-known for his musical activities as a pianist and song leader.



Brent Graham of the Santa Barbara (Calif.) Chapter, took fifth spot from a field of more than 200 song writers.

Fifth place — Brent Graham

Santa Barbara (Calif.) Chapter member Brent Graham's song, "Cuddle Up In My Old Model T," earned fifth place in the competition. Graham has been active in music for most of his life, playing vibraphone and marimba, as well as singing in school and college groups. He discovered barbershop music while a freshman at Westmont College in Santa Barbara.

Graham's barbershopping activities include singing with several quartets and actively competing in divisional and district-level contests. His current quartet, The Logical Choice, was a finalist in the 1986 Far Western District prelims and finished in the top ten in district competition.

From 1980 to 1987, Graham served as music director of the Santa Barbara Chapter's Channel City Chorus, consistently placing among the district's top ten choruses. Just to keep busy, Graham became a candidate in the Interpretation Category and is now a certified Interpretation judge.

More than 200 songwriters entered the competition. There were songs of all kinds — ballads, up-tunes, humorous and serious songs. We hope that all of these barbershoppers will continue to practice and improve their craft. Barbershoppers are always looking for new songs to sing. 🎵

Music catalog published

Chorus directors, members of the music team, show committee members and others will be able to make use of the new 1988 catalog of *Published Arrangements, Song Books, Recordings and Learning Tapes*.

"In addition to containing all that the title indicates," said Mel Knight, director of music education and services, "the catalog also contains lists of arrangements according to

level of difficulty, tempo and contest suitability. A section of the publication lists songs by categories, such as Broadway, Christmas, Girls, Minstrel, Patriotic, etc.

"The book lists all new songs published last year and, for the first time, lists all educational video tapes," Knight added, "It's a great resource — use it!" 📺



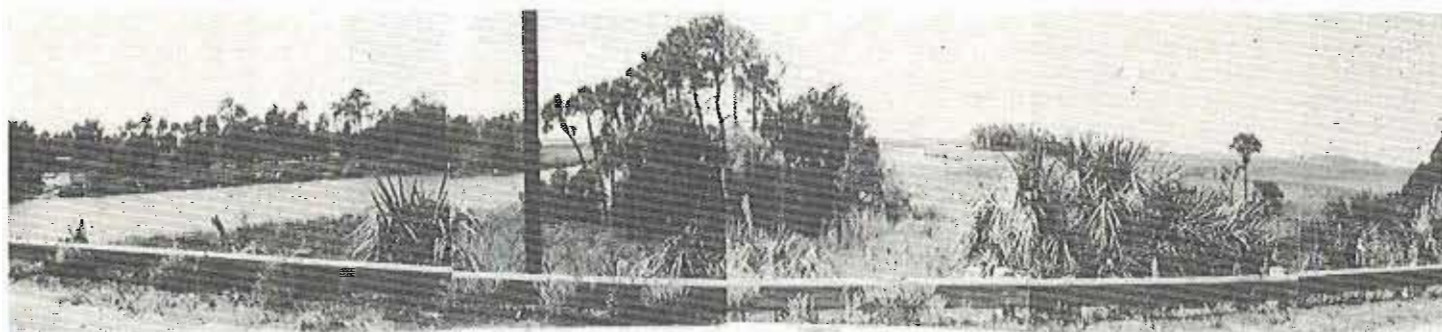
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Parents find trail to Institute often long and frustrating

Thanks to barbershop concerts and referrals, more and more parents of handicapped children are contacting the Institute of Logopedics. However, for some parents, the trail to the Institute has been long and winding as they search to find the right residential placement for their child.

Two such parents are Michael and Delois Yarbrough of Byhalia, Miss., whose 14-year-old son, Dana, is visually impaired and has a severe hearing loss and communication disorder. A decisive factor in the Yarbroughs choosing the Institute was the availability of placement.

"It would be 1993 before Dana could use services in Mississippi," explained Delois. She researched at least 30 facilities before placing Dana at the Institute in March of 1986.

"The Institute is very modern and clean. The staff also shows more concern," Delois concluded. For many parents, the Institute's around-the-clock, year-around program is an important element.

Nine-year-old Eric has rigid diplegia with ataxia (stiffness of the arms and legs without coordination) and severe developmental delays in speech, language and behavior. His parents, Robert and Zelda Glass of Columbus, Ohio, enrolled him in June, 1984.

Before that time, Eric attended numerous programs in Columbus and received intensive therapy in Mexico. Volunteers also helped him with patterning, exercises leading to walking.

"After trying every program possible, I realized there was nothing for Eric at home. At the Institute, Eric has a full-time program that doesn't stop when school ends at 3 p.m. His learning continues with his child-care worker in the apartment," Zelda said.

Another obstacle for parents is convincing school districts that the Institute is the best placement for their child.

"For Sara's need, I found the Institute to be the best," said Carol McDiffet, mother of 13-year-old Sara, who has severe developmental delays and a communication disorder.

Unfortunately, Sara's school district thinks a facility in her home town of Topeka, Kans. has just as much capability. Carol disagrees.

"Federal law mandates a student free, appropriate education in the least restrictive environment. The school district wanted Sara to live in a big, cold institution surrounded by fences and gates with about 25 children per two workers."


