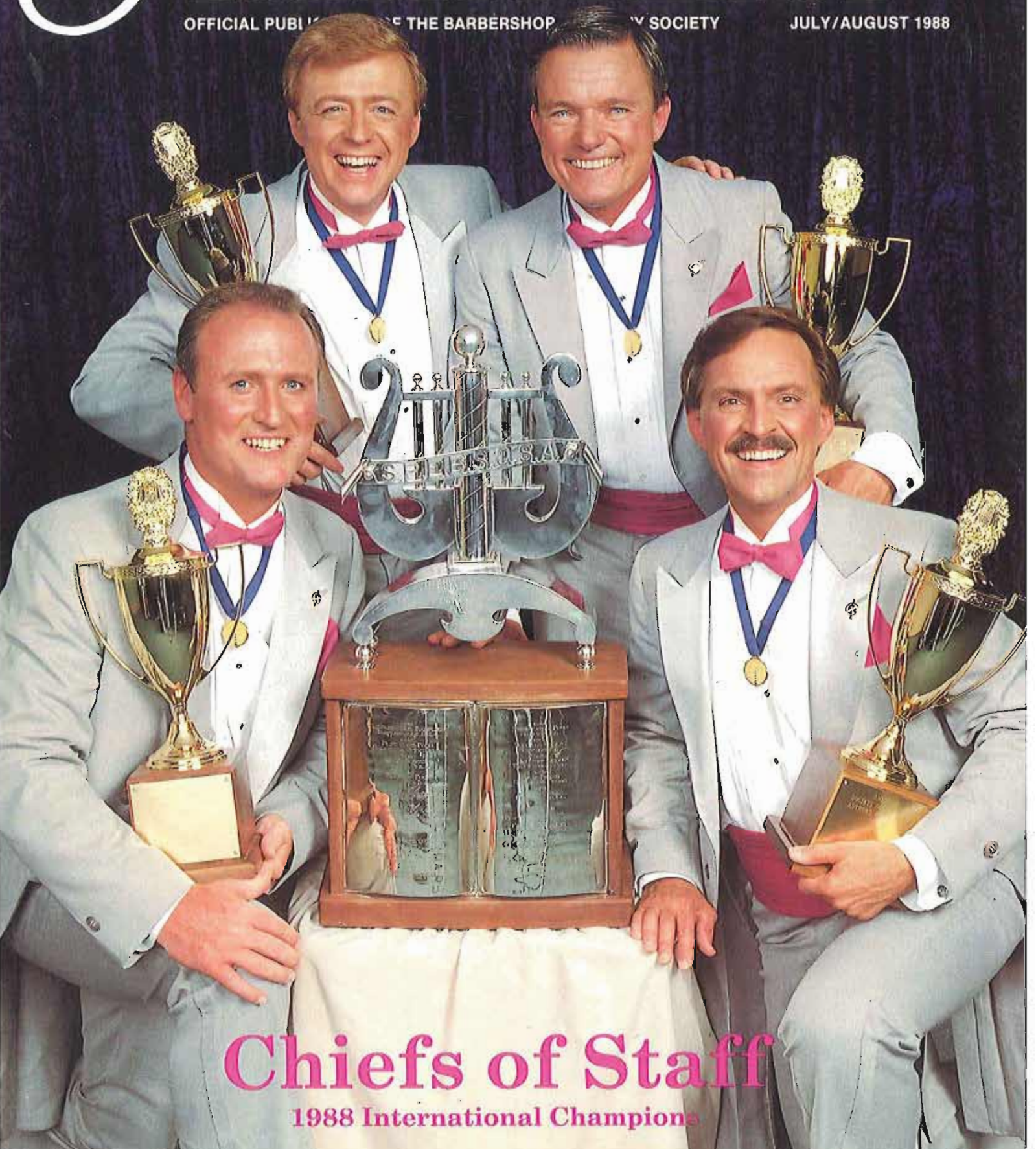




# The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JULY/AUGUST 1988

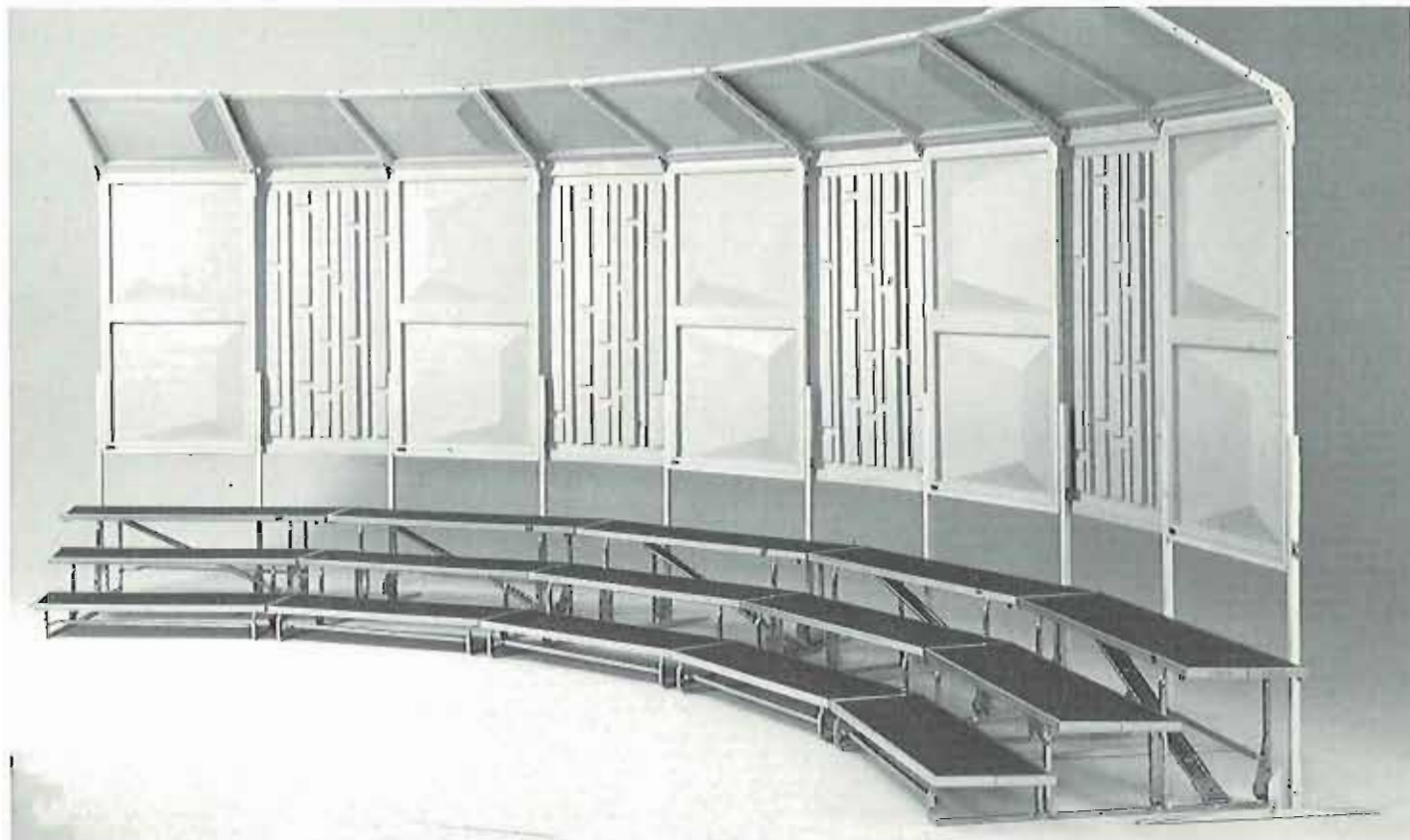


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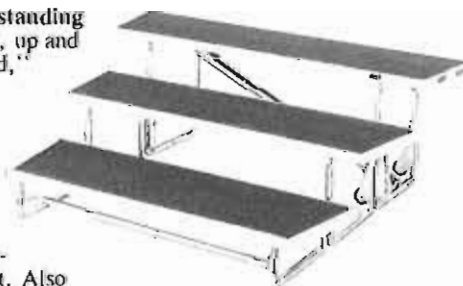


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# The Harmonizer

A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF  
S.P.E.B.S.Q.S.A., INC. IN THE INTERESTS OF BARBERSHOP HARMONY.

**JULY/AUGUST 1988**  
**Vol. XLVIII, No. 4**

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## THE SONG IN THIS ISSUE

"You're As Pretty As A Picture," from the year 1903, was discovered by Harry Hildebrandt, a barbershopper from British Columbia. Harry teamed up with Randy Peters, Calgary, Alberta, barbershopper, to create a fine arrangement.

The song tells its story in direct, unsophisticated language, as is characteristic of all good barbershop songs. We think you will enjoy singing it. This "discovery" proves again that there is a store of unmined gold out there in piano benches, attics and garages.

Thank you, Harry and Randy, for a neat addition to our catalog of arrangements.

## CONVENTIONS

### INTERNATIONAL

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 23-28
1991 Tulsa, OK	January 22-28

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Monday-Friday (Central Time)

July-August, 1988

## Features

- 4 50th convention is pure gold
- 8 Past champions arouse memories
- 10 Barbershop goes ballet at the Met
- 11 Institute summer camp sets record
- 12 Kenosha now a toll-free call
- 12, 19 Two join Kenosha staff
- 14 Midwinter fun and sun in Hawaii
- 16 Warmups — who needs 'em?
- 22 1988 chorus competitors
- 26 1988 quartet and chorus scores
- 28 1988 quartet competitors
- 40 More great songs on the way
- 42 'Littlest Theater' newest project
- 44 Big changes coming to COTS

## Also In This Issue

- 12 The Founder's column
- 7, 18 In memory
- 46 Chapters in action
- 48 New — "Our Barbershop Ambassadors"
- 50 News about quartets
- 52 Bargain basement



# In "Seventh" Heaven

by Joe Liles  
Executive Director

The beginning of 1988 has been encouraging. For the first time in years we are showing a net increase in membership. From January through April we generated 182 more new members than during the same period in 1987. During the comparable time, we had 471 fewer dropped members in 1988. The combination of more new members and fewer dropped members is what we have all been working toward.

Is this only a momentary turnaround? It certainly doesn't have to be!

Let's look at some possible reasons for the positive outlook. DYNAMO has spread across the Society like a refreshing rain. Taking the fundamental ideas from the Music Leadership Team manual, DYNAMO chapters apply them appropriately and consistently, causing chapter meetings to blossom into fun, meaningful programs.

The 50th Anniversary activities have stimulated a large amount of publicity and public relations opportunities. The secret that barbershop harmony is alive and well has begun to leak out. We must never let the renewed fervor stop.

Take this as notice that starting with Chapter Officer Training Schools next fall, we will have new, vital classes in public relations. Every chapter must have a carefully selected representative to be there. The combination of DYNAMO and a good local PR program (every Barbershopper is a walking, singing, PR ambassador) is a powerful combination.

Hopefully, new chapters are providing support for quartet singers and woodshedders. Are you personally helping to develop quartet singers and woodshedders? The DYNAMO program encourages and promotes these key ingredients, but every member must feel responsible. The International Office can only preach it and prepare materials for use. You, the chapter member, must actively champion the essentials of barbershop.

The music publications from International cover a broad spectrum of barbershop program needs. Sales are at an all-time high, exceeding all expectations. Good music and arrangements play a major role in member satisfaction. The new

Heritage of Harmony songbook, containing 65 chestnuts and released in May of 1988, is a major contribution, providing easy, fun-to-sing music. It's like a barbershopper's "hymnal" or "community sing-a-long" book.

A much more aggressive, major program of Young Men In Harmony has been initiated this year. All the traveling music men, during chapter visitation trips, have been meeting with high school choral directors and classes during the day, giving demonstrations of barbershop harmony. Booths at music educator conventions along with demonstrations, concerts and YMIH music festivals have awakened great interest and response in young men and teachers.

Some restructuring of staffing positions and responsibilities at the International Office is increasing our ability to service the needs of our members without increasing the budget. With only 45 employees, some of them part-time, we've been told that we are the second largest mail customer in Kenosha, which has many large industries. There are days when we have as many as 1,000 letters coming in, asking for all forms of assistance and/or placing orders for music and merchandise. All six lines of the rotary telephone system are often filled by members needing something "yesterday."

An outside consulting firm recently told us that they had never seen so few people doing so much work. And . . . we love it. Plans for the future indicate nothing but more positive and wonderful things ahead for us. Isn't it great to be a barbershopper!

## Now, Call Kenosha Free!

The Society's international office in Kenosha, WI, has installed a toll-free WATS line for incoming phone calls by members and chapters. The number is:

1-800-876-SING

Barbershoppers in all 50 states may now call Society staff members, without charge, for information or other assistance.

## International Officers

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by **Jim Warner**  
*International President*

# The golden ring rolls on

WOW!!! WHAT A CELEBRATION!!! Our golden anniversary convention in San Antonio is history and, in the words of that great tag by Joe Liles, "memories linger on." Great singing, wonderful opportunities to make and renew friendships, and the sheer awesomeness of just being a part of all of that activity with all of those folks, guarantee that those memories will last for a long time.

The significant aspect of this convention, however, was not its historical link, but its promise for the future. As we mark our fiftieth anniversary, we find the state of our union to be strong, but by no means perfect, and happy but not complacent. The singing which we heard — both on and off the stage — clearly demonstrates that musically, we are stronger than ever. The spirited discussions in the meetings confirm that we have a real sense of the value of our music, the relationships which are developed through it, the concerns and desires of our members, and the challenges which we must meet as our second fifty years unfold.

Our Future II Committee, under the untiring leadership of Ed Waesche, canvassed a large segment of our members — by survey and personal contact — to develop our vision for the future, by defining the "burning issues" of the present and recommending the strategies by which we are to meet these challenges. Your International Board

and District Presidents began to address those issues and strategies at this convention, and I am convinced that our vision is clear and the pathway is bright. We have the human and financial resources necessary to meet the challenges; we have the broad-based support of an enthusiastic membership which is deeply committed to our music and to the singing fraternity of which we are a part; and we have the organizational and operational expertise to get the job done.

As a result of the study and recommendations of the Future II Committee, the actions which the International Board and staff have taken and will take in the future, we will see some rather dramatic — but welcome — changes in the Society, and the way we do some things. First of all, there will be more of us — although perhaps not in the same single membership classification that we have today. We will reach out to those who would like to be a part of our organization but who, for one reason or another, are unable to participate fully in "chapter" activities as we know them today. Secondly, there will be more emphasis on developing our craft — on our singing and our performances — but with less emphasis on competition solely for competition's sake. We will expand our musical education programs, both within our own ranks, and in conjunction with other musical organizations, to develop and utilize our musical talents more fully.

Third, we will establish stronger links with our communities through song and service, exemplifying those values which our songs represent. We will give and serve and contribute in our communities, and our music will become our widely recognized hallmark.

It all sounds pretty lofty, doesn't it? Well, it really isn't. It simply represents the process from study, to plan, to program, to follow through, and follow up. If you think that sounds like what we have been trying to teach our chapter officers for many years, you are right. The difference is, that the time has come for those of us who are your leaders to get out our pitchpipes, roll up our sleeves, and really go to work. It will be enjoyable work, however, because it will involve all of us, and we will be singing all the way.

"Memories linger on," goes the tag, "where have my old friends gone?" They have all left San Antonio supercharged with harmonic juices flowing, determined that barbershop harmony will flourish for at least another fifty years, and that we will be drawn together in an ever widening circle of friends who recognize and enjoy that music. The exciting thing is that every member is involved — from our gracious hosts in San Antonio, to those yearning to bring barbershop harmony to our most distant, internationally affiliated, club.

The golden ring is really beginning to roll!

*In beautiful San Antonio:*

## Golden music, fun mark 50th birthday

The Society's Golden Anniversary celebration in San Antonio proved golden indeed for Chicago and Dallas, as the Chiefs of Staff, from the Chicago area, won the international quartet competition, and Dallas Metro's Vocal Majority captured its fifth gold chorus medal.

Chicago and the Illinois District may have faced a record drought at home, but they har-

vested a bounty of medals in Texas. In addition to the Chiefs, the Chicago Chord of Trade won a third-place bronze, and Chordiac Arrest (Fox River Valley, Northbrook and Chicago) took another bronze for fifth in the quartet contest.

Meanwhile the New Tradition Chorus from Northbrook had captured the fourth-place bronze in its first international competition.

Four medals for the Illini, in competition which occupied only part of the fun-filled week.

Louisville's Second Edition quartet, in fourth place after the quarter-finals, came on strong and actually won the semi-final and final rounds. But it fell 19 points short of overtaking the Chiefs, who had led all the way, and the Cardinal District representatives had to settle for the silver.

The fourth-place bronze medal went to Bank Street, from Albuquerque and the Rocky Mountain District, which had climbed from sixth spot after the quarter-finals.

In the second-annual chorus Super Finals, the Thoroughbreds, winningest chorus in the Society's history, missed an eighth gold medal by just 90 points. Second place meant Louisville's second silver of the evening.

### "Who's Who" of Choruses

The VM and Thoroughbreds had gone head-to-head only twice before, in 1974 and 1978, and both times Louisville had come out on top. But this time Director Jim Clancy and the 145 men from Dallas were not to be denied.

The chorus finals read like a "Who's Who" of medalist choruses. When the smoke had cleared, Scarborough's Dukes of Harmony had the third-place bronze, the Phoenixians of Phoenix the fifth-place medal, and Manhattan's Big Apple Chorus finished in sixth place. Only 127 points separated the second- and sixth-place choruses.

Five of the six finalists now share 43 international medals, 17 of them gold.

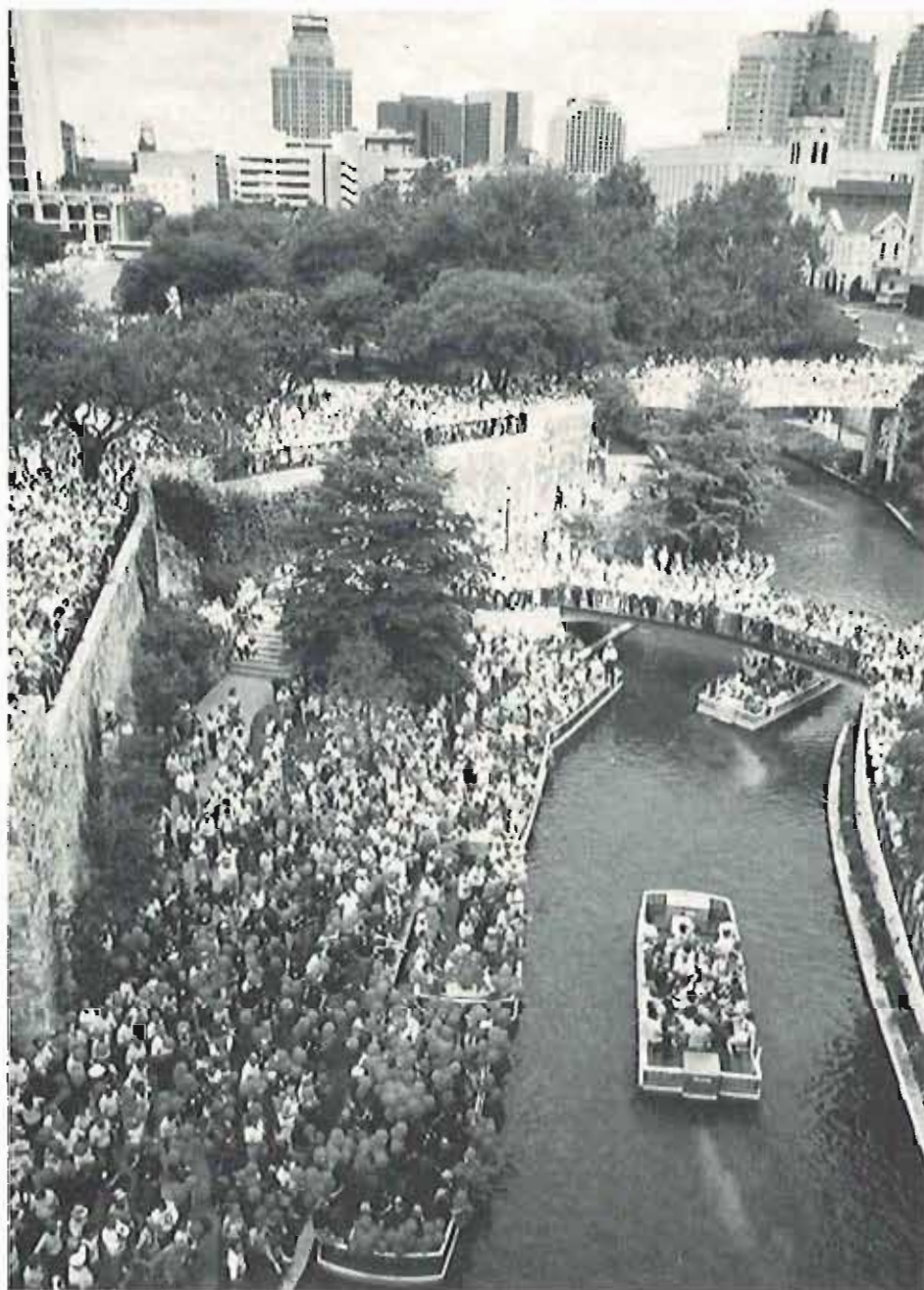
While the quartet and chorus Super Finals Saturday were the climax of the convention, other highlights of the action-filled week were almost too numerous to mention.

