



# The Harmonizer

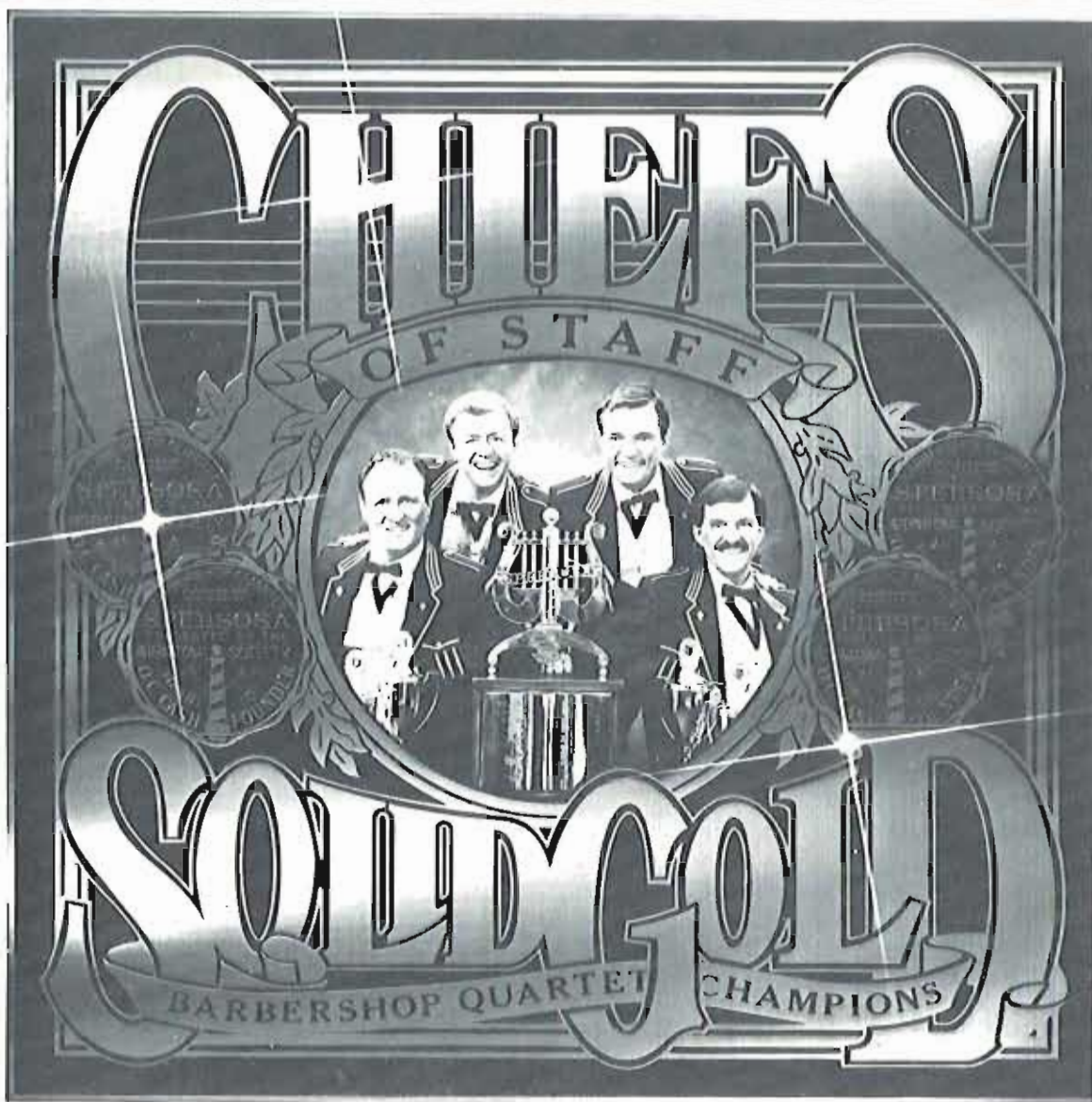
OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY JULY/AUGUST 1989



*Keep the whole world singing*

*Story on page 4*





# CHIEFS OF STAFF

## INTERNATIONAL CHAMPIONS

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 I Used To Call Her Baby / Baby Face /  
 I Want A Girl (Medley)  
 Old Cape Cod  
 It's A Great Day For The Irish / It's A Long Long Way  
 To Tipperary / MacNamara's Band (Medley)  
 I Never Knew / You Were Meant For Me (Medley)  
 I May Be Gone For A Long Long Time  
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## The Song in this Issue

We are indebted to Jack Baird who discovered and arranged "There's Nobody Just Like You" for us. How fortunate the Society is to have fellows like Jack who are interested in searching out unknown songs that exemplify the barbershop style so well.

The writers, Ed Gardener and William H. Penn, composed songs for numerous Broadway shows between 1900 and 1910, and that seems to have been their primary claim to fame. Perhaps they were also stage performers, although there is nothing in our library to suggest that they were.

The song is plain, sweet and uncommonly singable, the message direct and simple. But this simplicity and directness bring forth a wealth of feeling of which the lyric hints. Jack's arrangement is straightforward and uncluttered, precisely the kind of treatment this song needs to carry its message most effectively. The arrangement is not difficult, has abundant opportunities for sensitive interpretive treatment and is most appropriate for contest.

## 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  
1992 Long Beach, CA January 27-February 2

## International Office

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Monday-Friday (Central Time)

# 

A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF  
SPEBSQSA, INC. IN THE INTERESTS OF BARBERSHOP HARMONY.

## Features

- 4 BABS convention in England termed 'best ever'
- 5 First world harmony meeting attracts 10 nations
- 6 Colorful Tucson site of second Golden Anniversary
- 7 Now the Society has its own credit card
- 8 Plans in place for annual Directors College
- 10 10-cent gift proves rare historical treasure
- 11 Public relations goes Society-wide
- 12 Harmony Holiday: Biggest non-convention activity in East

## Also in this issue

- 9 Jim Casey joins international staff
- 13 Parents pitch in to help Institute of Logopedics
- 14 Historians trace origin of barbershop harmony
- 16 The Founders Column, from the writings of O. C. Cash
- 17 In Memory
- 18 News about Quartets
- 20 Chapters in Action
- 22 Don Richardson's record review
- 24 Our Barbershop Ambassadors
- 26 Letters to the editor
- 31 The Way I See It...
- 32 Financial statements for 1987-1988
- 34 Swipes 'n Swaps—bargains for barbershoppers

## On the cover

Barbershoppers from 10 nations at the BABS convention in May (page 4) formed the latest "World's Largest Barbershop Chorus" of about 1,400 men—a figure Director Bob Johnson hopes to top at the U.S. midwinter in January (page 6). Of six overseas barbershop societies, BABS (England), SNOBS (Sweden), AAMBS (Australia) and NZAB (New Zealand) are Society affiliates; DABS (Holland) needs only approval of the International Board, and IABS (Ireland) plans to affiliate.



# In "Seventh" Heaven

by Joe Liles  
Executive Director

The year 1988 ended on a positive financial note. Revenue exceeded expenses by \$40,873.00. Member equity increased to \$1,609,849.00. This is a surprisingly better financial picture than was predicted. Some of the items contributing to this are:

The *Heritage of Harmony* songbook, which sold several thousand copies.

Celebration of the 50th Anniversary, which sparked other merchandise sales.

A full house at Harmony College.

An aggressive program at the international office aimed at efficiency and cost containment, including changes in staffing, realignment of duties and harnessing the creative resources of staff. It was a team effort and will continue to be so.

Membership dues income continues on a downward trend since we still have a net loss in membership. The good news is that we are losing fewer members, indicating that retention is improving, but our membership drives are not as aggressive as they should be. We hope that the new, fortified public relations area will help us here.

A proposed budget for 1989 included a full range of programs, but to stay in the black, we had to trim more than \$250,000.00 from it. The 1989 budget is very tight and will

hinge to a large extent on the financial success of the Kansas City convention. Member dues support 39% of the budget, and we are trying to develop other non-dues revenue in order to keep dues to a minimum.

Financial statements for Harmony Foundation are included in this issue. The Foundation provided assistance in celebrating the Society's 50th anniversary with a grant of \$50,000.00. The money was used to promote public awareness and acted as a catalyst for raising more than \$1,000,000 for the Institute of Logopedics, our unified service project. As you know, these donations flow through the Foundation's balance sheet but are one of a number of projects under the wings of Harmony Foundation.

In accordance with the bylaws of the Society, our accounts have been audited by Conley, McDonald, Sprague & Co., Certified Public Accountants, 2106-63rd Street, Kenosha, WI, for the years ended December 31, 1988 and 1987.

The financial statements with audit report have been presented to the Board of Directors and a copy is on file at the international office. A condensation of financial statements may be found on page 32 of this issue of *The Harmonizer*.

## International Officers

### International Executive Committee

President: James D. Richards, 1459 Clamar Ave., Roseville, MN 55113  
Immediate Past President: James C. Warner, 6060 Poplar Ave., Suite 295, Memphis, TN 38199-3901  
Vice President-Treasurer: Bob Ceamal, 416 N. Ninth, Mascoutah, IL 62258  
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AUSTRALIAN ASSOC. OF MEN BARBERSHOP SINGERS  
John Little, President, 815 Elsie Street, Waterman, Western Australia 6020

BRITISH ASSOCIATION OF BARBERSHOP SINGERS  
Rex Walton, Chairman, 28 Princess Close, Anstey, Leicester, England

NEW ZEALAND ASSOCIATION OF BARBERSHOPPERS  
Graeme Kolbe, President, 12 De Vid Drive, Titirangi, Auckland, New Zealand

SOCIETY OF NORDIC BARBERSHOP SINGERS  
Hans Olsson, President, Blommelundsv. 17, S-611 39 Nyköping, Sweden

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# Our Future is NOW

by Jim Richards  
International President

I was a moving, memorable moment—barbershoppers from ten different countries, arms locked, singing "Keep the Whole World Singing." Several sets of eyes leaked.

The singing came at the conclusion of a day-long meeting of representatives of SPEBSQSA (USA and Canada), BABS (Great Britain), SNOBS (Sweden), NZABS (New Zealand), AABS (Australia), IABS (Ireland), DABS (Netherlands), plus singers of barbershop from West Germany and Belgium. The meeting was held in April in connection with the British Association of Barbershop Singers annual Convention and Contest in Bournemouth, England, and was chaired by BABS Life President Don Amos who, not so incidentally, was our keynote speaker at our Hawaii Midwinter Convention. Ed Waesche, Chairman of the World Harmony Council, Joe Liles, Dr. Bob Johnson and I were in attendance for SPEBSQSA.

## Affiliation best course

The meeting was called to provide an open forum in which representatives might share their worldwide visions of barbershop. One thing is certain. It is spreading. Barbershop singers outside the North American continent are looking to SPEBSQSA for guidance and are seeking our more active worldwide involvement. Fifteen years ago, when BABS became the first affiliate, the International Board made the decision that worldwide expansion would be made by the process of affiliation. Simply extending SPEBSQSA by the addition of overseas divisions was an unattractive alternative for a variety of reasons, including the necessity of changing the Society name

to remove the reference "in America." It was felt that affiliate groups in other countries should be free to develop organizationally and musically. Our limited involvement in the affairs of each of our affiliates has been based on mutual agreement. Costs have been scaled to reflect the value of materials and services provided.

The concern has been expressed that soon we might be having affiliates of affiliates! This raises the issue of what might become of the art form if allowed to spread without more responsible guidance. We must acknowledge our paternity of the art form. It is now clear that the world looks to SPEBSQSA as the "Mother Church" and that future affiliations would be direct. The concept of an "umbrella" organization under which all barbershop singing groups of the world of both genders might be united is an idea whose time has not yet come.

## Consistency required

So how should we make our influence felt? In addition to our having been a source of supply of music, training material and coaching, our better quartets and choruses have been examples of a musical standard to be emulated. Many close friendships have been made through volunteer exchange visits of individuals, quartets and chapters. All of this is great and should continue. To preserve and perpetuate the art form, a higher level of coordination of judge training and testing procedures will be required to maintain a consistent standard to which all would conform. To preserve and perpetuate barbershop we will have to become more involved in the world scene. This will require new commitment—but isn't it worth the effort?

What are we trying to preserve? The following list of essential characteristics of the style, both in song selection and the subsequent harmonizations, was drafted by a group of leading arrangers of the Society and published in the Future II report.

- Unaccompanied vocal music
- Consonant four part chords almost exclusively in root position or second inversion
- Tenor above the melody
- A predominance of barbershop sevenths
- Barbershop sevenths on roots other than I, IV, and V, resolving primarily around the circle of fifths
- Embellishments (swipes, tags, etc.)
- Understandable lyrics in good taste
- Fidelity to the song
- Easily singable melodies
- Easily singable phrases

## Reasons sound

In embracing these tenets, we should recognize that there are reasons for doing so:

- Preserve the art of woodshedding
- Maximize the potential for "ringing" chords
- Provide for personal fulfillment in the learning and performing process
- Create good music that can be understood and grasped by the audience, while embracing all acceptable aspects of entertainment
- Differentiate barbershop from other styles of vocal music.

Should barbershop be sung in English? The eloquent reply by Theo van Dijk of the Dutch Association of Barbershop Singers may be found in a story on page 5 of this *Harmonizer*.



# BABS convention 'finest ever'

by Geoff Howe

*Public Relations Officer, BABS*

According to those who have attended most of the British Association of Barbershop Singers conventions since its affiliation in 1974, the four-day event which finished in Bournemouth, England, on May 1 was the finest ever.