The McDiffets lost their first due process case but appealed to the State Board of Edu-

cation, which decided that Sara needed residential placement. As a result, today she lives in a family-style, two-bedroom apartment with a child-care worker on the Institute's beautiful, tree-lined grounds.

However, in July the school district is trying the case again in district court.

"I'll keep going to court with the school district clear to the Supreme Court. Parents wear down through the system because it's time consuming and costly. I'm confident we'll win this case, though," said Carol, "and I hope to set a precedent for other children."

Barbershoppers do make a difference when they reach out and touch the parents of children in need. If you know of a child who could benefit from the Institute's unique program, have the parents call 1-(800) WE-SING4 {1-(800) 937-4644}.

We Sing . . . That They Shall Speak 



Classroom activities at the Institute may include using scissors to help develop hand/eye coordination.



Enrollment recruiter Maria Morgan, right, interviews a parent and her child for potential placement at the Institute of Logopedics.



Sign language gives a hearing-impaired student at the Institute a chance to communicate.

Districts must request voting status for DMEs

In order for District Music Educators (DME) to become voting members of district boards of directors, the districts have been asked to send a request for such action to the International Executive Committee.

The international board has adopted a resolution recommending that each district board include an elected member who is directly responsible for overall operation, management and planning of the district's music education program. This person does not necessarily have to be the DME.

In other action, the board allowed points in the Achievement Award program to be given to chapters for attendance by music vice presidents at Chapter Officer Training Schools (COTS).

Choruses may not decorate risers

Choruses will no longer be able to decorate risers in competition, according to a recent change in the Official Contest Rules. Uniform riser decorations will be specified by the Contest & Judging Committee and shall be used by competing choruses without alteration.

Uniform lighting arrangement or effect shall also be provided by the Contest Committee and used by all competing choruses. Use of amplification shall be left to the discretion of the Contest Committee and the judging panel.

Violation of the above provisions shall result in disqualification by the chairman of judges.

In another rule change, origination of special effects is restricted to the "on stage" area and any such effects are to be operated by chapter members only. 🎤



Cardinal District salutes Ed Gentry

A recent discussion of the contributions to the Society that have been made by Ed Gentry has evolved into plans for a recognition day for him, to be held from 1 to 4 p.m., Sunday, September 11 in Evansville, Indiana. A group headed by Jim Miller, former director of the Louisville Thoroughbreds, is handling arrangements and publicity.

Gentry has had an illustrious career in barbershopping and is probably best known for his days as an arrangement judge, arranger and coach for choruses and quartets. Many of his arrangements have been published by the Society, including "I'm Sorry I Answered the Phone," and "If I Had My Way."

Barbershoppers fortunate enough to have been coached by Gentry have appreciated his candid manner. He develops musical talent, as well as durability and thick skins among his students. He is reputed to be willing to coach anyone, anywhere, any time, provided the recipients are willing to work and improve.

His work with the Thoroughbreds was a significant factor in their many championships. Coaching has taken Gentry to all corners of the country.

Many singers who have worked with Gentry will be invited to his recognition day. Miller plans to direct a mass sing of "If I Had My Way." The program will include quartet presentations.

A reception will be held at 1 p.m., with dinner and a program beginning at 2, at the



Ed Gentry

Executive Inn, 600 Walnut, Evansville, IN 47701. For room reservations, contact the hotel. Phone number is (812) 424-8000. For information about participating in the mass sing or other details, contact Jim Miller at (502) 454-5688.

Reservations must be received by September 1. Reservations and checks should be addressed to "Salute to Ed Gentry" in care of Roger Davidson, 754 Ironwood Dr., Carmel, IN 46032. 🎤

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Chapters In Action

Milwaukee (Wis.) Chapter was one of many that received an official proclamation from the mayor in recognition of the 50th anniversary. The Hon. Henry W. Maier established April as Harmony Month in his city.

The chapter chorus sang at City Hall for the mayor and, having won their division championship, topped off the day by singing at a hotel downtown.

* * *

Hon. John M. Buchanan, premier of Nova Scotia, issued a Harmony Month proclamation and extended best wishes to Nova Scotia chapters for their continued success in promoting membership, fellowship and harmony throughout the province.

The Atlantic Swells chorus of **Halifax** Chapter performed for an audience of more than 200 seniors and guests to herald the Society's anniversary. The event was covered by news media as Premier Buchanan sang with the group.

* * *

Barbershoppers from **Calgary** and **Medicine Hat** (Alberta) Chapters gathered in Great Falls, Mont. last fall for an international weekend of craft and singing. Experts from both sides of the border were on hand to teach classes and organize a chorus of 75 men who sang on the Saturday evening show. Calgary and **Great Falls** choruses participated, as did quartets from various chapters. **Bozeman, Helena** and **Missoula** (Mont.) Chapters were also represented.

* * *

An InterChapter Barbershop Missile (ICBM) is shooting across the northeastern part of the continent, going from chapter to chapter. The object is encouragement of chapter visitations. Chapters visit a neighboring chapter's meeting and drop the ICBM off. The visited chapter then pledges to visit another chapter within six weeks to get rid of the Missile. Since August, the ICBM has traveled from **Pierrefonds**, Quebec through **Ottawa** and **Cataraqui**, Ontario to **Watertown** and **Oswego Valley**, New York.

