



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY MAY/JUNE 1989



*"The Sweetest Deal
This Side of Heaven"*

Story on page 4

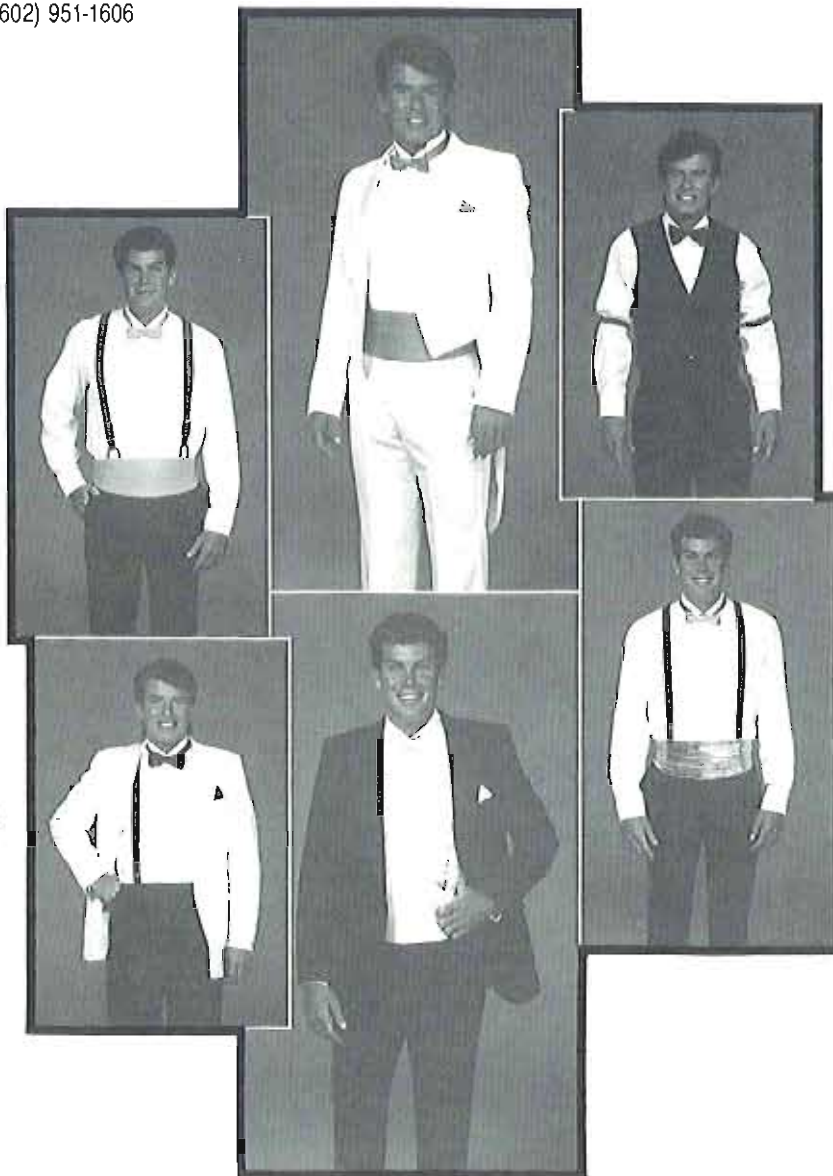
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The Song in this Issue

The writers of "Sunbonnet Sue" were Will Cobb and Gus Edwards, both well-known in vaudeville as performers and song writers. Edwards had his own vaudeville company and discovered such stars as Eddie Cantor, George Jessel, Eleanor Powell, Ray Bolger and Ina Ray Hutton. "Sunbonnet Sue" was one of the numbers in a musical review, "School Days," produced in 1908.

Other songs by these great writers include "School Days," "I Just Can't Make My Eyes Behave" and "Good-Bye, Little Girl, Good-Bye."

Arranger Dave Briner, a member of the South Bay (FWD) Chapter for more than 30 years, has long been active in quartets. An arrangements judge since 1971, he plays a mean Dixieland trumpet. He is famous also as the wife of Sally Briner of the 1984 Sweet Adelines international champions, 4 for the Show. When not barbershopping, he is an engineer for a major electronics company.

Many thanks to Dave for this fine arrangement of a lovely old song that is a perfect example of the songwriters' craft of 1908.

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
1993 Calgary, Alberta June 27-July 4

MIDWINTER

1990 Tucson, AZ January 23-28
1991 Sarasota, FL January 21-27

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SPEBSQSA, INC. IN THE INTERESTS OF BARBERSHOP HARMONY.

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On the cover:

J. Frank Rice (on left) was called by O.C. Cash "The Sweetest Lead This Side of Heaven." The rest of the *Okie Four*, in this June 1940 photo, were (from left) Fred Graves, bass; Bill Downing, tenor, and Cash, bari. See pages 4 and 5.



In "Seventh" Heaven

by Joe Liles
Executive Director

I CAN HARDLY WAIT for the convention in Kansas City. The Convention Committee, led by Gil and Donna Lefholz and Bob and Harriett Gall, has the stage set for one heck of a good-time barbershop party and rip-roarin' contest, along with some beautiful convention facilities.

The "Come-As-A-Song," all-convention party on Tuesday night has me looking through song titles trying to figure out what "suits" me... (pretty bad pun). How about "BATTLE HIM"? No? Oh well, I'll think of something. Anyway, it's a refreshing idea for the presidential party by President Jim Richards and wife Ebbe. Lots of good food, music and socializing.

The Wednesday night show of past international quartet champions gets better every year: full of goose-bumps, thrills and tears. Show Chairman Gene Coker of the Sun-tones, one of the creators of the halftone shows at the Orange Bowl every year, has a spectacular program which includes the return of a favorite quartet, Boston Common, along with nine other AIC quartets. It's called "A Salute to Harmony" and there will be no emcee; introductions will be sung. In other words... music, music, music! It is a tongue-in-cheek chronology of the history of harmony.

And I love the after-hours woodshedding with old friends and new friends. As you may know, I attend a number of music conventions—state, regional and national—of the Music Educators National Conference and The American Choral Directors Association. I certainly enjoy hearing the

great choirs and vocal ensembles and talking to music educators about the Young Men in Harmony program, but the one great void is the lack of spontaneous singing.

Tags and songs wafting through the air, down the hotel halls, day and night... what a great heritage we have! We have a common treasury of singable songs and/or arrangements that lend themselves to harmonizing. There have been many friendships bonded and sealed with this kind of musical entwining.

I'm looking forward to the Harmony College student reunion on Wednesday afternoon. That's another thing... I'll have to select one of my favorite Harmony College tee shirts to wear. I have a whole drawer dedicated to Harmony College tee shirts, and I break one out once in a while to don for leisure and remembrance.

I enjoy the mass sing and the opportunity to express our harmony for the whole world to hear. Sometimes I wish there was a way to have more group singing by the audience at the auditorium. When it comes to harmonizing, I love quartets, choruses and group singing. I get a kick out of all of it!

I want to hear the top 51 (including those from England and Sweden) quartets and 16 choruses. What a celebration of barbershop harmony! And a 30-minute show by the Vocal Majority, preceding the Saturday night finals, will be one of the great highlights of the week.

As I say... I CAN HARDLY WAIT! See you there?

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Our Future is NOW

by Jim Richards
International President

Tonight on public television I watched and listened to a reunion concert of the great Glenn Miller band. Many of the original musicians were there to play and sing the old standards that many of us older timers grew up on. Younger generations have learned to appreciate and love that big band sound, too. For me it was an evening of nostalgia and a reinforcement of the idea that good music well performed lasts for people of all ages.

The same can be said about barbershop. The experience of enjoying the memorable sounds of fine quartets and choruses can be likened to the experience of enjoying the unique sounds of the big bands of yesteryear. The AIC show and the international show at San Antonio last summer recalled for us many of our past championship quartet and chorus performances—and it just keeps on getting better.

As practitioners and preservers of the barbershop idiom we have the opportunity and obligation to make sure that future generations might continue to enjoy this unique form of music. We might ask ourselves what we are doing to accomplish this goal. (This might be a good time to take out your membership card to read canon #1 of our code of ethics.) Are we singing in a quartet? A VLQ? A chorus? Are we striving to make each performance more musically sound and entertaining? Have we introduced someone new to the fun of barbershop lately? Have we sent in for our Kansas

City Convention registration yet? (Don't miss this one. It promises to be one of the most affordable and accessible celebrations of barbershop in many years.)

Speaking of membership, a barbershopper friend recently confessed that he had not quite been able to keep up with his own personal goal of introducing one new member for each year of his own membership. But what a remarkable goal! If each one of us did only half that well we would be signing 18,000 new members each year! If you love barbershop you will share it with someone, for love is only love if you can give it away. Look for a future Harmonizer article by International Membership Development Coordinator Dave Malony for help on how to conduct a successful membership drive.

* * *

Some of the Future II recommendations adopted by the International Board are somewhat contradictory. On the one hand chapters and quartets are encouraged to "place primary emphasis on providing for and giving quality performances on annual shows, benefits and other public appearances. Contests are to receive lesser emphasis."

On the other hand, the Contest and Judging Committee has been charged with making a number of refinements which include placing increased emphasis on singing in tune and singability, placing lesser emphasis on staging and non-singing effects and devices, while making sure that

somehow the "...best quartets and choruses are provided an opportunity to sing in the international contest." These matters are all currently under study in various committees.

* * *

The BABS convention in April will be hosting a meeting of representatives of all our affiliate organizations. Ed Waesche, Chairman of the World Harmony Council; Joe Liles and I will be attending this historic meeting. Look forward to a future report.

* * *

One of the major strengths of our Society is that it offers fulfillment through a wide diversity of barbershop activity. We should acknowledge that not all things appeal equally to all people. We should appreciate the desire and need of those who abhor contests and who really prefer only to make joyous sounds for their own enjoyment. Likewise, those who choose the socializing or only woodshedding should be sensitive to those who are turned on by competition.

Every barbershop citizen allows others to choose what is best for them without being critical of them. Specialization (e.g. preparation for only chorus competition) may pay short-term dividends at the expense of long-term erosion of chapter health. We all need one another, and the umbrella of barbershop should be large enough to cover us all.

Enjoy! And help others to do likewise.



Cash's lead recalls happy times

by Grady Kerr

Southwestern District Historian

Recently I had the pleasure of visiting with a true legend of our Society: J. Frank Rice. In addition to being the lead of Founder O. C. Cash's **Okie Four** quartet, he was probably O.C.'s closest friend. Cash's daughter, Betty Anne, still calls him "Uncle Frank." Now age 90, he lives in his native Bartlesville, Okla., north of Tulsa. His memories of Cash and of the beginnings of the Society remain vivid today and bring a smile to his eyes.

"Ole Cash, you couldn't throw him," he says. "One time somebody sent him a singing telegram for his birthday. The guy started singing 'Happy Birthday,' and Cash joined right in, singing the tenor. The kid didn't know what to do."

"But Cash tipped the boy and told him if there were any more songs to deliver, he'd be available the rest of the day."

Born and reared in Bartlesville, Frank came from a large musical family. He recalls the entire family often sitting around their big, round dining room table, singing.

Early on (about 1912), four of the six boys formed a barbershop quartet, the **Rice Brothers**.

"I had two brothers who could have sung lead, but that part was already taken. My five sisters also sang. I had one sister who could sing lead, tenor or a high baritone—it didn't make any difference. My dad was the real musician and played in a good band. My mother played the piano very well. Each morning began with her banging on the piano until all 11 of us got up."

How did Frank and his singing brothers learn about the new barbershop group in Tulsa?

*"A guy who lived across the alley from me went down to the first meeting and asked me to come along. I couldn't make it, but we both went to the second meeting. His name was George McCaslin." (Tenor of the **Bartlesville Barflies**, who became the first international champions.)*



CANTOR SIGNS UP—The **Okie Four** was on hand to sing with Eddie Cantor when he joined the Tulsa Chapter in 1940. (Behind them is Happy Fenton, a "character" charter member who entertained in bandanna, earrings and lipstick.) (Photo: SWD Archives)

The Rice Brothers, after several years of separation, decided to enter the 1941 contest in St. Louis. Two flew in from Argentina, and after two days of practice the Rices placed sixth. They were the first quartet of brothers to join the Society. Later, of course, came the **Harmony Halls**, the **Schmitt Brothers** and others.

Frank also entered his quartet in the 1944 contest in Detroit.

"I did it just for publicity; we withdrew at the last minute. But it got our picture in the paper!"

Family chapter chartered

The Rice boys and their father were members of the Bartlesville Chapter, but in 1944 Carroll Adams, the Society's first executive, received the following letter:

"Dear Carroll,

"You can forget about the old Bartlesville Chapter. I am tired of paying half the dues for what few we have left in order to keep a chapter. I have organized a new chapter and am quite sure (it) is unique. It shall be known as **The Rice Brothers Lazy 'R' Ranch**."

The officers were listed as "J. M. (Jim) Rice, President (he's our father and is 87 years old); Harry B. Rice, Vice. Pres. (tenor); Joe F. Rice, Chairman of the Board

(bass); D. E. (De) Rice, Treasurer (baritone); J. Frank Rice, Secretary (lead—and very sweet); Robert (Bob) Rice, Business Mgr. (another lead); J. D. (Bill) Rice, Sgt. at Arms (lead #3); J. Frank Rice Jr., Musical Director (a crow)....

"Everyone wanted to be president, but Dad just slapped our ears down and said he would be president.... Enclosed is a check for dues and a charter. Make it pretty, as we want to hang it in the ranch house."