Convention Manager Gerry Holland, whose BABS membership number is 3, made the most of the international flavor created by the first-ever meeting of world barbershop harmony delegates (see story on page 5).

In addition to the hundreds of singers from the United Kingdom making up the 21 choruses and 20 quartets in competition, there were large contingents from overseas. These included **The Banks of the Wabash Chorus** from Terre Haute, Ind., who need no introduction to U.S. or U.K. audiences, as they and many of their British hosts had met on a previous visit.

From Sweden came the **Vocal Vikings Chorus**, from Holland a chorus from a number of Dutch chapters who called themselves the **Dutch Allied Barbershop Chorus**, the **Down Under Chorus** from Perth, Western Australia, and the **Polyphonics**, Ireland's premier barbershop chorus.

Two quartets from the USA, **Dealers Choice**, 1973 international champions, and **Second Edition**, last year's international silver medalists, made friends wherever they went and brought the house down with their show performances.

Bob Johnson again bowled everyone over with his charm and good humor as he conducted about 1,400 singers in a further attempt at "The World's Largest Barbershop Chorus."

Executive Director Joe Liles, who was to have conducted a mass sing of all convention delegates outdoors on Sunday, had his session rained off but produced a fine sound from the thousand or so who gathered inside the convention center as an alternate location.

Johnson is believed to have been very envious, because when he performed two

years ago on top of a cherry picker, he almost froze in the bleak wind coming in off the sea!

Joe praised the British singers, who he said had raised the standard of their chorus and quartet singing considerably since his last visit.

Winners of the chorus title at the 1989 BABS Convention need no introduction to many Society members who will remember the **Hallmark of Harmony** under John Grant from Sheffield, who toured the U.S. in 1987 after their 1986 win. They just pipped another chorus well known in the USA, **The Pilgrimages** from Plymouth. Third place went to a new name in the top three, the **Rainy City Chorus** from Manchester.

The 1989 Quartet Champions are last year's silver medalists, **Quartz Precision** from Crawley who, with an average age of 28, are one of the youngest quartets in the U.K. They will be at San Francisco in

1990. Silver medalists this year are **Team Spirit** from Worthing, taking the bronze were **First Impressions** from Liverpool and Gwent. Watch out for **Quattro**, who, with an average age of 23, won the youngest quartet prize. They're going places!

The 1989 BABS chairman, Rex Walton, introduced a church service for barbershoppers on Sunday. It was a packed house with songs by the Banks of The Wabash Chorus. The service probably will become an annual event.

Media coverage of the convention was excellent, and later this year a 50-minute TV documentary on barbershop in Britain, featuring the **Great Western Chorus** from Bristol, will be aired. Jim Richards and Joe Liles also will be seen.

Without doubt the 1989 BABS Convention will go down as one of the finest ever, with barbershoppers going home inspired to give it everything before meeting again in 1990 in Harrogate. See you there. 🍷



**HAMS? THESE GUYS?**—Surely the Society's Executive Director Joe Liles (left) and President Jim Richards wouldn't try to upstage the Leicester Chorus during their recent visit to the BABS convention! They were—uh—coaching! (Photo by Leicester Mercury)

# Do the Dutch sing English? But of course!

The president of the Dutch Association of Barbershop Singers has answered some questions which undoubtedly have occurred to thousands of American barbershoppers concerning their counterparts in non-English-speaking countries.

In a brief statement in the program of the recent British Association convention, Theo C. Van Dijk wrote:

"We are often asked by American and British barbershoppers the same questions: What attracts the Dutch to barbershop? Do we sing in our own language? If not, do we really understand what it's all about?

"Let me answer these, my friends, for once and for all time, and it is both simple and logical.

"We fell for barbershop from the first moment it came into our lives. And that goes for each and every one of us. It's the music itself, its harmonies and its lyrics, which form a substantial part of the whole. Could you sing a French *chanson* in English? I mean could you do this with the same emotional impact as when performed in its original French? I doubt it. You may perhaps give a convincing and acceptable performance, but 'something' would inevitably be missing.

"Well, that's why we try to shake hands with the same policeman and ask the same lighthouse to shine on us as you do, and believe me, Irish girls look just as attractive to us.

"And so, you guys, in spite of our accents, we are every bit as barbershop as you.

"Thank you very much for giving us the opportunity to share your hobby and to take our part in 'Keeping the whole world singing'..."

DABS put 126 singers on stage at the BABS convention. 🎵

**DIPHTHONG:** A thong thung by a fourthorn of a tenor, bari and two dipths. (*Bloomington, Ind., Barber Post*)



**BREAK TIME**—A Montclair, N.J., Chapter quartet, **Limelight**, poses with Producer/Director Don Attanasio (also chapter public relations officer) during the filming of a cable TV show, "Barbershop, U.S.A.," by Montclair's **Dapper Dans of Harmony**. Limelight members (from left) are Jim Cox, tenor; Jim Mallett, bass; Joe Colon, lead, and Walter Knorr, bari.

## World harmony meeting draws from 10 nations

**E**xciting, stimulating and inspiring were descriptions voiced by delegates who attended the first world harmony meeting the day before the 15th BABS Convention in Bournemouth, April 28-May 1.

Ten nations were represented at the meeting which was chaired by BABS Life President Don Amos, remembered by many U.S. and Canadian barbershoppers for his keynote address at the midwinter convention in Hawaii.

Jim Richards, international president of SPEBSQSA; Executive Director Joe Liles; Ed Waesche, chairman of the World Harmony Council, and Ken Buckner, meetings and conventions chairman, represented the Society.

Other delegates included Rex Walton, British Association of Barbershop Singers; Theo Van Dijk, Dutch Association of Barbershop Singers, Holland; Hans Olausson, Society of Nordic Barbershop Singers, Sweden; John Little, Australian Association of Men Barbershop Singers; Graham Nobbs, New Zealand Association of Barbershoppers; Barric Brown, Irish Association of Barbershop Singers; Tho-

mas Kirshning, Federal Republic of Germany, and John Richendaller, Belgium.

The British, Swedish, Australian and New Zealand groups are affiliates of the Society; the Dutch association is awaiting only approval of the Board, and the Irish have announced they will seek affiliation.

The exchange of ideas and the dialogue as to how barbershoppers should spread the message of song and friendship were so wide-ranging that when time came to end the session, most participants wished they could continue. Following the historic meeting, Richards said he had been greatly encouraged by the levels of discussion and the ideas put forward. Although no formal decisions were made, Chairman Amos said afterwards, "We have agreed to continue to focus on a worldwide brotherhood of barbershop harmony."

"The details are still to be worked out, but we shall maintain our existing style, music and standards of education and training. We are planning for the future to the year 2000, and although we will standardize as much as possible, we will endeavor to ensure that each country retains its individual culture." 🎵





**TUCSON BECKONS**—Golf among the Saguaro cacti and a visit to beautiful Sabino Canyon are among the many attractions offered at the 50th-annual midwinter convention in

Tucson, January 22 - 27. That's aside from 4 big barbershop shows, of course, and the 5th-annual international seniors quartet contest. (Photos: Tucson Convention Bureau)

## Tucson site of 2nd golden anniversary

**T**he Society will observe a second Golden Anniversary in January with the semi-centennial convening of the annual midwinter convention in colorful Tucson.

And hosts in Tucson promise a celebration rivaling the one staged by San Antonio last summer to mark the 50th anniversary of the Society's founding in 1938.

The January 22-27 event will feature the second U.S. gathering of the "World's Largest Barbershop Chorus," four major shows, the fifth-annual international senior quartet contest, the revival of historian Dean Snyder's Food-for-Thought Breakfast, walking and bus tours of some of the most scenic country in America and other vacation-type entertainment.

### First in 1940

The first midwinter convention was in January 1940 in St. Louis. Although primarily a meeting for the Society Board of Directors (then called the Advisory Board), it also featured performances by organized quartets, lots of woodshedding and

the first-ever public performance of a barbershop chorus.

The host St. Louis chapter presented, for the first time in Society history, a specially rehearsed ensemble under the direction of Dr. Norman Rathert singing barbershop songs arranged for a chorus. A cappella, four-part harmony by groups larger than a quartet was a new concept, and a dozen years later, it led to the first chorus contest.

### First WLBC in 1986

Dr. Bob Johnson, former Society director of music services and now director of the Tucson Chorus, founded the World's Largest Barbershop Chorus at the 1986 midwinter. At that time 710 men packed the built-up risers at the Tucson Convention Center Music Hall.

Never mind that the British at their 1987 convention counted 1,250 on stage and may have exceeded that figure with this year's "WLBC" in Bournemouth (which also was directed by Johnson). Bob vows to go for "an all-time record" of at

least 1,333 members on Friday, January 27, in Tucson. With tongue in cheek, he listed the composition as 250 tenors, 401 leads, 256 baritones and 426 basses.

(The British ranks, of course, were swelled by the attendance of all the competing choruses and quartets at their contest.)

### Shows scheduled

Music and learning tapes for the five chorus songs are available for \$5. Ordering information is part of the convention registration form elsewhere in this issue.

The \$20 registration fee includes admission to the senior quartet contest Saturday afternoon and the afterglow Saturday night.

The "Best of Barbershop" show Saturday evening will feature the top three 1989 international medalist quartets, as well as the 1989 and new 1990 senior quartet champions.

The Tucson Chapter show is scheduled

continued on page 30



# Society now has its own credit card

The Society now has its own custom-made credit card which, at a single glance, identifies the bearer as a barbershopper.

And its use will benefit one of SPEBSQSA's most promising and rapidly growing activities, the Young Men in Harmony program.

The MasterCard, administered by Maryland Bank N.A., bears a full-color photo of Norman Rockwell's famous *Saturday Evening Post* cover, a turn-of-the-century barbershop quartet, plus the Society emblem, also in color. The art work covers the entire face of the card.

Applications have been mailed to most Society members (with the bank bearing the cost of mailing). The card also may be ordered by phoning MBNA toll-free: 1-800-847-7378. Callers should use a special priority code, CPUE, in ordering.

By agreement with MBNA the card will be issued free of the annual \$20 fee for the first year. The Society will receive a royalty for each card issued, as well as for each renewal, plus a small percentage of the purchase price whenever the card is used. All proceeds will go to YMIH to aid in the



**A REAL CHARGE**—This is the colorful new MasterCard, featuring Norman Rockwell's famous painting, being offered to members of the Society.

development of barbershop harmony in high schools and colleges throughout the country.

"This could be a real boon to the Society, and to its members as well," said Executive Director Joe Liles. "I think every member who uses a credit card would be proud to carry this attractive symbol of barbershopping. And with no member-

ship fee the first year, what does he have to lose?"

The SPEBSQSA MasterCard offers \$300,000 in common carrier travel accident insurance when travel fare is charged to the card. Members are covered by an auto rental collision deductible reimbursement of up to \$15,000, plus up to \$3,000 for lost luggage and personal effects when travel fares are charged.

The annual interest rate is 18.9%. No interest is assessed if the balance is paid in full each month.

The card also makes available Preferred Access Checks when a check is a more appropriate method of payment. A Society member who requires an increase in his line of credit may call the bank anytime of the day or night, bank officials said, and receive a decision within one hour.

A New York marketing firm, UNICLUB, came up with the concept of offering banks exclusive rights to MasterCards featuring any of 400 paintings by the noted American artist. A recent issue of the *Wall Street Journal* reported that marketing of the card to SPEBSQSA was one of the first uses of the art work.

## TUCSON MID-WINTER CONVENTION REGISTRATION • JANUARY 22- 28, 1990

Date \_\_\_\_\_

Chapter No. \_\_\_\_\_

Member No. \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Province \_\_\_\_\_

Zip Code \_\_\_\_\_

I hereby order registrations and tapes as follows:

Quantity	Item	Rate	Total Amount
	Registrations	@ \$20.00	\$
	Tapes	@ \$ 5.00	\$
	TOTAL Payment (US Funds only)		\$

\_\_\_\_\_ YES!! I want to sing in the World's Largest Barbershop Chorus.

\_\_\_\_\_ YES!! Send my learning tapes and music. (\$5.00 charge)

☐ MASTERCARD

☐ VISA

Exp. Date \_\_\_\_\_

Account Number \_\_\_\_\_

Signature \_\_\_\_\_

### INSTRUCTIONS

Complete order form and mail with payment to: SPEBSQSA, 6315 Third Ave., Kenosha, WI 53140-5199. Make checks payable to "SPEBSQSA."

Registration fee includes registration badge, admission to the Senior Quartet Contest and Afterglow following Saturday night show.

Information pertaining to hotel and travel arrangements, show tickets, sight seeing tours and special events will be forwarded upon receipt of this registration form.

Registrations are transferable but not redeemable. When you receive confirmation, please keep it as your receipt.

For office use

Authorization No. \_\_\_\_\_

1990 CONVENTION ONLY

# Directors College opens in 1990

Planning for an annual, week-long Directors College that will open its doors next year neared completion at an April meeting of leading Society chorus directors at Harmony Hall.

The first session of the school, which is expected to become as popular as Harmony College, will be the week of June 17-24, 1990, at Carthage College in Kenosha.

The courses are designed to provide a body of knowledge, skills and values that will assist chorus directors from the aspirant or beginner's level to those who have won medals on the international stage. The goal is to raise the quality of chapter musical programs throughout the Society.

## Committee sets goals

Applications for admission are being sent to chorus directors and will appear also in the September/October *Harmonizer*. Enrollment will be limited to 500 men. Tuition will be \$325, covering the cost of manuals, audio and video tapes, room, board and facilities.