* * *

Kokomo (Ind.) Chapter musical director Ray Briggs obtained copies of the original sheet music of the songs that are included in the Society's Heritage of Harmony 50th-anniversary show medley. He had 35-mm slides made of the music and projected them onto light-colored walls while the chorus sang that particular part of the program. The slides sparked a lot of interest, according to Briggs. They are available to anyone who wants to pay for having a duplicate set made.

* * *

Chorus director for the **Tucson** (Ariz.) Chapter is Bob Johnson, former Director of Musical Services for the Society.

Tulsa (Okla.) Chapter has become our Society's first Golden Anniversary Chapter, having been in existence for 50 years. The chapter was chartered April 11, 1938. A commemorative certificate was presented to the chapter by International President Jim Warner and Southwestern District President Greg Elam presented a plaque announcing the chapter as recipient of the Chuck Abernethy Award for being the outstanding large chapter in the district for 1987.

* * *

Montclair (N.J.) Chapter chorus recently participated in a gala musicale entitled, "Melodies of Love," for the benefit of a 3-year-old liver transplant recipient.

* * *

Saddleback Valley (Calif.) Chapter announces a recovery from being "on the ropes" about five years ago, attributed to good musical and administrative organization and good publicity. A recent chapter show packed the Orange County Performing Arts Center with an audience of 3,000; the show was sold out further in advance than any previous performance of any kind at the Center. Publicity, under the guidance of James Kay, chapter public relations vice president, included reviews in two local papers.

After more than a year of planning, the **Big Orange Chorus of Jacksonville, Fla.** has moved into their new "Big O Building." The structure contains 12,000 square feet of floor space and cost \$300,000. It includes administrative offices, a computer room and several break-away rooms for section rehearsals and quartet practice. There is a large hall for chorus rehearsals.

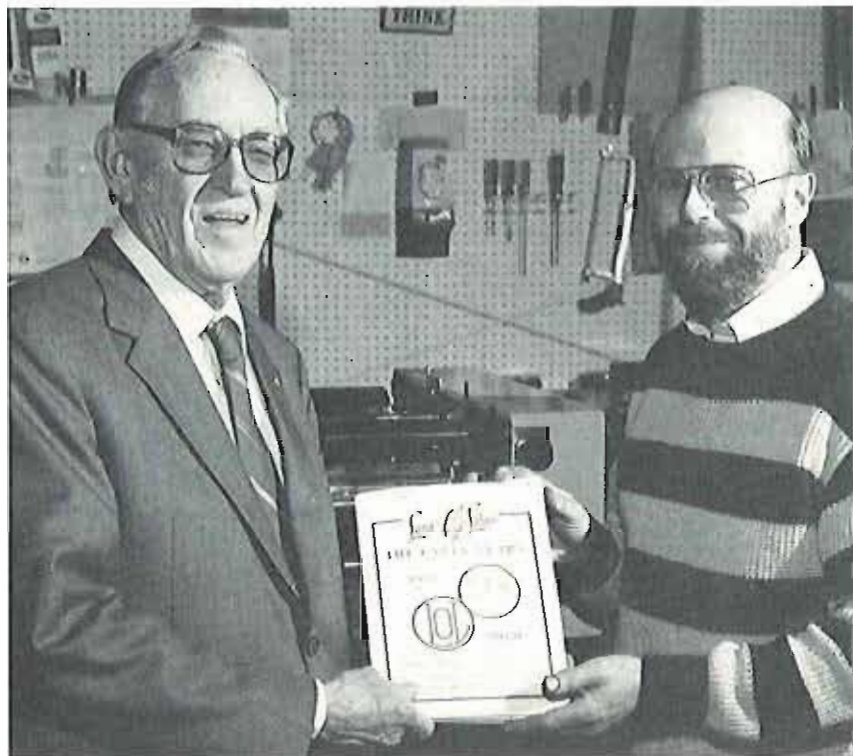
The local bank that arranged financing donated more than \$3,000 worth of furniture and a communication firm donated a similarly priced telephone system.

The Big Orange Chorus appeared in the Easter parade at Walt Disney World, performing for several hundred thousand onlookers. The parade was televised nationally by the ABC network.

Illinois District history published

Most recent of the district histories to arrive in Kenosha is a 26-page volume entitled, "The Beginnings of Barbershop in Illinois." The book was written by Jack Baird and edited by Warren Royer.

The first section narrates the development of district quartets and chapters. This section is followed by lists of district champions, district presidents and award winners.



Harry Purinton, left, author, and Bob Fricke, printer, displayed a copy of the new history of Land O' Lakes District, hot off the press. Copies are available from Fricke Printing, 2011 S. 14th St., Manitowoc, WI 54220 if you send \$10 payable to LOL District.

Quartets appearing on the **El Paso** (Tex.) Chapter show are traditionally greeted with a song by the entire chorus at the airport. Quartets may complain that elsewhere they have to find their own way to their hotel and even to the theater for the show, but not in El Paso. This year was probably the first time the chorus had to wait for a quartet to get off the plane, however; The Musician's Choice was busy entertaining the flight crew.

* * *

Manhattan (N.Y.) Chapter's Big Apple Chorus has signed Kirk Roose as director. Roose has previously directed choruses at **Wilmington**, Del.; **Cherry Hill**, N.J., and **Elyria**, Ohio. He has a reputation as a fine musician and a builder of chapters.

* * *

One of the highlights of the year in the **Washington, D.C.** Chapter is the annual Groundhog Gambol. Established by the late Jean Boardman, founder of the chapter, the event is a stag party celebrating Groundhog Day. Socializing, dinner and spontaneous quartetting are included in the festivities.