### 21 Champion Quartets

Launched by "Solid Gold," the Association of International Champions' spectacular Wednesday night show, momentum built steadily throughout the week. The traditional "breather" on Saturday was to play no part in this 50th Anniversary celebration.

A downtown Parade of Champions, featuring new, old and in-between convertibles bearing no fewer than 21 new, old and in-between championship quartets, wound from the Convention Center to the Alamo and back again. It was followed immediately by perhaps the largest and most successful massed sing in the Society's history, staged on barges, bridges and every other level spot along the Paseo del Rio, San Antonio's beautiful, winding river walk.

And before 10,000-plus barbershoppers and families could catch their breath (let alone a bit of lunch), the first-ever International



Thousands lined San Antonio's beautiful Paseo del Rio for the massed sing, one of the highlights of the 50th Anniversary convention.



Extravaganza took to the stage in the mammoth arena. It featured quartets and choruses from the United States, Sweden, England, West Germany, New Zealand, Canada and other points around the globe and proved one of the surprise hits of the convention.

### Old-Timers Honored

Both the AIC show Wednesday and Saturday's parade paid tribute to and showcased members of past champion quartets reaching all the way back to 1941. Tom Masengale and Dr. N.T. "Doc" Enmeier, last surviving members of that year's champion Chord Busters quartet, were on hand for the entire week.

Headlining the "Solid Gold" show were the Happiness Emporium (1975), Blue Grass Student Union (1978), Classic Collection (1982), Side Street Ramblers (1983), The New Tradition (1985), Rural Route 4 (1986) and Interstate Rivals (1987).

But the more recent champs were almost eclipsed by the cameo, just-one-more-time appearances of the older quartets. Although some featured one or two men filling in for the original members, they had lost little of their appeal. They included the Mid-States Four (1949), Vikings (1953), Four Hearsemen (1955), Gay Notes (1958), Sun Tones (1961), Gala Lads (1962), Four Renegades (1965), Four Statesmen (1967), Western Continentals (1968), Oriole Four (1970), Gentlemen's Agreement (1971), Dealer's Choice (1973), Regents (1974) and Innsiders (1976).

### Parade Draws Cheers

Despite the Texas heat, a number of choruses and other groups marched in the mile-long Saturday parade, interspersed among the cars, floats and other vehicles. Bringing up the rear was a farm tractor driven by the Rural Route 4 and towing a float bearing the retiring champs, the Interstate Rivals, and 85-year-old Glenn Howard, the only man who has attended every international convention since 1939.

An estimated 4,000 barbershoppers then gathered on the river in front of the Marriott Riverwalk Hotel for the massed sing. They crowded a half-dozen or more sightseeing barges, lined the nearby bridges and balconies and occupied every other available space along the river. Songs were led by Executive Director Joe Liles, Director of Musical Services Mel Knight and directors of the Swedish, British and New Zealand choruses.

The Southwestern District host chorus, Oklahoma City's OK Chorale, led off the International Extravaganza with Western singing (and dancing) and a rousing medley of Oklahoma songs that brought the crowd to its feet. The performance set the pace for the Vocal Vikings of Ronninge, Sweden, chorus champion of the Society of Nordic Barbershop Singers (SNOBS), England's Northern Chorus (complete with a Churchill-like John Bull), and the Ruhrpott Company, a West German quartet.



Music Man Joe "Harold Hill" Liles (left) leads off the Saturday parade, which included the 100-man Society of Nordic Barbershop Singers Chorus (above).

## Jim Richards elected; 'Whole World' now part of official Society motto

Dr. Jim Richards of Minneapolis was elected 1989 president of SPEBSQSA at the International Board's semi-annual meeting in San Antonio. He will take office Jan. 1.

Other 1989 officers also were elected at the 50th Anniversary convention, and among other business handled by the Board was the adoption of "Keep the Whole World Singing" as the Society's official motto.

Richards currently is serving as vice president of the Board and will succeed Jim Warner as president. He is an active member of the Minneapolis Commodores chorus and has appeared with them 11 times in international competition. He also has served the chapter as president and vice president and the Land O' Lakes District as an area counselor, secretary and president.

He is a certified judge in the sound category and as a chairman of judges, a former associate contest and judging chairman for the Land O' Lakes District and served for 15 years on the Harmony College faculty.

Other officers elected are:

Vice presidents: Charlie McCann, Nashville, and Terry Aramian, Scottsdale, Ariz.;

Vice president/treasurer: Robert Cernal, Mascoutah, Ill.


In a report to the Board, the chairman of the Laws and Regulations Committee, Wilbur Sparks, said he could find no record of the former motto, "Keep America Singing," ever having been officially adopted by the Society. Adoption of "Keep the Whole World Singing" as the official motto had been

(Continued on Page 6)

The Sounds of Aloha Chorus from Honolulu was next, with hula girls who attracted cheers and whistles, and they were followed by the SNOBS Chorus of more than 100 men whose sound and choreography brought another standing ovation. Then came the small but entertaining Chorus of New Zealand and the Canadian Heritage quartet.

The 1987 champion West Towns Chorus of Lombard, Ill., wrapped up the individual performances with a musical, slide-illustrated salute to every chorus champion since the first contest in 1953. Familiar swipes and tags from 35 years of winning songs were interrupted frequently by appreciative applause.

Finally, the finale: more than 500 voices of the performers joining in Joe Liles' arrangement of "Battle Hymn of the Republic," directed by Dr. Bob Johnson, former director of musical services for the Society.

The three-hour show left the audience limp from excitement but with just enough time to settle the goosepimples, eat, dress and make it to the Super Finals that climaxed the Society's 50th Anniversary party. 



# At a Golden Anniversary, happiness is . . .



. . . singing along with the old master, Freddie King.



. . . hobnobbing with Maxine Andrews of the famed Andrews Sisters, as the Interstates Rivals, retiring champs got to do.



. . . becoming International Bulletin Editor of the Year. (Gil Lefholz accepts the trophy from PROBE President Dick Teeters on behalf of Kansas City bulletin editor Wade Dexter.)



. . . cruising along the Paseo del Rio in the SPEBSQSA water taxi.

## 35-year badge approved

*(Continued from Page 5)*

requested by the Illinois District Board, and the international officers agreed.

In other action, the Board:

1. Approved the issuing of a special badge to all men who have been members of the Society for 35 years or longer. These members will be known as "Golden Oldies," and a badge will be mailed to each of them as soon as they are available, Society Director of Administration Frank Santarelli said.

2. Adopted an addition to chapter licensing and charter regulations to provide guidelines for the merging of chapters.

3. Approved a design for an award to the winners of the Seniors Quartet contest held each year during the midwinter convention. 🎵



. . . holding the 1988 championship trophy just presented to your quartet, the Chiefs of Staff.





In the Golden Anniversary parade, the Rural Route 4, 1986 champions, drove a tractor which towed a float bearing the Interstate Rivals, 1987 champs, and Glenn Howard (inset), the only man to attend all 50 Society conventions.

## Logopedics gifts top \$11,000

A record \$11,454.70 was contributed to the Institute of Logopedics during the 50th Anniversary convention in San Antonio.

The bulk of the donations, \$10,932.05, came from the annual raffle in the registration area, for which each district had contributed a prize. Another \$454.65 was collected at the Sunday morning church service, and members of the International Board gave \$58.

Winner of the grand prize at the raffle, four tickets to the 1989 convention in Kansas City, was Dave Tautkus of La Canada, Calif. Winners of the district awards were:

**DIXIE** — Wood carving of all 16 district logos: Paul Marquette, Indianapolis;

**SENECA LAND** — 50 Years of Harmony songbook: Bob Beers, Lompoc, Calif.;

**NORTHEASTERN** — Lobsters and maple syrup: Maryann Waddell, Longmont, Colo.;

**CARDINAL** — Tickets to Indianapolis 500: Gerda Campbell, Lawton, Okla.;

**EVERGREEN** — Two cases of smoked salmon: Chris Christensen, Brookfield, Ill.;

**MID-ATLANTIC** — Carved wooden quartet: John Miller, Monona, Wisc.;

**PIONEER** — Clock: Jean Jaccod, Madeira, Ohio;

**LAND O' LAKES** — Set of blankets: G. H. Daughenbaugh, Roswell, N.M.;

**SUNSHINE** — Fresh fruit deliveries: Roland Lindahl, Keene, N.H.;

**ONTARIO** — Book and 50 "loony" Canadian dollars: Ben Phillips, Wyoming, Mich.;

**FAR WESTERN** — Quartet made of wood knots: Graham Johnson, London, England;

**CENTRAL STATES** — Model airplane:

William Hulett, Tinton Falls, N.J.;

**ILLINOIS** — Quilt and carved quartet: Cheryle Shuck, Galloway, Ohio;

**JOHNNY APPLESEED** — La-z-Boy chair: Jack Schneider, Grand Rapids, Mich.;

**SOUTHWESTERN** — Cowboy boots and hat: Bud Hiler, Scotts Valley, Calif.;

**ROCKY MOUNTAIN** — 20- by 24-inch wall clock: Eunice Charge, Stockport, England. 🐾

## Chordsmen relax after 50th convention

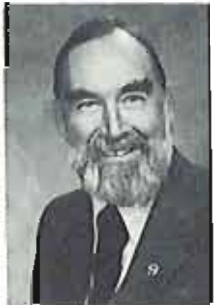
A lot of people in San Antonio may still be catching up on their sleep after the Chordsmen and their wives (the Extension Chords) hosted the Society's Golden Anniversary convention.

Headed by General Chairman Henry Lutz, the chapter members began planning for the event more than a year in advance. Their efforts bore fruit in one of the largest and undoubtedly the most elaborate convention in the Society's history. Although final figures were not in as of this writing, attendance is believed to have exceeded the 10,000 mark.

Sharing convention supervision with Lutz were Co-Chairmen Earl Truax, Rick Sonntag and Perry Baker. The Chordsmen carried out the myriad of duties required at a convention, from the registration area to backstage at the arena, while the wives operated the Ladies Hospitality Room, supervised Barbeteen activities, hosted tours and stayed at least as busy as the men.

## Hugh Ingraham Dead at age 60

Hugh A. Ingraham, executive director of the Barbershop Harmony Society from 1977 to 1987, died of cancer at his home in Kenosha on July 23, 1988, as this issue of *The Harmonizer* was going to press. He was 60 years old.



Born in the Dominican Republic, Hugh grew up in Canada, where he graduated from Acadia University, Nova Scotia.

After a career in broadcasting and public relations, he joined the Society in 1962 as administrative field representative. He later became director of public relations, then director of communications. He was named executive director in 1967.

Hugh had taken medical leave in 1987 to wage a battle against the illness that eventually claimed his life.

He is survived by his wife, Katharine; two daughters: Patricia Stein, Evanston, Ill., and Laurie Jean, Milwaukee; two sons: Robert, Madison, Wisc., and Scott, Greensboro, N.C.; his mother, Enid R. Halley, East Orange, N.J., and seven grandchildren.



Convention Chairman Henry Lutz (right) confers with one of his three co-chairmen, Rick Sonntag, during a brief lull in activities.

# What memories these Champions bring back!

A little older, perhaps a little less polished, these past champion quartets still thrilled thousands in San Antonio.  
(\*Denotes singer not in the quartet when it won.)



VIKINGS, 1953 — Robert Maurus, Bruce Conover, \*Tom Neal, Robert Lindley.



FOUR HEARSEMEN, 1955 — Dwight Elliott, \*Cloys Webb, Wendell Heiny, Dick Gifford.



GAY NOTES, 1958 — \*Dale Radford, Howard Rinkel, John Loots, Morris Rector.



SUNTONES, 1961 — Bill Cain, Harlan Wilson, \*Drayton Justus, Gene Cokeroff.



FOUR RENEGADES, 1965 — Jim Foley, Ben Williams, Buzz Haeger, \*Ray Henders.



FOUR STATESMEN, 1967 — Doc Sause, \*Ben Williams, Don Beinema, Frank Lanza.



WESTERN CONTINENTALS, 1968 — Paul Graham, Ted Bradshaw, Phil Foote, Al Mau.



REGENTS, 1974 — Harry Williamson, Joe Mazzone, Hal Kauffman, Ron Knickerbocker.



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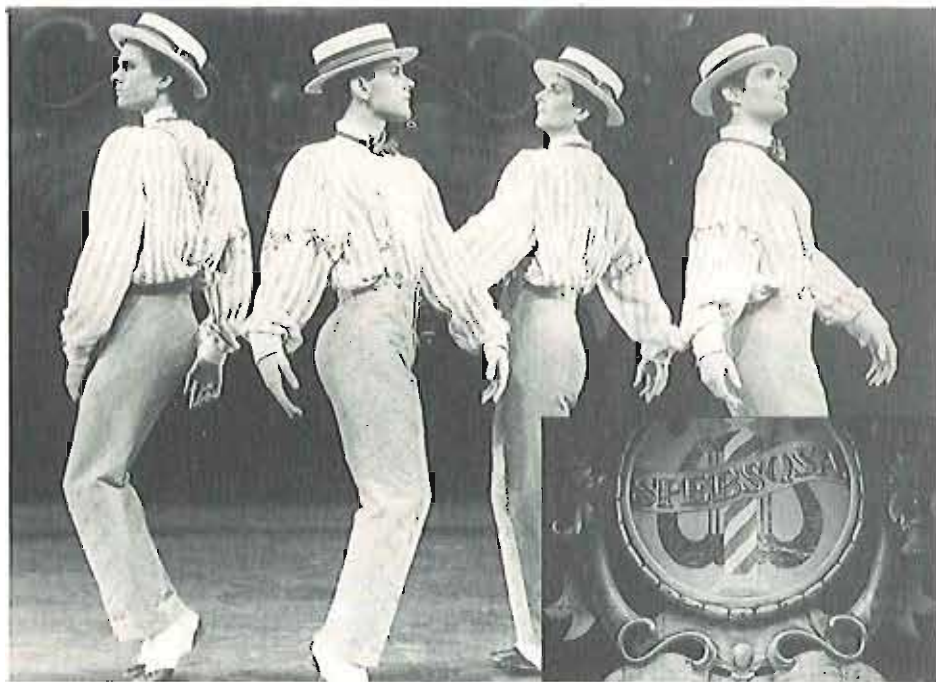
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# Ballet Theater premieres 'S.P.E.B.S.Q.S.A.' at Met



Dancers Robert Hill, Robert Wallace, Kevin McKenzie and John Gardner portray a barbershop quartet below the Society emblem (inset) that was the only stage decoration.

Copyright 1987 Martha Swope

A new ballet, entitled "S.P.E.B.S.Q.S.A." and choreographed entirely around barbershop quartet singing, was presented by the American Ballet Theater in a world premiere June 11 at the Metropolitan Opera House in New York City.

Music for the presentation was arranged by Society arranger Ed Waesche and performed from a raised, spotlighted stage in the orchestra pit by the CrackerJacks quartet from New Jersey.

The ballet, which drew mixed but mostly good reviews from New York critics, tentatively is scheduled to go on tour, probably in December, said Tom Magarro, CrackerJacks baritone. Although the schedule has not been set, performances are planned in San Francisco, Los Angeles, Dallas, Chicago, Boston, Washington, D.C., and Tampa, he added.

## History Recounted

Other members of the quartet, which drew as high praise from most of the critics as the foursome of male dancers, are Jamie Carbone, tenor; Scott Brannon, lead, and Chris Slacke, bass.

Advance press releases, program notes for the ballet, reviews and other media coverage all contained an explanation of the multi-initialed title, including a description and history of the Society ranging from cursory to detailed accounts.

"It's tremendous publicity for the Society," said Executive Director Joe Liles, "and it brings barbershop harmony to a whole new audience, many of whom may never have heard it before."

Mikhail Baryshnikov, artistic director of the American Ballet Theater, "is really excited" about the ballet, Magarro said. "He loves the whole concept."

"S.P.E.B.S.Q.S.A." was choreographed by Clark Tippet, former principal and still a leading dancer of the ABT. It is his third ballet in two years. He came up with the idea, he said, after exploring an old record shop and falling in love with barbershop quartet singing.

Tippet selected the songs himself, working closely from the beginning with Waesche on the arrangements.

The ballet opens with a little-known song originally sung by the Mills Brothers and called "S.P.E.B.S.Q.S.A." Although the CrackerJacks wore tuxes, the dancers were attired in stylized Gay '90s outfits of striped shirts, bow ties, straw hats and canes. A huge reproduction of the Society emblem was the only stage scenery.

## Songs Familiar

"The next piece was incredible," Waesche said. "Each dancer was featured in a medley of verses . . . 'Toot, Toot, Tootsie,' then 'I Want a Girl,' then 'Wait 'Til the Sun Shines, Nellie,' which was followed by its own chorus, a reprise and a tag, during which the dancers did wonderful lifts and hat and cane routines. The audience loved it!"

Other songs included "I Wish I Had My Old Gal Back Again," "Somebody Stole My Gal" (with its parody, "Somebody Steal My Gal," featuring one of the dancers in drag), and "San Francisco Bay Blues." The show concluded with "America the Beautiful" which Ed said was "set to a stark background of sky and sunset" as a solo dancer did a soft shoe dance into the sunset.

Baryshnikov reportedly told Tippet "you've got a classic," Ed reported, adding that "the piece IS a classic, and the CrackerJacks were superb."

The critics generally agreed. Clive Barnes of the *New York Post* said "the quartet was fine, and Clark Tippet's choreography proved

(Continued on Page 11)



The CrackerJacks pose backstage at the Met with Mikhail Baryshnikov, artistic director of the American Ballet Theater. From left are Jamie Carbone, Chris Slacke, Baryshnikov, Scott Brannon and Tom Magarro.





## Summer Camp sets new record

It's another summer to remember in more ways than one at the Institute of Logopedics.

Summer School enrollment was another record-breaker this year, with 47 students from across the United States and Canada joining the Institute's year-round school students. Previous high enrollment years were in 1985 and 1987, each with 34 students.

Included among this year's summer students are two children and a grandchild of barbershoppers.