Mel Knight, Society director of music education and services, said specific goals set by the planning committee include:

1. Provide an opportunity for the development of new directors. ("Many of our chapters fail because of a shortage of qualified musical leaders. The Directors College will offer courses at the beginning level to encourage prospective directors.")

## In support of districts

2. Improve the quality of existing directors. ("Experienced directors will have an opportunity to obtain advanced instruction in all areas of musicianship.")

3. Provide a system of recognition for those directors who complete the international course of study.

4. Offer this additional level of chorus director training in support of existing district mini-HEP schools and director seminars.

A side benefit of the school, Mel added, is expected to be the opening up of spaces at Harmony College, since most directing classes there will be dropped. Harmony College for several years has reached its maximum 700-student enrollment months before the annual August training.

## Planners listed

The directors or former directors taking part in the planning session were:

Jim Bagby, Kansas City **Heart of America** Chorus and baritone of the **Rural Route 4**, 1986 international quartet cham-



**COLLEGE PLANNERS**—Some of the Society's top musical talent gathered at Harmony Hall to plan the Directors College. Clockwise from lower left are (around table) Jim DeBusman, Ron Black, Roger Williams, Ev Nau, Mel Knight, Ray Danley, Bill Rashleigh and Gary Stamm; (at rear) Burt Szabo, Jim Miller, Bob Mucha, Don Goddard, Tom Gentry, Fred King and Jim Bagby.

pions.

Ron Black, Fresno, Calif., **Gold Note Chorus**, Far Western District champs.

Ray Danley, Scarborough, Ont., **Dukes of Harmony**, twice international champs.

Don Goddard, Kalispell, Mont., **Flathead Valleyaires**, a professional music educator and Montana Teacher of the Year.

Fred King, Dundalk, Md., **Chorus of the Chesapeake**, two time international champions; baritone of the **Oriole Four**, 1970 quartet champions.

Jim Miller, Louisville, Ky., **Thoroughbreds**, seven-time international champs.

Bob Mucha, Cincinnati **Southern Gateway Chorus**, 1973 international champions and perennial medalists.

Roger Williams, Hilltop, Minn., **Great Northern Union**, three-time Land O' Lakes champions and international competitors.

The blue-ribbon team was assisted by Mel Knight and other members of the international music staff: Burt Szabo, Jim DeBusman, Bill Rashleigh, Tom Gentry, Gary Stamm and Ev Nau.

## 'Mystery Quartet' was Evansville Elks Club 4

The identities of a "mystery quartet" pictured on page 20 of the May/June *Harmonizer* proved no mystery, at least to many Indiana barbershoppers.

The first to call and identify them as the Evansville, Ind., **Elks Club Quartet** was Virgil Sauls, director of the Evansville **Songfellows Chorus**. He was quickly followed by Bill Watson, LaPorte, Ind.; Robert Schellhase and Harvey Martin of Evansville; Mac Huff, San Antonio, and others.

The members, all agreed, were, from left, Orian Meeks, tenor; brothers Bruce and Curt Hitch, lead and bari, and Jerry Beeler, bass (and 1950 international president).

In the late 1940s and early '50s, Virgil said, barbershoppers from Kentucky and northern Indiana held an annual get-together at Mammoth Cave, Ky., where the photo was taken.



## Broad curriculum at college intended to aid choruses

Although class schedules and other details are still to be worked out, a general curriculum for the new Directors College was formulated at a planning meeting in Kenosha in April.

The courses will include:

**Vocal Techniques:** This will include warm-up techniques, basic knowledge of the vocal instrument, breath support, tone production, vowel matching, synchronization and dealing with vocal problems. Special emphasis will be given to developing a sound vocal plan for the chorus.

**Chorus Directing:** The class will operate on three levels, from beginning to advanced, and will cover conducting, rehearsal techniques and teaching skills. Individual and small-group instruction will be given to participants.

**Leadership Training:** Good directors must be more than skilled musicians. Class content will cover motivational skills, management techniques, discipline, group dynamics, human relations, building a working team and communicating.

**Performance:** This will be a basic class to assist the director in music selection,

planning package shows, internalization of lyrics, the director as a performer and other elements which make for an entertaining chorus performance.

**Ear Training/Sight Singing:** The class will be offered on several levels and will cover everything from sight-singing simple melodies and intervals to more complex chord identification. Specially prepared printed and recorded materials will be used for instruction and practice.

**Music Theory:** Three levels will be available, ranging from basic music fundamentals such as pitch notation, scales, key signatures and time notations, to the more advanced concepts of chord formation and progression.

Because of the various levels of instruction, a good deal of pre-testing will be required for all attending the school, Society Musical Services Director Mel Knight said. Materials will be sent to registrants prior to the school, and all directors will receive manuals, workbooks, audio and video tapes and other materials upon completion of the course of study, Mel added.

## YMIH praised in nationwide school journal

The Society's Young Men in Harmony Program received national attention in the March/April issue of *High School Sports*, official publication of the National Federation of State High School Associations.

What has barbershop singing to do with sports?

"Sports and singing have a lot in common, like teamwork and discipline," explained Jerry Gibson, choral director at West Muskingum High School in Zanesville, Ohio, in an article entitled "Time Out."

Gibson organized the first barbershop quartet at West Muskingum 27 years ago, shortly after the school opened its doors in 1962. He was having difficulty attracting boys to his choral program because "most were involved with sports after school or considered singing too feminine."

Using barbershop to change the stereotype and as a magnet to attract boys, he built a strong choral program, and soon even the athletes were signing up. He schedules choir rehearsals to avoid varsity practices, and this year's popular quartet includes a soccer player and a member of the swim team. Fifty boys are on the waiting list to join the choir and try out for the quartet.

The article, by free-lancer John D. Shabe, quotes Mel Knight, the Society's director of music education, and documents the role played by YMIH in expanding barbershop to high schools throughout the country. The story is illustrated by color photos of the current West Muskingum quartet.

"None of (the school's) sports teams can match the quartet's success," the author writes. "As many as 800 fans crowd into the auditorium each time the barbershoppers perform."

The quartet is composed of tenor Eric Reese (the swimmer), lead R. J. Clark, bari Kevin Smith and bass Marc Schafer (who plays soccer).

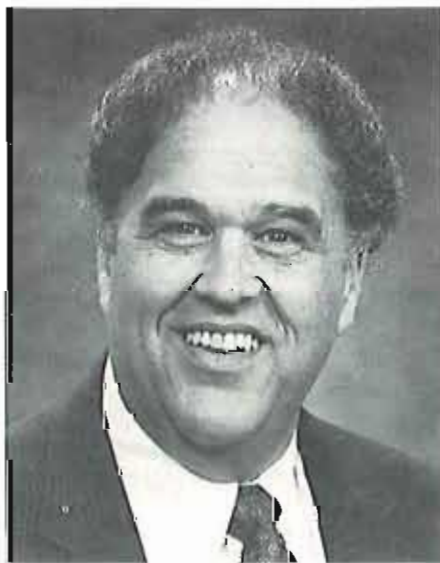
## Jim Casey joins Kenosha staff to work with Society quartets

Jim Casey of Dallas, an experienced quartet lead and choral director, joined the international staff June 1 as music specialist for quartet development.

Jim was director of the Dallas Town North chorus at the time of his appointment and late last year had replaced Brian Beck as lead of the Side Street Ramblers, 1983 international quartet champions. He was the lead also of the Stage Door Four, Dallas, and of two other district championship quartets.

A 1960 music graduate of Sam Houston State University, he was choral director in several Texas high schools between 1960 and 1977 and is former president of the Texas Choral Directors Association. He also has been a soloist with the Dallas Civic Chorus, Dallas Vocal Arts Ensemble, Midland Odessa Symphony Chorale and other groups.

A barbershopper for more than 10 years, Jim has taught vocal technique at Har-



mony College and at HEP Schools in several districts. He replaces Bill Myers, who had resigned to move to San Diego.

# 10-cent 'gift' proves to be rare historical treasure

**I**t was in 1986 that Dee Paris, chairman of the Society's Public Relations Committee, received in the mail a 10-cent gift from a fellow barber-shopper, John Gould of Topeka, Kan.

But it was not until this spring that Dee discovered the true value of the treasure he had inherited.

The package had contained a recording of some kind, too large for a home player. So Dee, a member of the District of Columbia Chapter, set it aside. After all, donor John had written, "I doubt its fidelity approaches what it had (when) new. But it should be worth more than the dime my neighbor gave for it."

"In the usual flea-market pricing," Dee said of the record jacket, "it had \$5 and \$2 prices crossed out and replaced with a firm '10 cents!' The record itself had no identification, only three holes in the center."

## Tape recorded

But the jacket also bore a hand-written notation: "1948 barbershop national championships."

Recently coming across the recording again, Dee decided to have it copied onto tape. And he found himself listening to the finals of the Society's 10th annual international quartet contest, as broadcast by the Mutual Network from Oklahoma City on June 12, 1948.

In addition to songs by the new champions, the **Pittsburghers**, and by the other four medalist quartets, the record includes a rare interview with O. C. Cash, one of the few known recordings (and probably the longest) of the Society founder's voice.

## "A flood of tears"

Cash's daughter, Betty Anne Cash of Tulsa, who always called her father "Honey," said the record "brought back long-forgotten memories plus a flood of tears when I heard Honey's voice after 36 years. I instantly recognized his voice!"

"This is a historical piece and probably the only one of its kind," Dee said of the transcription. It is expected to be placed in the Society's archives at the Heritage Hall museum in Kenosha.

The broadcast opens with an announcer identifying the site, Oklahoma City's Municipal Auditorium, and explaining that a crowd of 6,000 is awaiting the 12 judges' final decision on the five finalist quartets, which had been selected from 40 quartets



**TREASURE**—Dee Paris with his prized, "10-cent" transcription of the broadcast of the 1948 international quartet contest finals.

in competition the day before.

Then-President Charlie Merrill and Cash are interviewed; the crowd, under the direction of Army Capt. George Campbell, sings "The Old Songs" and "You Tell Me Your Dream," and the quartet winners are introduced in reverse order of their placing. Four finalists each sing one song, and the Pittsburghers sing two.

## Cash tells of beginning

Asked by the announcer about the origin of "this barbershop singing society," Merrill quickly passes the question to Cash, who tells of the letter he had sent to friends 10 years before, inviting them to a songfest at the Tulsa Club. From memory, he quotes the first sentence, and the following dialogue ensues:

"Did anyone answer your call?"

"Yes, we invited 14, and—uh—26 guys crashed the party and showed up. And now we have more than 1,750 quartets and 474 chapters."

"Who made up your first quartet?"

"Oh, I don't recall who it was, but it was the first four that arrived. I do remember that the first song that we sang was 'Down Mobile'."

## Five quartets sing

Merrill then introduces the winning quartets, naming each of their members, as the results are given to him by Chairman of Judges Maurice "Molly" Reagan. Each foursome responds with a song.

The medalists prove to be the **Four Shades of Harmony**, Terre Haute, Ind., fifth; the **Westinghouse Quartet**, Pittsburgh, fourth, and the **Clef Dwellers**, Oakland County, Mich., third.

With only five finalists, the next announcement will identify both the champion and runner-up. Merrill prolongs the suspense, expressing appreciation for "the wonderful cooperation given us by the Mutual Network and station KOCY, here in Oklahoma City." He talks about the pleasure of returning to the state where the Society had been founded.

Finally the announcement: the second-place quartet is the **Mid-States Four** of Chicago (who would claim the title the following year in Buffalo, N.Y.).

## Mid-States the favorite

"I remember it because my favorite quartet placed second that year," said Betty Anne, who was present in the hall. "You can clearly hear on the tape that the majority of the audience felt the same way. Forty-one years ago our audiences were a bit rowdy and did not hesitate to show their disapproval of the judges."

"Honey never would indicate his favorites; he liked them all. He did lean toward those groups that 'hit 'em high and sang 'em loud'."

After the Mid-States' song, the champions are introduced as "masters of all they survey" and "lords of barbershop harmony."

continued on page 11

## Would you like a copy?

Copies of the radio broadcast of the 1948 quartet finals may be made available for sale if enough interest is shown.

Gary Stamm, manager of media and performance for the Society, said the cassettes might contain songs by other leading quartets of the era, in addition to the 30-minute broadcast, and would sell for a maximum of \$10. If you would be interested in such a recording, please call Gary or drop a line to him at the international office.



# Committee completes plans for Society-wide PR council

by John Mulkin  
*International Public Relations  
Committee*

**P**lans for the formation of a Society-wide public relations organization were laid by the International Public Relations Committee at its spring meeting in Washington, D. C.

"We believe every man who loves barbershop harmony has a sincere desire to promote his chapter and the Society," said Chairman Dee Paris, a member of the

Mid-Atlantic District. "The committee has structured its 1989 plans to give each member that opportunity."

The key to the volunteer association (as yet unnamed) is a three-tiered program, Paris said. It is designed to utilize the skills and experience of members at whatever level they can best contribute.

## PRO's needed

Members with professional experience in public relations will be assigned tasks in Tier 1, and each will be charged with responsibility for a major PR activity.

Tier 2 is for members appointed or elected to public relations jobs at the district or chapter level, Dee said. Chapter Officer Training School classes designed by the committee will provide these men with training and materials to carry out their jobs.

Tier 3 projects will involve every member willing to give his time and effort to the public relations needs of barbershopping. One assignment of Tier 1 will be to develop materials, techniques and projects to be carried out by individuals or chapters at the Tier 3 level.

Committee members meeting in Washington accepted several assignments at the Tier 1 level. Paris will compile a list of potential Tier 1 leaders.