Presiding over the formal part of the evening is a stuffed groundhog blowing a pitch pipe; his appearance introduces the announcement of the Barbershopper of the Year. New members, known as "Groundpigs," are called upon to sing a selection from the chapter, or any other, repertoire. A chapter quartet may or may not perform and the Singing Capital Chorus gives out with a rendition or two designed to make any self-respecting groundhog retreat to its hole. Featured quartet at the most recent Gambol was Copyright '86, Mid-Atlantic District champions.

Following dinner, trumpets blared and the Groundpigs entered, bearing aloft the honored ruler, "Chuck Hog," and seating it in a place of honor. To a man, the audience arose and placed hand over heart. Strong men were seen with the glint of a tear in their eyes (the bar and the food line were both closed).

The program was closed by guest conductor Mel Knight, Society Director of Music Education & Services, leading the multitude through the intricacies of "Keep the Whole World Singing."

* * *

Seven months after moving to Long Beach, Calif. from Lombard, Ill., Greg Lyne stood in front of another barbershop chorus. According to Lyne, the new group drew primarily from the **Foothills** Chapter. Membership soon grew from 14 to 40, with 70 attending rehearsals. There are no chairs at rehearsals, only risers; there are nine former front-line directors in the chorus. In addition to his barbershop activity, Lyne works with a vocal chamber group and has discussed leading a professional choral group.

Dickinson, N.D. centennial committee has named the **Badlanders** Chorus the official Centennial Chorus for the area. A plaque denoting the fact was presented to the chapter.

* * *

Langley, B.C. Chapter recently entertained George Ives, a 106-year-old, on his birthday. Ives reportedly enjoyed the serenade and wished that he could participate with the singers. He said that he might be able to manage the singing but the dancing would be too much for his legs.

The chapter has donated \$10 per man to Logopedics every year of the chapter's existence. Langley also keeps a local speech and hearing center supplied with batteries for hearing aids and with view phones.

* * *

Dan Roberson, a fairly new member of the **Marletta** (Ga.) Chapter, was recently arrested for impersonating a bass. After a brief struggle, he was led away, shouting, "Ziggety boom, gosh darn it!"

* * *

In February, a new chapter was formed in Wellington, New Zealand. The group has about 30 singing members and call themselves the **Harbour Capital Chorus**. Musical director is Graeme Gainsford, a former Canadian barbershopper.

* * *

A VIEW OF AMERICANA, BARBERSHOP STYLE

by Dale Neuman

What happens when you put a barbershop quartet baritone together with 45 Elderhostelers on a college campus for a week? A wonderful, incredible experience — at least that's what the letters and comments of appreciation have been saying.

Jim Bagby of the Rural Route 4 was the baritone and the Elderhostelers were active senior citizens from among 200,000 currently involved in programs on more than 1,000 college campuses this year. They came to Avila College in Kansas City, from Oregon, Michigan, Texas and other points on the compass, to take a weeklong series of courses, including one called Americana, Barbershop Style.

The students experienced nice September weather and attended a Kansas City Chapter meeting, where the Heart of America Chorus was in its final contest preparation stage. The Rural Route 4 participated as part of the instructional team.

An overview of barbershop harmony began the week's work, with recorded materials illustrating how the style has changed over the years. At the chapter meeting, Bagby, who coaches the chorus, took the members through breathing and vowel

Letters

Diminish those thirds

Some misconception is circulating concerning the adjustment of thirds and sevenths to achieve the distinctive barbershop harmonic sound. We are being told by some who are in authority that thirds and sevenths should be raised.

The following figures were arrived at with the help of a computer and an accurate barbershop ear:

To adjust the tempered major third to barbershop tuning, the interval must be *diminished* approximately 18 percent of a half tone.

To adjust the tempered minor third to barbershop tuning, the interval must be *diminished* approximately 11.6 percent of a half tone.

To adjust the tempered minor seventh to barbershop tuning, the interval must be *diminished* approximately 35 percent of a half tone.

Although in practice, seasoned barbershoppers naturally tune to these intervals without much effort, instruction leading us to raise certain tempered-scale intervals will diminish credibility of the Society with the musically educated public and will serve no purpose in the musical development of the membership.

Best re "chords"
David J. Porter
Salt Lake City, Utah

matching exercises. Then they worked on some new music and the chorus got up onto the risers and ran through their contest set.

The students gave them a standing ovation and several nearly missed the bus in their desire to hear more. They were assured that there was more to come.

Other class sessions involved a discussion of the ways to make vowel sounds and other techniques. A videotape of Dave Stevens discussing the barbershop style proved that it, and he, will endure.

The Rural Route 4 was the guest demonstration ensemble, fresh from corn harvesting and milking. The students got a chance to sing along with the champions, something that three barbershoppers among the Elderhostelers said was the highlight of their trip to Kansas City.

At the graduation ceremony, each attendee received a Rural Route 4 tape or album. The number of used flash bulbs and film wrappers found at the end of each day's session indicated that there are going to be many photo albums passed around this winter, provoking questions such as, "Why are you raising your shoulder like that?"

The mailbag has already brought requests to do it again next year.

Dale Neuman was music vice president for the Kansas City Chapter in 1987.