Wendy Demmler, 19-year old daughter of Robert Demmler of the Allegany County, Md. Chapter, is attending the Institute for the first time this summer. Bob has been a barber-shopper for 22 years and has served for several years as photographer for the Mid-Atlantic District.

Ten-year-old Travis Spratt, son of David Spratt, Calgary, Canada, has Down's syndrome and a heart defect. His mother, Bunny, hopes to hear him say "Hi, Mom," by the end of the summer. Father David has been a member of the Stampede City Chorus for two years.

Another barbershopper of two years, John Weis of the Comanche Chordsmen, Grandbury, Texas, is pleased that his 15-year-old granddaughter Erica Coil is attending the summer session for the first time.

In addition, one child from Indiana is attending the summer program thanks to funds furnished through the Northeast District Barbershop Scholarship Fund.

The seven-week program of education, life-skills training, speech-language therapy and camp for youths ages 6 to 22 began June 27 and ran through August 12.

The Institute's Summer Experience combines classroom and lifeskills programs with fishing, camping, swimming and nature activities to help children with handicaps expand their social, self-help and communication skills.

Among the program's greatest advocates are parents, who find that the Summer Experience offers their children the opportunity to maintain skills learned during the school year while learning new ones.

Highlight of the program for the participants is attending day camp at the Institute's Camp Logos, located near Augusta, Kansas.



Physical Education Assistant Cheryl O'Brien appears none too enthusiastic about a small boy's fish but offers encouragement to a young camper on a pony at the Institute's Summer Experience.



The ten-acre site includes a clubhouse, playground, swimming pool, fishing docks, rowboats and arts and crafts facility.

This year's summer students come from 15 states and Canada. Close to 25 percent of them are in wheelchairs. A similar percentage are receiving scholarship assistance totaling more than \$14,000.

If you know of a child who could benefit from the Institute's year-round or summer program, call the Institute toll-free at 1-800-WE SING 4 (1-800-937-4644) for more information. Barbershoppers this year made eight referrals to the summer program. Together, we are making a difference.

## Critics like CrackerJacks in barbershop ballet

(Continued from Page 10)

an engaging mix of corniness, virtuosity, nimbleness and soft shoe . . .

"Like the sweetly harmonizing CrackerJacks, the dancers — John Gardner, Robert Hill, Robert Wallace and . . . Kevin McKenzie — were themselves indeed crackerjack!"

*Newsday's* Janice Berman said the ballet "gives further evidence of a supple choreographic mind at work." The *Daily News* commented that "Tippet's new work has all the artistic consistency of shaving cream, but it's enough of a crowd pleaser to stay in the repertory."

The premiere marked the opening of the New York International Festival of the Arts, Magarro said, and was attended by such luminaries as Mayor Edward Koch, Kitty Carlisle Hart, Joan Rivers, Robert Merrill (who sang the National Anthem) and the secretary-general of the United Nations.

The CrackerJacks quartet was formed in 1975, although only Magarro and Slack remain from the original group. The quartet is past Mid-Atlantic District champion, Resorts International champion and New Jersey quartet champion. It has sung from coast to coast for more than 400 audiences, including those at a two-week run in the Bahamas.



## The Founder's Column

by O. C. Cash

*This article, which appeared in the May 1944 Harmonizer, offers a prime example of Founder O.C. Cash's great sense of humor.*

I don't know why I keep thinking of the Grand Rapids convention unless the lousy deal the "Okies" got in that city reminds me of a similar streak of bad luck that overtook my ball team, the "Bluejacket Boosters," during my boyhood days at Bluejacket, Indian Territory.

Back around 1910 I got me up a ball nine that was a stemwinder — beat every team in the country until we began to run into a bunch of blind empires. Of course, I was captain of the team, played first base, batted in the clean-up position and drove in practically all the runs just like Lou Gehrig. I was also conceded to be the world's greatest barbershop baritone even in those days of good barbershop quartets and splendid baritones. Well it was my custom just before the beginning of each home game, after the Bluejacket Silver Cornet Band had wound up its concert (I was director of the Band, too) to get three other stars of our ball nine who, with me, made up our quartet and gather around home base and rip off three or four numbers. We always wound up with "When It's Apple Blossom Time in Normandy" and "Cuddle

## 'Deef' judges as bad as 'empires'

Up A Little Closer." We made it a practice to throw our arms around the empire sort of friendly-like while singing.

After these preliminaries it was a foregone conclusion that the "Bluejacket Boosters" would likely win the ball game. And by giving the fans a Band Concert, some good quartet singing, and winning the ball game (and incidentally I usually knocked one or two home runs during the game) very few ever asked for the 25¢ back. But we ran into trouble when we started going away from home to play Welch, Narcissa, Fairland, Vinita and other teams. The empires in these towns were just as blind as bats and had absolutely no appreciation or understanding of good music, whatever. All of which brings me to the subject of the deaf quartet judges that were on duty when the Okies performed at Grand Rapids.

The Okies sang in the first preliminary and from all unbiased reports went over big with the audience. But just to show you how incompetent and prejudiced the judges were, one of them came rushing over to me after the quartet had finished and said: "The Okies have certainly won one distinction. They have the honor of being the first quartet eliminated in the contest."

Well, I couldn't understand it all until I made some inquiries about the judges and their background. I found out one was a lantern maker from somewhere upstate New York. The continual hammering and picking away on them tin lanterns, they say, has simply made him as deaf as a board. Then there

was an Irishman — Reagan I think was his name — from Philadelphia or somewhere, (wonder whatever became of that guy), who was an electrician by trade. I found out a fuse blew out ten or fifteen years ago and busted both his ear drums and he had not heard a sound since. Another judge they told me was a doctor of some kind from Illinois. Now this Doc person wasn't stone deaf, he was just terrible hard of hearing. But he might as well have been deaf. The Okies popped up a few little simple chords to him and he just booted them all over the infield. We figured we might as well been singing at some old ladies' home.

So I keep thinking which is worse, blind empires or deaf quartet judges. I don't know, but I'm disgusted with both.

Hoping you are the same, I am.

— O.C.

## Now it's a non-toll call to reach HQ in Kenosha

Good news for members of SPEBSQSA! You may now call the Society's international office in Kenosha free of charge on a new WATS line which went into service July 1.


The number is 1-800-876-SING (7464).

To pay for the service, each chapter will be charged a small quarterly fee based on chapter size, according to Frank Santarelli, director of finance and administration. Chapters with 20 or fewer members will pay \$2.50 a quarter, or \$10 year; chapters of from 21 to 49 members will pay \$3.50 a quarter and chapters with 50 or more members, \$4.50.

Santarelli expressed belief the fee will save most chapters money, as officers and members in the past usually have paid for long-distance calls, then been reimbursed by their chapters. The new rates were based, he added, on an assumption that every chapter will call at least once a month and spend an average of five minutes on the phone.

The service is available in all 50 states, including Alaska and Hawaii, Santarelli said.

"Service to chapters and members is the primary reason for the existence of the international office," he added, "and with the 800 number we can upgrade our service through better communication." He asked that all members keep their calls as brief as possible and confine them to Society business.

"Be patient; if you get a busy signal, keep trying," he said. "We already receive hundreds of long-distance calls each day, and the lines undoubtedly will be even busier with the new service." 

## Bagby joins Society staff

A 30-year, second-generation barbershopper, Jack Bagby, is the new publications editor for the Society. He joined the international staff at Harmony Hall, Kenosha, June 1.


As editor of *The Harmonizer* and other Society publications, Jack will work with Ray Heller, manager of communications. His arrival doubles the size of the communications staff; for nine months Ray had been solely responsible for all publications, public relations and related activities of the Society.

Since 1958 Jack has been a member of the Oklahoma City chapter and sings with its chorus, the OK Chorus. He and his Sweet Adeline wife, Peggy, have five sons (three of them barbershoppers) and a daughter. Eldest son Jim is bari of the Rural Route 4, 1986 international champions; Terry has sung with several Denver quartets, and Mike is active in quartet and chorus singing in the San Francisco area.



Jack's father, Mayne, was a charter member of the Colorado Springs chapter of the Society.

A graduate of the University of Colorado, Jack spent 15 years as a reporter and editor of newspapers in Colorado, New Mexico and Oklahoma. He joined the Oklahoma City Urban Renewal Authority as public relations officer in 1966, retired in 1987 but "unretired" this year to accept the Society position.

He has held nearly every office in the Oklahoma City Chapter, including two terms as president, has edited the chapter bulletin, *Richochets*, for at least 20 years and is a member of PROBE. He served for three years as Southwestern District vice president for Division V. 



# Non-barbershop music raises ire of Britisher

As the "Keep it Barbershop" controversy periodically waxes or wanes in the United States, it is interesting to note that British sentiments on the subject sometimes are felt more deeply, or expressed more strongly, than in the country where the musical style originated.

Stuart Wineberg of the Leeds Barbershop Harmony Club in England leaves no doubts about his stand on the issue. In a recent article in "Harmony Express," official publication of the British Association of Barbershop Singers (BABS), Stuart maintained that he has no objection to quartets singing non-barbershop songs, "or even singing in a totally alien style" — as long as they don't do it as barbershoppers.

"If members of clubs (barbershop chapters) wish to get together in pubs or the privacy of their own homes to practice their non-barbershop activities, that is their prerogative," he wrote. "It is only when the non-barbershop activities are brought into the club evenings or club activities, such as sing-outs, that my passions are raised."

He said club officials "who condone the bastardization of our style should examine the morality of their actions, having joined BABS after their clubs had been vetted (examined) for musical style and then abused their membership of OUR barbershop association."

"It is a breach of a metaphorical Trade Description Act to continue to use the word 'barbershop' in a club's title if the club has drifted away from the style."

Wineberg theorized "that one would not join a brass band and, after a short apprenticeship getting to know the techniques involved, turn up on a practice night with a violin and expect to be greeted with acclamation . . . Such a bandsman would not remain a member . . . unless he repented his sin and agreed to toe the line."

He expressed concern that "if the present trend continues, I can foresee a time when a break-away group will form. The depressing thought is that it will be the TRUE barbershoppers who will be doing the breaking away. Our beloved BABS will have been stolen by men who do not have the true love of our style in their hearts."



Kathy Hawkins  
and  
Jim Miller

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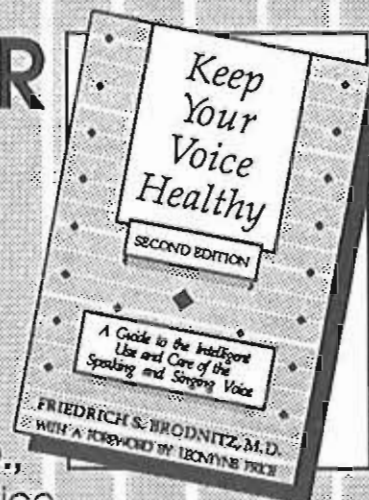
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*For third time in the Islands:*

# January convention offers sun, fun in Hawaii

For the third time in its history, the Society will hold its annual midwinter convention this January in sunny Hawaii. The dates are January 16-22, 1989.

Headquarters will be the picturesque Pacific Beach Hotel in Honolulu's Waikiki, overlooking famous Waikiki Beach. The Saturday night show, featuring the 1988 international quartet champions, along with other '88 medalists, will be at the Neal Blaisdell Center concert hall, a 12-minute drive from the hotel. Shuttle buses will be available.

In 1975 and again in 1984, Society delegates escaped the sometimes-frigid mainland to hold their midwinter meeting in the nation's colorful 50th state.

Registration for the convention is \$20 per person, which includes the Saturday night show, Seniors Quartet contest and an after-glow. Members sending in their registrations before December 1 will receive preferential show seating. Convention Chairman Don Raymond said, with seats assigned in the order in which requests are received.

A "Clam Bake, Hawaiian Barbershop Style," is scheduled from 6 p.m. to midnight Friday, January 20, at the Hammer estate on the beach in Kailua.

"There'll be scrumptious food and beverages to consume, tags to sing and quartets to enjoy," Raymond said. The cost is \$34.50 per person, including transportation from Waikiki. The Aloha Chapter also is working on other special events.

All convention arrangements, including registration, show tickets, housing and travel, are being handled by the official travel coordinator for the meeting, USA Hosts — Hawaii. Raymond said the firm has negotiated significant savings on both hotel rates and air fares to the Islands.

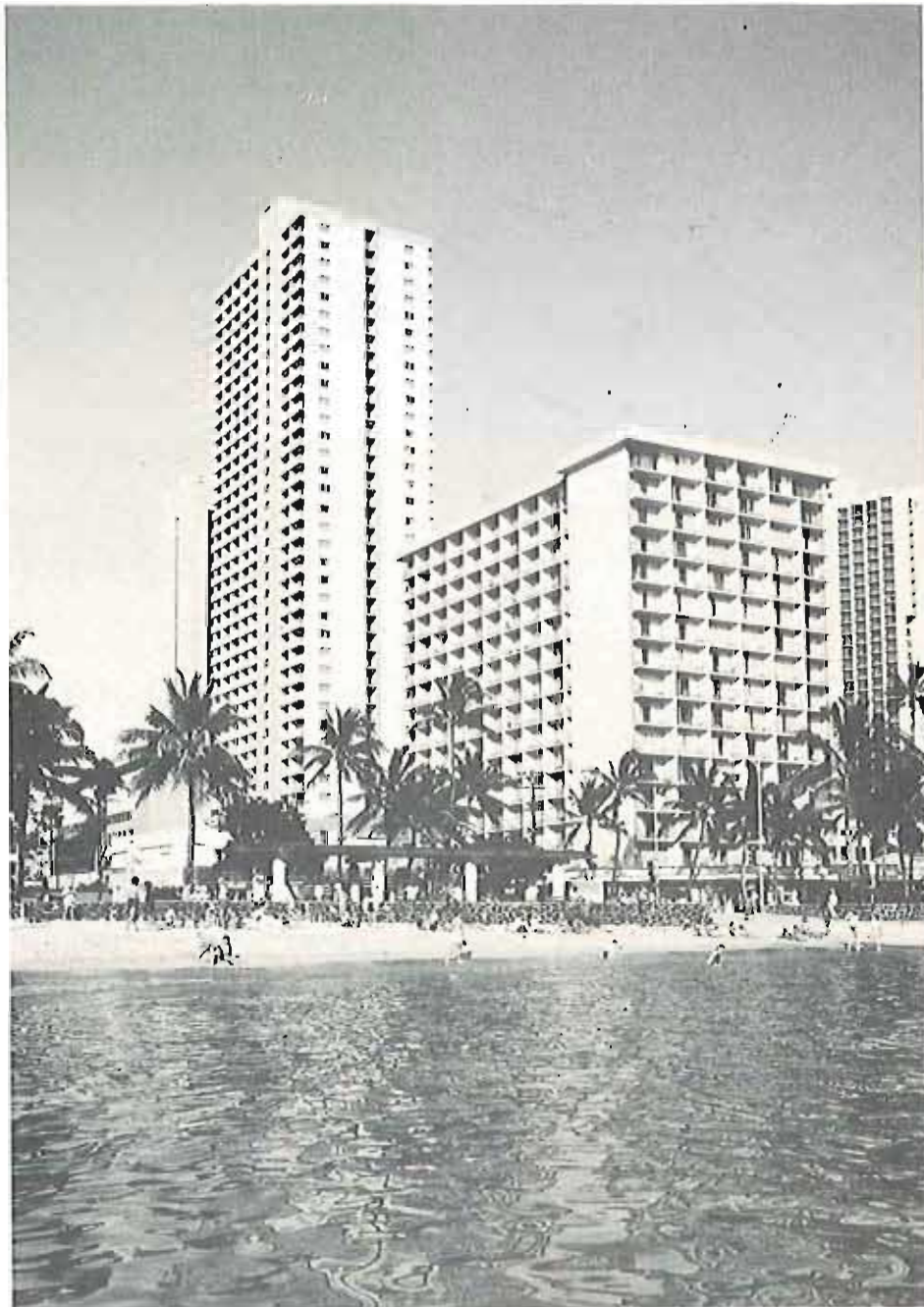
At the Pacific Beach, for example, run-of-the-house accommodations will be \$92 a day, or \$102 for an ocean-view room, single or double occupancy. This compares with \$150 a day at most of the other deluxe hotels in Waikiki, he added, especially during the busy winter season. Rates include the traditional lei greeting at the airport, round-trip transportation between the airport and hotel and gratuities at both places.

The newly crowned 1988 quartet champions will headline the show at the Blaisdell concert hall, along with the second- and third-place medalists, Raymond said. The hall seats about 2,200.

He urged barbershoppers to send in their

registrations and make hotel and travel arrangements as soon as possible. Show seats remaining after December 1 will be turned over to Honolulu's Aloha Chapter for sale to their show patrons, and preferential seating cannot be guaranteed after that date.

Hotel accommodations at the rates offered will be limited, Raymond said, and USA Hosts also is offering discounted air fares. Barbershoppers are free, of course, to make their own travel arrangements (and attendees from Canada will be obliged to do so), but



The Pacific Beach Hotel in Honolulu, headquarters for the Midwinter Convention Jan. 16-22, 1989.



those booking travel through USA Hosts were urged to pay for their tickets as soon as an invoice is received, to be protected against fare increases expected later in the year.

Although subject to change, the normal coach class fares in May for typical cities were cited by the agency as: New York to Honolulu, \$840, compared to \$572 for Society members; from Chicago, \$706 compared to \$542 for members, and from Los Angeles, \$440 for full fare, compared to \$365 discounted fare.

A \$125 deposit is required to confirm room reservations, Raymond said. Accommodations are being held for arrival Tuesday, January 17, and departure on Sunday, January 22, but registrants may specify any arrival and departure times they prefer. USA Hosts will confirm receipt of your registration fee and hotel deposit and send you a detailed airline schedule and fare proposal. Hotels in Hawaii also are subject to a 9.43-percent room tax.

Two post-convention tours also are being offered by the host agency. Tour A, January 22-28, goes to three islands: Kauai, Maui and The "Big Island" of Hawaii. The cost is \$518 per person, based on double occupancy.

Tour B, January 22-25, visits Maui for three nights at a cost of \$337 per person.

The tours, special events, hotel and travel arrangements may all be reserved on the registration form below.



The palm-bordered concert hall at the Neal Blaisdel Center will be the site of the Saturday Night Show and other entertainment at the Midwinter Convention in Honolulu.

## HAWAII MID-WINTER CONVENTION REGISTRATION - January 16-22, 1989

Make all checks payable to USA HOSTS - HAWAII and send with completed form to: SPEBSQSA Coordination Center  
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2222 Kalakaua Avenue, Suite 1100  
Honolulu, Hawaii 96815

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### SUMMARY OF DEPOSITS REQUIRED

Registration Fee @ \$20.00 X \_\_\_\_\_ Persons \$ \_\_\_\_\_ Hotel Deposit @ \$125.00 X \_\_\_\_\_ Persons \$ \_\_\_\_\_  
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(EARLY RESERVATIONS ARE RECOMMENDED.)

# Warmups — who needs 'em?



by Bill Rashleigh  
Music Generalist

You're out for an evening of singing barbershop harmony. It is a chance to relax and have some fun ringing chords.

The meeting begins with "The Old Songs," and then warmups. You think to yourself, "It seems that we waste fifteen to twenty minutes of valuable singing time every week doing breathing exercises, vowel drills and scales. Why can't we just sing some easy songs and then start the rehearsal?"

The overall attitude toward warmups seems to be less than positive. Perhaps, if the function of warmups was examined, a greater understanding and better utilization of the process would cause this negative attitude to disappear.

The warmup period can be a valuable time when one can hone selective skills. Neglecting this special time is like a basketball player never practicing a jump shot or a golfer never practicing his putting.

Warmups can focus on three separate and specific aspects: preparation of the body, focusing attention, and transferring concepts into literature. Let's look at each of these areas.