## Other jobs assigned

Bill Moreland, also of the Mid-Atlantic District, is responsible for establishing ties and creating air time with television and radio. He already has made contact with public radio and TV networks and is studying the feasibility of a recording, featuring top choruses and quartets, designed for "easy-listening" radio stations.

John Mulkin, Illinois District, has the responsibility for planning and facilitating public relations classes at the 1989 COTS. PR classes were offered at COTS for the first time in 1988 and will be expanded at the 1989 schools.

Ray Heller, the Society's communications manager, will design and compile a new Public Relations Manual.

"We have a vast array of talent in our Society," Paris declared, "and we must find ways to utilize it. It's impossible to say how many men are capable of making fantastic contributions to the job we're trying to do. But it would be sensational if everyone who has something to offer would make himself and his ideas available for use by the entire Society."

Other potential projects discussed: posters for public libraries, video tapes of medalist and champion quartets for chapter show publicity; inexpensive handout literature and portable displays.

## 10-cent Treasure

continued from page 10

land... the Pittsburghers of Pittsburgh, Pennsylvania!"

As they enter they are, Merrill says, "besieged by all of the other competing quartets," and the excited hubbub onstage is clearly audible.

Baritone John "Jiggs" Ward introduces the quartet members, and the broadcast concludes with two medleys by the champs: "I'm a Yankee Doodle Dandy/I Love the Whole United States/Take Me Back to Pittsburgh" and "Sailin' Away on the Henry Clay/All Aboard for Dixie/Alabama Jubilee."

## Two strange twists

The story of the 10-cent, flea-market recording given Dee Paris has two other, Twilight Zone-type twists.

In 1948 Dee had been a member of the Oklahoma City Chapter and of the Convention Committee which staged the 10th anniversary celebration—the first international he had attended.

And Betty Anne, in listening to the tape, knew the Mutual network announcer's voice sounded familiar.

"I played the tape several times," she said, "to make sure I caught the man's name." It was Richard Lemmonds.

"Would you believe that 41 years later this same man is one of the pastors at the First United Methodist Church in Tulsa? (which Betty Anne attends).

"I duplicated the tape and sent him a copy.... I told 'Wish' (his nickname) I had spent many hours sitting under his Biblical instruction, and now it was his turn to be instructed by me concerning the finest harmony this side of heaven!"

## Experienced PR volunteers sought

Society members experienced in the fields of public relations and communications are being sought for the advisory board of the Society's planned public relations association.

"We invite you to join if you work in public relations or community relations, either for a business or a government agency," said Dee Paris, chairman of the International Public Relations Committee.

"We can use those who are employed or have been employed in any capacity in the communications field: newspapers, magazines, radio or television. Graphic artists, photographers, writers and anyone experienced in word processing, computer graphics or desktop publishing—all have talents we value."

Members who work, teach or have retired from these occupations were asked to write the chairman, Dee Paris, at 13110 Holdridge Road, Silver Spring, MD 20906.

## Kansas family might have one for Ripley

It should qualify for Ripley's "Believe it or Not." On April 1, Newton, Kan., barbershopper Bill Rose returned to the stage for the first time in 27 years. That night his three sons made their barbershop debuts in two shows 1,000 miles apart.

Bill made a reunion appearance with Newton's **Four Cavaliers**, 1959 international finalists, on the chapter show. Sons Don and Tim sang on the same show, their first, in the **Pride of the Prairie** Chorus and a new quartet, **Ringleaders**.

Meanwhile Bill's oldest son, also named Bill, was making his debut, singing with the Louisville **Thoroughbreds** on a show in New Castle, Pa.

## \$\$\$\$ for Logopedics

# Mountain weekend attracts hundreds

by Ray Heller

Communications Manager

Imagine a weekend of barbershop shows featuring top quartets and choruses, with fresh mountain air and just about every variety of family recreation thrown in for good measure. It's relaxing, it's fun and it's called Harmony Holiday.

It's an event that has been delighting audiences for almost a quarter century, and it annually brings in more contributions to the Institute of Logopedics than any other Society activity. It's held the third weekend of each January.

Last year's production featured two highly entertaining show quartets from Mid-Atlantic District: **Arcade** and the **Pros 'n Cons**. Also on the bill were the **Commodore Perry Chorus** from Erie, Pa.; **Hickory Tree Sweet Adelines** chorus, regional gold medalists from Madison, N.J., and a number of chapter quartets. They all sounded great, but that's just the beginning.

### Great place for family

Harmony Holiday takes place at Mt. Airy Lodge in Mount Pocono, Pa., about halfway between Bethlehem and Scranton. It's a huge recreational complex with activities to delight the entire family.

There are winter sports: skiing, skating and snowmobiling. There are indoor sports: handball, volleyball, tennis and swimming. There is an archery range, a rifle range, hiking and much more.

Besides barbershopping, entertainment includes dancing, a marshmallow roast and nightclub shows with professional acts.

You can take in any or all of them, or you can sit around, enjoy the mountain scenery and relax. Or sing a tag or two in the lobby or one of the lounges. Or take in one of the almost non-stop barbershopping activities during the weekend.

Besides shows on Friday and Saturday nights in the Crystal Room, there is a Quartet Showcase Saturday afternoon in the Club Suzanne. Featured performers last January included a mixed group called **Both Sides of the Fence** and a lively young quartet, the **East Side Kids**, who are destined to delight the audience at the international contest in Kansas City.

### Planning required

If all that did not fill your barbershop cavity, there was a craft session conducted by the **Pros 'n Cons** Saturday morning and



**AND SKIING, TOO**—While others were enjoying barbershop shows or engaging in other forms of recreation, students at a ski school practiced on Mt. Airy.

an auction of antique barbershop recordings and Harmony Holiday memorabilia.

"The whole thing takes as much planning as a district convention," said General Chairman Glenn Jewell of Rochester, N.Y. Glenn and wife Lynn are one of eleven couples from all over the East on the committee that puts it all together.

Other hard-working members are Peppy and Bev Piperata of Holland Patent, N.Y., in charge of food and registration; and Fred and Pat King—Fred is in charge of music events and a perennial master of ceremonies. The house committee is headed by Phil and Sheila Marmelstein, Verona, N.Y.

Dave and Maureen Purcell of Hudson, N.H., keep track of masters of ceremonies and announcements. Art and Florence Dolt, Lakehurst, N.J., are long-time committee members; Art is the treasurer.

Mitch and Barbara Frances and Mike and Terri Frances of Baltimore take care of staging and risers. Mitch brings the **Chorus of the Chesapeake's** risers in the chapter truck from Dundalk.

### Shop adds funds

Herman and Kathleen Zwick operate the barbershoppers' shop, which usually brings in around \$1,000 for Logopedics. Gary and Sandy Becraft of Binghamton, N.Y., are in charge of talent arrangements; Bill and Betty Davidson of Leesburg, Fla., take care of advance mailings.

Dr. Frank Kleffner, president and chief executive officer of the Institute of Lo-

gopedics, and his wife, Charlotte, are honorary members of the committee.

Harmony Holiday began in 1968 at Grossinger's resort complex in the Catskill Mountains near Liberty, N.Y., about 90 miles north of New York City. It was conceived by barbershopper Guy Citrinite, a past president of the Utica, N.Y., Chapter.

### Activities galore

While visiting the resort, Citrinite was struck with the facility as a wonderful place for barbershoppers and their families to come for a holiday weekend. He gathered a committee from Seneca Land District and put the event together, with generous help from Paul Grossinger, barbershopper and owner of the resort.

It turned out to be a tremendous success, with more than 200 barbershoppers and wives in attendance, and plans went ahead to make it an annual event. Headline quartets that first year were the **Top Hats**, a comedy foursome, and the 1967 champion **Four Statesmen**. Bob Johnson, then the Society's director of music services, presented a Saturday morning seminar on the fine points of barbershopping.

Proceeds of \$600 were turned over to the Institute of Logopedics. Over the years, the weekend became the largest non-convention barbershopping activity in the East.

A committee of three couples took over

continued on page 30





## Parents of students available to tell about Institute's work

by Laura Barron  
Institute of Logopedics

From California to Maine, parents of current and former Institute of Logopedics students are available to speak to your chapter. The Institute's new Parent Speakers Bureau includes 35 students' parents from 18 states.

Several of these parents and a number of barbershoppers have provided significant help in the Institute's new recruiting program. The highly successful recruiting "blitzes" began in September 1988.

The blitzes are designed to send four to six Institute staff members to targeted areas from which we have current and former students. The blitz team schedules four to seven days of activities and appointments to introduce the Institute and its special program to as many individuals as possible.

### Team listed

The team includes Frank R. Kleffner, Ph.D., president and chief executive officer; Jennifer Holvoet, Ph.D., residential school director; Melissa Owen, admissions director; Paula Smith, marketing director; Donna Bridges, annual fund and patron organization director; and Laura Barron, public relations director.

During these visits, staff members have specific objectives and assignments. Kleffner, Holvoet and Smith contact professionals in related fields, speak to professional and parent groups and make presentations about the Institute's programs to individuals, groups and agencies. Enrollment recruiter Owen meets with parents of prospective students, while Bridges visits patron organization members, foundations and other prospective contributors. Barron is responsible for establishing interviews with TV, radio and print media.

### Barbershoppers help

International Society Board Member Jack Windsor from the Illinois District; Scott Beverly, Cardinal District Logopedics Chairman, and Darrell Muck, Mid-Atlantic District Logopedics Chairman, were very helpful during the trips last year to Chicago, Indianapolis and northern New Jersey.

For the Chicago blitz in September 1988, Windsor was instrumental in helping Barron with a list of local media personali-

ties, as well as arranging for Kleffner's appearance at the district convention in Peoria. Beverly arranged for Owen and Indianapolis' **Two Generations** quartet to appear on a television station's noon news in November.

Blitz trips in 1989-90 will be to southern New Jersey, the California coast and another metropolitan area yet to be decided.

Although a variety of expertise is needed to make the blitz trips successful, we find it's the parents who have experienced the Institute who can best share with other parents the struggles in deciding to place their child away from home and to explain what placement at the Institute has done for their children. These parents are willing to share their stories with your chapter and/or others in your area who might wish to know more about the Institute of Logopedics and its special children.

For more information about the Institute's Parent Speakers Bureau, contact Brenda Keeler, Institute of Logopedics.



**HAPPY TIME**—Student Jore Warren's pleasure is obvious as he participates in one of the Institute's summer art classes.

2400 Jardine Drive, Wichita, Kansas 67219,  
(800) 937-4644 or (800) 835-1043.

## The Ritz

### is now on CD!

That's right! The Ritz has just finished a brand new recording entitled "The Ritz...On Moonlight Bay." This new recording has some of your favorite Ritz songs like: "You Can't Play Sweet Adeline on No Piano,

Louisville Lou, and Java Jive" plus some exciting new material. Of course, we have cassettes available of both of our recordings.

Send the order form and your check payable to "The Ritz" (Canadian orders please specify "U. S. Funds") to:

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### ORDER FORM

"The Ritz...On Moonlight Bay"

Compact Discs - \$15.00 each ----

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"The Ritz"

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SHIPPING AND HANDLING \$1.50

TOTAL

Name \_\_\_\_\_

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# Earliest barbershop style may date to mid-1800s

(SECOND OF TWO PARTS)

by Wilbur Sparks and David Wright

The origins of the barbershop quartet, like those of most folk arts, lie largely hidden before the age of sound recordings, unheralded in the pages of history. The earliest occurrences of singing in a style one could call barbershop harmony probably came in the mid-1800s, perhaps improvised by plantation workers or by waiting customers in a small town barbershop as they sat idly, waiting for a haircut. Some elements of the style could be found in the singing of the Hutchinson Family Singers, a popular concert quintet with rotating family members, touring the country from 1840 to the 1890s. From mid-century on, the developing style frequently was showcased in the minstrel shows of that period.

## The Golden Age

With the rise of classic woodshed songs in the late 1800s, the term "barbershop" harmony began to be used to describe a certain style; the earliest printed references came in the 1910 song, "Play That Barber Shop Chord." The increasing use of male quartets on the vaudeville stage in the early 1900s presaged the national fame of the Avon Comedy Four and others.

Circuit Chautauquas, week-long tent shows featuring lecturers and entertainers, provided another medium. Quartets such as the Hayden and Peerless quartets, were among the most popular recording artists, first on cylinders and then on discs whose playing became a regular evening activity in many American homes.

Much of the harmony of that period, however, was undocumented. It was heard on street corners, in barbershops, homes, local meetings and churches. Quartetting for self-enjoyment and local entertainment was in style. In that age there was no need to "preserve" quartet singing. Indeed, it was a national pastime.

## The "Dark Era"

By the late 1920s, however, harmonizing as a pastime was losing its appeal. Radio and movies were replacing the parlor with its piano and Victrola. It did not die out completely, however. In the Bronx section of New York City, an avid group of quartetters (club harmony) survived, staging quartet shows every Friday night. It later became the Society's first chapter in

that metropolis. And New York's Parks Department (under Commissioner Robert Moses) staged barbershop quartet contests—a tradition which lasted, remarkably, into the 1960's.

Oklahoma's American Legion sponsored quartet contests, in which the **Bartlesville Barflies**, later to become our first Society quartet champions, were participants. In central Illinois, a "close harmony" club met monthly in various towns and conducted regular meetings not unlike today's chapter meetings. The organizer and first president of this organization was Glenn Howard, who later competed in the first seven of our Society's national contests, and who today is the only person who has attended all 50 conventions.