Society ended 1987 on sound financial basis

by Joe Liles

Executive Director

In 1987 the Society continued to build on a solid financial base; revenue exceeded expenses by \$65,219. Member equity is at an all-time high of \$1,557,716.

A number of things contributed to this healthy condition:

- Near record attendance at the international convention in Hartford
- Phenomenal merchandise sales, not only at conventions but throughout the year from Kenosha. Music sales are at an all-time high.
- Capacity crowd at Harmony College
- The \$5 dues increase, effective with March 31, 1987 renewals
- Effective, conscientious effort to control expenses in every area of our operation
- Staff realignment at the international office

Our greatest disappointment has been the

one percent net loss in membership. Although this is rather low in comparison to other associations and organizations, we need to improve retention of members. We hope that the DYNAMO program will help turn this trend around.

Recommendations developed by the Futures II Committee will greatly affect strategic planning for our future. Much of this committee's report comes from the grass roots of our organization.

The 50th-anniversary activities and public relations opportunities, along with the appointment of a World Development Council, give us a particularly strong push forward. Because of the extraordinary plans to help celebrate the Society's 50th birthday, the 1988 financial picture may not look as good as it did in 1987 but the "cause" demands that we do our best to promote

S.P.E.B.S.Q.S.A. Who knows? It may well pay for itself in the long run.

Harmony Foundation's audited financial statements are included in the report. During 1988, Harmony Foundation will provide \$60,000 to the Society . . . \$50,000 toward a public awareness program and \$10,000 toward the production of an informational film that is due to be completed in 1989.

In accordance with the bylaws of our Society, our accounts have been audited by Conley, McDonald, Sprague & Co., Certified Public Accountants; 2106-63rd Street, Kenosha, Wisconsin, for the years ended December 31, 1986 and 1987.

The financial statements with audit report have been presented to the board of directors and a copy is on file at the international office. A condensation of the financial statements is as follows:

Society for the Preservation and Encouragement
of Barber Shop Quartet Singing in America, Incorporated
BALANCE SHEETS for years ended December 31, 1986 and 1987

ASSETS		1986	1987
CURRENT ASSETS			
Cash		\$1,025,843	\$1,167,470
Accounts Receivable		412,692	507,277
Inventories, at cost		272,171	274,984
Prepaid expenses and deferred charges		66,731	67,948
Total current assets		1,777,437	2,017,679
INVESTMENT IN SUBSIDIARY, at equity		49,391	54,872
PROPERTY, PLANT AND EQUIPMENT, net		959,253	1,066,763
PREPAID EXPENSE, non-current		7,872	4,267
		<u>\$2,793,953</u>	<u>\$3,143,581</u>
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable and accrued expenses	\$	238,311	\$ 378,759
District dues payable		29,255	39,967
Deferred revenues		992,260	1,122,172
Total current liabilities		1,259,826	1,540,898
DEFERRED LIFE MEMBERSHIP INCOME		43,937	44,967
MEMBERS' EQUITY		1,490,190	1,557,716
		<u>\$2,793,953</u>	<u>\$3,143,581</u>

Society for the Preservation and Encouragement
of Barber Shop Quartet Singing in America, Incorporated
STATEMENTS OF REVENUES AND EXPENSES
for years ended December 31, 1986 and 1987

	1986	1987
Revenues		
International dues and fees	\$1,155,180	\$1,197,744
Sales and merchandise	573,264	652,451
Conventions	485,271	553,013
Harmony College	155,199	167,779
Chapter Officer Training School	113,719	112,572
Harmonizer subscriptions and advertising	105,301	100,503
Other	293,985	282,076
Total revenues	<u>2,881,919</u>	<u>3,066,138</u>
Costs and expenses		
Cost of merchandise	373,793	422,514
Conventions	195,138	232,581
Harmony College	128,932	135,743
Chapter Officer Training Schools	161,462	154,022
Harmonizer production and distribution	116,472	126,164
Salaries, employee benefits and payroll taxes	1,006,994	1,124,358
Other operating expenses	756,182	798,366
Total costs and expenses	<u>2,738,973</u>	<u>2,993,748</u>
Excess of revenues over expenses of operations	142,946	72,390
50th anniversary expenses in excess of revenues	—	(12,652)
Equity in undistributed earnings of Harmony Services Corporation	7,500	5,481
Excess of revenues over expenses	<u>\$ 150,446</u>	<u>\$ 65,219</u>

Harmony Foundation, Inc.
BALANCE SHEETS for years ended December 31, 1986 and 1987

ASSETS	1986	1987
CURRENT ASSETS		
Cash	\$ 364,446	\$ 441,746
Interest receivable	5,187	4,563
U.S. Government and agency obligations, at cost	228,931	152,583
Marketable securities, at cost	259,150	339,672
Prepaid expense	—	5,798
Total current assets	857,714	944,362
PROPERTY AND EQUIPMENT, net	2,594	763
	<u>\$ 860,308</u>	<u>\$ 945,125</u>
LIABILITIES		
CURRENT LIABILITIES		
District and chapter contributions payable to the Institute of Logopedics	\$ 411,216	\$ 484,093
Accounts payable	2,233	1,925
Total current liabilities	413,449	486,018
FUND BALANCES		
Restricted	52,959	55,091
Unrestricted	393,900	404,016
Total fund balances	446,859	459,107
	<u>\$ 860,308</u>	<u>\$ 945,125</u>