### Preparation of the body

The singer, like any athlete, must ready himself for physical activity. One rarely sees a runner begin a marathon without preparing his muscles for the strain. Football players engage in calisthenics before a game.

This aspect of the warmup should include stretching, relaxation exercises, breathing exercises and posture alignment. These prepare the body so that breathing and singing mechanisms can function naturally and properly. Realizing the singer's body to the correct posture for singing helps establish and reinforce good habits.

### Focusing attention

Success in singing is directly associated with thinking. Music can provide escape from the trials, tribulations and problems of the workday if the mind is allowed to focus on the production of quality sounds. We can attune our attention to technique and performance and become absorbed in the process that makes music great.

Music is one of very few disciplines that demands total concentration over an extended period of time. Compare singing

with taking a class or listening to a speech or lecture in which you may let your mind wander in and out of the topic and still retain a major portion of what is said.

Music does not allow this. If concentration is dropped for even a split second, something suffers; it may be pitch accuracy, words, breath management, or visual presentation. Music makes demands on the mind and it is during the warmup period that we begin to focus our attention and extend our level of concentration.

### Transferring concepts into literature

This is the aspect of the warmup that is most neglected. Warmups are designed to teach vocal technique and craft, establish good habits, develop concentration and refine singing technique. But if all of these are then shelved until the next warmup session, we must "re-invent the wheel" every week.

Music is the masterful blending of technique throughout an artistic performance. During warmups, a specific problem can be isolated from the many sound, interpretive

and stage presence elements that tend to absorb our attention during a performance. Through repetition, good habits can be established while the problem is separated and, over a period of time, they can become automatic.

Once an aspect of vocal technique has been isolated and developed, it can serve as the focus of a rehearsal. One or two vocal techniques can receive attention and reinforcement instead of shotgunning all that goes vocally amiss during the rehearsal. Any transference from what is done during warmups into the literature is a positive step toward reinforcing good habits.

If warmups only involve singing some Polecat songs, the opportunity to isolate problems that may occur consistently in contest or show songs is lost. Don't give up this teachable moment. If warmups are properly understood and consistently executed, they can save time and can result in better sound being produced, which means we can have more fun singing. 🐾

## Did we do it this time, Bubba?

*The following is lifted from the newsletter of the Marietta, Ga. Chapter.*

BY RALPH PECKHAM  
Shaggy Overtone Storyist

You hope the other three guys don't notice how nervous you are. Your knees are shaking — something that hasn't happened since you saw your bride-to-be start down the aisle on your wedding day.

Your quartet has worked so hard for this moment — all the hours of singing, soaking up coaching tips, watching contest videotapes and practicing those moves to synchronized perfection. And now it's here — contest night.

You've chosen your songs carefully, with special emphasis on the big finish to your second number. It ends with an "ahhh-ee"

sound and you just know you're going to ring the judges' ears off.

The applause for the preceding quartet dies down, the announcer thankfully gets your quartet's name right, and then you're bouncing on the stage. So far so good — the legs haven't let you down — and the first song goes over very well.

You launch into your finale, and the lead hits the attack solidly. You hold up your end of the bell chord, and before you know it you're grabbing that breath for the crescendo final chord. Here it comes — and it sounds like it's going to be there — that perfect combination of sympathetic vibrations that creates a clear, sustained fifth note. The elusive, magical and mythical overtone! Will you get it this time when you really need it?

Of course not. 🐾



## How I started barbershopping

### I'm a chip off the old block

by Lynn Hauldren

Something very special happened at my first barbershop chapter meeting that has helped keep me a devoted member for 35 years.

I had heard of the Society, but in 1952 I thought it was just somebody's idea of a gag. But one day, at a used-record shop, I ran across a 78-rpm recording of the Bartlesville Barflies. I was just totally knocked out by their rendition of "Old Aunt Dinah."

I sat down and painstakingly transcribed

the entire arrangement off the record. Of course, I found out later that the song was a published arrangement.

Once I had the arrangement, I immediately went on a search of people to sing it with. The search turned up Ray Forsyth, a long-time member of Chicago No. 1 Chapter, who took me to my first chapter meeting.

In attendance that night were two members of the 1943 International Champion Misfits quartet, Moose Murrin and Art Bielan, who put on a fabulous two-man singing and vaudeville routine. Later in the evening, I was introduced to Moose, who floored me by asking if my dad's name was Lynn Hauldren.

"Yes, it was," I answered.

"Then it must have been your dad I sang with at the corner of Division and Crawford in 1910."

And it was. That was my dad's old neighborhood and I later confirmed it with other old-time barbershoppers who had known him. The thing that made it so special was that I had never known until then that my dad was a quartet singer. Never knew much about him at all, in fact, because he had died when I was a small boy.

But now I know how it happens that I love a barbershop chord. 🎵

### MUSIC EDUCATORS!

In an effort to promote the Young Men In Harmony Program, the International Office is interested in identifying all Society members who are currently, or have been music educators. Please send your name, address, and phone number(s) to:

International Office  
6315 3rd Avenue  
Kenosha, WI 53140  
Attention: Bill Rashleigh  
Music Generalist

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### Illness claims tenor Bob Mack of Mid-States

The tenor of the Mid-States Four, Robert E. "Bob" Mack, died May 16 in Florida after a long illness resulting from a brain tumor and cancer. He was 72 years old.

The "Mid-States," international champions in 1949, were also one of the Society's best-known and most entertaining comedy quartets, appearing on national radio and TV shows with some of the nation's top entertainers. During the Korean war they sang for more than 52,000 troops, from the front lines to South Pacific hospitals.

Born on Leap Year Day 1916 in Fennville, Mich., Bob studied voice for much of the early part of his life and at one time considered going into opera. But he became instead an engineer and instructor in electronics, radar, hi-fi and television.

The quartet, organized in 1943, was first called the Bell & Howell Four, as all the original members were employees of Bell & Howell. They changed the name after their first international contest in 1945, when they placed sixth. They moved to third in 1947, second in 1948 and won the championship in Buffalo in 1949.

Bob's illnesses resulted in large medical bills for the family, and his daughter, Kathy, set up a memorial fund in her father's name to try to recoup some of the expenses. The first

### Assistant C & J Chairman Ron Phillips Dies at 56

Ron Phillips, one of the Society's most active judges and chorus directors, died of a heart attack May 3 at his home in Mason City, Iowa. He was 56.

Ron was a certified chairman of judges and judge in the sound category and at the time of his death was assistant international contest and judging chairman. For 14 years he had directed the River City Chorus in Mason City, where he was also music director of Mason City High School. In 1982 he was inducted in the Central States District Hall of Fame and in 1987 was named "Mr. Music" of the district.

He is survived by his wife, Dorothy; two daughters, a son, his mother and one brother. The River City Chorus, Ron's high school chorus and his church choir all sang at his funeral service on May 6.



The Midstates Four, 1949 champions, still were performing with three of the original members 35 years later: Tenor Bob Mack, left; Marty Mendro, with string bass, and Forrest "Forry" Haynes with guitar. Phil Hansen (rear) had replaced Art Gracey as bass.

contributors were members of the Four Renegades, 1965 champs, Warren "Buzz" Haeger, Jim Foley and Ben Williams.

Other contributions may be sent to:

Robert E. Mack Memorial Fund  
c/o Kathy Herrera  
15315 Route 14  
Woodstock, IL 60098

### Vikings bass Bob Livesay dies

Robert K. "Bob" Livesay, bass of the 1953 International Champion Vikings quartet, died in April at a hospital near his home in East Moline, IL. He was 74.

Bob also was known as "Dad" by other members of the quartet, tenor Bob Maurus recalled, because he was the oldest in the group when it was formed in 1946. Other members were Bruce Conover, lead, and Robert J. Lindley, bari. (The foursome had three "Bobs".)

The Vikings took second place internationally in 1952 and won the gold the following year in Detroit. They also performed at Carnegie Hall, The Opera House in Chicago and the Academy of Music in Philadelphia, among other places.

Four days before his death, Livesay accompanied Maurus to the Davenport, Iowa, show, which headlined the Classic Collection, 1982 champions. After the show, Maurus said, he and the other Bob sang in the lobby with the "Collection."

"Bob had tears in his eyes," he said, "and I could see he was having some trouble with his breathing, but he was hitting the notes right on pitch."

After the other two members had moved from Illinois, Maurus and Livesay recruited two more to form the **Vi-Counts**, which won the Illinois District championship in 1958 and later placed in the Top 10 at international.

The Vikings decided to go ahead with their planned appearance at the San Antonio convention, with Tom Neal of Poway, CA, in the bass slot.



The Vikings, 1953 international champions. From left: Bob Maurus, tenor; Bruce Conover, lead; Bob Lindley, bari, and Bob Livesay, bass.



# Entertainment Nau's specialty

A new position on the international staff, created to help improve the quality of entertainment and performances by Society choruses and quartets, has been filled with the appointment of Everett B. Nau of Dorchester, Mass.

Nau (pronounced "Now") will be music specialist for media and performance. The writer and producer of numerous chorus and quartet shows, he will be "on the road" much of the time, working with chapters to evaluate performances by their choruses and quartets and to work with them to improve their entertainment packages.

"Ev" also will assist Gary Stamm, manager of media and performance at the Kenosha office, in the production of audio-visual materials for both education and entertainment.

A sales and marketing specialist, Nau was president and co-owner of a large office products dealership in the Boston area. He holds a B.S. degree in education from Northeastern University, and in a varied career has worked at jobs ranging from machinist to salesman to English teacher to drummer and singer with some of the top 40 bands.

For the last 12 years he has been a member of the Concord, Mass., chapter, where he was



president, show chairman, program vice president and Barbershopper of the Year. He has coached choruses and quartets throughout the East Coast in stage presence and show production, and he was founder and contact man for the Awesome Knights of Harmony quartet, which raised nearly \$5,000 for the Institute of Logopedics.

## KC's Wade Dexter is Editor of Year

Wade Dexter, editor of the Kansas City, Mo., chapter bulletin, *Harmonotes*, was named International Bulletin Editor of the Year at the annual convention in San Antonio.

The award was made by PROBE (Public Relations Officers and Bulletin Editors) after a panel of judges selected *Harmonotes* as the best chapter bulletin in the Society in 1987.

Second place went to Victor Mazar, Guelph Chapter, Ont., for *The Ambassadors' Notes*, and placing third was Bob McDermott, editor of *The Gentlemen's Songster* of the Detroit-Oakland County Chapter.

The International Public Relations Officer of the Year title was shared this year by William Severinghaus, Champaign-Urbana, Ill., Chapter, and Jim Styer, Battle Creek, Mich., Chapter.

New PROBE officers named at the convention are Dick Teeters, St. Paul, Minn., president; Robert Arthur, Monterey, Calif., vice president for editors; Joseph Witmer, Canton, Ohio, vice president for public relations, and Ray Heller, Kenosha, manager of communications for the Society, secretary.

The group voted to set up a Hall of Honor for members who have rendered outstanding service to PROBE. Details are yet to be worked out, Teeters said.

## KANSAS CITY INTERNATIONAL CONVENTION REGISTRATION

I hereby order registrations as follows:

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

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

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1989 CONVENTION ONLY

# Keep(ing) the Whole World Singing

*The Society's first-ever international barbershop show, featuring 10 choruses and quartets from six nations, proved a smash hit at the 50th Anniversary convention in San Antonio. Performers were from*

*the U.S. (mainland and Hawaii), Sweden, England, West Germany, New Zealand and Canada. Below are just a few of the highlights of the show.*



The host chorus, Oklahoma City's OK Chorale, set the pace with a series of Western and Oklahoma songs.



The Ruhrpott Company of Dortmund, West Germany, is also the entire four-member Dortmund chapter.



The Vocal Minority quartet stepped out from the Auckland, New Zealand, City of Sails Chorus to perform.



Directed by Sven Alrenius, the Vocal Vikings Chorus from Sweden proved an energetic show-stopper.



For England's 55-man Northernaires Chorus and its mascot, San Antonio was the climax of a U.S. tour.



Honolulu's Sounds of Aloha Chorus knew how to please the crowd: "Hawaiian War Chant" and hula girls.



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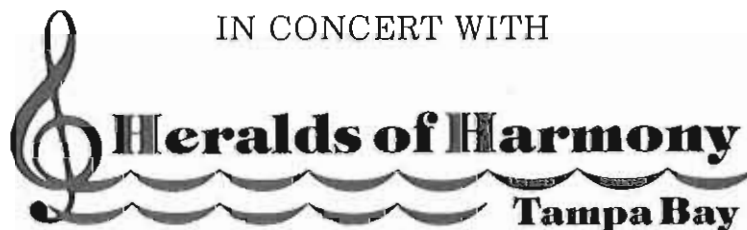
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# 1988 Chorus Finalists



**First Place**

**THE VOCAL MAJORITY**

Dallas Metro, Texas (SWD)

Jim Clancy, Director

*Last Night Was the End of the World; Who's Going to Love You When I'm Gone/Who'll Take My Place; Girl of My Dreams; Waiting for the Robert E. Lee*



**Second Place**

**THOROUGHBREDS**

Louisville, Ky. (CARD)

Allen Hatton, Director

*Gone; Happy Feet; The Minstrel Show Parade; Mistakes*



**Third Place**

**DUKES OF HARMONY**

Scarborough, Ont. (ONT)

Ron Whiteside, Director

*Nobody's Sweetheart/You're Nobody's Baby; Why Should I Cry Over You?; The Masquerade Is Over; Watching for the Band*





**Fourth Place**  
**THE NEW TRADITION**  
 Northbrook, Ill. (ILL)  
 Jay Giallombardo, Director

*Just an Old Time Love Song; Wait Till You Get Them Up in the Air, Boys! Come, Josephine, in My Flying Machine; It's Wonderful To Be a Toy! When the Toy Soldiers March on Parade; The Captain of the Toy Brigade*



**Fifth Place**  
**THE PHOENICIANS**  
 Phoenix, Ariz. (FWD)  
 Lou Laurel, Director

*Don't Leave Me, Mammy; New Orleans Post Parade; The Music Man Came into Town; Tie Me to Your Apron Strings Again*



**BIG APPLE CHORUS**  
 Manhattan, N.Y. (M-AD)  
 Kirk Roose, Director

*Sing Me That Song Again; B & O Line! My Cutie's Due at Two-to-Two Today; I Had You, I Lost You, I Found You; Somebody Stole My Gal*



# 1988 Choruses

## GREAT NORTHERN UNION

Hilltop, Minn. (LOL)  
Roger Williams, Director  
*Alabama Bound*  
*Pal of My Cradle Days*



**THE PRIDE OF POLK**  
Polk County, Fla. (SUN)  
Joe DeRosa, Director  
*Handy Man Medley*  
*Blue Collar Gal*

## NARRANGANSETT BAY CHORUS

Providence, R.I. (NED)  
Ted Doran, Director  
*Take Me to the Land of Jazz*  
*That Old Quartet of Mine*



## CASCADE CHORUS

Eugene, Ore. (EVG)  
Denny Stiers, Director  
*When It's Circus Day Back Home*  
*Laugh! Clown! Laugh!*

## HALL OF FAME CHORUS

Canton, Ohio (JAD)  
Darryl Flinn, Director  
*The Santa Claus Parade*  
*Why Doesn't Santa Claus Go Next Door?*







# 1988 Choruses

## CHORUS OF THE GENESEE

Rochester, N.Y. (SLD)  
Jan Muddle, Director  
*They All Sang Annie Laurie*  
*Will There Be Any Home, Sweet Home?*

## PROUD IMAGE

Waterloo, Iowa (CSD)  
David Boyd, Director  
*St. Patrick's Day Parade!*  
*MacNamara's Band/It's a Long, Long Way to Tipperary*  
*Margie/No, No, Nora/My Blushin' Rosie*



## GREAT LAKES CHORUS

Grand Rapids, Mich. (PIO)  
Clay Shumard, Director  
*If You Were the Only Girl*  
*Toot, Toot, Tootsie*

## NEW MEXI-CHORDS

Albuquerque, N.M. (RMD)  
Bill Biffle, Director  
*Chase the Rain Away*  
*St. Patrick's Day Parade!*  
*MacNamara's Band/It's a Long, Long Way to Tipperary/It's a Great Day for the Irish*



## CAROLINA CHORD COMPANY

Charlotte, N.C. (DIX)  
Larry Lane, Director  
*When You've Got a Song in Your Heart/When You're Smiling*  
*Please Don't Talk About Me When I'm Gone*

**SCORING SUMMARY**  
**50TH INTERNATIONAL QUARTET CONTEST**  
**SAN ANTONIO, TEXAS, JULY 7-9, 1988**

RANK	QUARTET NAME	DISTRICT	SND	INT	SP	ARR	TOTAL
1.	Chiefs of Staff .....	ILL	1576	1559	1506	47	4688
2.	Second Edition .....	CARD	1593	1635	1433	8	4669
3.	Chicago Chord of Trade .....	ILL	1550	1560	1460	40	4610
4.	Bank Street .....	RMD	1480	1537	1414	36	4467
5.	Chordiac Arrest .....	ILL	1402	1526	1546	- 21	4453
6.	139th Street Quartet .....	FWD	1433	1499	1484	11	4427
7.	Vaudeville .....	M-AD	1484	1503	1383	25	4395
8.	Sidekicks .....	SUN	1386	1491	1484	28	4389
9.	The Ritz .....	JAD	1453	1440	1433	16	4342
10.	Remember When .....	FWD	1456	1440	1378	54	4328
11.	The Naturals .....	JAD	983	954	910	25	2872*
12.	Inn's-N-Outt's .....	SWD	973	945	943	11	2872*
13.	Copyright '86 .....	M-AD	929	963	953	5	2850
14.	Harmonic Tremors .....	EVG	935	913	964	0	2812
15.	Great Western Timbre Company .....	FWD	936	955	872	40	2803
16.	Celebration .....	LOL	928	943	911	16	2798
17.	Easy Street .....	EVG	953	942	868	8	2771
18.	Rockerfellers .....	SWD	959	923	843	42	2767
19.	Arcade .....	M-AD	972	948	838	- 18	2740
20.	Harmony Works .....	LOL	902	927	882	26	2737
21.	Bustin' Loose .....	JAD	477	459	428	21	1385
22.	Basin Street Quartet .....	SWD	464	478	431	11	1384
23.	Musician's Choice .....	FWD	445	468	469	- 1	1381
24.	Tradewinds .....	M-AD	480	472	422	2	1376
25.	Northwest Spirit .....	EVG	463	449	450	6	1368
26.	Special Touch .....	CSD	426	465	450	24	1365
27.	The Good Time Singers .....	SNOBS	390	435	518	2	1345
28.	Kidder and Sons .....	FWD	433	459	435	3	1330
29.	Gateway City Slickers .....	CSD	436	440	430	19	1325
30.	The Ivy League .....	PIO	422	462	455	- 16	1323
31.	One Shot Deal .....	SUN	437	421	449	4	1311
32.	Heartland .....	DIX	468	417	415	9	1309
33.	Rumors .....	ONT	454	424	434	- 4	1308
34.	Front Row Center .....	SLD	451	466	378	12	1307
35.	Missouri Valley Music Co. ....	CSD	443	451	391	14	1299
36.	Northeast Extension .....	M-AD	451	453	379	12	1295
37.	Hi-Tech .....	PIO	448	455	380	9	1292
38.	Atlanta Forum .....	DIX	452	429	413	- 3	1291
39.	It's About Time .....	RMD	440	405	404	16	1265
40.	Benchmarks .....	ILL	434	413	416	1	1264
41.	Grandad's Bluff .....	LOL	427	425	403	- 6	1249
42.	En Rapport .....	SLD	453	395	406	- 9	1245
43.	Esprit de Corps .....	LOL	414	438	385	5	1242
44.	Sound System .....	CARD	431	399	395	11	1236
45.	Signature .....	ONT	419	426	383	0	1228
46.	Promissory Notes .....	CARD	387	395	422	5	1209
47.	Entertainment Tonight .....	NED	398	411	389	1	1199
48.	Beginner's Luck .....	NED	398	390	400	5	1193
49.	Times Square .....	BABS	382	402	421	- 21	1184
50.	SW Florida Road Show .....	SUN	407	396	333	- 1	1135
51.	Potential Favorites .....	NED	385	383	369	- 3	1134

**INTERNATIONAL CHORUS CONTEST SCORING SUMMARY**  
**SAN ANTONIO, TEXAS, JULY 8-9, 1988**

RANK	CHAPTER NAME	DISTRICT	SND	INT	SP	ARR	TOTAL	TOTAL MEN
1.	Dallas Metro, Texas .....	SWD	1126	1118	1049	21	3314	145
2.	Louisville, Kentucky .....	CARD	1073	1098	1012	41	3224	79
3.	Scarborough, Ontario .....	ONT	1032	1086	997	36	3151	101
4.	Northbrook, Illinois .....	ILL	1047	1087	995	17	3146	77
5.	Phoenix, Arizona .....	FWD	1036	1050	1001	30	3117	98
6.	Manhattan, New York .....	M-AD	1051	1046	962	38	3097	91
7.	Hilltop, Minnesota .....	LOL	487	517	472	10	1486	50
8.	Polk County, Florida .....	SUN	462	488	510	10	1470	52
9.	Providence, Rhode Island .....	NED	502	471	435	16	1442	87
10.	Eugene, Oregon .....	EVG	457	448	514	- 4	1415	68
11.	Canton, Ohio .....	JAD	460	475	467	7	1409	82
12.	Rochester, New York .....	SLD	464	475	460	9	1408	73
13.	Black Hawk Metro, Iowa .....	CSD	454	470	456	22	1402	46
14.	Grand Rapids, Michigan .....	PIO	476	460	422	10	1368*	79
15.	Albuquerque, New Mexico .....	RMD	466	466	428	8	1368*	72
16.	Charlotte, North Carolina .....	DIX	452	433	416	10	1311	58

\*Ranking tie broken by scores in Sound — Article 28 of official contest rules.