(signed) J. Frank Rice

Less than a month later the Rice family was a bona fide chapter, with memberships cards and a framed charter hanging on the wall.

Frank was active in the Society, serving on the International Board in 1942 and 1943 and as international vice president in 1944. ("They wanted me to be president," he quipped, "but I didn't have enough money.") He was a certified stage presence judge for many years and judged the 1948, '49 and '50 international contests, when the **Pittsburghers**, **Mid-States Four** and **Buffalo Bills** were selected as champions. More important, he served on the Contest & Judging Committee when it was making decisions which shaped the judging system of today.

Since O.C. had a title, he figured Frank

also should enjoy a special distinction. Paraphrasing band leader Guy Lombardo's slogan, Cash dubbed Frank "The Sweetest Lead This Side of Heaven."

Was the title accurate?

"Cash was always right," said Frank with a grin.

And of the Okie Four:

"I don't remember when we first got together— must have been at one of the Tulsa Chapter meetings. The other members were Bill Downing (tenor) and Fred Graves (bass). At first Cash wanted to call us the 'Four Goat Boys,' but we settled on the Okies."

"We always had fun singing. Sometimes we'd start off singing 'Seated one day at the organ...', singing very seriously, then we'd break into 'After dark...' We enjoyed singing songs like 'By the Sea,' 'I Want a Girl' and 'Wait Till the Sun Shines, Nellie.'"

"We were part of something all the time. I don't think we were ever headliners—we were never that good—but we had more fun than anyone else. One night we went down to Bristow to sing for a new chapter. After the Okies finished singing, this kid kept going up to the emcee and requesting the Okies to sing another song. He must have gone up five or six times. Finally the emcee said, 'Well, the Okies are in demand' and introduced us again."

"Going home, Bill wondered why the kid kept asking for us. I had to tell them that I gave the kid a quarter each time. We always had a great time."

In 1942 the Okies appeared in the international quartet contest.

"Cash wasn't allowed to officially compete, but we did anyway, just for fun. When we finished they (the crowd) threw pennies, nickels and dimes onto the stage. It was covered with 'em. I stopped to pick 'em up; I must have collected six dollars."

The Okie Four had specially designed stationery which devoted more space to Cash's brand of humor than it left for writing. In four pages it described each member of the quartet. Of Frank it said, in part:

"Brother Rice is an executive in the gas division of the Cities Service Company.... He attracted unusual attention during a



THE RICE BROTHERS—In the St. Louis contest in 1941 The Rice Brothers placed sixth. From left, they were Joe, bass; De, bari; Frank, lead, and Harry, tenor. (Photo: SWD Archives)

recent convention (in) New York by going into a drug store and trying to purchase a plow for his ranch....

"Brother Rice is noted for his ability to remember words and stay on pitch, which some say is a valuable asset for a lead singer."

What does he recall as his favorite song from his quartet days?

Without hesitation, Frank broke into song: "Don't cry, little girl, don't cry...." continuing for several phrases in a pure, sweet lead. Although it must have been 30 years since he sang in a quartet, the spark was still in his eyes, he remembered all the words and obviously still loved to sing.

The Okies got together for a Founder's Day reunion in Tulsa in 1952, about a year before O. C.'s death.

"He was a real down-to-earth man. We were very close, and I loved him like a brother."

The other major influence in Frank's life was his wife, Alice. Married when he was 19 and she was 18, they were together for 68 years before Alice died in 1986.

It's obvious he still misses her greatly. Their gravestone reads "Sweethearts Forever," and, at 90, Frank looks forward to the day he can reunite her.

Meanwhile he enjoys recalling the people and events of his time, and the

barbershop music he sang for and with the people he loved. Although a member of the Frank Thorne Chapter, he has largely lost touch with barbershopping; in a sense, he is the Society's "forgotten man."

But he plans to attend the 51st convention in Kansas City, his first in 30 years. Executive Director Joe Liles hopes to introduce him at the Saturday night finals.

The scene in Kansas City is bound to amaze him. He will discover we're still singing the same songs that gave him such joy. He probably is unaware of the quality of today's quartets and choruses, and he won't expect the enthusiasm and response of the 10,000 or so die-hard fans in the audience. I believe he has little idea of the significance of the part he played in the early growth of the Society.

Fifty years ago he sang strictly for the fun of it. It certainly never occurred to him that he also was singing for all of us today.

SWD Historian Grady Kerr was responsible for the historical exhibit at the 50th Anniversary Convention in San Antonio and has taped more than 70 hours of interviews with Frank Rice, Betty Anne Cash and others who recall the early days of the Society.

What's bad about KC? NOTHING!

by Jim Bagby

Convention Steering Committee

A couple of *Harmonizer* issues ago, we told you all the good things about the 1989 Kansas City convention. Now we'll tell you the bad.

There aren't any.

But, okay, there are a couple of things you should know. For one, there are only a couple of restaurants — and no takeout food places — within walking distance of Kemper Arena, site of all contest sessions.

However, the Convention Committee, headed by past international presidents Gil Lefholz and Bob Gall, has come up with a dandy solution on Thursday evening, between the second and third quarter-final sessions.

How about a heaping plateful of famous Kansas City barbecue for just \$5? The hickory-smoked spread will be set up in the Governor's Building, adjacent to the arena, for serving between 5 and 7:30 p.m. The first 1,500 folks to make reservations will get to chow down — and beer also will be available. So look for the signup form elsewhere in this issue, or with your registration confirmation. If the response warrants, we might even whomp up some more of that tangy, tantalizing taste treat!

We also mentioned tours to such places as the McCormick Distillery, TWA, Truman Library and the Institute of Logopedics. But we have added some freebies you should enjoy: to Hallmark, the Nelson-Atkins Art Gallery and Liberty Memorial World War I Museum.

On Tuesday night, President Jim Richards hosts a gala "Come-As-A-Song" party, and everyone's invited.

Another update: the golf tournament scheduled Wednesday (July 5) will be played at beautiful and challenging Paradise Point, which borders scenic Smithville Lake just north of Kansas City.

An addition to the fabulous array of talent listed earlier for the Wednesday night Association of International Champions show will be the original Boston Common, 1980 champs.

And plan to complete your week with a nondenominational church service Sunday morning that will feature the **Rural Route 4** and **Good News** quartets. ☼



KANSAS CITY IN JULY - One of hundreds of fountains in the international convention city of Kansas City is the J. C. Nichols Fountain at Country Club Plaza, which barbershoppers will visit during the week of July 2-9.

Harmony College reunion scheduled

Alumni of Harmony College since its first class (1970) are invited to a 20th-anniversary reunion during the international convention this summer in Kansas City.

The reception will be in the Pershing Room South of the Westin Crown Center Hotel on Wednesday, July 5, from 4 to 6 p.m. The host will be Missouri Western State College of St. Joseph, Mo., where the week-long school has been held every year since its sixth session in 1975.

Harmony College graduates are urged to wear IIC t-shirts from one of the years they attended. Refreshments will consist mainly of — what else? — ice cream.

The first Harmony College in 1970 was in Racine, Wis., a few miles from Harmony Hall. It moved to Reading, Pa., in 1971, back to Racine in '72, to Birmingham, Ala., in '73 and Oklahoma City in 1974. Since 1975 all sessions have been at the college in St. Joe. The school can accommodate about 700 barbershoppers. For years registration has been filled months in advance of August classes. ☼

1990 midwinter fun expanding

The 1990 midwinter convention in Tucson will be the biggest and best yet, General Chairman Fred Koch promises. Three shows already are scheduled and others are possible, he added.

Approval already has been obtained, he said, to begin the festivities Monday, January 22, instead of the usual Tuesday start. He urged international convention goers in Kansas City this summer to stop by the Tucson booth in the registration area for further details.

In addition to the annual international Seniors Quartet Contest on Saturday, Fred said, a show by the Tucson **Sunshine Chorus** and guest quartets is scheduled Thursday; a Parade of Quartets and the second appearance of the World's Largest Barbershop Chorus are planned Friday, and the Society's five medalist quartets from the 1989 contest will appear Saturday. ☼

SIGN UP, PLEASE!

Don't forget to stop by the Tucson and San Francisco booths at the Hyatt-Regency in Kansas City and register for both the midwinter and summer conventions in 1990.

Harmony Train to take families to NED contest

Members from at least the eastern part of the Northeastern District will ride to the fall convention in style—aboard their own "Harmony Train."

The Dartmouth, Nova Scotia, City of Lakes Chapter, working with VIA RAIL, the Canadian railways' passenger service, arranged for a train leaving Halifax, N.S., about noon Thursday, October 26, and arriving in Montreal, the convention city, about 8 a.m. Friday. It will start the return trip at 6 p.m. Sunday, arriving in Halifax at 4:30 p.m. Monday.

Accommodations varied

More than 100 persons, including some from the New England area, already have signed for the trip, Chapter President Vic MacNab reported, and anyone else interested is invited. "The railroad is planning to bring in some extra cars from Montreal," Treasurer Ralph Urquhart said.

Sleeping accommodations aboard the Harmony Express range from Day-Niter reclining seats to upper and lower berths, bedrooms, compartments and deluxe drawing rooms. Train fares are reasonable, Vic said.

"My wife and I are sharing a drawing room and hotel accommodations with another couple," he added, "and our round trip is costing us about \$450 per couple, instead of the usual \$750 to \$800."

Chapter does booking

"This does not include meals, but where can you get a 5-day weekend trip, including rail fare and hotel, for that price these days, to say nothing of the fun and companionship and a convention thrown in?"

The chapter is acting as booking agent for the trip, Vic said, in order to encourage members, wives, families, friends and members of Sweet Adelines and Harmony, Inc., to attend. A down payment of \$50 per person is required, and the balance may be paid in two installments. Full refunds are available until the end of August.

Television coverage of both the train trip and convention by the CBC TV and CTV national networks is "fairly certain," Vic said.

Further details may be obtained by writing Ralph Urquhart, 91 Ashgrove Ave., Dartmouth, Nova Scotia, B2V 1G2, or phoning (902) 434-3126.



RESTROOM REGULARS—Some of the guys who ring chords in the Jazz Bar men's room are (from left) Don Frost, Bob Bradley, Tucker Goodwin, George Meehan and Robbie Roberts. (Province photo by Greg Osadchuk)

'Canned music' still popular here

The article was headlined "Canned Music," and it began:

"They wet their whistles with a round of beer, march en masse to the men's room and serenade a captive audience with barbershop harmony."

It was more than a year ago that the humorous story appeared in *The Province* newspaper of New Westminster, B. C., as well as in other papers and on radio and TV, both in the Evergreen District and across the nation.

But the regular Friday noon activity of some of New Westminster's **Gentlemen of Fortune** chorus is even more popular today, the chapter bulletin, *Fortune Teller*, reports.

It was about five years ago, in fact, when Hank Bertsch, Ross Hood, Tucker Goodwin and other "regulars" began to meet weekly for lunch at the Sheraton Landmark Jazz Bar. Then they would (and still do) adjourn to the large men's room to bounce chords off the tiled walls.

"Different guys will come and go," Tucker said with straight face, "but the regulars are Ross, Bob (Bradley), George (Meehan), Robbie (Roberts) and myself."

"We're just a bunch of average guys who have graduated from the solitude of the shower stall to the larger venue that makes us sound great."

Tucker, Bob, George and Mike Gibbs got together as a temporary quartet a couple of years ago. They called themselves the "Sani Flush 4."

Bar patrons who answer nature's call to the strains of "Sweet Adeline" seem to enjoy it, and "we get a lot of standing ovations," Tucker quipped. But what about the hotel?

Bar Manager Lorne Fisher said he had never received a complaint.

"It gives the bar character," he added. "Who else in town can boast a barbershop quartet in their washroom?"

The hotel management also has encouraged the activity, Ross reported, and recently presented the chapter a plaque with the names of the regulars (that term keeps cropping up) inscribed.

About the only time the situation gets awkward, Bradley said, "is when all the waitresses stand at the washroom door and start clapping."



SPOTLIGHTED—The Westchester County **Golden Chordsmen** were in a golden spotlight when they presented a joint Christmas concert, under the direction of Alan Pennell, with the Empire State Pops Orchestra. The performance was sold out.

Larry Wilson, lead of the **Classic Collection**, 1983 international quartet champions, is the new musical director of the **Denver Tech Chapter**. He replaces Scot Cinnamon, who had resigned because of job commitments.

Larry previously had directed the **Denver Mile Hi Chorus**, leading them to international competition seven times.

Another new director, of the Salem, Ore., **Senate-Aires**, is Jim McKee. He replaces Jack Cutsforth, who resigned with the recommendation that Jim be his successor. A 40-year barbershopper, McKee is an arranger, certified sound judge, quartet and chorus coach, served on the Harmony College faculty and has directed choruses of the Garden Grove, Long Beach, Downey, Riverside and Redlands, Calif., chapters.

The **Cereal City Chorus** of Battle Creek, Mich., and the Battle Creek Sweet Adelines joined forces to back up singer Andy Williams on his annual Christmas show in the choruses' home city.

The groups were invited to participate only three weeks before the concert and found themselves facing a full packet of non-barbershop arrangements for chorus, orchestra and soloist. Joint rehearsals were held as often as three times a week under the direction of Chorus Directors Dorn Burill and Julie Zehnder and Coach Joan

Blankenship. That they proved equal to the task was evidenced by the review in the *Battle Creek Enquirer*.

"The 46-member chorus added a great deal of depth and texture to the sound and, most importantly, did Battle Creek proud," the paper reported. "Especially impressive was the chorus work on 'Village of St. Bernadette' and 'The Bells of St. Mary's,' which featured a chorus solo."