Harmony Foundation, Inc.
STATEMENTS OF REVENUE AND EXPENSES,
for years ending December 31, 1986 and 1987

	1986	1987
Revenues		
Dividends	\$ 12,414	\$ 16,736
Interest	36,941	35,165
Arrangement and reproduction PIC show and records	7,128	11,979
	436	96
Miscellaneous income	524	1,374
Total revenue	<u>57,443</u>	<u>65,350</u>
Expenses		
Administrative fee	12,000	12,000
Grants and awards	6,015	17,769
Librarian	20,471	20,561
Other expenses	21,420	22,661
Total expenses	<u>59,906</u>	<u>72,991</u>
Excess (deficiency) of revenue over expenses before net gains on sale of securities	(2,463)	(7,641)
Net gains on sale of securities	<u>7,431</u>	<u>17,757</u>
Excess of revenue over expenses	<u>\$ 4,968</u>	<u>\$ 10,116</u>

How it feels to win a gold medal depends on the chorus

"The 1968 contest with Pekin, Ill. was the end of an era when a small chorus could win the gold medal," said Jim McElwain, now a member of the Lombard (Ill.) Chapter. "That year, the Pekin Chorus, with 48 men, went to contest with a great director, Jim Moses.

"Pekin had won the contest in its last two tries, so this was to be our third gold medal. Jim Moses, like any great director, was the winning difference.

"We went to this contest to win," McElwain recalled, "few members brought their wives. We booked a non-sanctioned hotel outside the international jurisdiction in Newport, Ky. and holed up to win the contest.

"When we walked on stage, we knew we were going to win. We were going to sing [well] and hope to squeeze by in the Stage Presence Category," he continued, "and that is what happened. We took sixth in SP but won the contest. The winning feeling was one of such high emotion that I drew a blank for about an hour afterward.

"The contest was not recorded live on stage, so after the contest, they put us on buses and we went to a recording studio. My memory returned when we were about half way there.

"The Pekin Chorus felt as though we had a mission, to prove that a tight-singing chorus could win over the dancing Phoenicians and the Chorus of the Dunes. We went in with a chip on our shoulders. It was a small, rural town against the city. We were there to take

no prisoners. That was the attitude of every man; the important part was to keep it inside and not alienate other barbershoppers.

"The net result of the 1968 contest was a very strong feeling of accomplishment and a very close feeling among 48 guys who will always hold a close spot in my heart."

"When I won the gold with the Vocal Majority in 1975, I was new to barbershopping and didn't fully understand what the chorus had accomplished," said Jim Berryhill, now also a member of the Lombard Chapter. "I was swept away with the spirit and excitement of the moment but the full realization of what we had done never really dawned on me until much later."

"The emotion that the members of West Towns felt in Salt Lake City was something I never had with the Vocal Majority," he explained. "It's not that they weren't emotional, they simply never let that emotion get in the way of working.

"In Hartford, there was no emotion, at least not like Salt Lake," said Berryhill. "This time there was a dedication to the job that had to be done. No more tear-jerking talks, no more motivational films to get us pumped up, just plain old bust-your-tail-'til-it-works dedication. What a difference a year made!

"Winning with West Towns was like getting my favorite cake and then topping it off with a big scoop of ice cream. The ice cream was a special reward for working so hard. Winning the gold with Dallas was wonderful. I

wouldn't trade it for the world. But winning the gold with West Towns was a hundred times better," Berryhill said.

According to McElwain, the exciting part of the West Towns experience was the growth and maturation experienced over six years.

"I learned more about singing and grew more musically in the past four years than in my prior 40-plus years," said McElwain. "Each rehearsal was a learning experience that kept the work in perspective. Each performance and contest was another chance to perfect a hobby that has become an important part of my life.

"The West Towns championship was a harder battle than the Pekin championship. The competition today is much stronger than it was 20 years ago and preparation for the battle was as rewarding as the final victory."

— from *West Towns Crier*
Lombard (Ill.) Chapter bulletin

Hackes cast as newsman

Former NBC news correspondent Peter Hackes was recently auditioned for a part in a new motion picture, "Broadcast News." In the film, he plays opposite actor Jack Nicholson in the role of a network news president who is required to fire personnel in the network's Washington, D.C. office. It is the first acting role for the retired Hackes, who is a member of the District of Columbia Chapter.

LEW SHONTY: A LIFETIME OF MELODY

by Bill McRobbie

With seventy years of show biz brightening his memoirs, Lew Shonty is still going strong at age 87. Music has had a significant influence on his life.

Lew was born in a small town in Italy; his family emigrated to America when he was five years old. The eldest of eight children in a family of scant means on the tough side of East Hartford, Conn., he came up the hard way. But there was music in his family; his father played bass fiddle, Uncle Frank played clarinet and Uncle Luigi played drums. His sisters were songsters with theatrical aspirations and formed a trio called the Shontenets.

Lew's early jobs were in a woollen mill, a bakery, a telegraph company, and a restaurant. He worked for a time as a meter reader for the gas company. But through those years, he was determined to become an entertainer.



The Capitol City Four played the Keith and Orpheum circuits in 1919. Lew Shonty is at left.

In 1916 while working as a telegraph messenger, he organized and sang in the Telegraph Trio. He later sang in the the Emerald Comedy Four and the East Side Harmony Four. With the Capitol City Four, he toured the Keith and Orpheum circuits.