# Heritage of Harmony books 'best sellers'

They haven't made the *New York Times* best-seller list yet, but if sales at the Barbershoppers' Shop during the San Antonio convention are any indication, they might do so at any time.


They are the sister publications prepared especially for the Society's Golden Anniversary: *Heritage of Harmony*, Dr. Val Hicks' exhaustive history of barbershopping in America, and the *Heritage of Harmony Songbook*, barbershop arrangements of 65 of the nation's best-loved songs.

Edited by Hicks from the writings and reminiscences of musicians, historians and early-day quartet men, *Heritage of Harmony* traces

barbershopping from "the golden age of quartets" (1890-1920) through the formation of the Society in 1938 to its present-day activities and those of affiliated barbershop organizations in other countries. The book is illustrated by more than 100 photographs and drawings.

The songbook, edited by Society Music Specialist Burt Szabo, contains solid barbershop arrangements of early-day songs written

between 1853 ("My Old Kentucky Home") and 1912 ("When Irish Eyes Are Smiling" and others). A brief profile of the song and/or its composer accompanies each entry.

Both books may be ordered from the Order Department, SPEBSQSA, 6315 3rd Ave., Kenosha, WI 53140-5199. *Heritage of Harmony* (Stock No. 4064) is \$25; the *Heritage of Harmony Songbook* (Stock No. 6061) is \$15. 



Grady Kerr, Dallas (above), Southwestern District historian, was responsible for most of the popular historical exhibit at the 50th Anniversary convention in San Antonio. Marty Mendro of the Mid-States Four (below) poses with one of their old costumes which were part of the exhibit.



**Tribute (TRIB-UT)** *n.* 1. A gift, statements, payment, that shows gratitude, respect, or honor; hence 2. praise, laudation.

The Chiefs of Staff are proud to present their first album "Tribute." A tribute to the old songs and the Quartets that made them famous. Many of the songs included on this recording have been associated with some of the legendary names in Barbershop history. From the Night Hawk's immortal "Buddy, Can You Spare A Dime?" to the Mark IV's "Piano Roll Blues" and "Million Tomorrows." A quick trip to Detroit for Gentlemen's Agreement's "Ma, She's Making Eyes" and then back to Chicago for the Elastic Four's unforgettable "Mood Indigo." Also, humbly preserved herein are collected "oldies" arranged for and performed by such four-somes as the Suntones, Chicago News, Four Statesmen and Easternaires.

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# 1988 International Quartet Medalists



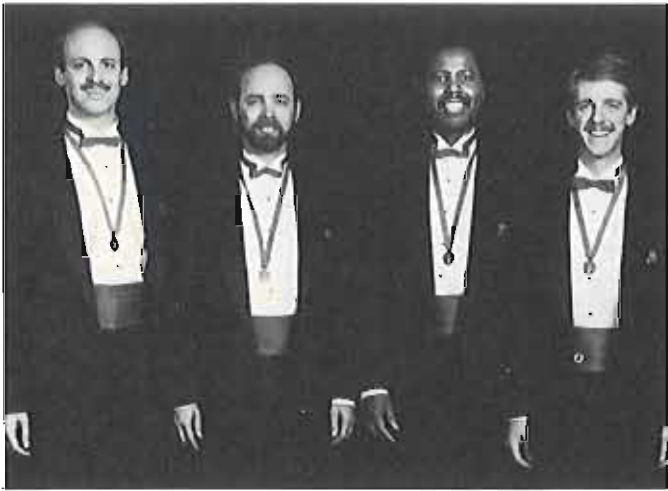
**CHIEFS OF STAFF** - First Place Gold Medalist  
Oak Lawn, Northbrook, Lombard & Arlington Heights, Illinois (ILL)  
(l to r) Tim McShane, tenor; Chuck Sisson, lead; Don Bagley, bass; Dick Kingdon, bari. Contact: Don Bagley, 951 Banbury Rd., Mundelein, IL 60060. Telephone: (312) 949-8696. *Looking at the World Through Rose-Colored Glasses; I May Be Gone for a Long, Long Time; Lonesome, That's All; I Used to Call Her Baby; I Never Knew I Could Love Anybody/You Were Meant for Me; Kiss Me One More Time*

**SECOND EDITION** - Second Place Silver Medalist  
Louisville, Kentucky (CARD)  
(l to r) Fred Farrell, tenor; David Harrington, lead; Jamie Meyer, bass; Doug Harrington, bari. Contact: Jamie Meyer, P.O. Box 46, Anchorage, KY 40223. Telephone: (502) 244-9134. *Bill Bailey, Won't You Please Come Home; Just a Cottage Small (by a Waterfall); Mistakes; Hello, My Baby; Darktown Strutters' Ball; Over the Rainbow*



**CHICAGO CHORD OF TRADE** - Third Place Bronze Medalist  
Northbrook, Illinois (ILL)  
(l to r) Scot Berry, tenor; Tim Reynolds, lead; Jay Giallombardo, bass; George Gipp, bari. Contact: Jay Giallombardo, 445 Laburnum Dr., Northbrook, IL 60062. Telephone: (312) 272-6629. *Oh How I Miss You Tonight/When I Lost You; When I Was Twenty One and You Were Sweet Sixteen/When You Were Sweet Sixteen; Little Home, Sweet Home of Mine; If He Fights for His Country Like He Fought at Home; Give My Regards to Broadway; There's Something I Like About Broadway*





**BANK STREET** - Fourth Place Bronze Medalist  
Albuquerque, New Mexico (RMD)  
(l to r) Tony Sparks, tenor; Dick Giese, lead; Farris Collins, bass; Toby Balsley, bari. Contact: Dick Giese, 12334 Haines, NE, Albuquerque, NM 87112. Telephone: (505) 294-4697. *If You Can't Get a Girl in the Summertime; So Long, Mother; I Miss Mother Most of All; Goodbye, Boys; The One Rose; Little Pal*



**CHORDIAC ARREST** - Fifth Place Bronze Medalist  
Fox River Valley, Northbrook & Chicago No. 1, Illinois (ILL)  
(l to r) Doug Wehrwein, tenor; Lynn Hauldren, bari; George Peters, bass; Dick Johnson, lead (seated). Contact: Doug Wehrwein, 0S123 Rowe Rd., Elburn, IL 60119. Telephone: (312) 365-5742. *Darkness on the Delta Parody; 5-0-2; Nothing Could Be Finer Parody; Forgive Me Parody; Side by Side Parody; Doin' the New Routine*

## Finalists



**139TH STREET QUARTET**  
Whittier & Indian Wells Valley, California (FWD)  
(l to r) Jim Kline, bass; Larry Wright, lead; Doug Anderson, tenor; Pete Neushul, bari. Contact: Pete Neushul, 3114 Martingale, Rancho Palos Verdes, CA 90274. Telephone: (213) 541-7452. *1927/Charleston Parody; Don't Take Your Lines from Dime-Store Novels; Daddy, You've Been a Mother to Me; The Best Times I Ever Had (I Owe 'Em to My Good Old Dad); A Cup of Coffee, a Sandwich and You; If I Were You, I'd Fall in Love With Me*



**VAUDEVILLE**  
Alexandria, Virginia & Dundalk, Maryland (M-AD)  
(l to r) Scott Werner, lead; Ed Czenas, tenor; Bill Cody, bass; John Hohl, bari. Contact: Scott Werner, 3302 Bradford St., Dale City, VA 22197. Telephone: (703) 670-2668. *The Key to Success with the Beautiful Girls; Let's Talk About My Sweetie/Ain't She Sweet; I'm Singing Your Love Songs to Somebody Else; You're the One I Care For/ You Were Meant for Me; For Sale, a Broken Heart; Girls, Girls*



### **SIDEKICKS**

Winter Park & Tampa, Florida (SUN)

(l to r) Harold Nantz, tenor; David LaBar, lead; Randy Loos, bass; Donald Barnick, bari. Contact: David LaBar, P.O. Box 16232, Clearwater, FL 34629. Telephone: (813) 855-5915. *What! No Women?; Somebody Steal My Gal/Eight Foot Tall; Old Fashioned Locket; Red Head; Our Gang; I Ain't Gonna Give Nobody None O' This Jelly Roll*



### **THE RITZ**

Defiance & Maumee Valley, Ohio (JAD)

(l to r) Jim Shisler, tenor; "Nic" Nichol, lead; Ben Ayling, bass; D.J. Hiner, bari. Contact: Ben Ayling II, 3154 Sherbrooke, Toledo, OH 43606. Telephone: (419) 473-2490. *You Can't Play "Sweet Adeline" on No Piano; You're the Flower of My Heart, Sweet Adeline; Toot, Toot, Tootsie; If You Were the Only Girl; Louisville Lou; Row, Row, Row*



### **REMEMBER WHEN**

Phoenix, Arizona (FWD)

(l to r) Galen McLain, bari; Rick Wells, bass; Fraser Brown, lead; Al Mau, tenor. Contact: Galen McClain, 3934 E. Sahuaro Dr., Phoenix, AZ 85028. Telephone: (602) 996-1498. *Who's Sorry Now/Someday You'll Want Me to Want You; On a Rainy Day/Let a Smile Be Your Umbrella; All of Me; Row, Row, Row/Oh Johnny, Oh Johnny, Oh!; The Gang That Sang "Heart of My Heart"; That Crummy Old Quartet of Mine*



# Semi-Finalists



## THE NATURALS

Cincinnati-Western Hills, Ohio (JAD)

(l to r) Bob Moorehead, tenor; Jim Gentil, bass; Randy Chisholm, lead; Mike Connelly, bari. Contact: Bob Moorehead, 2855 Westminster Way, Springboro, OH 45066. Telephone: (513) 748-2814. *By the Beautiful Sea/In the Good Old Summertime; If You Were the Only Girl; My Wild Irish Rose; How's Every Little Thing in Dixie*



## INN'S 'N' OUTT'S

Houston, Texas (SWD)

(l to r) Ken Litman, tenor; Mike Borts, lead; Tom Pearson, bass; Guy McShan, bari. Contact: Guy McShan, 9007 Concho, Houston, TX 77036. Telephone: (713) 774-7742. *If We Can't Be the Same Old Sweethearts, We'll Just Be the Same Old Friends; Song for Mary; By D.C. I Bored Stiff Out by Rapid City; Who'll Take Our Place*



## COPYRIGHT '86

Alexandria, Virginia (M-AD)

(l to r) Bill Colosimo, tenor; John Casey, lead; Steve White, bass; Mike Wallen, bari. Contact: Mike Wallen, 1605 Hylton Ave., Woodbridge, VA 22191. Telephone: (703) 491-3393. *No One Loves You Any Better Than Your M-A-Double-M-Y; Can't You Take It Back and Change It For a Boy; Be a Clown/Laugh! Clown! Laugh!; Heart of a Clown*



## HARMONIC TREMORS

Bellingham, Bellevue & Anacortes, Washington (EVG)

(l to r) Ralph Scheving, tenor; Doug Broersma, lead; Clay Campbell, bass; Matt Campbell, bari. Contact: Matt Campbell, 4149 W. Old Belfair Hwy., Bremerton, WA 98312. Telephone: (206) 479-5792. *How Could You Believe Me When I Said I Caught It/So Be Sure It's True; I'm Always Chasing Rainbows Parody; Who's Sorry Now; When I Leave the World Behind*

## GREAT WESTERN TIMBRE COMPANY

Fresno, Stockton & Walnut Creek, California (FWD)

(l to r) Gary Bolles, bari; Ron Black, bass; Dwight Holmquist, lead; Roger Smeds, tenor. Contact: Roger Smeds, 1372 W. Stuart, Fresno, CA 93711. Telephone: (209) 439-4413. *I'm Always Chasing Rainbows; A Smile Will Go a Long, Long Way/Smile, Darn Ya, Smile; Don't Cry, Little Girl, Don't Cry; Who's Sorry Now*



# Semi-Finalists



## CELEBRATION!

Hilltop, Minnesota (LOL)

(l to r) Roger Williams, tenor; Kirk Lindberg, lead; John Korby, bass; James Emery, bari. Contact: Kirk Lindberg, 11970 Albavar Path, Inver Grove, MN 55075. Telephone: (612) 450-1288. *If You Were the Only Girl; Oh, You Beautiful Doll; I Wish I Had a Girl; Nobody Knows What a Red Head Mamma Can Do*



## ROCKERFELLERS

Tulsa #1 & Oklahoma City, Oklahoma (SWD)

(l to r) Doug Crawl, bass; Frank Friedemann, tenor; Brian Hogan, bari; Curt Angel, lead. Contact: Curt Angel, 1118 S. Braden, Tulsa, OK 74112. Telephone: (918) 436-4253. *The Rose of No Man's Land; Margie/No, No, Nora/My Blushin' Rosie; Hello! My Baby; Midnight Rose*



## EASY STREET

Tacoma & Bellevue, Washington (EVG)

(l to r) Bob Hodge, tenor; Neal Booth, lead; Steve Barclay, bari; Forrest LaMotte, bass. Contact: Forrest LaMotte, 16454 Sylvester Rd. SW, Seattle, WA 98166. Telephone: (206) 246-5091. *So Long, Mother; Goodbye Broadway, Hello France/Pack Up Your Troubles In Your Old Kit Bag/Over the Top at Chateau Thierry/We're Gonna Hang Out the Washing on the Siegfried Line; Time-Share Tenor; You're Breaking in a New Heart (While You're Breaking Mine)*



## ARCADE

Greater Baltimore, Bowie & Dundalk, Maryland & Alexandria, Virginia (M-AD)

(l to r) Dave Hinman, tenor; Jim Grant, bass; Bob Disney, lead; Rick Taylor, bari. Contact: Jim Grant, 2217 E. Lowells Glen Rd., Baltimore, MD 21234. Telephone: (301) 661-9047. *Tired of Me; Start All Over Again; Make Believe; Keep Your Eye on the Girlie You Love/Somebody Stole My Gal*

## HARMONYWORKS

Hilltop, Minnesota (LOL)

(l to r) Bill Wigg, tenor; Dean Haagenon, lead; Jerry Torrison, bass; David Nyberg, bari. Contact: David Nyberg, 3381 Sumter Ave. South, St. Louis Park, MN 55426. Telephone: (612) 463-2961. *Shine On, Harvest Moon; My Buddy; You Must Have Been a Beautiful Baby; Five Foot Two/Somebody Stole My Gal*



# Quarter Finalists



## BUSTIN' LOOSE

Dayton Metro, Ohio & Lombard, Illinois (JAD)

(l to r) Tom Rouse, bari; Dave Boo, bass; Marco Crager, lead; Dale Fetick, tenor. Contact: Thomas Rouse, 7013 Summit Ave., Cincinnati, OH 45243. Telephone: (513) 984-4089. *Let Me Call You Sweetheart; Song for Mary*



## MUSICIAN'S CHOICE

San Gabriel Valley, California (FWD)

(l to r) Jim Galasso, bari; Rik Johnson, bass; Rick Brunner, lead; Craig Ewing, tenor. Contact: Craig Ewing, 18609 Del Rio, Unit D, Cerritos, CA 90701. Telephone: (213) 920-3288. *Robin Hood Opener/MacNamara's Band Parody; They Go Wild, Simply Wild, Over Me/Why Do They Always Say "No"*

## NORTHWEST SPIRIT

Bellevue, Washington (EVG)

(l to r) Dan Tangerone, tenor; Tom Wilkie, bass; Wes Sorstokke, lead; Chuck Landback, bari. Contact: Chuck Landback, 20809 SE 123rd., Issaquah, WA 98027. Telephone: (206) 226-4663. *Why Not Say Goodbye the Way We Said Hello?; After My Laughter Came Tears*



## BASIN STREET QUARTET

Greater New Orleans, Louisiana (SWD)

(l to r) Hank Bryson, tenor; Art Swanson, lead; Paul Melancon, bass; Joel Bourgeois, bari. Contact: Art Swanson, 9709 Robin Lane, River Ridge, LA 70123. Telephone: (504) 737-1879. *Who'll Be the Next One; The Gang That Sang "Heart of My Heart"*



## TRADEWINDS

Livingston, New Jersey; York, Pennsylvania; Greater Baltimore & Dundalk, Maryland (M-AD)

(l to r) Frazier Pittman, bari; Eddy Ryan, tenor; Barry Brown, bass; Lynn Conaway, lead. Contact: Barry Brown, 2917 Suffolk Lane, Fallston, Maryland 21047. *There's Something I Like About Broadway; I'm Alone Because I Love You*



# Quarter Finalists



## SPECIAL TOUCH

Topeka, Kansas; Kansas City & Sedalia, Missouri (CSD)  
(l to r) Rick Kready, tenor; Matt Moore, bass; David Krause, lead; Bud Clark, bari. Contact: David Krause, 4917 N. Bel-laire, Kansas City, MO 64119. Telephone: (816) 454-0755. *Why Should I Cry Over You?; Five Foot Two*



## THE GOOD TIME SINGERS

Stockholm & Ronninge, Sweden (SNOBS)  
(l to r) Olle Nyman, tenor; Per Arne Lindholm, lead; Lars-Erik Bonnedahl, bass; Goran Edenberg, bari. Contact: Olle Nyman, Herrangsvagen 47, S-144 00 Ronninge, Sweden. *You Gotta Be A Vocal Viking; There Never Was a Gang Like That Old Viking Gang*



## KIDDER & SONS, INC.

Vacaville, California (FWD)  
(l to r) Scott Kidder, bari; Don Kidder, bass; Aaron Kidder, lead; Todd Kidder, tenor. Contact: Donald Kidder, 94 Wykoff Dr., Vacaville, CA 95688. Telephone: (707) 448-2832. *The Hand That Rocked My Cradle Rules My Heart; My Mother's Eyes*