Gary Steinkamp, a long-time member of the Phoenix Chapter, has been selected as new director of the **Phoenicians**, replacing the retiring and near-legendary Lou Laurel.

Lou was to direct the chorus for the final time on April 23 during a special "Tribute to Lou Laurel" program at Symphony Hall in Phoenix. A former international president of the Society, he is the only man ever to direct two choruses (the **Phoenicians** and **El Paso Border Chorders**) to international championships.

Gary is the son of Lloyd Steinkamp, a noted coach, arranger and former member of the international music staff.

Alexandria, Va., obviously is a chapter that "has it all together." In 1988, for the fifth time, it won the International Chapter Achievement Award with a total of 1,303 points. That made it also, of course, the top winner in Plateau 6, chapters of 100 or more members. (Alexandria had

176 as of the end of the year).

But can they sing? Well, two bronze, two silver and a gold medal in international competition between 1978 and 1986 isn't too shabby. What's more, the **Harmonizers** won the Mid-Atlantic District title last fall with the highest score of all the district winners. They'll be among the favorites in the battle for another gold in Kansas City in July.

Winners of the achievement awards in the other plateaus were:

Plateau 0 (chapters less than a year old): **Los Angeles, Calif.**;

Plateau 1 (1 to 29 members): **Foothill Cities, Calif.** (which now has 108 members);

Plateau 2 (30 to 39 members): **Warren, Pa.**;

Plateau 3 (40 to 49 members): **Fairfax, Va.**;

Plateau 4 (50 to 74 members): **Long Beach, Calif.**;

Plateau 5 (75 to 99 members) **Denver Mile-Hi, Colo.**

One of the toughest conditions under which a chorus or quartet is called upon to sing is from an open truck or float moving along a crowded, noisy parade route. Even an amplifying system is of little help.

A number of choruses have found a solution that works slicker than a trombone slide: record the songs and play the tape over the mobile amplifier while the chorus mouths the words. The Clinton Valley, Mich., **Heart of the Hills Chorus** and the Bryn Mawr, Pa., **Mainliner Chorus** adopted this method in recent parades. The Heart of the Hills also used the P.A. system to tell the crowd about barbershopping and the chapter between songs.

The Pennsylvania chorus, riding in motor-driven trolleys in Philadelphia's Thanksgiving Day Parade, "lip-synched" the words to four songs. But for the TV cameras they dismounted and sang a contest song "live."

Step aside (but not too far), Minneapolis **Commodores** and Northbrook **The New Tradition** choruses.

The **Janesville, Wisc.**, Chapter now claims to be the first, in 1955, to send three quartets to the same international competition. (Minneapolis did it in 1960.) Howard Deyer points out the **Janesville Chorus** not only won the chorus crown in 1955, but had three quartets—the



SINGING SOLDIERS—Northwest Louisiana Chorus members as the Soldiers' Chorus of *The Chocolate Soldier*. In rehearsal are Bobby Gibson (left) and John Hall. Others visible are Tom Bruson, Al Landry, Jack McGaunn (partly hidden), Bill Martin and Jim Stone. (Photo by Lee Shively)

Agriculturists, Whipchords and Black-hawks, in the quartet contest.

And Paul Gilman, now bari of the champion **Interstate Rivals**, says that in 1983 the **Southern Gateway Chorus** of Cincinnati could boast of two to four members each in no less than four quartets that competed—and all placed in the Top Ten.

They were the **Roaring 20s** (5th place), **Rapscallions** (6th), **Cincinnati Kids** (9th) and **Interstate Rivals** (10th). The chorus won 5th-place medals.

Northbrook had members in three medalist quartets (**Chiefs of Staff**, **Chicago Chord of Trade** and **Chordiac Arrest**) in 1985 and itself placed fourth that year.

• • •

You think barbershoppers aren't hams? Members of the **Northwest Louisiana** (Shreveport) Chapter got better reviews than the production itself when they played the Soldiers' Chorus in a recent presentation of *The Chocolate Soldier*.

"Opera Shreveport," wrote reviewer John Prime of *The Times*, "took a size-10 operetta... and tried to envelope it with the rich talent, opulent scenery and bright costuming of a size-16 production. The results were mixed..."

But, he added, "the one 'iffy' component, the use of members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America as the Soldiers' Chorus, worked splendidly. These citizen-soldiers were as funny

and clumsy as the Keystone Kops, and should have come out front for a bow at the end of the operetta."

The **Chesiremen Chorus** of Keene, N.H., joined with two other musical groups in January to raise \$4,000 for Cedarcrest, a home for severely handicapped children. The barbershoppers combined their talents with those of the Greater Keene

Pops Choir and the American Legion Gordon Bissell Post #4 Band.

Roland Lindahl, Northeastern District logopedics chairman and producer of the show, urged other chapters to do charitable work locally, as well as to continue support of the Institute of Logopedics.

•

And yet another arm-waver change: Bill Myers, who until Feb. 1 was on the international staff as a music specialist in charge of quartet development, is the new director of the **Rancho Bernardo Troubadors** in San Diego, Calif. He replaces Wayne Coulon, who will remain as associate director.

A part of the Louisville, Ky., **Thoroughbreds** musical leadership for many years, Bill also sang with Louisville's **Citations** quartet.

• • •

Under the Ontario District's "Harmonize for Speech" program, the **Monumental Chord Company** Chorus of the Stoney Creek Chapter recently donated \$4,500 to the speech pathology departments of two area hospitals.

Part of the contributions came from bi-weekly bingo events sponsored by the chapter. The Chedoke-McMaster Hospital in Hamilton received \$2,500 and Burlington's Joseph Brant Hospital \$2,000. Another \$2,133 was later presented to George Shields, chairman of the Harmony for Speech Fund. This and other donations brought the chapter's total contributions to \$7,400—or \$139.85 per member.



CASH FOR KIDS—Members of the **Monumental Chord Company** present \$2,000 to help children such as Ryan Twiss (left) and Michael Felkner at Joseph Brant Memorial Hospital. Chapter officers (l. to r.) are George Wallace, secretary; George Fleming, president; Ed Heatly, Harmonize for Speech chairman, and Nick Zdroluk, PR officer.

Our Barbershop Ambassadors



CHORDS TO NEWCASTLE—The Tri-City Chorus, under the direction of George Shields, is flanked by the Roker Peers of Harmony at the concert in Newcastle.

After more than a year of preparation, probably the largest group of barbershoppers yet from the North American continent—116 singers plus wives and friends, more than 200 in all—left Ontario last fall for a 10-day tour of England.

Three chapters—**East York**, **Markham** and **Oshawa**—were mainstays of the trip, but by the time all the places were filled, twelve chapters were represented. They comprised what was named the **Tri-City Chordsmen Chorus**.

It was augmented by two former Ontario District championship quartets, **Deja-Vu** and the **Tri-City Slickers**. It was the "Slickers," in fact—Morgan Lewis, Matt Short, Elmer Down and Duncan MacGregor—who started the whole project in 1987.

With the help of learning tapes, music, twice-a-month rehearsals and lots of homework, the massed chorus came up with a polished, 18-song repertoire. Arrangements already had been made for four performances in Britain—at Crawley, Bournemouth, Sheffield and Newcastle—with lots of sightseeing, receptions, informal concerts and hospitality by the British Association of Barbershop Singers (BABS) in between.

Musical leadership included David Litwiller of the **Mellow-Men** and Jim Turner of the **Nighthawks** quartets, plus John Anderson and George Shields, directors of Markham and East York choruses, respectively.

Meanwhile, what reporter Jackson Tovell called a "para-military operation" was developed to deal with communications, uniforms, transport, accommoda-



'WHEN I'M CALLING...'—The hilarious Nelson Eddy-Jeanette McDonald routine by Bill McBride and Roly Ariss was a highlight of the Tri-City Chorus presentation during its tour.

tions and other details.

Traveling on its own chartered train, the "Harmony Express," the group was joined late in the tour by Ron Rockwell, Society membership/COTS manager, who was in England working with BABS clubs on officer training schools.

"They were really dragging by the time I joined them," Ron laughed, "but they'd obviously had a wonderful time. I'd say the whole thing was probably the largest and one of the best-arranged and most successful barbershop tours ever of Great Britain."

• • •

Bob Jones of the Liverpool Harmony Club writes a witty report for each issue of the *Harmony Express*, monthly publication of BABS. Some excerpts from his latest:

"It's all happening in the club. 'Who can sing the loudest?' is out; shabby uniforms are out; singing quietly is in; uniforms dem judges like are in; wholemeal bread is in, Perrier is in...."

"We recently sang in a museum, and in one of our songs the whole chorus leans and points left to an imaginary steamboat puffing 'to the old homeland.' Shock, horror—we were pointing to a wartime 'Careless talk costs lives' poster showing a ship sinking and menacing U-boat in the foreground! (We considered singing 'Asleep in the Deep,' but not enough baris as usual.)"

• • •

The **Asheville (N.C.) Chapter** last year decided to "sponsor" a barbershop quartet, **The Harmony Academy**, in Cologne, West Germany. Sponsorship consisted of

sending the foursome music, tapes and instructional materials, including a Barberpole Cat package with part-predominant learning tapes.

The chapter had learned of the quartet after former Chapter President George Treusch and his wife, Gail, had discovered The Harmony Academy singing in a plaza in Cologne earlier in the year.

Late in 1988 George and Gail returned to Cologne, arranged a get-together with the quartet and six of its friends and were amazed at the quality of its sound and extent of the quartet repertoire.

The four range in age from 26 to 30, George said; all but one sing in a Baptist Church choir of which Klaus Stein, the bari, is director. Rudy Czycholl, tenor, is studying English and theology; Detlef Czycholl, bass, works for a Baptist organization, and Martin Fenske, lead, is a foreman in a beer-keg factory.

They rehearse at least once a week, have ordered more material from Kenosha and hope to attend the 1989 convention in Kansas City, George added.

Van Rusling, a former (and newly re-enrolled) member of the **Jackson** (Miss.) Chapter, has settled in Brussels, Belgium. There, to his surprise and delight, he found a barbershop chorus meeting

regularly less than a mile from his home.

"What is it about people who love barbershop?" he wrote to members of his old quartet, the **Chord Colonels**, in Jackson. "This gang was just like every other group of barbershoppers I ever saw. I thought I was on the mezzanine of the Robert E. Lee (Hotel). And they aren't Americans."

Van immediately arranged for more music, including a tag book, to be sent to him to share with the Belgian group.

A few weeks after the above report came in, another U.S. barbershopper, Terry Porter of Washington, D.C., hooked up

with what apparently is the same club, which he identified as the **Capital Chordsmen**. He was armed with the name of a member, Alex Richendollar, who picked him up for a visit with the chorus on Friday, Feb. 17.

His report was much like Van Rusling's: "A very friendly, very enthusiastic group—but that's par for barbershoppers, isn't it!"

He found the main reason the chapter meets on Fridays seems to be that "the meeting ends at 10, but reconvenes a few minutes later in a pub across the street, where chorus and quartet singing continues into the wee hours."



Kathy Hawkins
and
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- ☐ 63. Friday, July 7, 10am \$ _____
- ☐ 64. Friday, July 7, 6:30pm \$ _____
- ☐ 65. Saturday, July 8, 10pm \$ _____

Ladies' Events

- ☐ 71. Friday, July 7, 9am \$ _____

KC Barbecue

- ☐ 72. Thursday, July 6, 5pm \$ _____

Golf Tournament

- ☐ 73. Wednesday, July 5, 6:30am \$ _____

Logopedics Breakfast

- ☐ 74. Saturday, July 8, 9am \$ _____

Come-as-a-Song Party

- ☐ 75. Tuesday, July 4, 6:30pm \$ _____

AIC Show

- ☐ 76. Wednesday, July 5, 8pm
(\$10 tickets only) \$ _____

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Kansas City Special Events

BARBERTEEN ACTIVITIES

Register with the Barbeteens and make the Barbeteen Room at the Westin Crown Center your headquarters. Relax with the other kids, have a soft drink, play the video games and find out "what's happening." Some of the planned events are:

Wednesday, July 5— Stir up fun at the BENJAMIN RANCH on the old Santa Fe Trail. Games, KC barbecue with all the trimmings, a hayride and bonfire. Price includes transportation; buses leave Westin Crown Center at 6 pm, return by 10 pm. **Event 61, \$18.00**

Thursday, July 6— A full day of fun at WORLDS OF FUN, premiere theme park. Six "worlds," more than 135 rides, shows and attractions. Price includes picnic and transportation. Buses leave Westin at 10 am, return by 10 pm. **Event 62, \$20.50**

Friday, July 7— Sail away to OCEANS OF FUN, 35 wet 'n wild adventures including the 800-foot Caribbean Cooler; Typhoon, the dual racing slide, and surfing at the wave pool. Price includes transportation; buses leave Westin at 10 am, return by 4:30 pm. **Event 63, \$12.00**

Friday evening, July 7— Watch the KANSAS CITY ROYALS, 1985 world champions, play the CHICAGO WHITE SOX at spectacular Royals Stadium. Price includes ticket and transportation. Buses leave Westin at 6:30 pm, return at about 11 pm. **Event 64, \$12.00**

Saturday evening, July 8— End a fun-filled week dancing to music played by popular D.J. Tim Nixon, from 10 pm to 1 am at the Westin Crown Center Hotel. Price includes refreshments. **Event 65, \$4.00**

Many alternative no-cost or low-cost events will be available on a daily basis. Check the Barbeteen Room.