He also perfected a dance routine and when singing could not pay the bills, he danced. As a song and dance man, he appeared on the stage of just about every theater in the nation.

In 1937 when "talkies" appeared, Lew's act broke up. His love for harmony continued, however, and he became a charter member of the Hartford Chapter of S.P.E.B.S.Q.S.A., where he sang with a quartet known as the Four Pals.

In 1948 he married his wife, Peggy, and settled in Florida, opening a real estate office in Dania, where his efforts were largely devoted to land development. In 1950 he was one of the founders of the Fort Lauderdale Chapter and directed the chorus for eight



Lew Shonty, song and dance man, continues to keep the days of vaudeville alive.

years. He currently sings bari with a quartet called the Young Singing Grandads, formed in 1975.

Lew is currently director of a 20-man group known as the Goodwill Blenders, who range in age from 62 to 90. They rehearse weekly and sing regularly at retirement centers, nursing and convalescent homes, churches, and various other South Florida functions.

With an untiring zest and enthusiasm, Lew Shonty continues to keep old-fashioned entertainment and barbershop harmony alive. Attired in bright-colored slacks, a checked vest and derby, he is a living reminder of the days of vaudeville. 🎩

News About Quartets

The Interstate Rivals have this sneaky way of getting mentioned in *The Harmonizer*. They keep changing their phone number and then asking us to announce it in these columns, implying that we got the number wrong last time. Okay, so we goofed again! Anyway, Paul Gilman says that his real home phone number is (513) 541-6495. His number at work is (513) 977-3908 which is also different than stated previously because he has changed jobs.

* * *

The Male Delivery quartet, from St. Charles, Collinsville and Belleville, Ill., is looking for a new baritone. Former bari Rich Pilch has moved to Atlanta. The quartet was formed in 1976, won the Illinois District championship in 1978, won the district's Service Award in 1981 and has been recognized as a top contributor to the Institute of Logopedics. Anyone interested in working hard with a good quartet is invited to contact Bob Cearnal at (618) 566-8574 evenings.

New contact for **Esprit de Corps** is Jeffrey Griese, 2800 - 80th Ave., NE, St. Anthony, MN 55418. Phone (612) 789-0092 home; (612) 332-1111 work.

* * *

The Association of International Champions show on Wednesday night, July 6 in San Antonio will feature active past champions plus the revival of a number of quartets who have not been together for several years. The showbill includes: **The Mid-States Four, Vikings, Four Hearsemen, Gala Lads, Four Renegades, Western Continentals, Gentlemen's Agreement, Golden Staters, Dealers' Choice, Regents, Innsiders, Grandma's Boys,** and the **Boston Common**.

* * *

Four Flats Unfurnished quartet hit the first pitch as they sang for a crowd of 46,332 at a game between the Toronto Blue Jays and the Detroit Tigers. The quartet sang both national anthems.

Barbershoppers will be saddened to hear of the death of Pat Mulhearn, 64, who was stricken by a heart attack while performing with his quartet, **The Second Time Around**, on the Augusta (Ga.) Chapter show.

* * *

Children in the communications disorder department at Elborn College, University of Western Ontario, were entertained by a quartet composed of Mike Vermue, Ken Dodge, Grant Smith and Rich Madzia. The foursome presented the school with a check for \$7,000 to buy research and educational equipment for the children.

* * *

Business manager and contact man for the **Second Edition** quartet is Larry F. Knott of P.O. Box 4010, Jeffersonville, IN 47130-4199. Phone number is (812) 283-4019 between 9 a.m. and 5:30 p.m., Monday through Friday.

The worst quartet in the world

by J. George O'Brien

past president, Saginaw Chapter

The whole darn thing is cockeyed and it seems to me the time has come when something should be done about it.

All my life I've been one of those soft-hearted individuals who spends the greater part of his waking hours feeling sorry for the "low man on the totem pole," for to me he represents that great group of downtrodden individuals whom the world has a dirty habit of passing by without so much as a second look.

Take our own beloved S.P.E.B.S.Q.S.A. for example. Probably the most democratic organization in this hectic old world today . . . but are we?

Once a year we have a national convention at which time we have a national contest to pick what? The best barbershop quartet in the [world]. When the smoke clears away, ONE quartet emerges with the coveted gonfalon emblematic of the championship.

But what about the other thousands of groups of "four guys named Joe" who on the slightest provocation will take themselves off in a corner and start pumping a little close harmony. Their numbers are legion and yet they rarely get beyond the stage where they can come right out in the open and give 'er both barrels without having to keep a weather eye out for flying pop bottles and over-ripe vegetables.

They'll never win a national championship and probably most of them will never be invited to sing [on a show] . . . but boy, do they sound good to them.

It's in behalf of this great group of addicts that I want to offer a suggestion and here it is.

Why not a national contest to pick the "worst" barbershop quartet in the [world]. Here is a contest in which everybody with a voice and a desire has an equal opportunity with everyone else and no holds are barred.

Champion worst quartet

To get the thing started on the right foot I'll even go a step farther and give you the first national champions, my own group, The Slap Happy Chappies, and if you don't think we have a real claim to the questionable honor of being the "world's worst," listen to this.