## GATEWAY CITY SLICKERS

St. Charles & St. Louis, Missouri (CSD)  
(l to r) Rich Knight, tenor; Asa Wilson, lead; Barry Moore, bass; David Wright, bari. Contact: Rich Knight, 5 San Camille, St. Charles, MO 63303. Telephone: (314) 925-1925. *How's Every Little Thing in Dixie; Give Me a Good Old Mammy Song/That's My Mammy/Mammy O' Mine/ I'd Love To Fall Asleep and Wake Up in My Mammy's Arms*



## THE IVY LEAGUE

Wayne, Michigan (PIO)  
(l to r) David Drouillard, bass; James Pollard, tenor; Scott Turnbull, bari; Robert Hartley, lead. Contact: James Pollard, 44740 Oregon Trail, Plymouth, MI 48170. Telephone: (313) 459-5257. *Mr. Touchdown, USA; (If I Were You) I'd Fall in Love With Me*



# Quarter Finalists



## ONE SHOT DEAL

Polk County, Winter Park & Tampa, Florida (SUN)  
(l to r) Sean Milligan, tenor; Roger Ross, lead; Tim Brozovich, bass; Tony DeRosa, bari. Contact: Roger Ross, 6130 Curry Ford Rd., #257, Orlando, FL 32822. Telephone: (407) 275-5540. *I'll Hop, Skip and Jump Into My Mammy's Arms; Tie Me to Your Apron Strings Again*



## RUMORS

Scarborough, Ontario (ONT)  
(l to r) Bill Moore, tenor; Rick Morrison, lead; Rob Lamont, bass; Dave Beethan, bari. Contact: Dave Beethan, 53 Lowder Pl., Whitby, ONT L1N 8B8. Telephone: (416) 723-6555. *There's a Rose on Your Cheek; They Go Wild, Simply Wild Over Me*

## MISSOURI VALLEY MUSIC CO.

Waterloo & Marshalltown, Iowa; Fremont & Omaha, Nebraska (CSD)  
(l to r) John Vaughan, tenor; David Pinkall, bass; Randy Weir, bari; Jon Ellis, lead. Contact: Jon Ellis, 16612 Alamoana Circle, Omaha, NE 68128. Telephone: (402) 339-5419. *Looking at the World Through Rose-Colored Glasses; The One Rose*



## HEARTLAND

Tuscaloosa & Northport, Alabama (DIX)  
(l to r) Keith Jennings, tenor; Charles Foster, lead; Thomas Cain, bass; Jim Cain, bari. Contact: Thomas Cain, 1600-15th St. E., Tuscaloosa, AL 35404. Telephone: (205) 556-8386. *Red Head; Nobody Knows What a Red Head Mamma Can Do*



## FRONT ROW CENTER

East Aurora, New York (SLD)  
(l to r) David Mason, tenor; Jim McDonnell, lead; Jack Trenchard, bass; Ron Mason, bari. Contact: Jack Trenchard, 3882 Lynn Dr., E. Aurora, NY 14127. Telephone: (716) 649-8299. *So Long, Mother; Pal of My Cradle Days*



# Quarter Finalists



## NORTHEAST EXTENSION

Bangor-Pen Argyl, Cherry Hill & Somerset Hills-Plainfield, New Jersey; Delco, Pennsylvania (M-AD)  
(l to r) Al Ziegler, bari; Greg Zinke, bass; Roy Eckert, lead; Darrel Hill, tenor. Contact: Roy Eckert, 17 Jarvis St., Pemberton, NY 08068. Telephone (609) 894-8678. *In the Land Where the Shamrock Grows; I'm Looking Over a Four-Leaf Clover*



## ATLANTA FORUM

Marietta, Clarkston & Atlanta, Georgia (DIX)  
(l to r) Clay Hine, bari; Thom Hine, bass; Jed Brooks, lead; Tim Brooks, tenor. Contact: Thomas Hine, 2087 Dayron Circle, Marietta, GA 30062. Telephone: (404) 977-3401. *I May Be Gone for a Long, Long Time; Sunny Side Up/ Powder Your Face With Sunshine/Let a Smile Be Your Umbrella*



## HI-TECH

Wayne, Michigan (PIO)  
(l to r) Bob Riedel, tenor; Bruce Lamarte, lead; Bob Wisdom, bass; Brian Kaufman, bari. Contact: Bob Wisdom, 6767 Limerick Lane, Troy, MI 48098. *Hello Broadway; When You Look in the Heart of a Rose*



## IT'S ABOUT TIME

Sterling & Denver Tech, Colorado (RMD)  
(l to r) Curt Kimball, tenor; Brad Anderson, lead; Jerry Smith, bari; Scot Cinnamon, bass. Contact: Jerry Smith, 3832 S. Eaton St., Denver, CO 80235. Telephone: (303) 986-5878. *Nobody Knows What a Red Head Mamma Can Do; Hear That Swanee River Cry*

## BENCHMARKS

Lombard & Elgin, Illinois (ILL)  
Jim Foley, bari; Ben Williams, lead; Doug Smith, bass; John Erickson, tenor. Contact: John Erickson, 1270 Exeter Ct., Wheaton, IL 60187. Telephone: (312) 653-4111. *There Never Was a Gang Like Mine/That Old Gang of Mine; When You Wore a Tulip and I Wore a Big Red Rose*



# Quarter Finalists



## GRANDDAD'S BLUFF

LaCrosse, Wisconsin (ILL)

(l to r) Mike Cielecki, bari; Steve Mendell, bass; Jay Althof, lead; Brian Kowalke, tenor. Contact: Jay Althof, 1449 Red Oaks Dr., LaCrosse, WI 54601. Telephone (608) 787-3052. *No One Loves You Any Better Than Your M-A-Dou-ble-M-Y; What Ever Happened to the Old Songs*



## EN RAPPORT

Warren, Pennsylvania & Jamestown, New York (SLD)

(l to r) Paul Mahan, tenor; John Berenquer, lead; Jeff Mahan, bass; Steve Cruikshank, bari. Contact: Paul Mahan, 8 Cindy Lane, Warren, PA 16365. Telephone: (814) 723-6490. *I'm Alone Because I Love You; I Want a Girl*



## ESPRIT DE CORPS

St. Paul & Hilltop, Minnesota (LOL)

(l to r) Jeff Griesse, tenor; Greg Dolphin, lead; Mike Faris, bass; Greg Volk, bari. Contact: Greg Dolphin, 2950 Dean Pkwy #1003, Minneapolis, MN 55416. Telephone: (612) 371-7450. *I Miss Mother Most of All; Many Happy Returns of the Day*



## SOUND SYSTEM

Mammoth Cave, Kentucky (CARD)

(l to r) Mike Wheeley, tenor; Phil Kinser, lead; Greg Hollander, bass; Mark Hale, bari. Contact: Phil Kinser, B14 Moorehead Tr. Park, Rockfield, KY 42274. Telephone: (502) 782-0353. *If You Knew Susie; Nobody Knows What a Red Head Mamma Can Do*



## SIGNATURE

Scarborough, Ontario (ONT)

(l to r) Steve Brouitt, tenor; Jim O'Neill, lead; Adam Neufeld, bass; Perry Wildfong, bari. Contact: Steve Brouitt, 240 Hallmark Ave., Etobicoke, ONT M8W 4L4. Telephone: (416) 251-7885. *All the World Will Be Jealous of Me; You Can't Play "Sweet Adeline" on No Piano*



#### PROMISSORY NOTES

Marion, Ft. Wayne & South Bend-Mishawaka, Indiana (CARD)

(l to r) Tony Millspaugh, tenor; Mark Bonahoom, lead; Brian Doepke, bass; Gaylord Miller, bari. Contact: Gaylord Miller, 1729 Margaret, Mishawaka, IN 46545. Telephone: (219) 255-0158. *Somebody Steal My Gall/Eight Foot Tall; Song for Mary*



#### BEGINNERS' LUCK

Worcester, Massachusetts (NED)

(l to r) Steve Cail, tenor; Mark Goodney, lead; Rob Lynds, bass; Chris Harris, bari. Contact: Rob Lynds, 193 Goodale St., W. Boylston, MA 01583. Telephone: (617) 835-3657. *If You Knew Susie; When You're a Long, Long Way From Home*



#### SOUTHWEST FLORIDA ROAD SHOW

Fort Myers, Florida (SUN)

(l to r) Walt Smith, tenor; John Prickett, lead (kneeling); Dick Miller, bass; Dave Wilkinson, bari. Contact: David Wilkinson, 4113 Mandarin Ct., Ft. Myers, FL 33916. Telephone: (813) 694-1967. *If There'd Never Been an Ireland; If the Rest of the World Don't Want You*



#### ENTERTAINMENT TONITE

Poughkeepsie, New York (NED)

(l to r) J. Breck Martyn, tenor; Jim Ziegler, lead; John Hadigan, bass; Mark Courtney, bari. Contact: J. Breck Martyn, 15 Darrow Pl., Poughkeepsie, NY 12603. Telephone: (914) 452-3088. *I Wanta Sing, Not Dance; The Church Bells Are Ringing For Mary*



#### TIMES SQUARE

Sheffield, England (BABS)

(l to r) Richard Curtis, bass; Geoff Packwood, bari; Tony Barnes, lead; Vaughan Dooley, tenor. Contact: Richard Curtis, 75 Spitalfields, Blyth Workop, Nottinghamshire S81 8EB, England. Telephone: +44 909 76523. *The Funniest Clown in the Big Top/Be a Clown/The Greatest Show on Earth; Laughing on the Outside (Crying on the Inside)*



#### POTENTIAL FAVORITES

Nashua & Manchester, New Hampshire (NED)

(l to r) Matt Mercier, tenor; Dave Kryger, lead; Steve Trammack, bari; Ken Kopka, bass. Contact: Kenneth Kopka, 45 Kimball Hill Rd., Hudson, NH 03051. Telephone: (603) 882-8412. *Just a Cottage Small (by a Waterfall); No One Loves You Any Better Than Your M-A-Double-M-Y*



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# 16 arrangements released so far, more great songs on the way

By Burt Szabo  
Editor, Music Publishing



Since the beginning of 1988, 16 new arrangements of great songs have been released by the Society. If you are a music subscriber, you have already received most of these arrangements, and the rest will be coming to you in the following weeks.

## HARMONIZER RELEASES

The January/February *Harmonizer* featured Rob Campbell's arrangement of the old favorite, "Oh! You Beautiful Doll," (#8098 at 30¢). Since the Classic Collection quartet introduced this song to barbershop audiences a few years back, it has been a favorite. We think you will enjoy Rob's arrangement. It is great for show or contest.

The songwriting team of Joe Liles and Frank Marzocco have done it again. We think you will like their "When Lindy Flew The Ocean" (#7548 at 30¢), which was in the March/April *Harmonizer*. Lots of opportunity for neat SP in this number, and it will fit well into any show built around the 1920s. This is a welcome addition to the catalog since there are very, very few songs about airplanes.

"Red-Head" (#8099) came in your May/June issue of *The Harmonizer*. Burt Szabo's arrangement may be a bit challenging for many quartets and choruses, but we think you will agree that it is great fun to sing.

All of *The Harmonizer* releases so far this year are acceptable for competition. Please give them a try.

## SONGS FOR MEN SERIES

All of the songs in this series are contest arrangements of songs under copyright. Lou Perry and Ed Waesche put their heads together to come up with a definitive arrangement of "I'm Alone Because I Love You" (#7245 at 50¢), and we think you will agree it is a winner. This has been one of the most popular barbershop songs for many years and it is good to see it in print.

Ed Waesche contributed his arrangement of "The Church Bells Are Ringing For Mary" (Stock #7246 at 50¢). This is a song which we have not heard very often, but it certainly is a good one. Try Ed's arrangement and we are sure you will agree.

Another great song by centenarian Irving Berlin is "They Were All Out Of Step But Jim" (#7247 at 50¢). Paul Engel, a barbershopper in the San Francisco Bay area, has given us a fine arrangement of this song. It

has great SP possibilities and will fit into many show themes.

In last year's international quartet competition, there was a song that was new to almost everyone. "What! No Women?" (#7248 at 50¢) is now available in a fine arrangement by Ed Waesche. We think you will agree that this number, too has great show and contest possibilities.

Paul Engel contributes another fine song to our catalog with "I'm Gonna Buy You A One-Way Ticket To A Little One Horse Town" (#7249 at 50¢). This is a real toe-tapper with a strong Dixie flavor. The song has a neat interlude built right in, and we think you will enjoy Paul's treatment of the "patter" section. Great fun.

One of the enduring songs in the barbershop repertoire "Mary, You're A Little Bit Old-Fashioned" (#7250). Lou Perry and Russ Foris teamed up to produce a definitive arrangement of this wonderful old song. We are glad to have, at long last, an arrangement of this song in print.

Many chapters have done, or are planning to do, shows related to college themes. Rob Campbell and Tom Gentry have contributed a neat arrangement of the song "My Fraternity Pin" (#7251 at 50¢) to the college song arrangement repertoire. We think you will find it great fun to sing, and it has fine SP possibilities as well.

Many chapters are planning to do circus-theme shows but find that our catalog does not contain many circus songs. Burt Szabo found "When The Circus Came To Town" (#7252). There is no end of SP possibilities in this number, and we think you will enjoy performing it.

"They Go Wild, Simply Wild Over Me" (#7253 at 50¢). This arrangement incorporates ideas from several arrangers. It is a fun song that we know you will enjoy.

Lots of barbershoppers have asked for an arrangement of "Let A Smile Be Your Umbrella" (#7254 at 60¢), and we are pleased that Ed Waesche has made his arrangement available to the Society. A great number for shows and contests.

In answer to many requests, we are pleased to present Earl Moon's arrangement of "Forgive Me" (#7255 at 50¢). A fine number, and we know you will enjoy Earl's arrangement of it.

A song that we have not heard very often,

but one that is sure to become a favorite is "Don't Put A Tax On The Beautiful Girls" (#7256 at 50¢). Our arrangement was created by staff man Tom Gentry and we are happy to have it in the catalog.

The previous issue of *The Harmonizer* carried news about the results of the Society's Song Writing Competition, and we are pleased to make available the winning song in a fine arrangement. The song "I Was Born Seventy Years Too Late" (#7257 at 50¢) was composed by Paul Olguin, a Far Western District barbershopper. Thank you, Paul, for a great song. It's one that we are confident will become a favorite of quartets and choruses.

## SHOW-TUNE SERIES

The only song in the Show-Tune series in the first half of this year is Tom Gentry's arrangement of that old Irish favorite "MacNamara's Band" (#7705 at 50¢). This novelty number will fit well into any Irish show that your quartet or chorus is doing.

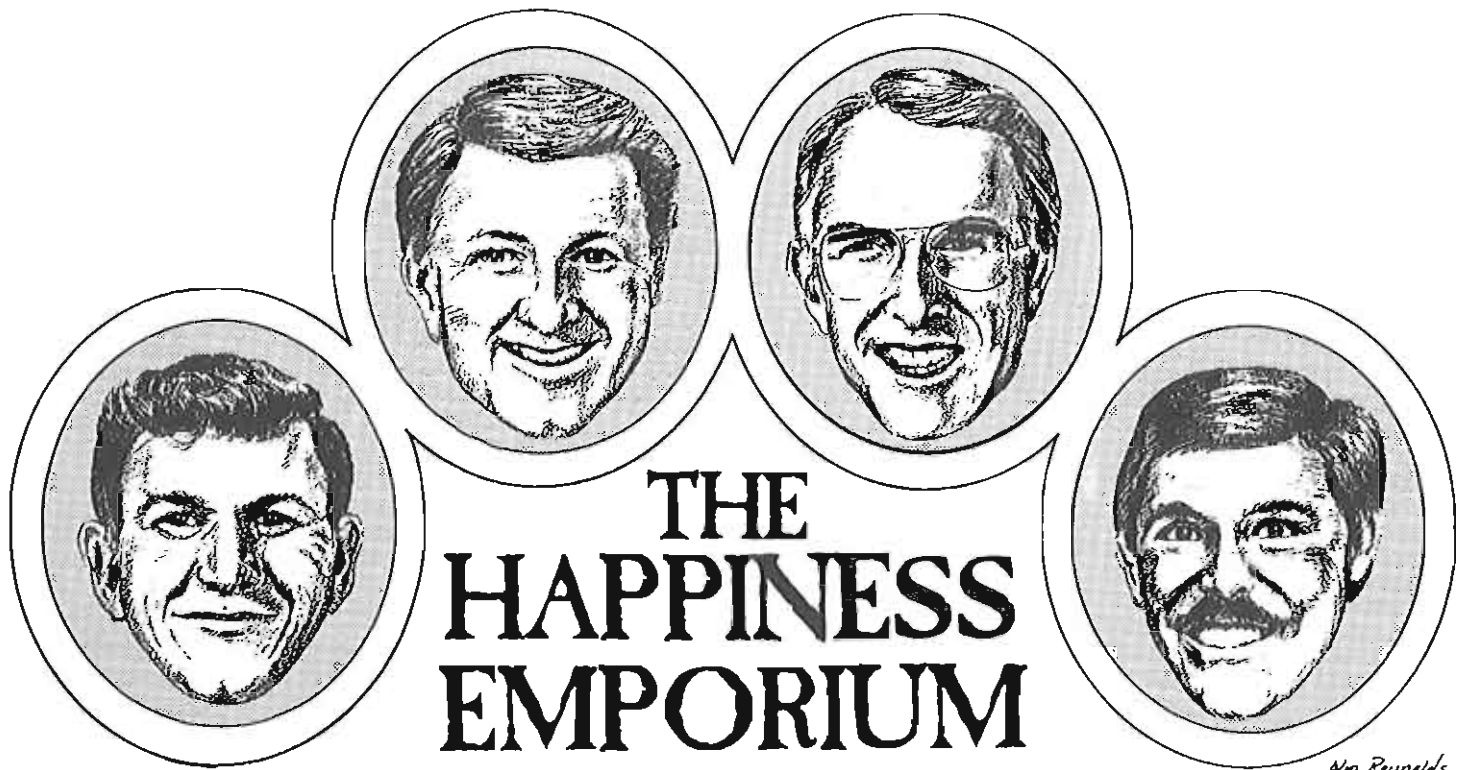
## HERITAGE OF HARMONY SONGBOOK

As the old saying goes, better late than never. After several delays the 50th anniversary songbook, *Heritage of Harmony* (#6061 at \$15) is ready. All advance orders have been filled, and copies of this great collection are available for immediate delivery. The songbook contains definitive arrangements of 65 great songs, most of which are classics of the barbershop style. Included in the book along with great standards such as "The Band Played On," "Dear Old Girl," "Hello! My Baby," and "Sweet Adeline," are (for the first time in print) arrangements of "Harrigan," "I've Been Workin' On The Railroad," "It's A Long-Long Way To Tipperary," "Moonlight Bay," "The Sweetheart of Sigma Chi," and "When Irish Eyes Are Smiling." This is a song collection which should be in everyone's library. Celebrate our 50th anniversary by singing all of these great barbershop classics.

As noted above, all of the songs which did not come with your *Harmonizers* are available on the Music Subscription plan. Many have already been sent and the remainder will be sent in the coming weeks. If you are not yet a member of the Music Subscription program, now is the time to join. You can do so by calling the order department at the International Office.

Good singing to you, and happy 50th anniversary. 🎵





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**'Littlest Theater' one of in**  
**YOU can help bring to He**

All these things can follow, for you or your chapter, with participation in the drive for contributions to the Society's new Heritage Hall Museum of Barbershop Harmony in Kenosha.