LADIES' EVENTS

Friday, July 7— Don't miss the Ladies' Breakfast at 9 a.m. in the Westin Century Ballroom, featuring the Rural Route 4, Kansas City's own international champions, and Vickie Oleson, hilarious star of stage, screen and TV. **Event 71, \$15.00**

Wednesday, Thursday and Friday mornings (early)— Aerobics classes in the Westin Health Club. Bring along your jogging suit or old sweats and start each day revitalized and ready for sight-seeing, shopping or browsing. **Free**

Throughout the week— Relax in the Roanoke Room, the Ladies' Hospitality Suite, or sign up for shopping tours to the beautiful Country Club Plaza or mini-tours of places selected specially for the ladies by the HEART-BEATS, auxiliary of the Kansas City Hean of America Chapter. **Free**

KANSAS CITY BARBECUE

Thursday, July 6— Don't rush around looking for a place to eat between contest sessions! Step into the air-conditioned Governor's Building next to the Kemper Arena for best-in-the-world Kansas City barbecue and beer (it's extra). Served from 5 until 7:30 pm. **Event 72, only \$5.00 per person**

GOLF TOURNAMENT

Wednesday, July 5— Tee off early in a shotgun start at Paradise Point Golf Club, a 6,600-yard layout voted No. 1 in the Kansas City area for beauty and challenge. Cost includes greens fee, cart, prizes and transportation. Limited to first 92 players. Buses leave Westin Crown Center at 6:30 am. **Event 73, \$32.00**

LOGOPEDICS BREAKFAST

Saturday, July 8— The Chiefs of Staff, current international champions, will help you start your day at the 9am Logopedics Breakfast in the Westin Crown Center. Look for the district fishbowls and win big prizes in the Logopedics raffle. **Event 74, \$12.00**

'COME-AS-A-SONG' PARTY

Tuesday, July 4— Dress in costume to represent your favorite song for the "Come-as-a-Song" dine-around buffet dinner and dance hosted by President Jim Richards and Ebie. Singing by the Chiefs of Staff, dancing to one of Kansas City's finest orchestras. Best costume wins two free registrations to the San Francisco convention. Westin Ballroom doors open at 6:30 pm. **Event 75, \$27.50 per person**

ASSOCIATION OF INTERNATIONAL CHAMPIONS SHOW

Wednesday, July 5— Hear international championship quartets in their annual, spectacular presentation. Only \$10 tickets are sold by mail. Call International Headquarters for other tickets. **Event 76, \$10**

For information on tours and hotel reservations, see the January/February Harmonizer. All orders for tours or special events should be received in Kenosha by June 15, 1989.

KANSAS CITY TOURS ORDER FORM

Please indicate the number of tickets desired for each tour.

Tour A: Kansas City \$10.00

- ___ 1. Monday July 3rd 9:30am \$ _____
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- ___ 3. Tuesday July 4th 9:30am \$ _____
- ___ 4. Tuesday July 4th 12:30pm \$ _____
- ___ 5. Wednesday July 5th 9:30am \$ _____
- ___ 6. Wednesday July 5th 12:30pm \$ _____
- ___ 7. Friday July 7th 9:30am \$ _____
- ___ 8. Friday July 7th 12:30pm \$ _____

TOTAL \$ _____

Tour B: Truman Country \$15.00

- ___ 11. Monday July 3rd 9:30am \$ _____
- ___ 12. Monday July 3rd 1:30pm \$ _____
- ___ 13. Tuesday July 4th 9:30am \$ _____
- ___ 14. Tuesday July 4th 1:30pm \$ _____
- ___ 15. Wednesday July 5th 9:30am \$ _____
- ___ 16. Wednesday July 5th 1:30pm \$ _____
- ___ 17. Friday July 7th 9:30am \$ _____
- ___ 18. Friday July 7th 1:30pm \$ _____

TOTAL \$ _____

Tour A & B: Combo \$23.00

- ___ 21. Monday July 3rd 9:30am \$ _____
- ___ 22. Tuesday July 4th 9:30am \$ _____
- ___ 23. Wednesday July 5th 9:30am \$ _____
- ___ 24. Friday July 7th 9:30am \$ _____

TOTAL \$ _____

Tour C: Logopedics \$25.00

- ___ 31. Monday July 3rd 8:00am \$ _____
- ___ 32. Wednesday July 5th 8:00am \$ _____

TOTAL \$ _____

Tour D: TWA & Distillery \$20.00 (\$15.00 under 12 years of age)

- ___ 41. Wednesday July 5th 9:00am \$ _____
- ___ 42. Wednesday July 5th 9:00am (child) \$ _____
- ___ 43. Friday July 7th 9:00am \$ _____
- ___ 44. Friday July 7th 9:00am (child) \$ _____

TOTAL \$ _____

Tour E: Agricultural Museum \$17.00 (\$12.00 under 12 years of age)

- ___ 51. Friday July 7th 12:30pm \$ _____
- ___ 52. Friday July 7th 12:30pm (child) \$ _____

TOTAL \$ _____

TOUR A—HISTORIC KANSAS CITY (21/2 hours)

Tour historic, notable areas including the financial district, the point from which Lewis and Clark surveyed the Missouri River Valley, Union Station, the stockyards, Crown Center, the First World War Liberty Memorial and Museum, historic Westport, the elite shopping area of Country Club Plaza, and Mission Hills, Kan., where a million dollars will not buy the average priced home.

TOUR B—TRUMAN COUNTRY & SPORTS COMPLEX (3 hrs.)

Drive by Harry Truman's home, the church where he was married and the courthouse where he was a judge. Visit the Truman Library and Museum, a treasury of mementoes from the Truman White House years (fee and guide included). En route we'll drive around the Harry S. Truman Sports Complex, home of the Royals and Chiefs in two separate stadiums.

TOUR A/B COMBO (61/2 hours)

Combines Tours A and B in a superb, comprehensive tour of Kansas City, Truman Country and the Sports Complex. Local guide and entry fees included.

TOUR C—INSTITUTE OF LOGOPEDICS (8am - 6pm)

Every barbershopper should visit the Society's Unified Service Project in Wichita, Kan., the finest example of speech therapy methodology in the world. The song, "We Sing that They Shall Speak," will really hit home. Space is limited to 225 persons per tour. **This tour will be offered on two days only.** Those arriving on Sunday are asked to sign up for the Monday tour because Wednesday's will be a sell-out! Price includes lunch.

TOUR D—TWA OVERHAUL FACILITY, McCORMICK DISTILLERY (9am - 3pm)

Visit one of the world's finest aircraft service facilities, adjacent to the Kansas City Airport, where TWA strips down and re-assembles its planes; tour the oldest continuously operating distillery in the U.S.. then drive through one of the world's largest underground storage facilities in man-made limestone caves.

TOUR E—AGRICULTURAL CENTER, MUSEUM OF FARMING (12:30 - 5:30pm)

If you'd like to return to life on the farm, or experience it for the first time, this trip is for you. In Bonner Springs, Kan., see the Agricultural Hall of Fame, take a "Trip to Grandmother's House," visit a one-room school, an "Old Country Town," a nature trail and other attractions. Includes entry fees.

All tours depart from the front entrance of the Westin Crown Center on Pershing Road. Orders should be received in Kenosha by June 15, 1989. ONLY Monday tour tickets will be mailed; others may be picked up with your registration packet in Kansas City.

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THE MELODIOUS FOUR—From left are Peter Henninger, tenor; Klaus Ulrich Gschwind, lead; Claus Hoepner, bass, and Ulrich Neubronner, bari.

German barbershopping spreads

Barbershop harmony in West Germany is far more widespread than most American barbershoppers realize, according to the lead of a popular German quartet.

In a report to *The Harmonizer*, Klaus Ulrich Gschwind of the **Melodious Four** said he knows of the existence of more than 25 quartets and four choruses (including two women's groups) located in at least five cities.

And many of the members, he added, would like to form a German association to affiliate with "Mother SPEBSQSA."

After reading in the January/February *Harmonizer* an article which mentioned only two German quartets, Klaus unlimbered his typewriter to report that "concerning West Germany you gave wrong information, as barbershop music has a much better spread than you know."

He then proceeded to list the result of research done by him and Manfred Adams, bass of the **Ruhrpott Company** quartet in Dortmund.

The first German chapter was formed in the fall of 1987 in Cologne, Klaus said, and presently has "about 25 enthusiastic members singing under the direction of Kurt Gerhard." His own chapter in Bremen was organized last September, chose a temporary name of **BBC Bremen** for its chorus and, under Klaus's direction, will present its first concert May 19.

It has about 16 members and in May 1988 hosted the **Racing City Chorus** and **Latham Circle Sweet Adelines Chorus** from the Northeastern District.

Barbershopping in Dortmund consists

primarily of the **Ruhrpott Company** and its followers, while three quartets in Kiel were to stage their first public performance in March of this year.

"As they (the Kiel quartets) don't seem to have too much contact (with) other barbershoppers, I'm going to the concert and try to integrate them in our German barbershop family," Klaus said.

Although German barbershop choruses are relatively new, the **Melodious Four** will celebrate its 10th anniversary in September. "For several years we thought to be pioneers in an exotic style of music and had no idea of typical barbershop interpretation," Klaus wrote. "We had only music sheets and suspected to practice a kind of precious music. Not before we met other barbershoppers (did) we get more information about the Society and all the important things about the real barbershop style."

In 1986 the quartet produced the first German barbershop record, "Say Hello,"

In addition to the male groups, Klaus reported, two women's choruses, **Barbershop Blend** and **Barbershop Bubbles**, are active in Sonsbeck. The latter is directed by Manfred Adams.

"Do you still think of Germany as a Third World country of barbershop music? We hope not," Klaus chided in conclusion. "But perhaps you should give us some hints about founding an association which I think is necessary to collect all the interested singers under one roof, to be a partner and advisor, and to keep in touch with Mother SPEBSQSA."

Did barbershoppers' views or music affect outcome of election?

The elections are over, and a new President occupies the White House. How much a group of barbershoppers from the Davenport, Iowa, area influenced the outcome will never be known—but they certainly had their chance.

And while they were at it, they and CBS News gave TV viewers across the nation a healthy dose of barbershop harmony, Central States style.

It was in October that CBS crews arrived in Davenport to sample the political climate there, a month before the election. They found most of the hotel rooms booked by barbershoppers attending the Central States District convention.

Six speak out

Recognizing a good story when they saw one, the CBS personnel filmed the Davenport **Chordbusters'** rehearsal Saturday morning and got permission from the chairman of judges to record selected quartet and chorus performances.

Next, they invited six barbershoppers or barbershop wives—two Democrats, two Republicans and two Independents—to expound on their political views for Charles Kuralt's Sunday Morning show. George Eisheid, Gordon Holmes, Linda Kamp, Jim Kling, Patti Neilsen and Dick Rode were interviewed during a Saturday boat ride on the Mississippi River and again on Thursday, following a presidential debate, at Tom Kamp's home.

A third interview, featuring the same six persons, was held on election day, and some of the subjects were shown casting their ballots.

More barbershop sound

Kuralt's first show, called "Autumn of Discontent," aired on October 16 and was followed on November 13 by the second segment. The first program was interspersed with scenes and sounds of the **Chordbusters** and other choruses and quartets performing on stage. Barbershop on the November 13 show was limited to a not-too-impressive quintet of three basses and two leads woodshedding "Down Our Way." But behind the credits at the end of the program was heard again the full, rich sound of the **Chordbusters**.

The outcome of the election probably was not unduly swayed by the comments of a half-dozen Iowa barbershoppers. But thousands of viewers had to have been impressed by the sights and sounds of Central States quartets and choruses in competition.

In Memory

Bill Butler

Willis "Bill" Butler, a 40-year Society member, arranger, coach and director of several choruses, died in February at his home in Westland, Mich., at the age of 73.

A 26-year member of the **Detroit/Oakland Chapter**, he was also director of the Detroit Motor City Chorus for nine years. He had coached the Detroit/Oakland **Gentleman Songsters Chorus** since the merger of the two chapters in 1986, and was a member of the Pioneer District Hall of Fame. From 1976 through 1982 he was district music educator.

The chapter's 50th Anniversary show was dedicated to him, and Bill was able to attend and be honored at the Saturday night performance just nine days before his death.

Committee seeking barbershop families

A blue-ribbon committee helping plan the future of the Society wants to know how many two-or-more-generation barbershoppers are members.

Dr. Max Kaplan, who heads the committee of other sociologists and musicologists, believes it would help their studies to have an idea of how many second- or third-generation barbershoppers are in the Society.

So if your father and/or son or grandson was or is a member, please drop *The Harmonizer* a note giving the particulars.

"Who knows?" Kaplan said. "We may even find some fourth-generation barbershoppers!"

Shhhhhhhhhhhhh!

The **Cherry Capital Chorus** of Traverse City, Mich., rehearses in the sanctuary of a small church where several other groups meet the same night. Members are cautioned to be quiet in the hallways.

At a recent rehearsal, at which two high-school boys were guests, it came time for a break. Member Bob Sutton was the first one to the door. He turned and held up both hands to remind the others to be quiet. The two guests behind him grinned and responded to his signal—with simultaneous "High Fives."