## Revival

In Chicago, the barbershop idiom still was heard on Saturday nights, when on radio station WLS the "National Barn Dance" program featured the Maple City Four. Quite a few early Society quartets, such as the 1945 Champions the **Misfits**, from Chicago, had their beginnings in this environment.

Then came 1935 and O. C. Cash. Even after all the praise during the 50th Year for our indefatigable founder and his partner, Rupert Hall, we still must acknowledge their efforts once again. Had it not been for their sentimental determination to organize a local club to sing barbershop harmony, to which was added Cash's incredible knack for publicity, singers from these scattered bastions of four-part harmony would not have joined the many new fans who were attracted by story after news story in the national press. During that first decade, the Society saw its most rapid growth, woodshedding was the rage, and meetings buzzed with excitement.

## Modern times

The '50s saw the emergence of memorable quartets (**Buffalo Bills**, **Confederates**) with their change in singing style; pioneer coaches (Floyd Connett, Lyle Pilcher), remarkable arrangers (Bill Diekema, S. K. Grundy, Val Hicks), the rise of chorus singing and our Society's new home in Kenosha. The contest and judging program, sparked by Frank Thorne and Maurice (Molly) Reagan, began certifying judges. A young man, Dr. Harold (Bud) Arberg, began to teach "barbershop craft" in Alexandria, VA, laying part of the foundation for the Society's present education program.

Another part of that foundation was laid in 1961 under the leadership of Rudy Hart, international vice-president, quartet coach and chorus director, as he and his team staged the Society's first HEP (Harmony Education Program) School in Winona, Minn. After Bob Johnson became the Society's top music man in 1962, his first program was to conduct up to five such HEP schools annually from coast to coast. It was also in the '60s that exciting new quartets such as the **Sun Tones** and **Four Renegades** came to the Society's championship. Finally, great credit should go to Bob Johnson and Dave Stevens for beginning the significant enlargement of the Society's music publication program.

## Education expands

The '70s began with an enlargement of our educational program—the first week-long school, called "Harmony College," which Bob Johnson staged at Dominican College, Racine, WI. The twelve courses offered have exploded into today's 60-plus courses at Harmony College in St. Joseph, Mo. Another impressive event of this period was the board rewriting of the Society's judging program. Out of this effort, in a period of eight years, came five "new" categories: Arrangement (1971), Interpretation (1971), Sound (1975), Stage Presence (1976) and Chairman of Judges (1979).

Hugh Ingraham, a leader of great sensitivity and perception, became Society executive director in 1978. Finally, the age of great choruses came into full bloom, led by the Louisville **Thoroughbreds** and the Dallas **Vocal Majority**.

## Lou Perry's influence

The '80s gave us more great champions, including the **Boston Common**, exemplifying the simplicity and individuality of an earlier age. This quartet's mentor-arranger, Lou Perry, gently made us more aware of appropriateness and taste in our music. Joe Liles, a man of many musical skills, became director of musical activities and later succeeded to the post of executive director. And as barbershop singing soared to a new height in musical perfection, many of us, seeking guidance for the future, began to take a more serious look back at the past.

The annals of our history are still being written. Each year introduces new champions, new music and new ideas. The remarkable aspect of our art form is that it is not static, nor has it ever been; it is one of evolution within a framework that preserves certain essential ingredients. The current surge of interest in the harmonizers of old is helping us to better understand and appreciate the true essence of our idiom.



## This chorus stresses youth right up front

Brothers Jamie and Johnathan Fitt are front-row members of the **Country Gentlemen Chorus** in Bucks County, Pa. As two-year barbershoppers, they have sung on two annual shows, and Jamie directed part of one number on the last one. So what's unusual about that?

Well, Jamie is age 11, in the fifth grade, while brother Jonathan is 8 and a second-grader. They joined the Society when they were 9 and 6, respectively.

Nor does the trend toward youth in the Bucks County Chapter stop there. Jack Pinto, now 21, has been musical director of the 75-member Country Gentlemen since he was 19.

He also is tenor of the **East Side Kids** quartet which will make its first appearance on the international stage during the contest in Kansas City in July.

Jamie and Johnathan, who live with their parents in Huntington Valley, are both in a program for academically talented children. Jamie plays guitar, Johnathan the piano and drums.

"But their love is barbershopping," said their mother, Ellen. "Jamie directed part of one number on the last show. He was petrified, but he loved it."

The boys were brought into barbershopping by their uncle, Garry Warlow, a member of the chapter. After only a few visits, they announced they would like to sing as members, and the board decided to let them join.

On chapter meeting nights the boys come home from school, do their home-



**BARBERSHOPPERS**—Johnathan (left) and Jamie Fitt pose with their favorite uncle, Garry Warlow, who got them into barbershopping.

work and take a nap to be ready for chorus rehearsal. Howard Fetterolf, a chapter member who called *The Harmonizer's* attention to the youthful barbershoppers, said the brothers "always know their words and music and are real 'hams' just like older members."

Both are soloists in their church choir and members of the handbell choir; they enjoy street hockey and baseball, fishing and an oil painting class. Both have been involved with Cub Scouting; Jamie is about to graduate to the Boy Scouts.

Jack Pinto tried out for the directing job after the previous director resigned early in 1987 and was selected by a virtually unanimous vote of the chorus. He led the Country Gentlemen to third place in the East Central Division of the Mid-Atlantic District in his first contest as director.

Jack was 10, only slightly older than the Fitt brothers, when he got into barbershopping in Princeton, N.J. He travels from his parents' home in Trenton, N.J., several times a week to work with the chorus or coach chapter quartets.



Director Jack Pinto

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## The Founder's Column

by O. C. Cash

# Girls might try horn part first

(From the May 1947 *Harmonizer*)

I'm still thinking about that "To the Ladies" number (in a previous issue). It was a splendid idea and I am sorry I didn't get in on it in some way, but the last time I wrote a piece concerning the ladies (the one about the proper way to handle women attending our conventions) I didn't receive much favorable fan mail from the more obstinate sex. So far, the girls don't seem to pay much attention to what I tell them. But I want to try once more.

I have had a lot of difficulty with these women's quartets, especially with the baritones. The girls have been messing up my part so badly and refusing to take my advice that I have just about despaired of doing anything about it. I tell this female baritone and that one to go up an eighth of an inch on a certain note, and they think it is sufficient or sounds better to go up only a sixteenth of an inch. I believe I have an idea in this piece that will remedy this situation.

When I was a boy at Bluejacket, playing first, or solo cornet, in the Bluejacket Silver Cornet Band, me and Merle Woods, his brother Roscoe and another fellow used to get together before band practice and rib up a brass quartet. We had three cornets playing lead, tenor and baritone, and Merle filled in the bass with slide trombone, playing it up kinda high like. I remember we used to harmonize on "Sweet Bunch of Daisies" and "I Wonder Who's Kissing Her Now" and other popular tunes of the day. It sounded awful pretty. The rest of the boys in the band would gather around and argue about the chords and sometimes we would almost stop band practice for the night.

Merle is now a big newspaper owner,

publisher and editor, but I bet he would give his eye tooth to have just one more of those instrumental barbershop sessions in the back room of Jim Davis' barber shop, with all the boys we used to know when we were kids. I'd sure like to join him, too.

You notice I said we had three cornets in this quartet. Well, at that time trumpets were reserved for the exclusive use of Gabriel and a few of his more musical angels. Nowadays it seems like everybody is blowing trumpets. I don't think it's right.

Now since these barbershop quartet girls have so much trouble getting the proper vocal effect on our arrangements, especially the baritone, I suggest they work up some combination in brass, or saxophones, take our arrangements and see if they can't hit these chords right on the nose, as they are written, and quite trying to improve on the way us artists do them.

Now, getting off that subject onto another, I am wondering if the report which headquarters has been sending out, that we have 17,749 members and 1,300 organized quartets, is correct. We may want to have an audit made of these figures in the light of what I am about to tell you. At Christmastime, I received 16,179 greetings from barbershoppers all over North America and about 1,200 cards with pictures of four guys and funny quartet names printed on them.

Until I get my old-age pension, of course, I can't afford to acknowledge all these greetings, and I am taking this means of thanking all those old boys who thought of me so kindly at Christmastime. It was terribly nice of them. Don't think I'm "uppity" or "high falutin'" if you don't get acknowledgement of all your letters and cards. This Society correspondence has just about got me down. I'm ready to holler "calf rope." But I do like to hear from you old "codgers" from time to time, even if I can't answer all my mail.

Since I wrote to you folks last I have attended a few Parades and am more astonished, as time goes on, at the enthusiasm with which these entertainments are received. The Parades at Omaha and Dayton, Ohio, were tremendous successes. Also, I happened to be in New York earlier this year, and the boys cooked up a "little party" (as they said), which developed into a gathering of more than a hundred on the spur of the moment with some very fine quartets—Harry Armstrong, Sig Spaeth,

Bob Goepel and other notables present. This was a very nice occasion.

Well this leaves all in fairly good health. We had the usual run of colds and bilious spells during the winter, but all of us have had a round or two of calomel and have been taking Black Draught regularly and the family is feeling tolerably well at present. I have all my early plowing done, hogs killed and meat cured. Corinne and Betty are getting ready for canning, and have the soap all made and put away. So we are right on schedule with our spring work.

Hoping you are the same, I am,  
O.C. Cash.

## Group to seek endowments

A special committee of Society leaders has been formed to build an endowment fund intended to strengthen Society finances and to promote and enhance barbershop harmony around the world.

Headed by former International President Merritt Auman, the committee consists of representatives from the International Board, Harmony Foundation, international staff and general membership. Its purpose is to develop a program to permit and encourage members and friends of the Society to contribute monies to the fund through bequests, wills, grants, gifts, special shows and fund-raisers or other sources.

"Any contributions to the Society not otherwise earmarked will go into the fund, which will be administered by the Harmony Foundation," Auman said.

The group was to hold its first meeting May 26. In addition to Auman, of the Harmony Foundation Board, it includes International President Jim Richards, Board Member John Schneider of Houston, Executive Director Joe Liles and Austin Combs of the Daytona Beach, Fla., Chapter.

Emphasis will be placed on encouraging barbershoppers to remember the Harmony Foundation in their wills, Director Liles said.

"Many members undoubtedly already have other charitable organizations mentioned in their wills," he said, "but despite their intense interest in our hobby have not thought to include the Society."

Details of the committee's plans for the endowment fund will be announced as they are developed, Auman said.



## In Memory

### Bill FitzGerald

D. William "Bill" FitzGerald, a member of the Society's international staff for 21 years, died April 1 at a hospital in Kenosha. He was 59 years old.

A barbershopper for 42 years, Bill had held nearly all chapter and district offices in the Northeastern District. Before joining the Kenosha staff in 1966 he served on the International Board and as an international vice president. He was special events manager for the Society when he retired in 1987.

He sang bass with the **Melodiers**, **Harmony 4** and **Notebusters** quartets and at one time was active in the Society's judging program.


Bill is survived by his wife, Theodora; two sons, a daughter, three grandchildren and his mother. The family requested that memorial remembrances be in the form of contributions to the Heritage Hall Museum at international headquarters in Kenosha.

### Harry Purinton

An apparent heart attack at his home in Sturgeon Bay, Wis., claimed the life of Harry F. Purinton, director of the Heritage Hall Museum at international headquarters in Kenosha. He died April 7 at the age of 77.

A barbershopper for 43 years, Harry was a charter member of the Sturgeon Bay Chapter in 1946 and in the early 1960s transferred to the Green Bay Chapter. He was Land O' Lakes District historian for 18 years, compiled a history of the district in 1980 and was district barbershopper of the year in 1961.

With the formation of Heritage Hall a few years ago, he was named director and spent several days each month at Harmony Hall overseeing the organization and operation of the museum.

Born in Missouri in 1912, Harry is survived by his wife, Frieda, four children, nine grandchildren, one brother and one sister. Contributions in his memory may be made to Heritage Hall in Kenosha. 

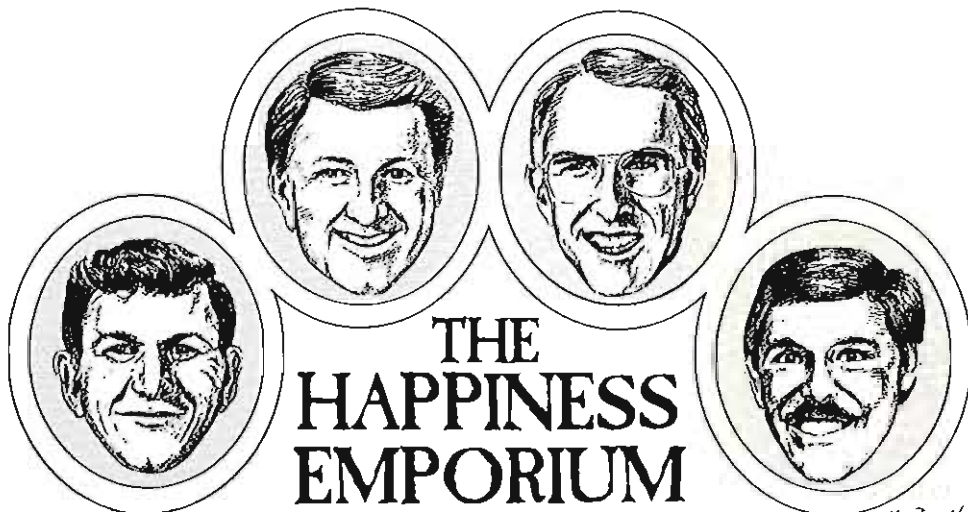


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## News About Quartets

The other members of the quartet emphasize that they are proud of him and happy for him. But the appointment of their lead, Jim Casey, to the Society's international staff (see story in this issue) was the final blow for the **Side Street Ramblers**.