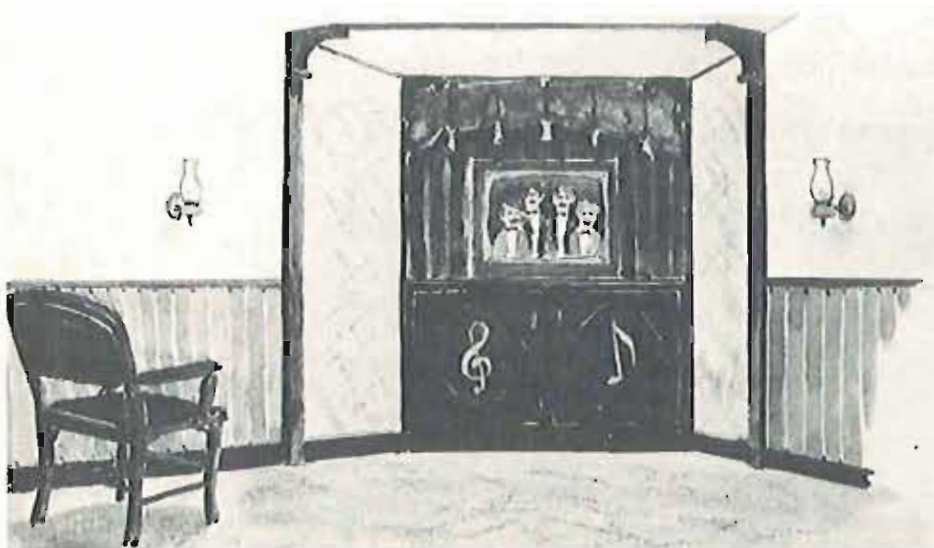
The drive is headed by Dan Waselchuk, former international president who is chairman of the International Museum Committee. The director is Harry Purinton of Sturgeon Bay, WI, and the curator is Ruth Blazina-Joyce.

The first expansion of the hall's physical space will be an audio-visual center to showcase the Society's rapidly expanding library of video and audio tapes, old movies (which will be transferred to video tape) and other exhibits in the sight-and-sound category.

As important as the theater will be, however, it is the continuing operation of the museum — the preservation and upgrading of exhibits, the inventory, cataloging and filing of archives — that will require the most support from barbershoppers.

Blazina-Joyce would appear to face an almost unsurmountable task. But it is one in which she has had a decade of training at Chi-





cago's Field Museum and as curator of smaller galleries.

"It will have to be done by computer, though," she said. "Getting the right program set up is one of our first priorities."

The preservation of some of the oldest, most deteriorated (and often most valuable) artifacts also is matter of top concern. But much already has been done in this line.

A cylinder-type Edison Home Phonograph more than 100 years old was restored to operating condition this year with some of the \$8,700 contributed in 1987. What can it play? Blazina-Joyce has about 250 of the wax cylinders recorded by the Edison and Columbia companies. They contain a wide variety of music, including some quartets which Gary Stamm's Audio-Visual Department hopes to re-record to enhance the sound.

An ancient Victor phonograph is next in line for repairs. Complete with scalloped-edge horn, it lacks only a small, long-eared dog with cocked head to restore its full authenticity.

The list goes on and on. Founder Cash's files form one of the largest and most valuable collections to be computerized, catalogued and filed.

### Decrepits Contribute

The idea for the museum originated as early as 1941 when the late C. T. "Deac" Martin called for the Society's headquarters to include "a treasure house of musical Americana, storing and displaying all sorts of treasures relating to barbershop harmony."

In 1978, development of the museum was adopted as a major project by the Decrepits (The Association of Discarded and Decrepit Past Members of the SPEBSQSA Board of Directors Without Voice and Without Portfolio, Not Inc.). Together with their wives, the Decrepets, they have donated \$2,800 to Heritage Hall.

The names of about 800 barbershoppers or others who have so far contributed are displayed on a Roll of Honor occupying one wall of the museum. Waselchuk and Purinton,

### Artist's sketch of the "Littlest Theater."


who are credited by Historian Emeritus Dean Snyder with bringing the museum dream to reality, hope the roll soon will expand to other walls.

Everyone who donates to the museum, Society Finance Director Frank Santarelli said, is listed in a large ledger on exhibit below the Roll of Honor.

"We've had contributions ranging from \$2 to \$5,000," he added.

Individuals, chapters or other groups giving from \$100 to \$499 have their names inscribed on a large plaque of "Good Fellows." A person or group donating from \$500 to \$999 is listed on an individual, silver-colored plaque as a "Sterling Fellow." And anyone contributing \$1,000 or more is honored with a larger, gold-colored plaque as a "Grand Fellow."

"Every contribution — which can be by cash, pledge, or whatever — is fully tax-deductible," Santarelli said, "as are the donations of funds or property left to the Society in an estate."

So be a good fellow and become a sterling fellow or even a grand fellow. You'll never be a member of a more worthwhile fellowship. 



Curator Ruth Blazina-Joyce adjusts horn of a rare, cylinder-type Edison Home Phonograph at Heritage Hall.

## DABS newsletter real Dutch treat

We have received the first issue of a newsletter produced by the Dutch Association of Barbershop Singers (DABS), sent to the international office by Theo van Dijk, DABS chairman. The attractive publication has 12 pages, 6 1/2" by 9 1/4" and is called *DABS Tunes*.

Although it is written in the Dutch language, we were able to make out some of the content. There were articles about a workshop in May with the Racing City chorus from Saratoga Springs, NY, and another workshop to take place in September with Gary Stamm, the Society's manager of audio-visual services. Another article was an interview with Holland's musical director, Bob Slavenburg.

The newsletter listed ten choruses and seven quartets. Chorus names included the Gaggling Ganders Gang, The Seabottom Singers and the Whale City Sound. Quartets included Four Wheel Drive, One Tone Higher, Special Delivery and van Dijk's quartet, Barbershop Gents.

According to van Dijk, since their inaugural meeting in January, DABS has about 320 members. His quartet recently had an opportunity to sing with the Interstate Rivals and enjoyed the experience.

*DABS Tunes* contained a number of advertisements, which pay part of the cost of publication. We congratulate the Hollanders on their newsletter.

## Charter Member Bill Palmer Dies

W.O. "Bill" Palmer of Wichita, Kan., a charter member of the Society who said he was responsible for the first contributions to the Institute of Logopedics, died in October in Wichita at the age of 92.

In a letter to *The Harmonizer* in 1980, Bill confirmed that he had attended the Society's first meeting in Tulsa on April 11, 1938, at the invitation of his friend, O.C. Cash. He was transferred by his company to Wichita in 1946. As chapter president in 1950, he said, he suggested the chapter donate \$2,000 from its spring show to the Institute.

The board agreed, and a member of the board, Ed Fahnestock, later became an international board member. It was Ed, Bill wrote, who presented the proposal to adopt the Institute of Logopedics as the Society's Unified Service Project.

Bill was bari of the Mainstreeters, third-place international medalists in 1943. In 1946 the quartet appeared in a Western movie starring Roy Rogers, Dale Evans and Gabby Hayes.

"Though presently inactive (at 84 years of age)," Bill wrote in 1980, "I love this Society and will be a member as long as I live."





No Longer 'Same Old Thing'

## Big changes coming at COTS: classes out; PR included

By Ron Rockwell  
Membership Program Assistant

Many of you have been going to Chapter Officer Training Schools year after year and seeing the same old thing. There are introductions of the faculty after lunch, then it is off to Class 1, then Class 2 and so on until you have a general session for learning some music. After dinner it's off to class again until another break. Sunday morning is the same old thing.

Well, have I got news for you! All that is changing.

This year you are going to have a unique COTS experience. You are going to see a completely new structure. We are eliminating lesson plans and work books. We are even eliminating the class system.

Back in February the COTS coordinators came to Kenosha to look at what we are presently doing. They didn't much like what they saw and decided it was time for change. And change they did.

A big innovation this year will be the introduction of a Public Relations class. We are working on a manual for PR officers and looking for an international faculty. We have had some great publicity this year with all the festivities connected to our 50th anniversary. We feel this is the opportune time to expand on this and train our chapter PR officers in the best ways to become known, not only locally but nationally and internationally.

### Why Come Back?

It is hoped that every chapter will elect or appoint a PR officer and see that he attend COTS. With your input, we can make this a great addition to our training.

We have a very unique program in COTS, and we felt that if we don't take a close look at the remarks we are getting back from the members, we could well see its demise in the not-too-distant future. Members feel it is too much of the same old thing. Those who repeat offices year after year are staying away. What is in it for them? Why should they come back each year? The only thing different may be the instructor up front. The material is the same and its presentation hasn't changed much over the years.

Well, that is changing, and we hope all you potential officers out there will make a pledge, right now, to be part of the 1989 COTS. We guarantee you will see something new and refreshing. We hope you will like it. If you don't, let us know. This program, like

all that come your way through the Society, is yours. We do listen to our members, and we need your input.

We are at a real turning point in our Society. This is the end of our first half-century. We are embarking on the second 50 years, and we feel it is time to make some changes. But we don't want to change just for change's sake. We want to experiment. We want to give you the best that is available. The COTS program is something very special. What other organization takes the time and expense to train its officers?

### Benefits Great

We not only train you for your involvement in barbershopping, but for any other organization to which you may belong. I heard recently of a man in our Society, ready to retire, who was offered a new position in his company as a result of his involvement in COTS. He is much happier, doing what he loves to do, and it is a direct result of his barbershop

experience.

In 1988 you will have an opportunity for a barbershop experience that we hope will not only benefit you as an individual but also provide you with the knowledge of leadership necessary to direct your chapter to bigger and better things.

You will be hearing a lot more about the COTS program over the next few months. We want every barbershopper to be aware of what is going on. We want you to be part of it. We want you to offer to run for office in your chapter, if for no other reason than to be part of this new beginning. You owe it to yourself and your chapter to be a participant, not just a follower. Every member of our Society has something to contribute. Start now by becoming involved. Offer to work in your chapter, and when it comes time for elections next fall, offer your services. Be part of the new beginning . . . let's all start looking beyond the gold . . . planning for a glorious future that will match or even surpass our past.

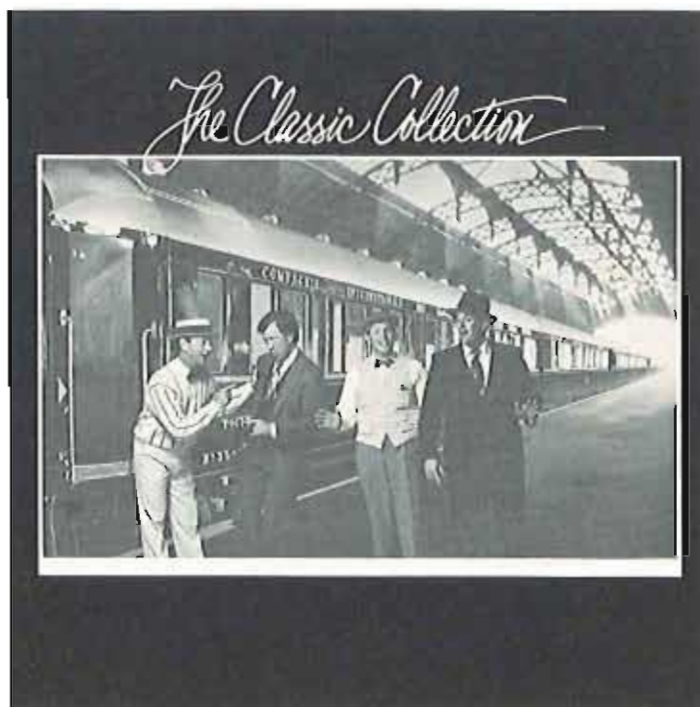


All 31 chapters in the Seneca Land District are represented on this quilt made by the "Harmony Gals" of the Friends of Harmony chorus in East Aurora, N.Y. The 94-inch-square quilt was raffled at the spring convention to raise \$685 for the Institute of Logopedics. Edna Mann (left) and Mary Lou Goldhawk headed the crew of 20 quilters.



# THE CLASSIC COLLECTION RIDES AGAIN

The songs contained on this commemorative golden anniversary barbershop recording recaptures some of the great repertoire of the fabulous Buffalo Bills quartet. These classics so beautifully arranged by Walter Latzko, once heard, are never forgotten. The Classic Collection's renditions of these songs guarantee that you'll be singing along with them for years to come.



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... And Others

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## Chapters In Action

**San Antonio's Chordsmen** get a vote for having the most innovative name for their ladies' auxiliary. The wives' group is known as the "Extension Chords."

\* \* \*

And in a similar vein is one of the names proposed for the new barbershop club in Canberra, Australia. One was suggested it be called the Canberra Region Association of Barbershoppers, or CRABS.

\* \* \*

The **Sarasota (Fla.) Chapter** has provided more than \$13,000 in scholarships to 62 male high school graduates, thanks to an endowment fund set up by the widow of Sheridan "Sherry" Brown, a long-time barbershopper, director, judge and arranger. Created in 1964, the Sheridan E. Brown Memorial Barbershop Scholarship Fund generates annual grants of \$1,000, \$800 and \$600 to students who will continue music studies at the college or university of their choice.

A dedicated supporter of the Institute of Logopedics, Mrs. Ruth Brown also bequeathed 20 per cent of her estate to the Institute upon her death in late 1986.

Two of the 1988 scholarship winners had been involved in the Society's Young Men In Harmony program in their high schools.

\* \* \*

**San Francisco's Cable Car Chorus** drew generous live television coverage when it sang from a cable car at Fisherman's Wharf on the Society's 50th birthday April 11. The appearance at 6:30 p.m. was timed to coincide with the exact date and time of the Society's first get-together in Tulsa in 1938. The chorus "sang" the station's weather report in four-part harmony, along with two other songs.

\* \* \*

In response to the **Greater Fort Smith (Ark.) Chapter's** claim of having the widest age spread among active chorus members (70 years — from a 12-year old to an 82-year old), two chapters have come up with a range of 74 years.

The **Cascade Chorus**, Eugene, Ore., was to have Josh Turnbull, age 10, and Ernie Lehman, 84, singing on stage in San Antonio, according to Hugh Turnbull (presumably Josh's dad).

And Chuck Hunter of the **San Jose, (Calif.) Chapter** said that Alan Gordon, age 11, and Don Woods, 85, are both active members of the **Garden City Chorus**.

\* \* \*

Speaking of claims by chapters, we had just written of an exceptional feat by the **Alex-**



"By Appointment," South England champion quartet, sings for members of the Executive Committee during a visit to Harmony Hall. From left are Ronald Pike, tenor; Paul Cousins, lead; Terrence Bryant, bass, and Franz Atkinson, bari.

**andria, (VA) Harmonizers** when we picked up *The GNU's Letter* from the **Hilltop Chapter** in Minneapolis. Lo and behold, the Minnesotans had topped the Virginians.

Alexandria boasted of being probably the first chapter in history to send three quartets to the same international contest. **Vaudeville, Copyright '86** and **Arcade** all had qualified to sing in San Antonio.

But all four qualifying quartets for the Land O' Lakes District came from Hilltop: **Celebration!, Esprit de Corps, Harmony Works** (Hilltop and St. Paul) and **Grandstand**. What's more, Hilltop's **Great Northern Union** was to represent the district in the chorus competition.

(Of course, as the Harmonizers would be quick to point out, they were ineligible to compete because they were the 1986 international chorus champions.)

\* \* \*

A noted German chorus on its fourth world tour made four stops in North America this spring: in San Francisco, Las Vegas, Calgary, Alberta, Canada — and Palestine, Texas.

The all-male ensemble, "Sangeslust," joined the combined barbershop choruses from Palestine, the **Dogwood Expressmen**, and Nacogdoches, the **East Texas Timbertones**, in the May 14 program. Although the rest of its concert consisted of Ger-

man songs, Sangeslust sang with the Texas choruses in the finale, "Keep The Whole World Singing," directed by Burt Szabo, music specialist from the international staff.

The Germans' extraordinary appearance in a small Texas town was their tribute to a former member, Heinz Bromme, who had left Germany to settle in Elkhart, Texas, and sing with the Expressmen.

\* \* \*

Reports continue to come in concerning various chapters' successful effort to publicize Harmony Week 1988 and the Society's 50th anniversary observance.

Hawaii Gov. John Waihee joined the chiefs of other states in proclaiming April as Harmony Month in the Islands. At the signing of the proclamation, members of the **Aloha Chapter** presented the governor with tickets to their May 7 show, earning valuable press coverage which contributed to a near-sellout crowd.

\* \* \*

Publicity for the **Watertown (N.Y.) Chapter's** 50th anniversary show got a big boost when Patterson Farms dairy donated an entire side of 1 to 1½ million half-gallon milk cartons to an ad for the May 14 show. The *Journal & Republican* newspaper in Lowville ran a photo of the carton, reporting the space



was donated because of the "good work" by the **Islanders Chorus** in the area.

\* \* \*

Members of the **Minnetonka** (Minn.) **Clipper Chorus** had plenty of opportunity to demonstrate their hospitality in April as the chapter hosted seven British barbershoppers for 10 days.

The seven included the **By Appointment** quartet, South England champions, who headlined the Minnetonka show on April 23. All of the visitors, including one quartet wife and another couple, were housed in members' homes and entertained almost continuously with dinners, picnics, barbecues and tours by foot, boat, auto and plane.

The Brits rented a van for a day's visit to SPEBSQSA headquarters at Harmony Hall, then returned to Minnesota for more Land O' Lakes hospitality before departing for home on May 1.

\* \* \*

The **Pony Expressmen** of St. Joseph, Mo., are planning a weekend alumni reunion and show for all former members of the chorus that won 12 Central States District cham-

pionships. The dates will be Oct. 21 and 22.

All men who have ever sung with the "Expressmen" were urged to attend. Byron Myers, who directed the chorus to its dozen district crowns, has agreed to come out of retirement to direct the Saturday night show, organizers said. All proceeds will go to the Institute of Logopedics.

Former members were asked to contact Vince Perry, general chairman, for further details. His address is 3116 Miller Ave., St. Joseph, Mo. 64506; phone (816) 233-0731.

\* \* \*

It was a storybook wedding, barbershop style, in Dallas on June 18.

Jim Clancy, director of **Dallas Metro's Vocal Majority**, married Judy Odom, bass of the current Sweet Adelines "Queens of Harmony," **Ginger 'n Jazz**, from Oklahoma City. The Vocal Majority, directed by Greg Clancy, provided the music.

Judy's son, K.C., was ring bearer, and Jim's sons, David and Greg, were his attendants. The couple will live in Dallas.

Guests at the reception, which was hosted by the VM, were entertained by the **Dealers Choice** and **Class of the '80's**.

## Letters

### Institute gets high praise

Recently my husband Harley and I had the responsibility of providing a program for a church group to which we belong. We called the Kenosha headquarters, requested a film on the Institute of Logopedics, and we received it the very next day. When the congregation learned the theme of our program, we had a call from a member, Dorothy Hallas, whose grandson is a resident of the institute.

We were so pleased that Dorothy was willing to attend our program, and witness to our group concerning the progress her grandson is making. The young teenager had entered the Institute of Logopedics last fall, unable to walk, and words can't adequately describe the emotion felt by our group when we heard this loving grandmother say that when he came home last week, he **WALKED** off the plane alone!!

The film was also well received, and with Dorothy's added testimony, believe me we felt proud to have offered such an enriching and enlightening program to our church. Thanks again to the Kenosha office for the use of the film, but more importantly, thank you for the continued support that barbershoppers give to the Institute of Logopedics. We are so proud of our 38 years of affiliation with SPEBSQSA and look forward to the San Antonio convention, which will be Harley's 37th consecutive one, and my 36th.

Barbershopping has blessed us with a multitude of wonderful friends, and we feel doubly blessed when we realize how caring and benevolent our Society truly is!