Our baritone, Nelson Joyner, better known to us as "Personality," never sang a note of baritone in his life until he joined up with us. Now, he has one baritone swipe, which indicates 100% improvement in the year and a half that we've been singing together. I say he has one good baritone note but feel that it is only fair to explain to the rest of the contestants that he has this one baritone note, providing he isn't standing next to someone who happens to have a note that he likes better.

Our lead, Don Gilbert, is indeed a wonder . . . the wonder being that he hasn't been shot for disturbing the peace long since. He has a beautiful range but also has a rather large family and unfortunately either his wife or the maid is cooking on it most of the time. Given two highballs and a space big enough to squeeze three other victims in, Don will close his eyes and sing lead 'til the cows come home. The only trouble with that is that the cows won't come home when they hear Don singing, proving that most cows aren't such dumb animals after all.

Our bass, Eddie Bluem, just don't fit into the organization nohow, he actually has a bass voice and can really sing. Nobody, including Eddie, has any idea how he happened to hook up with us, unless it's because folks have more fun than people and we have more fun than folks.

As for the top tenor . . . you guessed it . . . somebody had to tackle it and I was the only one left. On a still night I can hit E above middle C at forty paces with a double-bitted axe and in addition I have two red neckties. In my part, I'm both outstanding and out sitting. Out standing in the rain wondering why they kicked me there or out sitting in a dark corner.

Put them all together and they spell (and there's no "m" in spell) the Slap Happy Chappies, the rootin' tootin' singin'est group of galoots that ever laid claim to the distinction of being the "world's worst" and the hope of thousands of the "great unwashed" who, like us, sing "for the hell of it" with never a chance to win a national, state or even a local championship but who keep right on pitchin' year after year because we love it.

Now comes our great opportunity, the chance to compete for a championship that any of us can win. That's why I'm proposing a contest to determine the "world's worst," a title which, up to now, at least, is in the undisputed possession of the Slap Happy Chappies of Saginaw, Michigan.

P.S. Each of us can hit high "C" . . . but it sounds like "L."

From *The Harmonizer* September, 1943.

Barbershop scores well in music festival

A tradition in Great Britain is the area music festival, in which groups of all kinds, sizes and styles perform and compete in their respective classes for master points. These festivals have recently added a category called Barbershop Singing, along with madrigals, chants, instrumental solos, church choirs, Gilbert & Sullivan, folksongs and many others.

The adjudicator at a recent such event was a professional singer from the London stage who had "a string of degrees a mile long." She gave a live critique of each performer to an assembly of contestants and audience.

Two barbershop choruses were last on the program. Until they appeared, the audience had been polite and reserved. The critiques were classically oriented. When the barbershop choruses sang, she came to life and enjoyed the performances tremendously, while the audience went wild.

She gave both choruses marks of 92, whereas all other performers were in the 85-87 range. She was lavish in praise of the style and specific performances.

Both groups had given presentations that could have been contest entries, two songs, pure barbershop. The event was a clear win for four-part, unaccompanied harmony.

— taken from *The Vocal Chord*
Hutchinson (Kans.) Chapter bulletin



Now and Then, a quartet from the Sacramento (Calif.) Chapter, is shown with Joan Rivard, a school-district speech therapist, and Dawn Maxwell, a hearing-impaired student. The quartet presented Dawn with a closed-captioned television adapter so that she can better enjoy her favorite television shows. Following the presentation, the quartet sang for a group of hearing-impaired children while Rivard interpreted in sign language. Quartet members were, from left, Ken Potter, bari; Dusty Rhoads, lead; Rivard; Jack McPhillips, tenor; Maxwell; and Jim Miller, bass.

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 Grace Endicott, 1201 Trentway Vista, Peterborough, Ontario K9H 6N7. Phone (705) 745-7142.

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

The Sea-Tac Chapter, in the heart of the great Pacific Northwest, needs a new, experienced director with strong barbershop skills. We offer an eager, enthusiastic membership of 80+, a well-organized board, an involved music team and employment placement assistance. Contact: Shelton Black, P.O. Box 3202, Federal Way, WA 98963-3202. Phone (206) 825-5393 eves.

Metro Nashville Chapter, Sweet Adelines, Inc., chorus of 55 members is seeking a director with barbershop background and an eagerness to work with ladies who are willing to give support and commitment to quality performances. Contact: Amy Corso, 127 Hickory Heights, Hendersonville, TN 37075. Phone (615) 824-2284 or (615) 822-0622.

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

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

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.

QUARTET DIRECTORY DISCLAIMER

In the March/April issue of *The Harmonizer*, we carried a short article that stated that each district secretary receives a monthly printout of quartets registered within the district.

That statement is no longer correct. Due to "irreparable, implausible ill health of the computer system containing that particular program," our Music Department tells us, "NO ONE except the International C&J Office has a complete listing of currently registered quartets."

Our computer persons are working on a new program to generate such a list and when it is in existence, we will inform the world. In the meantime, the Music Department "thanks all of you for your indulgence and consideration during a very trying time. It's still GREAT to be a barbershopper!"

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 39¢ stamp.

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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

68 Quality powder blue vested tuxedos; matching braiding on pant legs and lapels. Pastel yellow ruffled shirts and blue velvet bow ties. Assorted sizes and extra pants \$20 per - negotiable - Call Pete or Glen (201) 343-7766 daytime.

UNIFORMS WANTED

Swedish chorus needs 50 outfits. Send photo plus information to: Torbjorn Molander, Slagga-tan 37, S - 79172 Falun, Sweden.



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