The 1983 international champions from Dallas announced they will sing their swan song at the Kansas City convention.

Casey joined the Ramblers after lead Brian Beck returned last year to his former quartet, the **Dealer's Choice**, 1973 champs. Then bari Dennis Malone moved to Virginia, where he is singing with the Alexandria **Harmonizers** and commuting to quartet engagements.

So he, tenor Keith Houts and bass Earl Hahn decided the quartet should bow out, after 13 years, with its appearance on the July 5 AIC show at Kemper Arena.

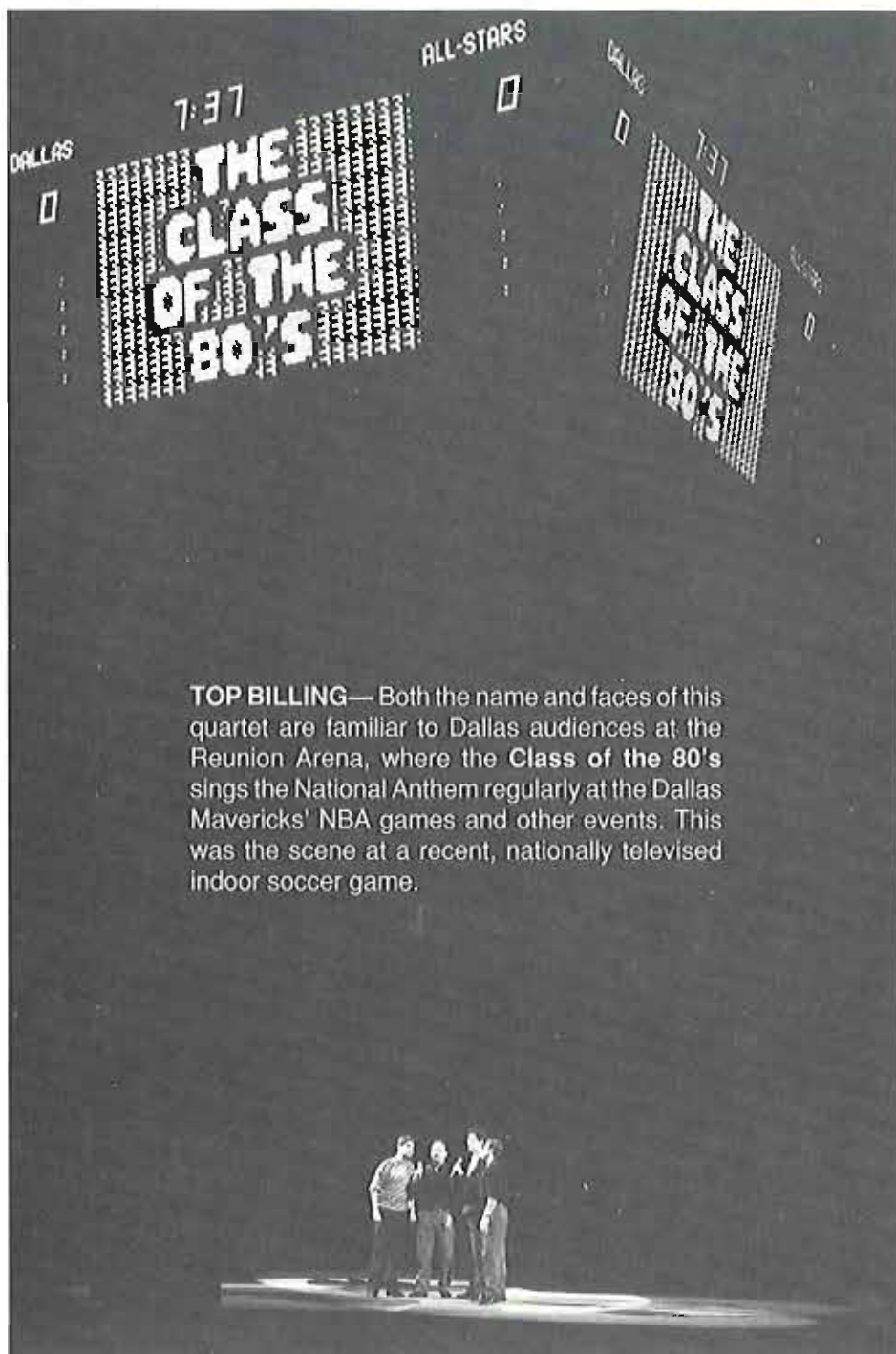
The old T.G. (Typographical Gremlin) fouled up the telephone number for the **Gas House Gang**, Central States District quartet champs, under their picture in the March/April *Harmonizer*. The number for contact man Rich Knight should be (314) 925-1925.

Another personnel change: **Grand Slam**, of the Chicago area, has a new bass, Dave Walker (previously of **Classic Ring** and the **Allied Four**).

Also, said tenor and contact man Barry Beeson, the Illinois District directory somehow switched his phone number for that of a "little old lady in Fresno" who keeps getting calls "asking how much she charges to put on a good show." The correct number is 312-357-2588. Other quartet members are Ron Rank, lead, and Ken Jordahl, bari.

A story and photo of **Broadway**, Mid-Atlantic competitors in this year's international quartet contest, appeared in the April issue of *Security News*, published by the American Security Bank of Washington, D.C. Baritone Cal Sexton is an employee of the Security Trust Company, a division of the bank. Other members are Jay Nickel, tenor; Fred King Jr., lead, and Tom Sterling, bass.

The *Medallion*, newsletter of the Association of International Champions, has announced the marriage in April of Jerry Fairchild, tenor of the 1964 international champion **Sidewinders**, to Maureen Daniels, widow of Sidewinders lead Joe



**TOP BILLING**—Both the name and faces of this quartet are familiar to Dallas audiences at the Reunion Arena, where the **Class of the 80's** sings the National Anthem regularly at the Dallas Mavericks' NBA games and other events. This was the scene at a recent, nationally televised indoor soccer game.

Daniels. Joe died unexpectedly in 1987, and Jerry's wife was killed in an auto accident in June 1988.

"Isn't it great," commented *Medallion* Editor Dan Jordan, "how something so beautiful can emerge from something as devastating as the loss of a loved one."

The couple is living in Redlands, Calif.

The **Great Western Timbre Company**, a popular Far Western District quartet for the last ten years, sang its swan song at the

Stockton, Calif. Chapter show in April.

The foursome was FWID champion in 1986 and was a semi-finalist at the 1988 contest in San Antonio. Members were Roger Smeds, tenor; Dwight Holmquist, lead; Gary Bolles, bari, and Ron Black, bass.

The quartet decided to disband, the Stockton *Chapter Chatter* reported, because Roger, the tenor, has moved to Florida.



# Wanted: Armed, singing terrorist

In the wee hours of the morning at the Detroit Metro Airport, Bits 'n' Pieces quartet was heading back to Chicago after a show and afterglow for the Wayne County, Mich., Chapter.

Bari Jack Windsor placed his suitcase on the x-ray conveyor belt and walked through the security gate. Suddenly he was surrounded by three policemen and "a large, black German shepherd guard dog." The x-ray had revealed the unmistakable outline of a gun in the bag.

Jack tried vainly to explain this was a harmless starter's pistol used by the quartet in its act and inadvertently placed in the carry-on luggage instead of being checked through.

## Off to the lockup

"Sure it is," was the sarcastic response.

He was arrested and hustled to the airport police lockup, where the bag and his driver's license were taken away, he was read his rights, fingerprinted and placed in a holding room.

Eventually a detective arrived, and Jack, displaying a show program and other evidence, was able to prove his identity and explain what had happened. He filled out and signed a statement; the license and bag were returned, and he was released. But the gun would have to be confiscated, the officer explained.

Relieved to get off with only the loss of a pistol, Jack hurried back to the departure gate and again placed the bag on the conveyor belt. Suddenly the whole nightmare was being re-run. The machine showed a second gun in the bag.

## "I panicked!"

"We have two starter pistols," Jack later explained, "one as a back-up in case the first one doesn't work. They had both mistakenly been placed in the bag. The police evidently had stopped searching when they found the first gun."

"I panicked. I had visions of prison garb, chain gangs and prison cells. I wondered if I would ever see my family again."

The second pistol was confiscated on the spot. But after some phone calls, during which his ears were singed with a few choice expletives, the shaken baritone was allowed to rejoin the rest of his quartet: Leigh Sherman, tenor; Bob Squires, lead, and Jim Weather, bass.

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## Chapters in Action

Publicity of the kind money can't buy was given barbershopping in the San Francisco area by the *Contra Costa Times* in its May 31 issue.

Leading off with an illustrated story on the **Sound Solution** quartet, the full-page coverage also included a short history of the Society, a "sidebar" on Gary Bolles and the **Great Western Timbre Company** quartet, information on the new Bay Area Metro **Pot of Gold** Chorus and a list of all chapters in the San Francisco area, including meeting places and times.

The paper is delivered to "several hundred thousand homes" in Contra Costa and Alameda counties, BAM Public Relations Officer Rogers Hornsby reported.

**"VOCAL MAJORITY'S JIM CLANCY NEW WELLESLEY DIRECTOR"** read the huge, black headline of *Assembly Line*, newsletter of the the **Sound Assembly** chorus of Wellesly, Mass.

The story went on to predict the Wellesley chorus would grow to 200 men after the director of the five-time international champions moved from Dallas. It reported also that Rich Knapp, lead of the **Boston Common**, 1980 champs, would be assistant director and that he was trying to get Larry Tully, Terry Clarke and Kent Martin (the rest of the BC) to join him as section leaders.

That final fantasy probably led most readers to realize what Editor Leo Larivee admitted on page 2: this was his annual April Fool edition. But if any VM member happened to see that headline, he probably had a heart attack.

It may not be a record, said Chapter President Jack Wessel, "but it's a pretty good average."

He was speaking of the accomplishment of the **Masters of Harmony** chorus of the Valparaiso, Ind., Chapter, which was chartered in September. In April, in the first contest for both the chorus and its new director, Ken Limerick, it won the Cardinal District small-chorus championship. With 29 members, it scored 843 points.

(The larger choruses in the Cardinal District do not compete until the fall convention.)

The Alexandria, Va. **Harmonizers** may have thought at first it was an April Fool joke. They were notified April 1 they would



**50 OF 80**—Joe Ripp (center) accepts a gift from Naples, Fla., Chapter President Bob Matthews as Chorus Director Dick Sturgeon looks on. The occasion honored Joe's 80th birthday and 50th year of barbershopping. A former member of a Land O' Lakes District championship quartet and international finalist, the **Cardinals**, Joe is now lead of the **Sounds of Seagate**.



**IN DEMAND**—The **Midnight Sons** of the Brandon, Manitoba, Chapter made 60 appearances in 10 days during the midwinter Sourdough Rendezvous in Whitehorse, Yukon Territory. They plan also to pay a return visit in August to Dawson City, Yukon, where they posed recently on the steps of the historic Robert Service cabin. From left are Al Loewen, tenor; Bruce Barrett, lead; Ted Dillistone, bari, and Jim Boyles, bass.

back up entertainer Victor Borge in a 2 1/2-hour Victor Borge Gala June 8 on the famed concert stage at Wolf Trap Farm.

The show also is to be condensed for a one-hour presentation on national public TV, although the date of the TV program

had not been announced as of this writing.

The announcement to the chorus came from the producer and the TV director of the Borge Gala during intermission of the

continued on next page



# Columnist lauds National Anthem in barbershop

The Wilkes Barre and Scranton, Pa., choruses joined forces in April to sing the National Anthem at the opening of a new, 10,000-seat AAA baseball stadium in Lackawanna County.

The governor, numerous other dignitaries and all types of media were on hand for the televised game. But it was the combined chorus that drew a far better review than the home team Red Barons.

Although he misidentified the chorus as the "Cascade of Chords," columnist Tom Heffernan wrote, in part, in the Wilkes Barre *Sunday Independent*:

"They (the chorus) were good. It was absolutely refreshing to hear what is a very tough song to sing, not to mention sing with some harmony in the rendition. Whatever it took to sing the 'Star Spangled Banner' correctly, they have it down cold.

"In recent years it has become somewhat of an 'in' thing to (see) how badly a singer can mangle our National Anthem. From Soul to Rock to absolute howling... it seems to have become a contest in bad taste.

"The (chorus) ended all that. They were great. Might I suggest to the Red Baron management that they get a tape of that rendition and use it before every home game?..."

"To the chorus itself: Gentlemen, get that rendition recorded or taped or whatever they do nowadays and go national with it. There are millions of us who would like to hear our National Anthem sung correctly, sung with obvious patriotism and sung with great harmony. Go national, you singing gentlemen, because you stole the show Wednesday night."

continued from previous page

Harmonizers' annual Spring Tonic show. The Wolf Trap production will celebrate the 80th birthday of the Scandinavian pianist/comedian.

The front page of a March issue of the Fort Myers, Fla., *News-Press* bore a large, full-color photo of the Estero Island Beach Tones Chorus singing at an Easter sunrise service. Walter Holt is shown directing the chorus before a large crowd on a Fort Myers beach at 6:30 Easter morning.

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## Reviewing the Releases

# RR 4 songs 'satisfy completely'

by Don Richardson  
Phoenix, Ariz.

Three years ago in this column, I reviewed the **Rural Route 4's** first album, *Saturday Night & Sunday Morning*. In that review I bemoaned the dearth of good, solid barbershop songs in lieu of the gospel songs they included.

Their latest album, *RR 4 Friends & Relatives*, has no such failing; it satisfies me completely.