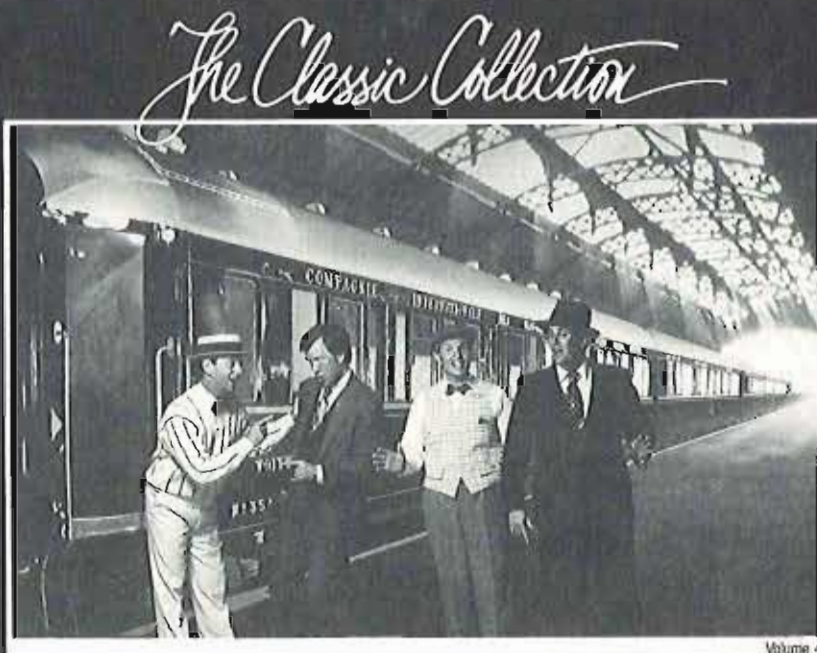
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The Founder's Column

by O. C. Cash

Hopes dashed for high office

(From the May 1946 *Harmonizer*)

Dear Brethren:

In the beginning of our Society and shortly before April 11, 1938, I sent a letter to twelve of my friends in Tulsa, inviting them to a buffet dinner, in which letter I announced that we would work over approximately 100 barber shop songs listed therein. Mindful of the jealousy and envy that men are sometimes subject to, I signed the letter as "3rd Assistant Temporary Vice Chairman."

I did not want to assume an exalted office in the Society and I could think of no more unassuming or humble title than the one I used. By strict and faithful attention to my duties I hoped in time to be elevated to the position of Temporary Chairman. I had long wanted to reach that station in life.

In 1896, just after William J. Bryan was defeated for the Presidency, my father moved from Missouri to the Indian Territory. Dad was a Hard Shell Baptist preacher, a very religious man, and I don't remember his ever having used any profanity except on the occasion of the defeat of Bryan by McKinley. He brooded over this affair for a few weeks after it occurred and then one day he said that the Yankees and Republicans had stolen the presidency from Tilden in 1876 and now had come along in 1896 and robbed Bryan.

He said he'd be damned if he stayed in a country that permitted such an outrage and that he was determined to leave the United States and go down to the Indian Territory. Shortly after Oklahoma became a state the Democrats took over and began to hold precinct, county, congressional and state conventions. Dad never missed one of them, and as a child I always went with him to these affairs.

I was very much interested and impressed with the proceedings. All of the conventions followed the same pattern.

The convention was called to order by some local orator, the convention call read, and then nominations were solicited for the office of Temporary Chairman.

After much argument, accusations, incriminations and speech making, some spellbinder was elected Temporary Chairman. With much importance and grandeur he would approach the speaker's table, and in a loud and impressive manner, address the assembly about as follows:

"Mr. Chairman and Fellow Democrats: I appreciate more than I can ever tell you the signal honor you have conferred upon me today by electing me your Temporary Chairman."

Then he would proceed to tear into the Republicans and just given them unshirted hell for an hour and a half.

Each of these conventions and performances was a great show to me as a boy, and the frequent repetition of the proceedings stamped upon my young, impressionable and extremely alert mind the definite conclusion that to be elected Temporary Chairman was the greatest honor that could be achieved in one's lifetime. I became imbued with an insatiable ambition to be a Temporary Chairman of something or other. In the formation of the SPFBQSQA I thought I saw my chance.

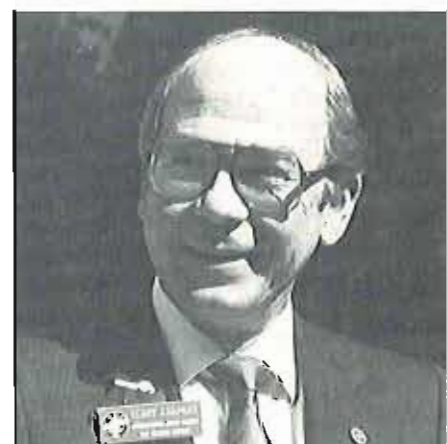
At our first midwinter board meeting in St. Louis, many of the old-timers in this movement—Carroll Adams, Phil Embury, Doc Nelson, Deac Martin, Maurice Regan, Joe Stern and others—were present, and I fully expected they would do right by me and advance me from the lowly office that I had assumed to one of dignity and responsibility in the national organization.

Here I suffered the one great disappointment of my life, and ran into the only sinister plot and unholy cabal that so far has developed in our organization. During the meeting of the Board (and I had appointed all the members by authority of my office as 3rd Assistant Temporary Vice Chairman) I frequently suggested that we elect officers as the first order of business.

But Adams and others insisted that a constitution and by-laws be adopted first. I had no idea these men were ambitious, power-hungry individuals seeking to sidetrack me, and you can imagine my utter chagrin when the constitution was adopted over my protest, having in it a special section which froze me in my old position, making me "Permanent 3rd Assistant Temporary Vice Chairman" for life. Thus I was eliminated from any competition for the higher and more honorable offices in the Society.

But all that has now been corrected by the generous action of the Omaha Chapter. On Sunday, March 31, at their fine Parade of Quartets which I attended, that chapter unanimously elected me Temporary Chairman of their organization. My boyhood ambition has been realized. I am happy again. So happy that I have decided to attend the Cleveland Convention in June. I expect to see all of you there. And please don't forget to address me hereafter as "Mr. Temporary Chairman."

Hoping you are the same I am,
OWEN



TERRY ARAMIAN

Terry following dad's footsteps

The newest member of the Society's Executive Committee is so far following in his father's footsteps.

He is Terry S. Aramian of San Jose, Calif., who was installed as international vice president at the midwinter meeting in Hawaii after serving on the International Board in 1988. His father, Sam Aramian, also had advanced from the Board to the Executive Committee and was installed in 1977 as the Society's 34th president.

A 30-year member of the Society, Terry moved last year from Phoenix to San Jose, where he was appointed musical director of the **Garden City Chorus**. He had been Far Western District president in 1986 and '87 after serving in every chapter office except that of secretary.

Like his father (who sang with the **Desert Knights**), Terry is a member of a popular show quartet, **Music Appreciation 101**, and he remains active with the foursome despite leaving Phoenix.

He and his wife, Kathy, have four grown children and a grandson. A builder/developer until his move to California, Terry is a construction management consultant.

Quartets to try out for European tour

Barbershop quartets have been invited by Extraordinary Students of America to audition for two spots this summer on a four-week tour of seven European countries.

The non-profit agency's Creative and Performing Arts Division each year takes American shows to such places as Amsterdam, Brussels, London, Paris, Lucerne, Innsbruck, Munich, Berlin, Copenhagen and Stockholm. Executive Director Randy Sykes explained.

Although participants usually are high-school students or older, Sykes said, the term "students" is loosely interpreted, and last year's performers ranged in age from 17 to 55. Auditions are held throughout the U.S., he added. Financing usually is obtained by the performing groups through tax-deductible scholarship donations from their communities.

Details may be obtained by contacting Sykes at Extraordinary Students of America, 18032-C Lemon Drive, Suite 151, Yorba Linda, CA 92686.

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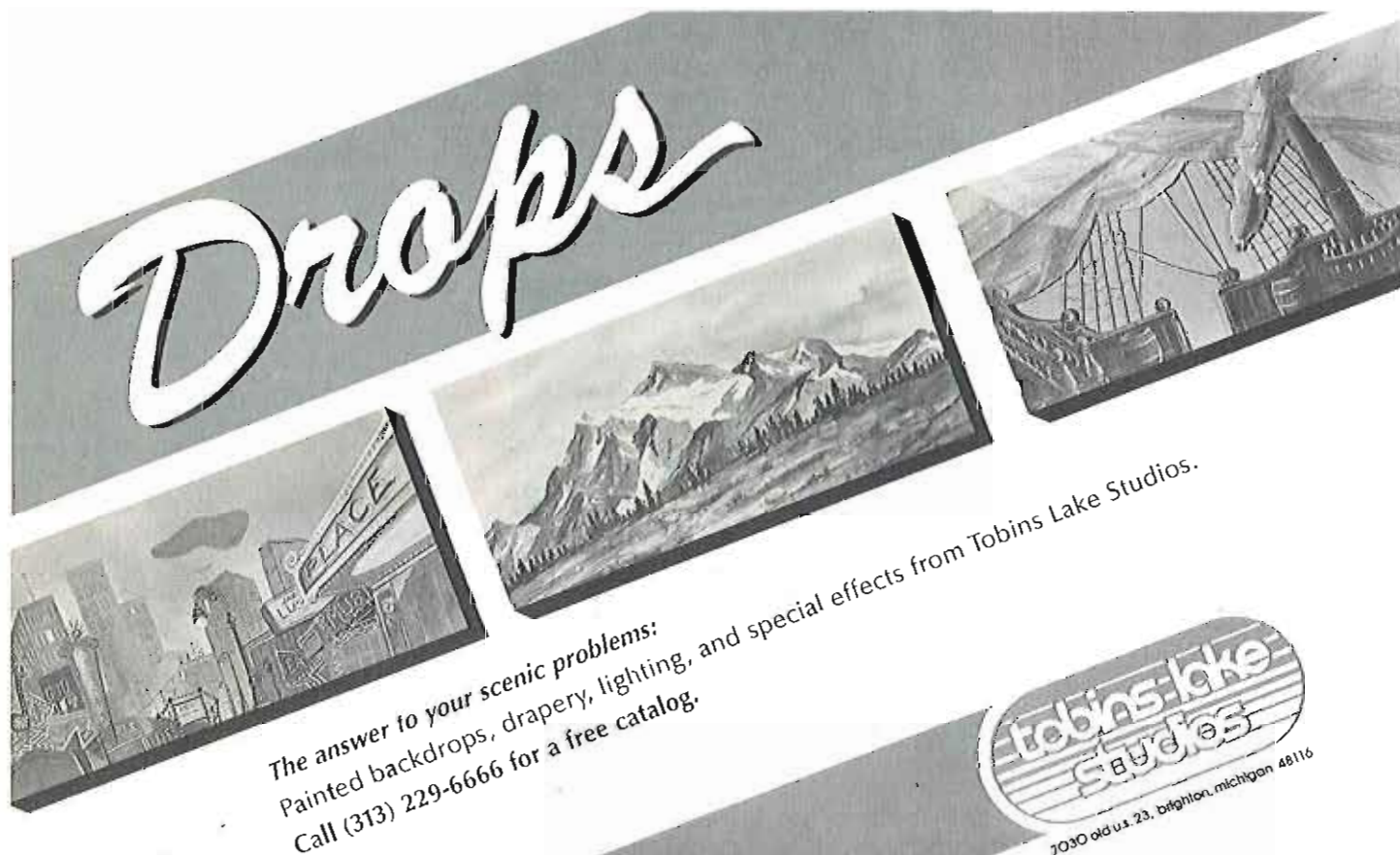
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Barbershop harmony: Where and how did it all begin?

(FIRST OF TWO PARTS)

by Wilbur Sparks and David Wright

(Wilbur Sparks, Society historian, is a former interpretation judge and past international president. Wilbur was recently appointed chairman of the Society's planning committee, Future II. David Wright, associate historian, is an arranger, quartet man, chorus director and arrangement judge. He teaches the Harmony College course "History of the Barbershop Style.")

To those of us who revel in the exhilaration of ringing a good chord, there is an inevitable curiosity about when the barbershop harmony tradition began and how the style came to be what it is today. With the celebration of the 50th year of SPEBSQSA came a renewed interest in this intriguing heritage.

Some of the elements of that year, 1988, will live on and on. The publication of two new books—the commemorative history, *Heritage of Harmony*, edited by Val Hicks, and the *Heritage of Harmony Song Book*, assembled by Burt Szabo—will be used for research and "fun singing" for decades to come. The remarkable display in San Antonio of historical artifacts, gathered by SWD II historian Grady Kerr and his team—barbershop record jackets, *Harmonizer* covers, sheet music and most notably, costumes of past quartet champions—long will be recognized as the most striking of

its kind in our history.

Other elements of that 50th year will be remembered. The emotional pilgrimage to Tulsa, the place of our Society's birth in 1938, by our international officers, Joe Liles, Betty Ann Cash (our founder's daughter) and Grady Kerr, resulted not only in vivid recollections by some but in new research on the original sites by others. The Society's first ever international barbershop harmony show at the San Antonio Convention, featuring quartets and choruses from England, Sweden, West Germany, New Zealand, Canada and the United States, brought more such thrills. And in Kenosha the barbershop history museum, Heritage Hall, became a reality.

Assembling the Mosaic

Piecing together a century and a half of history is an elusive task. Not until the turn of the 20th Century can we find pictures, newspaper and magazine articles and recordings which document the memories of old-timers who lived through those days. In 1921, songwriter Geoffrey O'Hara published a medley called "A Little Close Harmony," arranged in four parts. (It contained as its introduction "The Old Songs.")

Nationally known musician and author Sigmund Spaeth recognized the barbershop quartet as a uniquely American musical art form and began writing and lecturing on it. His 1925 book *Barber Shop Ballads* was the first definitive treatise on the barbershop style, featuring arrangements with instructions on how to



LAST ONE—Historian Wilbur Sparks judges his final competition, the international senior quartet contest in Hawaii.

sing them.