Jody Martin  
Hobart, Indiana

### Brian Beck elected president of Association of Champions

Double gold-medal winner Brian Beck of Dallas (Dealer's Choice and Side Street Ramblers) was elected president of the Association of International Champions at the 50th Anniversary convention in San Antonio.

Other officers for 1989 are Ken Hatton (Bluegrass Student Union), vice president; Richard "Doc" Sause (Four Statesmen), secretary; Jerry Fairchild (Sidewinders), treasurer, and George Davidson (Classic Collection), immediate past president.

Four members were elected to the Board of Directors: Earl Hagn, Side Street Ramblers; Gene Cokeroff, Suntones; John Sherburn, The New Tradition, and Ted Bradshaw, Western Continentals.

Cokeroff, who annually stages the Orange Bowl Festival on New Years night, was named to produce the AIC show at next year's convention in Kansas City.

## Singing beat digging in 1910

To say that Tom Staff, who sings with the **Pittsburgh South Hills** chorus in Pennsylvania, comes from a barbershop family is like saying the North Pole is chilly.

When the Society was formed in 1938, Tom already had 14 years of quartet experience. And he was a second-generation barbershopper!

Tom's father (also named Tom) had organized and sung in three quartets by the time he was 20. In 1910 they were performing on river boats and in theaters up and down the Monongahela Valley. Born in England in 1890, Tom Sr. had come to the U.S. when he was nine. As a teenager he worked in the coal mines of Mon Valley, but he soon decided that entertaining along the river was far preferable to digging coal.

He quit the theater circuit when he was married in 1913, but with the arrival of young Tom in 1919, he had formed his own troupe. At the age of five, Tom Jr. began singing baritone with the Staff Family Quartet. His father was bass, his mother the lead, and his 10-year old sister, Mary Eva, sang tenor.

The Staff Family Quartet stayed together for almost 40 years, singing the church circuit of western Pennsylvania. After Mary Eva was married in 1932, her husband, Bill Butler, replaced Mrs. Staff as lead.

One of the quartet's last performances was for the golden wedding anniversary of Mr. and Mrs. Thomas Staff in 1963, when Tom Sr. was 73.



The name of this early 1900s quartet is lost in antiquity, but the members did sign the photo. Standing, from left, are Emele Dieser, Tom Staff and N. Zell-ers; seated is Harold Yeston.

# Our Barbershop Ambassadors



(Editor's note: A few years ago, an overseas trip by an American quartet or chorus was big news, and the Harmonizer usually knew about it. But with the worldwide spread of barbershopping, more and more U.S. groups are traveling to distant lands, and we may not be aware of all the trips. If your chorus or quartet has made such a tour recently, please let us know, and we'll include as many details as possible in this periodic feature, "Barbershop Ambassadors.")

The barbershopping bug continues to spread its welcome infection throughout the world. Increasing numbers of American barbershoppers are visiting Europe, the Near East, Far East and even the land "down under" — New Zealand, Australia and other points south.

Still other groups have similar trips "on hold," awaiting the strengthening of the dollar against foreign currencies. (Unless their expenses were paid, travel for Americans the last few years has been a costly proposition; the dollar buys fewer pounds, francs, liras or yen than it once did.)

Nevertheless, many U.S. barbershoppers are still going abroad. Among recent travelers are the **Side Street Ramblers**, 1983 international quartet champions; **139th Street Quartet**, perennial finalists or medalists; the **Sentimental Gentlemen** quartet of Riverside, CA, and Don Challman, stage presence category specialist from Shoreview, MN.

\* \* \*

Side Street, which may be the most widely traveled quartet in barbershop history, returned early in June from the annual convention of the British Association of Barber-shop Singers (BABS) in Harrogate, England. For the Dallas-area quartet, it was the seventh overseas jaunt. In 1984 they toured Italy and France, in '85 headlined the traditional "Cruise with the Champs" in the Caribbean and in '86 were sent by the Society to a meeting of the International Society of Music Educators in Innsbruck, Austria.

In January 1987 they made their first trip to Singapore and were invited by the American Business Council to return in September. Between trips, they sandwiched a tour in April of New Zealand and Australia, singing for widely spaced barbershoppers in both countries.

Back in Singapore in the fall, bass Earl Hagn reported, the quartet presented eight performances, demonstrations or coaching sessions in three days, including two hour-and-a-half shows.

"Somehow we managed," Earl said of the



"Okay, so there isn't any Stonehenge chapter," joked bari Pete Neushul after the **139th Street Quartet** and their friend, Hal Purdy, visited the ancient landmark in England. From left are lead Larry Wright, tenor Doug Anderson, Hal, Pete and bass Jim Kline.

two shows, "and only had to repeat two songs."

Heading back to the U.S., they had the unique experience of leaving Singapore at 3 o'clock Sunday afternoon, crossing the international date line and arriving in Honolulu at 11:30 the previous morning.

\* \* \*

California's **139th Street** is the latest of numerous quartets to experience the upsurge of barbershopping in England. They visited a dozen chapters, or clubs, as the British call them, in as many days, and bari Pete Neushul reported all are "healthy and enthusiastic," ranging in size from 20 members to 80 in the largest club at Plymouth.

"They're so gung ho," he said of the Plymouth members, "that they have two rehearsals a week. They sing well and are a great bunch of barbershoppers and beer drinkers."

The 139th was accompanied by octogenarian Hal Purdy of New York state, the "grand old man" of barbershopping and proprietor of the famous "Purdy Corral" at international conventions. In Plymouth Hal met a pen pal of many years, Brian Wainwright, and was honored in a civic ceremony by the mayor.

"We don't believe our Society has a better ambassador than Hal," Pete said. "He was well received everywhere and was usually seen singing the last tag at the pubs. He's a pretty mean baritone, too."

\* \* \*

Don Challman and his wife, Barbara, were invited to Great Britain by Don's British counterpart, Peter Powell, stage presence category director. He conducted a three-day BABS category school in Walsall for 15 SP judges, worked with choruses in Potton, Saffron-Walden and Bournemouth and still managed to work in sight-seeing at London, Oxford and



Stage presence specialists Don Challman, Shoreview, Minn., and Peter Powell of England. Which is the American? The one without the "Twins" shirt.



## Barbershop Ambassadors

other stops in the week-long visit.

The BABS school, Don said, follows the Society schools' format closely, including individual category classes, joint classes where the guest specialist has the opportunity to coach "under glass," and informal discussions. The conducting of A & R sessions drew strong emphasis, as the British felt this was one of their weakest areas, and "the quality of their A & Rs improved drastically," Don added.

\* \* \*

This spring, a year almost to the day after the "Ramblers" first trip, the **Sentimental Gentlemen** from the Citrus Belters chorus followed the trail to Australia and New Zealand. With Dr. "Conney" Smith substituting for regular lead Chuck Dickey, the foursome made a two-week trip to the two countries early in April. Other members are Ottis

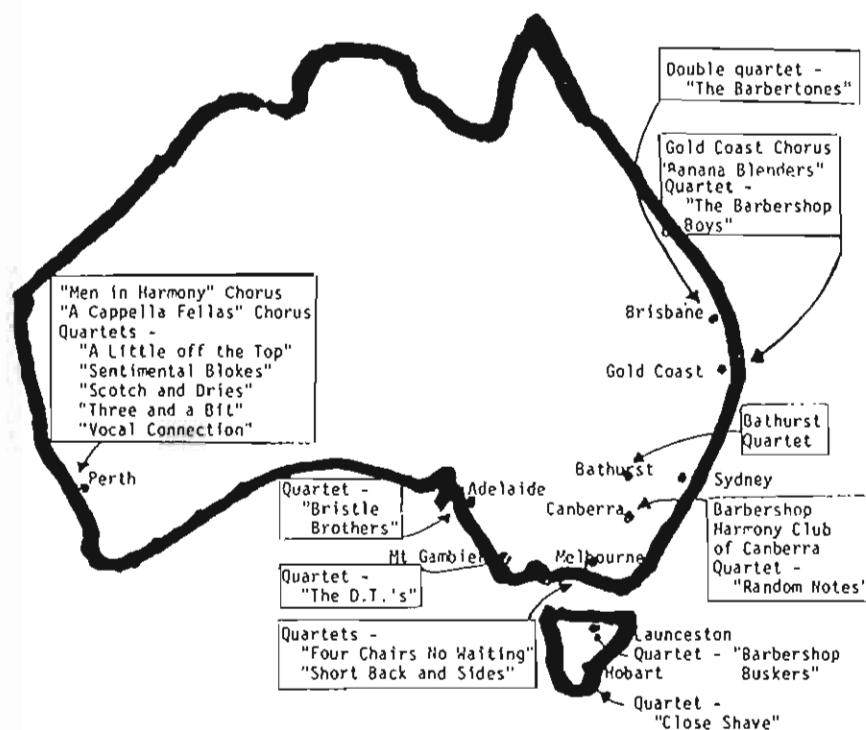
"Scotty" Scott, tenor; Mel Edwards, bari, and Bob Paschke, bass.

The quartet accompanied the acclaimed John T. Hamilton Chorale of Riverside (a non-barbershop chorus), singing with the Chorale and as a quartet in Sydney, Australia, and Christ Church, New Zealand.

Wherever they went, Mel reported, a phone call or two seemed to bring barbershoppers out of the woodwork. In Queens-town, New Zealand, he added, they were told that up to 10 quartets were expected for a festival the following weekend.

\* \* \*

Finally, for barbershoppers planning or contemplating a trip to Australia, this map from the Australian Association of Men Barbershop Singers (AAMBS) shows you where the action is:



July-August, 1988

## Magazine honors SWD President Greg Elam

Greg Elam, current president of the Southwestern District, is vice president for communications of the Great American Reserve Insurance Co. in Dallas. He recently was named Planner of the Year by Meeting Planners International, and this profile of Greg appeared in Meetings & Conventions magazine.

\* \* \*

Greg Elam, MPI Planner of the Year for 1987, carries his weight in the world of meetings.

He can also carry a tune.

The 56-year old Elam, vice president of communications for Great American Reserve Insurance Co., Dallas, is a loyal barbershopper and a regional president of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing of America.

Barbershopping is a splendid break from the "cycle of work," says Elam, chief negotiator for 20 corporate meetings a year. He sings with a local club, "and I'll tell you what. It clears my mind of rubbish. As long as I have that once a week, I'm all right."

Meeting planning has always been a part-time responsibility for Elam; it currently takes up only about 15 percent of his time. However, he does not see his part-time status as a disadvantage when he prepares to negotiate terms with a full-time hotelier.

The key, Elam says, is experience, because experience breeds confidence. And that holds true whether one is negotiating room rates or reaching for a high note. 🎵

The Gala Lads (left), 1962 champions, and the Mid-States Four, 1942 gold medalists, are just two of more than a dozen quartets which came out of retirement to thrill crowds at the AIC show in San Antonio. Don Barnick filled in for the late Bob Mack with the Mid-States, but the Gala Lads were all on hand.



## News About Quartets

It (blush) was bound to happen, sooner or later. But no one caught it until we received press releases from two quartets — both organized, legitimate, accredited and properly registered — and both named the **Sentimental Gentlemen**.

One is from Montgomery County, Md., the **Hometown USA Chorus**, and is composed of Lou Chacos, tenor; Flor Davisson, lead; Larry Connery, bari, and Don Wood, bass.

The other hails from the **Citrus Belters Chorus** of Riverside, Calif., and consists of "Scotty" Scott, tenor; Chuck Dickey, lead; Mel Edwards, bari, and Bob Paschke (pronounced "Pask"), bass. (See item elsewhere in this issue.)

By coincidence (and that's what caused the problem) both groups sent in registrations almost simultaneously in January 1987. The Kenosha Komputer checked the records, found the name was available, and it was approved — for both quartets.

Sorry about that, guys. At least you have a continent between you, so maybe confusion will be minimized.

\* \* \*

Quartets in the Dallas area continue to play musical chairs — or is it musical parts?

Brian Beck has decided to return full-time as bari of the recently revived **Dealer's Choice**, 1973 international champions. Taking his place as lead of the **Side Street Ramblers**, 1983 champs, is Jim Casey, who said he will continue to sing also with the **Stage Door Four**, former Southwestern District champions.



The Northwest Spirit and Betty Anne Cash, daughter of O.C. Cash, pose with David and Darlene Oathout after their wedding. David is O.C.'s grandson.

Greg Clancy earlier had left the **Class of the '80s**, current SWD champs, to sing tenor with the D.C. Whereupon "Class" bass Todd Wilson switched to tenor and was replaced by Jeff Oxley, bass of the 1984 champs, the **Rapscallions**.

\* \* \*

It wasn't a routine "singout" for the **Northwest Spirit** of Bellevue, WA, when

the quartet was invited to sing at the wedding of their friend, David Oathout. Nor was it a routine wedding. David is the grandson of O.C. Cash, founder of the Barber Shop Harmony Society, and wedding guests included O.C.'s daughter, Betty Ann, who still lives in Tulsa, and other members of the Cash family.

David and his bride, Darlene, will make their home in Bellevue, and the quartet reports David plans to join the **Northwest Sound** chapter there.

\* \* \*

The **Happiness Emporium**, 1975 international champs, has been invited to join in the 20th anniversary celebration of the King's Singers in London, England.

Since their first professional season in 1968, the King's Singers have given thousands of concerts throughout the U.S., Great Britain and other parts of the world, made numerous appearances on national TV and radio and produced more than 50 recordings.

The anniversary festival in England was scheduled from July 28 through August 4. The **Happiness Emporium** was the only American barbershop group participating in the celebration, although several British quartets were on hand.



**Miles A Part** members claim they hold rehearsals "fairly regularly" and not on a raft in the Pacific, either. The quartet *did* win the novice championship at this recent Far Western division contest at Lake Havasu, Ariz. Members and their homes are (from left) bari Mike Bagby, San Francisco; bass Bill Kane, Phoenix; lead Bob Taylor, Las Vegas, and tenor Henry "Hank" Hammer, Honolulu.





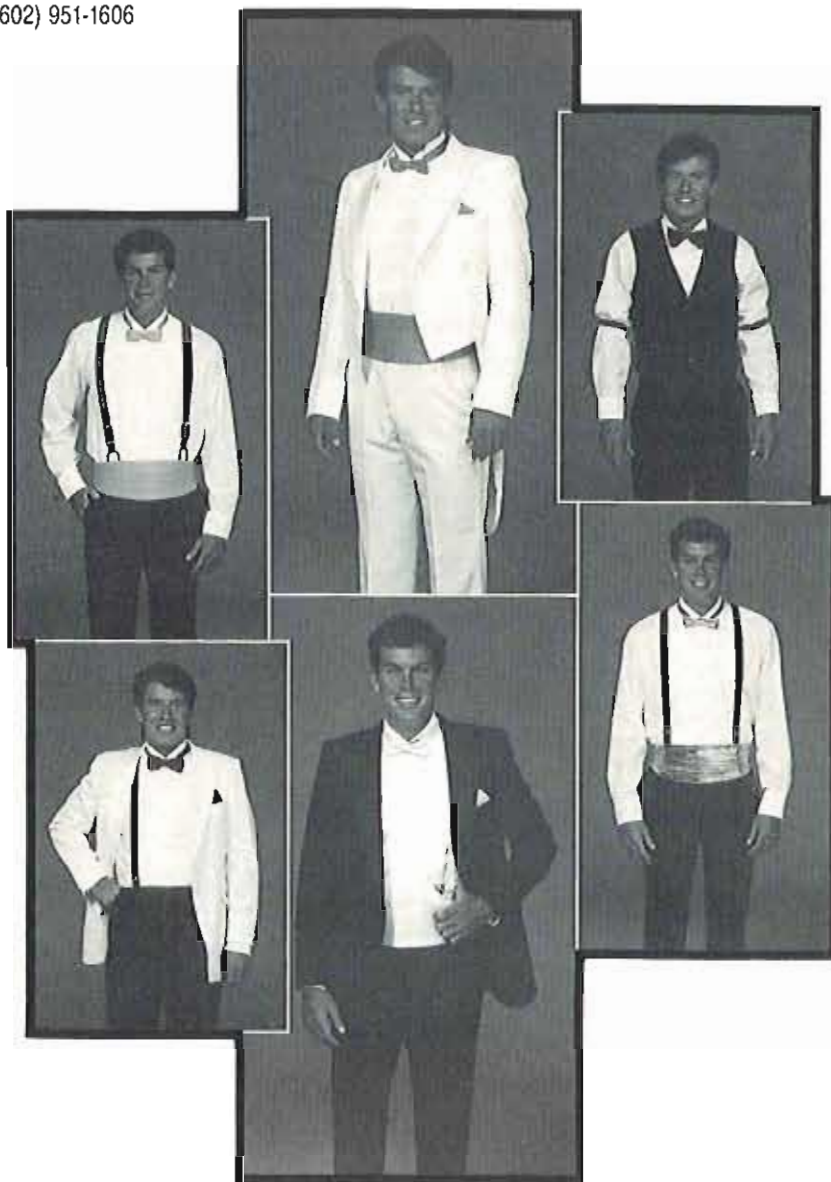
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# Bargain Basement

## REUNION PLANNED

The "Pony Expressmen" of St. Joseph, MO, are planning a "Pony Expressmen's Alumni Reunion and Convention" for the weekend of October 21-23, 1988, to commemorate the Society's 50th anniversary and the St. Joseph Chapter's 30th birthday. The program will include lots of "alumni" and family activity, but the highlight will be a Saturday night show that will feature a "surprise" quartet of International caliber plus an "alumni" chorus made up of all assembled ex-Pony Expressmen, directed by Byron Myers, and singing the songs that brought them 12 Central States District Championships. Any and all of the old chapter quartets that can get together will also get a chance to sing on the show. It'll be open to the public, and proceeds will go to the Institute of Logopedics under the Society's "Fifth Voice" Program. Ex-Pony Expressmen who have not already been contacted should get in touch with General Chairman Vince Perry, 3116 Miller Avenue, St. Joseph MO 64506, telephone (816) 233-0731.

## UNIFORMS FOR SALE

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; Evenings — (203) 536-7733.

## UNIFORMS WANTED

Need 75 or more light-weight uniforms. Send picture or sample to Arthur Lemieux, 6366 E. Mockingbird Lane, Inverness, FL 32650, or call (904) 726-5360.

## PHOTOS NEEDED

DESPERATELY SEEKING photos and video tapes of the historical exhibit in San Antonio. Please send to Grady Kerr, SWD Historian, 1740A Arrowdell, Dallas, TX 75253 or call (214) 557-0385.

## CHORUS DIRECTORS WANTED

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.

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.



George Evans of the Confederates (left), 1956 champions, clowns with Forry Haynes of the Mid-States Four, 1949 winners, as they visit their old costumes on display in the historical exhibit at San Antonio.

WANTED - The Tallahassee, Florida, chapter is seeking an experienced, dynamic director. Florida's beautiful capital city is growing, and the "Capital Chordsmen" are, too! Come — grow with us!! Contact: Don Carraway, President, 3417 Robin Hood Lane, Tallahassee, FL 32203, (904) 893-7625.

## DIRECTOR SEEKS CHORUS

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## MUSIC BOOKS FOR SALE

Quartettiers and would-be quartettiers, 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., P.O. Box 6099, Falmouth, ME 04105.



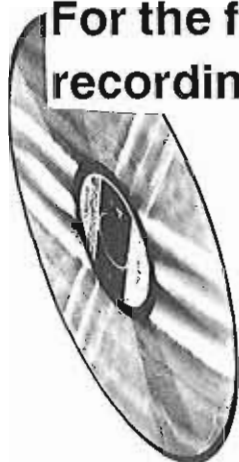
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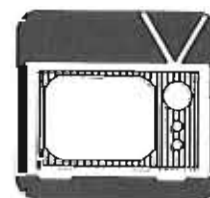
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