There are a total of 14 songs on this album, all done in the effortless Rural Route 4 style that I have grown to expect and which I appreciate very much. Side I is a traditional offering of eight selections, six of which could very well be (and most have been) used in contests. They include "How's Ev'ry Little Thing in Dixie?" (with a screaming overtone on the tag); "Rock-A-Bye Baby Days"; "My Missouri Home" which is very impressively sung; "My Mother's Eyes," which is presented with gorgeous balance and blend; "Tie Me to Your Apron Strings Again" and "Little Pal," over-dubbed to produce a sound so rich and full I can't imagine I'll ever hear its equal anywhere else.

### Daughter a soloist

In addition the quartet sings "Lida Rose," accompanied by baritone Jim Bagby's daughter Kristin Ann singing the "Dream of Now" obligato, and a group called The Jubilee Transfer performs "I'm Wingin' My Way Back Home." The Jubilee Transfer is composed of brothers Calvin and Willard Yoder, Willard's sister-in-law Darla Zook and her sister Ranae Stagell. This song doesn't have the barbershop ring that the RR 4 songs do, but it's an impressive *tour de force*, especially for Calvin and Willard.

Side II was recorded live at the Kansas City Music Hall on March 28, 1987, and it's difficult for me to conceive of it being any better. This is just like being in the audience for an RR4 performance, except that I can't see them. After the introduction by Dan Henry Bowser (remember the **Merry Mugs**? He was a member of that quartet), the RR 4 sings six songs.

### Corny but good

I can hear their own special brand of comedy on "Where the Black-Eyed Susans Grow," which I find delightful. The tag on "Rosie" is another screamer. "Old MacDonald" is just as corny as you might

expect from these guys, but it's wholesome and it's funny. Willard sings an impressive solo on "I've Been Everywhere," obviously a novelty song they enjoy; "Old Apple Tree" has its moments, too. They conclude the performance and the album with that Roy Acuff hand-clapper, "The Richest Man in the World." Of course, it's all glued together with the RR 4's special brand of down-home humor.

In all honesty I should confess I find it impossible to be truly objective about this album, if objective means to find any fault. (Well, they didn't list the arrangers of the songs on the album, but that's the only quibble.) This album is fine. It offers a relaxed listening experience to singing performed by four fine men who demonstrate reverence for their music. They have a wonderful sense of the lyrics and of the whole compositions. This quartet does not force its interpretation onto any song; instead they work *with* the music. I say again: I'm inclined to give these men the benefit of the doubt; they're never self-serving, always modest and sincere.

### The epitome of barbershop

On the album cover, Lou Perry offers his own testimonial to the RR 4. He compliments them for their "extraordinary musical understanding of the songs they sing. The quartet offers that rarest of gifts, sincerity, an outgrowth of their love for both music and people.... They reach your heart because they give you their hearts--the greatest gift performers have to offer."

Their heartfelt communication is just as evident on their album as it is in person; it's awe-inspiring and satisfying in a way that many quartets never experience, let alone achieve.

I suppose it's irrelevant to the Rural Route 4's being named 1986 International

Barbershop Quartet Champion, but I'd like to think that these fellows earned the honor for qualities above and beyond their excellent singing. To me the RR 4 is the epitome of what a barbershop quartet and what barbershopping should be. They are exuberant and fun-loving in an honest, sincere way that should bring tears to the eyes of any great-grandmother who remembers how people "used to be."

These fellows still are; they never changed. Yes, this is the older, more established definition of barbershopping, which at times can be sentimental and cloying, but I'll take it any day over the modern-day, slicked-up commercial quartets that peel paint with their spread chords and who get all they can get from barbershop chapters by overcharging their "friends" in harmony.

### Not so stupid

To my way of thinking, there is everything to praise about this quartet; they represent our best music, our most balanced approach to humor that pokes fun at its proponents, and to barbershop music as clean, wholesome and ennobling. Sure, they act like hicks on the stage, but I know from having talked to them that they're just as canny as any Wall Street investor. No farmer today can afford to be as dumb as they pretend to be. They didn't just fall off the turnip truck.

For a truly pleasurable listening experience, order *RR 4 Friends & Relatives* by sending \$8.00 (plus \$1.00 Postage & Handling per order), specifying album or cassette, to RR 4, 8714 East 57th Terrace, Kansas City, MO 64129. *Saturday Night/Sunday Morning* is also available for the same price.

I don't say it often, so listen up: you cannot go wrong on this one; it's guaranteed!



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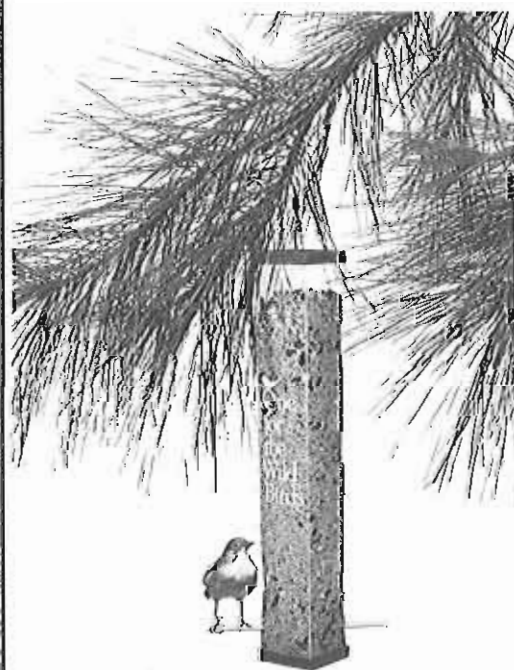
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### 'Assembly' will appear at 2nd Irish contest

The Sound Assembly Chorus of Wellesley, Mass., is expected to be the first U.S. chorus to visit Ireland when it travels to the Emerald Isle in August.

The group will give the fledgling Irish Association of Barbershop Singers (IABS) a welcome boost with an appearance at the association's second annual International Barbershop Singing Competition August 18 - 20. The event will be in the historic town of Birr during Birr Vintage Week.

The IABS was formed in 1988 in Birr, "the birthplace of Irish Barbershop singing," and it will continue to be the site of the annual competition, an announcement of the event reported.

The contest will have four categories: barbershop quartets and barbershop choruses (of 10 or more) for both men and women. In addition, two sections of each are planned: one for Republic of Ireland and Northern Ireland competitors and the other for overseas quartets and choruses.

The association also has scheduled annual conventions each October through the year 1992. The 1990 meeting (October 5-7) will be in Cork City, the 1991 convention in Limerick and the 1992 event in Dublin.

The 1990 contests in Birr will be August 17-19. Further information may be obtained from Barrie Brown, IABC Chairman, Sierra, Ardmore, Passage West, Co. Cork. The phone number is 021-841178.

From Israel comes word that a five-member Jewish group (a "Slightly Large Quartet"?), the Jerusalem Barbershop Ensemble, "is doing very well."

"We're now in our sixth year," lead Joe Romanelli wrote Kenosha Music Man Tom Gentry, "and slowly establishing a name for ourselves. We've found the style is... appreciated everywhere, though we remain the only barbershop group in Israel. We even have our own groupies, persons who will appear at every open performance and call to ask about our next appearance."

The five members "do quite a bit of voice rotating," Joe added. "Whoever is there the day we start a new song is the first quartet for that song.... Our director, Alex Eshed, is an excellent musician and sings all parts except lead. The bari occasionally sings lead; the tenor occasionally sings bari (and) I usually sing lead with an occasional

tenor." Some of the 30 songs in their repertoire have been translated to Hebrew, Joe said, including "Chordbusters March" and "Lida Rose."

A Young Men in Harmony quartet from Tuscaloosa, Ala., traveled to Japan in April as part of a 21-member mixed chorus from the city's high schools. They were sched-

uled to present a 45-minute concert in Narashino, Tuscaloosa's sister city in Japan. Bobby Wooldridge, International Board member for the Dixie District, said he had been coaching the quartet, of which the baritone, Tony Taylor, is a member of the Tuscaloosa Chapter. Others in the foursome are Kevin Watts, Chris Sheffield and Jeff Olivet.



**'LOS HOMBRES DE MUSICA'**— Taking a bow after their performance in Argentina are (from left) Richard Dagenhart, tenor; Rene Miller, lead; Roy Dicks, bari, and Julian Wingfield, lead.

Before 42 North Carolinians left for an exchange visit to Tucuman, Argentina, they were invited to put together entertainment that would reflect American musical forms. Richard Dagenhart of the Charlotte Chapter immediately thought "barbershop quartet" and quickly drew three willing but non-barbershop volunteers. They dubbed themselves "Los Hombres de Musica."

They got together in January, when Richard distributed music and learning tapes for two Barberpole Cat songs, then

did not meet again until March 1 in Buenos Aires. But after one more rehearsal, Richard said, the non-barbershoppers came through like troupers, and at their final destination of San Miguel, Tucuman, they drew a standing ovation from 350 Argentinians, most of whom had never heard barbershop or even seen an American.

And as a bonus, he added of the other three, "the barbershop bug has bit them, and I think they have already contacted a chapter in Raleigh."



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## Letters to the Editor

### 'FIFTH VOICE' WORKERS THANKED

Dear Editor,

Thank you for the fine articles on the "Fifth Voice" campaign for the Institute of Logopedics (March/April *Harmonizer*) and for naming the District Logopedics Chairmen. Far too often we name the chairman and not the guys who make it happen.

Among the many other names that should be acknowledged: The 1988 International Logopedics and Service Committee, in addition to Chairman Reddie Wright and myself, included Sam Barber of Reno, Nev.; Jim Eldridge of Warren, Pa.; and Fran Durham of Northville, Mich. Two long-time members helped shape the plans before stepping down: Charlie Grinyer of Bradenton, Fla., and Gil Jacobs of Palo Alto, Calif., (now deceased).

Two others deserve special salutes. Larry Hagerson, a barbershopper who was then a co-worker at the Institute of Logopedics, was an important part of the concept and the text review and critique, and was the resource that helped our plans become action.

Then there is Steve Mondau, the DIC of Evergreen. I had the concept and the graphics approach in mind but was missing the "tie-in" link to bring it all together. It was Steve who suggested the "fifth voice" overtone concept. It was so very on-target I instantly knew we were off to a magnificent start.

Please find some way to acknowledge these very important teammates.

**Greg Elam**

Int'l. Logopedics and Service  
Committee

### WHY IS SINGER POPULAR IF AUDIENCE UNMOVED?

Dear Sir:

In response to the "The Way I See It" article by Alan Burt (March/April *Harmonizer*):

Mr. Burt states that "she (a female vocalist in concert) sang only for herself" and that she "did not seem to care if these songs also turned on her audience." I cannot, of course, say why he felt this way, but if she is truly a "popular vocalist, had an outstanding voice, was technically superb and sang songs that inspired and moved her," I fail to see how an audience, which knew and obviously enjoyed her music, could possibly not be moved by her performance.

Not all performers "sell" their audience

in an outgoing, giving way. Their personalities, their mental and physical state, etc., determine how they come across the footlights.

The same applies to barbershop choruses and quartets. If they sing songs that inspire and move them and perform them well, an audience of fans and even the uninitiated can't help but enjoy them. True, not all the songs will be "oh-yeah" songs, but if sung well and with conviction, new or lesser known songs can and will become "oh-yeah" songs....

Entertainingly yours,

**Tim Ellingson**

Hutchinson, Minn.

### OOPS! DORTMUND IN WEST GERMANY

Dear Editor:

I read with interest the letter from the Soviet quartet as printed in the March/April *Harmonizer*. Perhaps something was lost in the translation, but it appears to indicate that the **Ruhrpott Company** is an East German quartet. In fact, the Ruhrpott Company is from Dortmund, West Germany (and surrounding area)....

**Whitney Irish**

Valatie, N. Y.

P.S. I tend to agree with Warren Edmonds, whose letter was on the same page as the letter from the Soviet quartet.

*You're right on both counts, Whitney; the mistake apparently was in the translation, but we failed to pick it up. The Ruhrpott Company, as we've noted in previous Harmonizers, is from Dortmund in West Germany.--Editor*

### SLAP AT ARRANGERS DRAWS REBUTTAL...

Dear Editor:

Regarding the March/April '89 letter from Warren Edmonds of Colorado Springs: His mandering comments about past barbershop glories and present failures are the type of tired ruminations which will lead our unique Society exactly nowhere. As such his comments deserve not much more than a yawn.

However his broad slap at "the flow of washed-out, bleached arrangements coming out of Kenosha" cannot be allowed to pass without a response. Mr. Edmonds, you are out of order. Your brohdingnagian words do not quite conceal your procrustean attitude. Your antediluvian negativism is not appreciated by this 27-year veteran.

Arrangers like Burt Szabo, Ed Waesche, Lou Perry and others have brought fresh, creative thinking to our Society. They have carefully preserved our craft while still exploring new roads. Imitation and, worse yet, duplication fail because they lack the inspiration of the creator of the original work.

To all of the probing and pondering minds at work on arrangements in the Society today I'll simply say thanks for a broad body of work of which we can all be proud. Our musical quality continues to grow due to your inspiration and perspiration. The great majority of us know and appreciate that creation within the discipline of preservation is a tricky thing to do. Kudos to those occasional great arrangements. Keep on Keeping On!

**Ed Kern**

Music VP, Commodore Perry Chorus  
Erie, Penn.

### ...AND A HOORAY!

Dear Editor:

Hooray for Warren Edmonds. It could not be said any better. And thanks for printing his thoughts.

**Jim Grant**

Baltimore, Md.