The history of SPEBSQSA is well documented, thanks to some far-sighted individuals who recognized the importance of recording it. The two most creative and productive of these, by far, have been C.T. (Deac) Martin, the author of *Keep America Singing*, our Society's ten-year history, and our first international historian (1941-43), and Dean Snyder, who served as international historian or associate international historian continuously from 1964 to 1988, and who has written 90 of his columns, "Historical Notes," and other articles in *The Harmonizer*.

Other barbershoppers have made major contributions in research. Building on work by Dave Stevens of our international staff, Dr. Bob Johnson taught an inspirational Harmony College course, "A Singing Man's History of the Society," in the 1970s. Later Dr. Val Hicks did extensive studies into the beginning of male quartet history in the 1890s and early 1900s, collecting recordings of vaudeville and studio quartets; he also taught the Harmony College history class with distinction.

In recent years the same course, now called "History of the Barbershop Style," has been taught by David Wright, reviewing the history of the idiom from its musical forerunners to the present day. The years of work by these and other individuals have brought an increasing appreciation of this fascinating legacy. A synopsis will lead off the next installment.



EARLY-DAY WOODSHEDDERS--Harmonizing in a 1946 get-together in New York City were (from left) Geoffrey O'Hara, composer of "K-K-K-Katy," "The Old Songs" and others; Richard Grant, Music Division of the War Department; John McCormack, NYC Park Department, and noted composer/author Sigmund Spaeth.

Continued in next issue

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News About Quartets

REMINDER TO QUARTETS OR SOON-TO-BE QUARTETS: The annual fee for registering or re-registering a quartet has been raised from \$15 to \$20, effective January 1, 1989.

Word comes from the *Songbird* of the Chicagoland Association of Barbershop Chapters that the great-sounding four-some featured in the television commercial for La-z-Boy is called the Illiana Quartet. Although not registered, it is composed of four barbershoppers from (where else?) Illinois and Indiana.

They are tenor Bill Fentress of the **Oak Lawn Chapter** (who lives in Indiana), bari Dave Cowan and bass Bill Hogan from the **Lombard Chapter** and lead Russ Hook of **Northbrook**.

Fentress reported the 30-second spot actually took 7 1/2 hours to film.

Ruth Marks, Harmony Foundation administrator, says records are not kept of contributions by quartets to the Institute of Logopedics. But she agrees the **Furniture City Chord Company** of Grand Rapids, Mich., may well be the top quartet donor for 1988.

For the previous six years, tenor Ronald Tomet, lead James Westveld, bari David Kutter and bass Ray Grutter had contributed from \$300 to \$500 a year to the Institute. They resolved that during the 1988 "Fifth Voice" campaign they would double their largest previous annual total.

With the help mainly of "love offerings" from the churches and other groups for which they sang, they more than *quadrupled* their contributions to \$2,215. Can any other quartet top that figure?

It might not be accurate to say they "came out of nowhere," but Detroit's **Legacy**, the 1988 Pioneer District quartet champion, did not perform on its first show until October 29, 1988—two weeks after winning the district crown. It was in Benton Harbor, Mich.

Quartet members say they "may not be the all-time champion for rehearsal mileage," but with baritone Clay Shumard in Grand Rapids and tenor Wendell Pryor in Pittsburgh, they are "a full eight hours apart by car." Other members are Dennis Gore, lead, and Michael McClary, bass.

The **Houston Chord Authority** could claim a huge audience during the Christmas season. In 13 performances of the Houston First Baptist Church Christmas



WHO ARE THEY?—The only clue to the identity of this quartet is that the picture was taken by National Park Concessions, Inc., at Mammoth Cave, Ky. The first person to identify it wins a Grand Prize: full credit in *The Harmonizer*.

Pageant, they sang "live" for more than 50,000. The final performance was televised by the local NBC affiliate, and on Christmas Eve that tape was carried on cable nationwide, and worldwide by the Armed Forces Network.

The quartet is composed of Chuck Wollert, tenor; Jerry Sedatole, lead; John Grosnick, bari, and Tommy Gartman, bass.

Somehow—and we'll never know how these things happen—the name of Joe Sullivan came out as "Joe Robinson" in the 50th Anniversary edition story on the **Four Renegades**.

Joe Sullivan not only was the original lead of the great 1965 champions, but he made the finals with them in 1957, the semi-finals in '58, the finals again in '60 and '61 and won medals with them in 1962 and '63.

He left the quartet for personal reasons in 1964 and was replaced by Ben Williams, but he's still an active barbershopper. He sings with **The New Tradition** chorus of Northbrook, Ill.,

fourth-place medalists in 1988. Our humblest apologies, Joe.

And while we're (sigh) making corrections in the 50th Anniversary edition, we'd better mention that the **Classic Collection** won its 1982 gold medals in *Pittsburgh, Pa.* (Who sneaked "Philadelphia" into that story?)

"We lied," said contact man and lead Dave LaBar. "The **Sidelicks** aren't breaking up, after all. We just said that in hopes of selling more records."

Eighth-place medalists in 1988, the popular quartet not only has decided to stick together, Dave added, but "has a whole new approach—I think you'll like it." They are seeking bookings and planned to enter the **Sunshine District** prelims in hopes of again making the international contest this year.

Dave's address is PO Box 16232, Clearwater, FL 34629. Other members are tenor Harold Nantz, bari Bill Billings and bass Randy Loos.

Why compete? Classical music teachers know

"Why compete?" was the subject of a recent article published by Westminster Choir College in Princeton, N.J., one of the nation's leading music schools.

Bill Rund of the St. Louis No. 1 Chapter, realizing most of the comments applied to competition "whether sponsored by Westminster College, the Metropolitan Opera or SPEBSQSA," sent a copy to *The Harmonizer*. The following is excerpted from "The Competition: Why?"

There are several reasons for entering a competition according to Phyllis Alpert Leher, head of Westminster's Piano Department....

Find others like you

"It gives you one more chance to perform and is a great motivator, providing you with a goal," she says.

Despite all of the concern leading up to the event, she notes, "once you get there you find you're with lots of like-minded people—people who care about music just like you."

Thomas Purviance, director of concerts and special events at Westminster, feels the motivational benefit of competing is so strong... he even encourages some students to enter a competition, knowing there is little chance of winning, simply for the goal it presents.

Another benefit of entering a competition, according to Mrs. Leher, is receiving written critiques provided by the judges....

"It's one more pair of highly trained ears listening to the student," she says, "some one more objective than the teacher."

Preparation vital

Ingrid Clarfield, assistant professor of piano, said she and her fellow judges "agreed on the importance of stage poise: walking on stage, bowing, pausing between pieces and maintaining an appropriate physical involvement with the music. No one was looking for note-perfect, machine-like accuracy."

"I look for a special connection between the person and the music," added Mrs. Leher. She stressed also the importance of preparation. "First, I want to be sure the student will profit from the experience," she says. "Then they need to live with the music well in advance. They should have other chances to perform it."

Good preparation seems a key to making competition a positive experience. ☼

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by **Ron Rockwell**
Membership/COTS Manager

and **Dave Malony**
Intn'l. Membership Chairman

What is happening to our membership? Why are men leaving? What can we do to improve our statistics and close the back door so that so many men don't get away?

Over the years our records show members are excellent recruiters. They manage to bring in thousands of new men each year. Unfortunately a good percentage leave after a year or two. One of the reasons given is "I don't have the time." This could be a legitimate reason, but if the member is having fun, learning to sing better and enjoying the fellowship, wouldn't he find time to stay active?

Maybe the problems in your chapter can be attributed to your musical program. Do you feel your music vice president is doing his job? Is he working with the director and program vice president in designing meaningful weekly chapter meetings? Does your chapter have a musical plan? Are weekly chapter meetings well organized? If you answer no to any of these questions, perhaps you should take a second look at your chapter before you expose it to the general public and try to recruit new members.

Are you entertaining?

If you believe your chapter meetings are well structured, you are learning the barbershop craft and having fun, the second area to look at is your public performance package. Are you portraying your chapter in the best possible way? Are your performances well planned, or do you just show up, sing a few unrelated songs and go home? Are you singing music suitable to your chorus? Are you entertaining?

Most of our chapters present an annual show which is well planned and executed. Shouldn't we do the same with our community performances, those we used to call sing-outs? Usually we reach many more people through these performances than through an annual show. This also is the time we make a pitch for men who like to sing to come to our weekly meeting to see what it is really like. If they enjoy what

they hear, chances are good they will want to try it for themselves. Because of this we should perform to the best of our ability.

What about guest night? We invite as many men as possible to come and sing. We put together a program we believe they will enjoy. We teach a song, a tag, do some woodshedding and all the other good things that make up a well-structured meeting. We have fun, and the guest appears to enjoy himself. He may even come back next week. (Chances are better he will if he is invited.) He might come two or three times.

Guests come to sing

But now we are getting ready for a big performance—an annual show or a competition. What happens? The chorus spends two or three hours on the risers. You ask the guest to sit there and listen. If he wanted only to listen he could buy a ticket to the show. He came to sing.

The whole format of the meeting is different than the guest night a few weeks before. It's not as much fun; it might even be looked upon as work. What has happened to the quartetting, the woodshedding, the fun he experienced that first night? Is this really what the chapter meeting is like? Next time he stays away—"I don't have the time."

If your chapter works hard, strives for perfection and has little time for the fun things that can take place at a chapter meeting, the least you can do for the guest is to make this clear on guest night.

But the best way, of course, is to build variety into your chapter meeting. This is what keeps the average barbershopper coming back week after week. Certainly many chapters work hard and look for perfection, but few have a problem attracting singers. They know where they are heading and have a plan to arrive there. Seldom, if ever, does that plan include nothing but hard work.

Get house in order

Does your chapter have a plan? No matter what kind of chapter it is, whether it's large or small, it must have a plan. You should know where you want to be a year, three years or five years from now. If you are organized and have a plan, prospective members will be impressed. Most men join to sing, and this is true of all of us, but there must be an organization to hold the whole thing together. Before you go out to solicit memberships, you must first get your house in order.

A new membership recruiting program now in the works says a lot of what we've said here. The program uses the slogan "MEMbership begins with ME." We strongly suggest that before you try to recruit members, look at what you have, where you've been and where you want to go. It urges planning and suggests that you have a good product to sell before you try to sell it. If you are singing well, are well organized and having fun, the chances of a guest wanting to be part of it are much greater.

Membership is *your* responsibility. Each and every member of the chapter should be as concerned with the growth of the chapter as he is concerned with quality.

Have a serious look at your chapter. If you decide you have a chapter you can be proud of, that entertains well and is a good experience for the members, then go out and work to make it grow.

We need members, and it is up to *you* to get them. 🌟

Society now has 8 subsidiaries

With approval by the International Board of the new **Association of International Senior Quartet Champions** (AISQC) the Society now has eight officially recognized subsidiaries. The others are:

AH-SOW (Ancient and Harmonious Society of Woodshedders)

AIC (Association of International Champions)

Confederate Harmony Brigade (Honorary association limited to 50 members from the Sunshine and Dixie districts.)

DECREPITS (Association of Discarded and Decrepit Past Members of SPEBSQSA Board of Directors Without Voice and Without Portfolio, Not Incorporated)

DELASUSQUEHUDMAC (Honorary chapter in Mid-Atlantic District, named for district's principal rivers: Delaware, Susquehanna, Hudson and Potomac.)

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Letters to the Editor

BOUQUETS (AND A FEW BRICKBATS)

Dear editors,

I have received the long-awaited Anniversary Issue of *The Harmonizer*. I know it was the result of much effort, and I can appreciate same.

The issue is simply outstanding, and I believe you will receive many letters attesting to the publication....

Bill Watson
La Porte, Ind.

Dear Harmonizer Publishers & Journalists:

I have been a barbershopper for several years, and I just received my November/December issue, and I wanted to let you know that this is probably the best issue I have ever received. For some reason I got it late; in fact I got my January/February before I got my November/December...

I just want to commend whoever put this issue together for a fantastic job. I am looking forward to seeing many more *Harmonizers* of this quality.

Jim Barloon
Rochester, Minn.

Gentlemen:

Just received the Nov/Dec issue of *The Harmonizer*. Must say it is a magnificent issue (50th)!... We requested in early October an ad to sell our Valentine manuals.... Since the ad appears to be ineffective because of the late arrival of *The Harmonizer*, we are requesting a refund of our ad cost....

Roger Westwood
Redwood Chordsmen
Santa Rosa, Calif.

A legitimate request, Roger. Refund is on the way with our apologies.

Dear editor,

Several members of our chapter have been complaining about receiving *The Harmonizer* very late. Today I was reminded when I received the Nov/Dec '88 issue on Feb. 1, 1989....

This is a great publication, but it is little use when you receive it two months late... Maybe you can jack up the postal department.

Wilbur Sage, Secretary
Rochester (N.Y.) Chapter

Dear editor,

I greatly enjoyed the Golden Anniver-

sary issue; well done.

But, on page 43, are you sure that the **Four Hearsemen** were 2nd in 1953? My records show the **Four Chorders** 2nd in 1953 and the **Four Hearsemen** 2nd in 1954....

Dan Lyons
Alexandria (Va.) Chapter

You're absolutely right, Dan; we blew it on that one. It was '54 that the Hearsemen won the silver.

Joe Liles & *Harmonizer* Editor:

WOW! Nov/Dec *Harmonizer* "TOPS" since I've paid dues.... I'm sure there have been other benefits, but this is a class publication.... Thanks again—a TREASURE!

Jim Steiner, President
Swan Valley Soundmen
Freeland, Mich.

Editor:

Great looking and reading Nov/Dec issue! Our article came off great, and the Steve Ross story below it helped reinforce our philosophy....

From past experience I know that people don't say "thanks" enough, so I want you to know that I realize all the time you put into the issue, and I appreciate the excellent work....

Bob Arnold
Bulletin Editor
The Vocal Majority

Many, many thanks for all the accolades we have received on the Golden Anniversary issue. It did involve a multitude of problems; it came out far too late (mailed the week after the January issue), and inevitably mistakes did creep in. But we are grateful for all the kind comments.—Editor

THANKS TO JIM WARNER

Letter to the editor:

Jim Warner's "Reflections" in the Nov/Dec issue beautifully articulates the message that is on each page from 30 through 75—that what has been demonstrated by our international presidents is the "determination, patience and constant reminder that our primary purpose is to share the enjoyment of singing barbershop harmony."

Since my barbershopping journey began in 1957 I have had the good fortune to

work with 24 presidents on either committees or boards. I have met 10 others socially, enabling me to have some sense of the spirit and depth of each one's mission. I wish I had known the other 12 I missed, but then again I do know what they were about.

May I offer a profound thank-you to Jim Warner and all that his new office of immediate past international president represents?

Brett White
Winter Park (Fla.)

DEDICATION— OR OBSESSION?

Dear editor:

Love what you've done to the magazine. (I haven't been in barbershopping for a while, so it's all new to me.) Great job!

I want to comment on the article "Front-row Man Quietly Defines 'Dedication'." (January/February *Harmonizer*) I'm sorry, but what young Alan showed me was not so much dedication as obsession. And that's putting it mildly.

I'm not sure what was going through the minds of the guys in his chapter, but if someone in my chorus was bleeding, turning white... and excusing himself to go to the men's room with great regularity, I might—just *might*—think that person was more seriously injured than he was letting on, and force the issue of his getting medical attention.

The point is this: Barbershopping is great, but it's not worth risking the possibility of incurring more serious injuries by ignoring a real, present disability, no matter what the cause, no matter what the goal. It's at times like this that you must put the hobby in perspective and say, "Doctor first, chorus second."

And while we're at it, let's get the kid a Volvo.

Andy Harris
Manhattan (N.Y.) Chapter

STAMM TAKES ISSUE WITH STORY

Dear editor:

In the January/February *Harmonizer* was the first of a two-part article written by Frank Chilberti, Jr.: "Buying uniforms? Here are useful tips." There were a couple of points in the article that I thought were misleading or non-factual and might confuse barbershoppers.

First of all, in the second paragraph he implies tuxedos are the "class act." While tuxedos are one uniform possibility, they are not necessarily classier than a period costume or character costume that may fit the quartet personality or song theme. His implication could mislead some of our members into thinking tuxedos are always the best route to go. This is categorically untrue.

In the sixth paragraph he states, "I would avoid choosing imported tuxedos. First, it is patriotic to buy American." This is an editorial comment; I can imagine that some of our Canadian members may take umbrage to this, and rightly so. It is up to each individual to make decisions based on quality, price, style, availability and personal preference.

Even though you clearly state at the beginning of the article that Mr. Chilberti is in the business of clothing distribution, I think it is possible to interpret this article as coming from a biased standpoint.

Coincidentally, on page nine of the same issue Mr. Chilberti runs an advertisement for tuxedos. The first line states: "Your chorus or quartet can have the winning edge in a close contest when you wear our wide variety of new uniforms, tuxedos and accessories." While this statement *does* appear in an advertisement, it is blatantly untrue and misleading.

Mr. Chilberti did a fine job in the article of discussing uniform options and variety within the tuxedo line. I appreciate his expertise in this field and thank him for his contribution. Let us remember that there are many uniform and costume possibilities for barbershop quartets and choruses. Performers should select attire that enhances the personality of their group and makes a positive entertainment statement to their audience. Above all, a performer should feel good in what he is wearing.

Show 'nuff,

Gary Stamm

Manager, Media & Performance

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Background tales pep up show

by Burt Szabo

Editor, Music Publishing

How many times have you suffered through an uninspired quartet or chorus performance, groaned at the tired jokes and cringed at the lack of professionalism on display between songs?

Quartets and chapter choruses and masters of ceremony may be overlooking an opportunity to make their presentations more entertaining and even informative for their audiences.

Would you enjoy hearing that the writer of "They Were All Out Of Step But Jim" is Irving Berlin, who celebrated his 100th birthday in 1988 and gave us such masterpieces as "Easter Parade" and "God Bless America"?

Or that "Swanee" was composed by George Gershwin, who gave us "Rhapsody In Blue" and "Porgy and Bess"? Or that "You Gotta Be A Football Hero" was composed by an Austrian, a Russian and an American? That "When You and I Were Young, Maggie" was written by a Canadian for his bride-to-be who tragically died within a year after their wedding? That "Cuddle Up A Little Closer, Lovey Mine" was written by a man who played oboe in an Austrian army band and a Columbia University Professor of English?

Would you believe that the Canadian national anthem was composed by a Canadian who served in the Union Army during the Civil War? That he was artistic director and conductor at a famous New York minstrel show theatre from 1870 to 1872? That he played piano on an American steamboat in the 1880's and divided his life between Canada and the United States before he died in Boston? Other musical performers demonstrate interest in the history and background of their music. Volumes have been written about Beethoven and Stravinsky. Folk singers sprinkle their performances with commentary on the history of their music. Jazz performers give credit to writers and performers of the music they play.

Why don't barbershop performers help their audiences enjoy their music more by prefacing songs with interesting historical

information? Do barbershoppers care? Do audiences care? We think they do.

"Well," you may say, "it takes too much time." In fact, it would probably take less time than some of the stories that quartets tell. "But our show is pre-packaged, and we don't introduce songs." Great. If a printed program is used, here is a perfect opportunity to write something about the songs your chorus will perform. "Okay. So where do we go to find this information?"

Each of the 65 songs in the *Heritage of Harmony Songbook* is preceded by a brief paragraph or two containing information about the composers of the song. Further information may be obtained from your local library, which probably has several of the following books which will tell you as much as you care to know about songwriters, Broadway shows, history of the times, and occasionally, the circumstances surrounding a song's composition or first performance. Ask your librarian for:

A.S.C.A.P.—*The ASCAP Biographical Dictionary of Composers, Authors and Publishers*

BONI, MARGARET BRADFORD, Editor—*The Fireside Book of Favorite American Songs*

EWEN, DAVID—*All The Years of American Popular Music*

EWEN, DAVID—*Panorama of American Popular Music*

EWEN, DAVID, Editor—*Popular American Composers*

FULD, JAMES J.—*The Book of World Famous Music*

KINKLE, ROGER D.—*The Complete Encyclopedia of Popular Music and Jazz 1900-1950*

MENAMARA, DANIEL L., Editor—*The ASCAP Biographical Dictionary of Composers, Authors And Publishers*

MARTIN, DEAC (C.T.)—*Deac Martin's Book Of Musical Americana*

MATTFELD, JULIUS, Editor—*Variety Music Cavalcade*

RAPH, THEODORE—*The Songs We Sang (A Treasury of American Popular Music)*

SPAETH, SIGMUND—*A History of Popular Music in America*

Don't expect to find a lot of romantic fluff about the songwriter who wrote his song because he had just been jilted, or because his brother happened to say, "Gee, I wish I could find a girl like Mom, who married Father!"

Most songwriters were professionals in

the employ of publishing companies, and if the publisher wanted a song about Dixie, the writer composed a song about Dixie. If a rival publisher scored a great success with "That Wonderful Mother Of Mine," every other publisher asked his writers for "mother" songs, and so on. Most of the writers who wrote Irish songs never set foot on the Emerald Isle, and few of the writers of "Dixie" songs ever travelled south of Atlantic City. All of those great songs about California were written by New York songwriters.

So give it a fair try. Those in your chapter or quartet with an interest in musical history can turn up a great deal of material to use on stage or in the printed program, and your audience may appreciate this more than a rehash of tired stories and worn-out jokes. Take pride in our music and let your audiences know that you really do care about our songs and the men and women who wrote them.

Society, Adelines join international festival

Leading choruses and quartets from the Society and Sweet Adelines, Inc., will join vocal groups from around the world in the 1989 International Choral Festival this summer in Toronto, Ont., Canada.

Headlining a June 17 show entitled "The Best of Barbershop" will be the **Interstate Rivals**, 1987 international quartet champions, and the **Scarborough Dukes of Harmony**, eight-time medalists and twice champions of international chorus competition.

Other Society participants will be the **Canadian Heritage** and **Rumors** quartets, both from the Ontario District. Sweet Adelines groups will be the **North Metro Chorus** and **Onyx**, a leading quartet from the same chapter. The concert will be in Toronto's Roy Thompson Hall.

The month-long festival, in 28 Toronto venues, will include workshops, seminars and concerts by such varied groups as The King's Singers of Great Britain, the Obretenov Choir of Bulgaria, the Tibetan Temple Singers from India, Boston's Tanglewood Festival Chorus, the Poliansky Choir of Moscow, the Boys Choir of Montserrat (Spain), Finland's Tapiola Choir, the BBC Singers and the Boys Choir of Harlem.

Jim Bob Kirkendall* sez:

THE RUMORS ARE TRUE.

"Yeah. They're back.

And I don't know if the world is ready for the *new Dealer's Choice*. You remember CHOICE II? The entire Civil War in 30 minutes? I mean give me a break. That's what happens when four stereo heads spend too much time alone in a recording studio.

You remember. Multiple tracks. Overdubs. Sound effects and even *female* background voices! Heck, Barbershop's never been the same since.

Now, it's the new DC on CD!

I mean, are we ready for this? Do we really need mirror-perfect, state-of-the-art, awesome fidelity, digital stereo stuff? Well, after my girlfriend, Betty Bob, told me about the DC's latest effort, I had to get me one of them CDs. Even had to buy a CD player to go along with it. Stuffed it in my '48 Merc. You know. The one with the candy-apple red paint job, chopped top, frenched headlights and the twin Smitty's glasspaks? Now I've got twelve speakers in it and one of them Japanese graphic equalizer booster gizmos. Sort of a Jim Bob's juke box on wheels. Know what I mean?

When you slip the DC into the slot, go to MAX VOLUME! IT'S TOTAL SOUND IMPLOSION! THE BLACK HOLE OF BARBERSHOP! I mean, *that's* what I'm talkin' about, old son!

OK. So you're wondering: How'd they sound?

Well, the title song tells it like it is:

Like The First Time... Only Better.

These troops haven't missed a beat. It's like they were never gone. It's like old wine. Know what I mean?

Now, if you like a little variety with your Barbershop, you'll freak out over the DC's:

Beach Boys Medley.

It's another Gary Parker 9-minute production (translate: *a musical experience from outer space*). Now I prefer water-skiing to surfin', but they do sing about important things like 409s and various other custom machines.

All you '50s survivors will dig Dave Wright's chart on the old Ricky Nelson hit:

Hello Mary Lou.

Man, when you hear *that* comin' over your JVCs, it's like a trip into a time warp. It's the mood of the times. You know. Duck tails. Brando jackets. Harleys. Kickers. Yeah!

For you strictly Barbershop lovers, Brian Beck was shawin' off and did a 20-minute knock-off of that old Doo-Dad onongement:

Mister Piano Man.

20 minutes it took him. And it's only a killer chort! The man is a legend in his own mind (and time) which is OK by me.

Oh yeah—there's the new version of the DC's famous show opener:

Rose Colored Glasses.

Bill Thornton does his patented 'lead hanger' on the tag (which prompted an international inquiry into his rumored use of steroids). All rumors. His body doesn't look *that* good!

My favorite song on this DC CD is the old 40s number:

I Don't Know Why I Love You Like I Do.

It's like a cross between the Mills Bros. and Amos'n Andy! You gatto hear this to believe it. So smooooooth. And when Parker does his 'Kingfish' routine, it's all over.

There's also a few DC 'trademark' ballads to discover, plus Gary Parker's tribute to Gordon Lightfoot:

If You Could Read My Mind.

When you hear this one over your digital stereo galactic starwars headphones, you'll finally understand why Gary thinks numerically. This guy is strictly a left-brained individual.

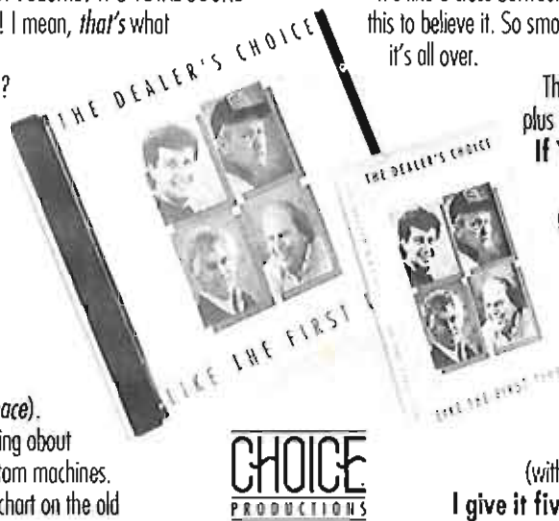
Well, troops, total it up. I get one DC drive-in.

Two jingles. Sound effects. Anongements by Gary Parker, Brian Beck, David Wright, Greg Lyne, and the late Frank Bloebaum. And, of course, the super chops of the Dealer's Choice

(with Greg Clancy ridin' shotgun).

I give it five stars. ★★★★★

Jim Bob says 'check it out.'"



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Swipes 'n Swaps

Swipes 'n Swaps listings are non-commercial ads only, published as a service to readers. Rate: \$10 per column inch or portion thereof. All ads subject to approval by the publisher.

CHORUS DIRECTORS WANTED

The Daytona Beach, FL chapter needs a director to replace its current staff of two. Both will be available to act as teaching assistants. We have a good basic chorus that competes and puts on shows. We have a hard core of dedicated singers who want to expand. Live near "the world's most famous beach," enjoying the good life, and help build our Surfside Chorus. Contact Hal Francis, 3606 So. Peninsula Dr., No. 205, Port Orange, FL 32019. Phone (904) 761-0178.

Central City Chordsmen, former district small chorus champs from Santa Maria, Calif., (on California's sunny central coast), is in need of a director. Our chorus has a good balance of voices, an active music team and loads of enthusiasm. Both the Pacific Ocean and Vandenberg Air Force Base are within short driving distance, and the central coast is a great place to retire. If this interests you, please contact David Waxman, 808 N. Brian Street, Santa Maria, CA 93454.

WANTED - Dynamic director for A-level, 60-man chorus in beautiful Tampa, Florida. Contact Wayne Brozovich, (813) 785-5616.

The Utah Valley Chorus in Provo, Utah, is seeking a director who is enthusiastic and loves to have fun singing barbershop harmony. The chapter was selected as the Most Improved Chorus at the 1988 Rocky Mountain District contest. All interested, qualified directors should contact Mark Call, Music Vice President, 5A-252 S. Wymount, Provo, UT 84604, or phone (801) 377-6216.

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 60+, a well-organized board, an involved music team and employment placement assistance. Contact Shelton Black, P. O. Box 3202, Federal Way, WA 98063-3202. Phone (206) 825-5393 (eve.)

Norfolk, Virginia's Commodore Chorus is looking for a Director. Our chorus was the 1987 Mid-Atlantic District Intermediate Chorus champion. We have an active Music Committee and desire an energetic and experienced Director. We are a chorus of over 60 members and growing. Come join us in Tidewater. This area offers a variety of employment opportunities. Norfolk is the home of the World's Largest Naval Base and has numerous defense-related and other industries. Contact Bill Edwards, 103 Hibben Court, Chesapeake, VA 23320. Phone: (804) 547-3503.

Wanted: Dynamic, knowledgeable, experienced Director to assume directorship of century chapter Minneapolis Commodores Chorus. In 13 trips to International Competition we hold four medals. We have a well organized music team including two assistant directors. Our chapter goal it to sing well, entertain and compete. We also have a very supportive women's auxiliary. While everyone may want to move south to stay warm, why not come north where hardy folks live. Learn to speak "Minnesotan." You Betcha! Contact Mark Conlon, 17036 Davenport Street NE, Anoka, MN 55304. Ph. (612) 434-7074

DIRECTOR WANTS CHORUS

Experienced Director Needs Chorus! Does your 90+ chorus need an experienced musical director to help attain its present and future goals? If your chorus is committed to quality Barbershop singing and is willing to pursue musical excellence, then I'm your man. A rich formal education in choral music, along with 11 full years of barbershop experience makes me the ideal candidate. For a copy of my complete barbershop resume, please call me at (213) 697-4780, or write a letter of interest to John Sasine, 1232 Tracie Dr., Brea, CA 92621.

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.

Our Republic of South Africa chorus is seeking about 60 uniforms. Any chorus wanting to get rid of uniforms is asked to please send a photograph and details to Dr. C. J. Molyneux, PO Box 242, 7700 Rondebosch, Republic of South Africa.

UNIFORMS FOR RENT OR SALE

50 Lime tuxedo uniforms consisting of jacket, trousers, vest and bow tie. In excellent condition, \$25 per set. Includes 25 ruffled dickeys. Picture and sizes available on request. Contact John W. (Bill) Swonger, 1435 Eastgate Rd., Springfield, OH 45503, phone (513) 399-3149.

FOR RENT- World War I replica uniforms (60) 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

75 White Tuxedo sets (coats and trousers). Coat has white velvet lapels. Washable, not dry clean. Coats trimmed in red sequins, trousers have red stripe. All trim is removable. Extra trim and pieces go with purchase of entire lot. Pictures and sizes available upon request. Price negotiable. Contact Frank Porco (after 5 pm) at (412) 751-6135, 14322 Jane Clair, North Huntingdon, PA 15642

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, and a dark blue satin stripe on pants. Excellent condition. Asking \$25.00 per set - \$1,500 for the lot - extras free. Pictures and sizes available on request. Contact Dave Corzilius, 1010 N. George St., Rome, NY 13440. Phone (315) 336-5214 evenings, weekends.

Teaneck, N.J., Chapter has 68 light blue tuxedos with vests, yellow shirts, light blue bow ties; excellent condition. Contact Jim McNamara, 149 E. First St., Clifton, NJ 07011, or (201) 772-0404.

FOR SALE—30 tuxedo sets (jacket, vest, pants), "Grey Baron" model by Lord West. Grey with black velvet collar, black piping on lapels and pockets, black stripe on pants. \$30 per set. Some ruffled shirts also available at low cost. Pictures and sizes available on request. Contact Tom Smeltzer, c/o Milwaukee Choristers, P. O. Box 1964, Milwaukee, WI 53201.

60 FREE VESTS! Actually it's really like 120 vests because they're reversible (white or metallic green), and we'll give them to your chorus when you buy our 85 sharp-looking uniforms which are wrinkle-free, orange-red blazers with 1/4" wide white piping outlining the lapels, and white, no-belt pants with white sequin stripes. They're in good condition with a range of sizes from 35 reg. to 48 long. They're yours for only \$30 each. Write Gene Bass, 12750 SW 103rd Terr., Miami, FL 33186.

CUSTOM BARBERSHOP HARMONY LEARNING TAPES

Are now available...recorded from your arrangements in VT-VP-V0 format...Any song your chorus wants, or from a prerecorded song listing...With your interpretation built right in...Up to 10 songs per tape...With quality singing, good vowel match and technique (one voice does four parts)...A high quality program for barbershop choruses and quartets who want to learn quickly and make rehearsal more efficient and fun...All this with quick turnaround and a cost that won't break the treasury. Renee Craig: "Chris has one of the most effective learning tapes in the barbershop world. He makes it sound easy!"...Ed Waesche: "Chris, by himself, is better than most of the quartets I've heard!" Call/write for a catalog & demo tape.

HARMONY ORIGINALS

502 Ramapo Valley Rd., Oakland, NJ 07436
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continued on page 30



The Narragansett Bay Chorus

Eight Time Northeastern District Chorus Champions

Presents

A black and white photograph of four male basketball players standing behind a table covered with a white cloth. On the table are several trophies, including a large, ornate wooden trophy in the center and several smaller, cup-like trophies on either side. The players are dressed in light-colored, possibly white, jackets or sweaters over collared shirts. They are all smiling at the camera. The background is a simple, light-colored wall.



1988 - 1989 Northeastern District Champs

8:00 PM Saturday, September 9th, 1989

Providence Performing Arts Center, Weybosett Street, Providence, R.I.

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RECORDS FOR SALE

Original 4-record album, 78 rpm, by Flat Foot Four, 1940 International Champions. Collector's item, good condition. Oliver Jones, 4517 N. Penn, #1B, Oklahoma City, OK 73112. Phone (405) 840-9744

BOOK WANTED

WANTED—Old "Molly" Reagan arrangers' book with "clock system" wheel, copyright Sept. 1963. Donald Ferguson, 901 Hackney, St. Mary's, OH 45885. Phone 419-394-5493 after 4 p.m.

MUSIC BOOKS FOR SALE

Quartettlers and would-be quartettlers, 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.

RECORD & SONG GUIDE

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QUARTET TRACKER

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MISCELLANEOUS

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

WANTED—For Society historical display, International Champion quartet business cards 1939, 1940, 1945, 1946, 1956, 1957, 1959, 1961 & 1966. Convention Programs 1941, 1942, 1945, 1956, 1959, 1962, 1964, 1965, 1966, 1969, 1971 & 1972. CLOTH Convention Patches, Kansas City 1974, Indianapolis 1975, Salt Lake City 1980, Detroit 1981. William B. Watson, 201 Maple Ave., LaPorte, IN 46350.

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**SOLID BARBER SHOP
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Newly organized AISQC elects new officers and board

With official recognition as a Society subsidiary, the newly formed Association of International Seniors Quartet Champions (AISQC) has elected officers and a board of directors.

Frank E. Lanza, tenor of the **George Baggish Memorial Quartet 1986's** (first international contest winner), was named president. Other officers are Robert Reidenbach, vice president; Robert Mahoney, treasurer, and Dr. Richard Sause, secretary. Directors are Charles Benson, William Brooks, Ed Keller, Sam Love, Richard Merritt, Warren Mitchell and Ralph Shonk. All are senior quartet champions.

The association was approved formally by the International Board at its Hawaii midwinter meeting, where the fourth contest was held. 1989 champions are the **Bayou City Music Committee** from Houston. Lanza said the association is dedicated to the encouragement of senior quartets and quartet contests. Its initial goal is to have at least one senior foursome from each district in the fifth annual midwinter contest next January in Tucson. ☼

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800 singers woodshedding: It's AH-SOW

by Jim Stone
Past President

How many times have you been asked to "woodshed" a tag and then were expected to sing notes someone else has arranged? Friend, that ain't woodshedding!

The founding fathers of the Ancient & Harmonious Society of Woodshedders (AII-SOW) defined woodshedding as "the vanishing art of improvising a harmony part to an unknown melody." Quite a difference!

New members certified

At the 1976 San Francisco Convention, concerned with the lack of woodshedding and the takeover of chorus singing at chapter meetings (we still hear this from many members), Charlie Nichols and some of his friends developed the idea of AH-SOW. At Philadelphia in 1977, Charlie and Co-Founders George Bunt, Herb Ives, Buzz Haeger, Avery Hall and Tom Helzer gave a "woodshedability" test passed by about 50 men. Thus AII-SOW was born!

Since then, under the guidance of presidents Charlie Nichols, Avery Hall, Jay Ward, myself, John Miller and the ever-present Bud Hillier (administrative secretary/treasurer), we have made great strides in promoting woodshedding. We now certify new members at midwinter, Harmony College and at special weekend meetings designed for woodshedders, as well as at the international convention.

Give AH-SOW a try

Last year in San Antonio a committee was appointed to study ways in which AH-SOW and SPEBSQSA can work together to create more "ear singers" throughout our Society. More emphasis at the chapter level must be given to those who want to sing in quartets. To quote Joe Liles in the July/August *Harmonizer*: "Hopefully, new chapters are providing support for quartet singers and woodshedders." Why not old chapters, too!

Another example of our improvement is the use of a new method of certification, using pre-recorded tapes developed by

The Way I See It...

The key to growth: Good singing

by Mark A. Sanders
Douglassville, Pa.

Like most of our Society members, I have read the numerous articles about declining membership, too much emphasis on competition, etc., but always wonder why none of the opinions seem to carry through the main issue as I see it: "GOOD SINGING."

In 24 years of barbershopping I have been and still am an avid quartet man and have had the pleasure to both direct and sing with three different choruses. One of the things I have noticed about many of the members who leave a chapter, or simply stop coming around, is that most of these men are good singers. This I believe is the heart of the issue at hand.

Too many of our chapters solicit new members with little regard to their vocal or musical ability. Simply that they attend three rehearsals and provide payment of their dues seems to be the only criteria to gain a place on the risers. Few chapters

actually adhere to vocal audition procedure, and even fewer explain what will be expected of a new member if he qualifies for the chorus.

Ultimately we find ourselves in a position of accommodating the weakest musical level of the chorus, due to the constant need of repetition to correct musical and lyrical errors. It doesn't take very long for even an average amateur musician to become bored and lose interest.

Tell guest the facts

This is not to say that every new member must be a trained vocalist, but rather that he does have a clear understanding of what his musical responsibility to the chorus will be. He may have to seek vocal coaching, additional rehearsal or just require more preparation away from the weekly chapter meeting, but he should know and understand these facts up front. Why should we be shy in explaining our musical goals to him?

Why join our Society unless you want to sing better and learn more about music? If you expect to be entertained at rehearsal, are looking for a night out or simply want to socialize, why not take in a movie, go bowling or join a civic club, not a singing organization.

I joined this Society, the largest male singing organization in the world, at age 16, to sing in both quartets and chorus as well as I possibly could. It bothers me to feel that I must almost apologize sometimes for having such strong musical goals.

Singing well is fun

I doubt very much whether our patrons care how many protention points, guest nights, special programs or mystery bus rides our chapters accumulate. They engage us for how well we sing and entertain an audience.

Let's put the major emphasis on *singing well* at our rehearsals, and contrary to what many previous articles seem to imply, I believe we will find that to be a lot more fun than work. In the long run, it will bear more fruit than all the special chapter programming could ever hope to attain.

Let's make GOOD SINGING our No. 1 priority.

That's the way I see it.



VP Lou Chacos. Our Board of Directors will decide if this will become a standard certifying tool when they discuss it at our Kansas City meeting.

To quote from the "Woodshedding Folio": "Why all the fuss about woodshedding anyway? Because it can be absolutely the most fun you've ever had: you CAN improve yourself as a woodshedder."

Be sure to look for your fellow AII-SOW members in the co-headquarters hotel in Kansas City— or if you're not a member, give it a try.

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