### JUDGING SYSTEM NEEDS REVISION?

Dear Editor:

I feel it is important to support the thoughts of Marty Mendro in the January/February issue regarding the Future II Committee recommendations outlined by Ed Waesche. I agree wholeheartedly with Ed's suggestions on various issues, such as revisions in the judging system, the inconsistency in judging due to geographical considerations, having more quartet and just plain spectator opportunities at meetings, and large choruses versus small choruses.

The most important issue, in my estimation, concerns the judging system. As a former harmony accuracy judge, I dug into my files to find a 15-page document entitled Supplement to Judging Rules which was based on the revised contest and judging rules adopted at an International Board meeting in San Francisco in 1951. In reading through the supplement I was reminded of how well the five-category system worked, allowing no one area to get too much or too little attention.

continued on page 28



## Sing for health!

Do you sound like Barbara Streisand (or perhaps Frank Sinatra—Ed.) in the shower? Do you croon along with your favorite radio hits? A study shows that your heart and lungs may benefit if you do.

"You can sing your way to healthy lungs as you grow older," concludes Kathleen McCormick, R.N., Ph.D., of the National Institute on Aging Gerontology Research Center, who compared heart and lung function in twenty singers to a control group of non-singers.

At the annual meeting of the American Lung Association in Kansas City, McCormick presented her findings: Singers have stronger chest wall muscles and greater heart pumping power than non-singing adults.

Dr. McCormick examined lung and heart function during sustained abdominal breathing in twenty professional opera singers aged 28 to 65. Some of the singers smoked and some never engaged in physical conditioning exercises, but they maintained diaphragmatic breathing with large lung volumes.

(From the American Journal of Nursing, via the West Towns Crier, Bob Squires, editor.)

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continued from page 26

I am not suggesting we scrap the present system and revert to one of former decades. I do think, though, there is much merit in earlier guidelines that perhaps should be looked at anew.

**Tom Palamone**  
Pittsburgh, Pa.

## WOOLDRIDGE SAYS PLATEAUS NOT ENDORSED BY BOARD

Dear Editor:

As always, the March/April edition of *The Harmonizer* was a treat. You have certainly responded to the concerns raised a few years ago regarding our publication and met the needs and desires of our membership.

A small article on page 32, however, caught my attention. You stated the International Board had endorsed a report urging all districts to set plateaus for chorus contests. While the Board received the report of the C&J Committee, there was no general endorsement of said report and there was certainly no specific endorsement of the plateau system. My own district has had a plateau system for at least eight years, and the results have been less than satisfactory. We continue to have great difficulty in providing suitable status to winning the various plateaus.

I certainly want the plateau system to work and have worked toward that goal. To represent, however, that I as a member of the International Board have urged all districts to adopt it is certainly not true. We want to recognize excellence at all levels of chorus size. To say, however, that smaller groups cannot compete with larger groups specifically negates several propositions and objectives of the Future II report. We have called on C&J to demonstrate they *can* judge our style without bias to size and differentiate between volume and quality.

I hope the districts will seriously consider a plateau system and how they can give true significance to the plateau winners as well as investigating other ways to recognize excellence at all levels. I look forward to receiving reports on how the system is working in other districts and suggestions on how to better recognize such excellence.

**Bobby Wooldridge**  
International Board Member,  
Dixie District

## ANOTHER MEDAL WINNER FOUND

Dear Editor:

I read with interest in the January/February "Chapters in Action" the story on Harvey Cooke's medal from the Soviet Union.

May I, as a member of the New Westminster, B.C., Chapter's **Gentlemen of Fortune Chorus**, be permitted to add my name alongside Harvey's as a recipient of this rather unique award?

While overseas in the Royal Canadian Navy, I served for a few months on a Royal Navy cruiser and promptly found myself as part of the escort of a Murmansk-bound convoy. I recall one night when at anchor in Murmansk harbor, being entertained on board by a Red Army chorus. Their singing was excellent, but, unfortunately, the group did not contain a barbershop quartet!

Russian commemorative medals were presented at a ceremony in Vancouver on November 28, 1987, by Alexi Makarov, administrative chief of the Soviet Embassy. *Glasnost* is alive and well!

**Kent Lovick**  
(24-year member)

## 'PLEASE STOP THIS TREND'

Gentlemen:

My son sings in a barbershop group in this area and did so when we lived in Wisconsin.

Recently my married daughter and I attended a concert. We enjoyed the singing but were offended by the chatter of the quartets. In speaking with other folk I found that many are feeling this way.

To stop the trend toward offensive chatter, I felt I should write directly to headquarters. We hope you can somehow get the word out: **STOP THIS TREND. It will only get worse if nothing is done.**

At what are we offended? Wherever I go I am offended by air pollution—the off-color story—the insinuated meaning behind jokes. My daughter is a teacher. She was offended by a supposedly funny joke about a stutterer. Also, she was offended by a supposedly funny story about a man's wife—very degrading.

A friend remarked, "This should be family fun." Who wants their children to hear these offensive jokes? **PLEASE STOP THIS TREND!**

**Ella Baker**  
Northfield, Minn.

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### BUCKEYE INVITATIONAL

The Buckeye-Columbus Chapter and the Singing Buckeyes Chorus present the

### BUCKEYE INVITATIONAL

on August 11th, 12th and 13th at the beautiful Palace Theater in downtown Columbus, Ohio.

Competing choruses will include the Great Western Chorus of Bristol, England, five time and current BABS champion, the Markham Men of Harmony Chorus of Toronto, Canada and a number of the top choruses from around the country, including the Pride of Indy Chorus, the Wayne, Michigan Renaissance Chorus, the Erie, Pennsylvania Commodore Chorus and the Dayton Metro Chorus. For the first time, men's barbershop

choruses from three countries will compete on the same stage. Saturday evening will bring together some of our Society's highest-scoring quartets who fell one notch short of singing in Kansas City.

Though the contest packages will be scored in standard format, they will be longer (12 minutes) and include a separate ENTERTAINMENT category.

**TICKETS:** \$9.00/show; \$15.00/both performances

Payment of registration fee prior to July 19, 1989 includes preferred seating at each session and a souvenir program.

This event is sponsored by the Singing Buckeyes and is not an officially endorsed Society program.

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**'SERIOUSLY'**—During their final appearance at Harmony Holiday, the **Pros 'n Cons** did one of their "serious" numbers. Watching the antics of bari Fred King were, from left, Harry Williamson, tenor; Kevin King, lead, and Tom Ewald, bass.

## 'Holiday' big Logopedics donor

continued from page 12

planning and carrying out the event from Guy Citrinite and were in charge until 1985. They are Jim and Mary Freytag, Fred and Sadie Clark and Paul and Imogene Dubois, all of Utica, N.Y.

In 1970 Fred King took over the Saturday morning craft session. The following year committee members from Mid-Atlantic and Northeastern districts were added.

Many top groups in the world of barbershop have appeared at the winter weekend. They include international champion quartets: the **Schmitt Brothers**, **Regents**, **Bluegrass Student Union**, **Oriole Four**, **Boston Common** and **Interstate Rivals**.

Choruses have included some of the greatest: the **Dapper Dons of Harmony**, **Chorus of the Chesapeake**, and the **Thoroughbreds**. Top names among Sweet Adelines also have appeared on the bill, including the **Dundalk** and **Ramapo Valley** choruses.

As attendance grew, so did the amounts contributed to Logopedics. As many as 1,300 have been present for the weekend, and one year's contribution amounted to \$16,000.

"Nearly \$150,000 has been raised by this event over the past 21 years," Jewell said. Dr. Kleffner reported Harmony Holiday is the largest single contributor to

the Institute.

On Saturday afternoon of the 1989 weekend, the committee received a telegram from Jim Richards and Jim Warner, outgoing and incoming international presidents, who were attending the midwinter convention. The wire brought the news that the Society's 50th-anniversary goal of one million dollars for our United Service Project had been met.

Jewell proudly noted that the drive began a year earlier with a contribution of \$10,000 from Harmony Holiday.

The event has been held every year since 1968 except in 1987. That year, Grossinger's lodge had been sold, and the owners retired. The resort was turned into condominiums.

The committee, dedicated to continuing the event for the benefit of the Institute of Logopedics, looked at a number of hotels and resorts before settling on Mt. Airy Lodge.

Cancelling the event for a year and moving to a new location hurt attendance, but everyone involved is confident it will soon return to its former popularity.

Next winter's show, January 19-21, 1990, promises to be a good one, with the **Chiefs of Staff** quartet, the **Bay Country Gentlemen** barbershop chorus and the Vienna Falls Sweet Adelines as headliners. Anyone who wants to take part may contact Mt. Airy Lodge at 1-800-441-4410 for prices and information.

## Tucson offers fun in the sun at convention

continued from page 6

for matinee and evening performances Thursday, and the WLBC presentation will follow a Parade of Quartets from around the country on Friday evening.

### Ticket prices listed

Tickets to the Thursday matinee are priced at \$6; admission for each of the evening performances (Thursday, Friday and Saturday) will be \$8, \$9 and \$10. Information on ordering tickets, as well as on travel, tours and other special events, will be forwarded upon receipt of the registration form.

The senior quartet contest attracted 11 entrants at the 1989 midwinter in Hawaii, when the **Bayou City Music Committee** of Houston won the Mark Roberts Trophy. More entrants are expected for the Tucson contest, and both the '89 and 1990 champs will be among entertainers at the afterglow.

The Food-for-Thought Breakfast, which also originated at a midwinter convention in 1955 in Louisville, is scheduled for 9 a.m. Saturday.

### Exchange of ideas

Snyder, international historian-emeritus, said the main purpose is to allow members from all over the Society to get together with Executive Director Joe Liles, exchange ideas, ask questions and hear a report from Joe on Society activities—as well as to enjoy fellowship, good food and entertainment.

Further details will be published in the September/October *Harmonizer*.

In addition to the myriad of barbershop activities, the host chapter has lined up such attractions as a Get-Acquainted Dinner on Monday, a golf tournament, ladies' hospitality room, Barbershoppers' Shop, Mexican and Gaslight Theater dinners and tours of picturesque, historic places ranging from Old Tucson to Sabino Canyon, the Sonora Desert Museum and storied Tombstone, Ariz.

"Tucson wants its visitors to make Tucson a habit," said General Chairman Fred Koch. "It's working hand-in-hand with the Tucson Chapter to make your trip a fun-in-the-sun musical experience."



## Let's end 'put-down' of women in our performances

by **Dutton Foster**  
Greater St. Paul Chapter

As a recent convert to barbershopping, I have enjoyed in the past two and a half years hearing a fair sampling of the repertoire, without losing my "outsider's" perspective completely. With great respect for the excellence of our efforts, ... I wish to criticize one aspect of our musical literature.

Just as the harmonic forms of our music are well defined, a number of traditions influence the choice of lyric as well. We evoke a nostalgic world of memory, of rural and small-town life; if our songs take us to the city, it is a more innocent city, a city in which even the poor hold strong beliefs in family, loyalty and the power of virtue. We celebrate leaving and returning home on trains and steamboats; we miss our old cronies and gangs; we mourn our lost childhood. Above all, we extol filial duty and romantic love—miswerving devotion to our mothers and sweethearts. Well and good.

From the concentrated emotion of all this loving, however, we seek comic relief. Too often, to put it bluntly, this search ends with selection of a song featuring put-down humor aimed at women. Mothers are usually exempt, but girlfriends and wives are fair game.

### Time to Change

A number of songs depict the singers' girl as grotesque, disgusting, demented or physically abnormal. Others suggest that she has outworn her welcome, or that the husband is downright trapped in the marital dungeon. What these songs have in common is that they make fun of women.

It's time to make some changes. As we no longer use terminology associated with racial slurs in our lyrics, no longer tell minstrel show jokes, so it's time to rediscover the many topics and themes of humor which do not depend on making fun of women. We could certainly make a bit more fun of ourselves, as a start!

The put-down lyrics sound particularly crass sung next to our romantic ballads; after we elevate the object of our love onto an impossibly high pillar, we chop down the pillar . . .

### Some Driven Away?


Although the majority of wives and girlfriends in our audiences are tolerant of our put-down humor—or do not care to make an issue of it—members of the general

public, especially women, are frequently put off sufficiently to seek other forms of musical entertainment. And how many potential barbershoppers find some of our material distasteful enough to reconsider joining a chorus? I know a few.

Let's consider the potential offensiveness of humorous numbers before send-

ing for the sheet music. Let's encourage composers and lyricists to take a cue from other musical and art forms: write funny songs that don't depend on offensive material. We do ourselves no good by perpetuating the put-down tradition. A change toward better taste need cause us no pain. Let's get our feet out of our mouths. ☸

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# AUDITED FINANCIAL STATEMENTS

Society for the Preservation and Encouragement  
of Barber Shop Quartet Singing in America, Incorporated  
BALANCE SHEETS Years Ended December 31, 1988 and 1987

ASSETS	1988	1987
<b>CURRENT ASSETS</b>		
Cash, including \$789,000 and \$887,000 of certificates of deposit, respectively	\$1,008,984	\$1,167,470
Accounts receivable	502,351	507,277
Inventories, at cost	331,801	274,984
Prepaid expenses and deferred charges	<u>74,697</u>	<u>67,948</u>
Total current assets	\$1,917,833	\$2,017,679
<b>PROPERTY, PLANT AND EQUIPMENT, net of accumulated depreciation of \$714,167 and \$582,168, respectively</b>	<b>1,070,724</b>	<b>1,066,763</b>
<b>OTHER ASSETS, non-current</b>	<b><u>62,136</u></b>	<b><u>59,139</u></b>
	<u>\$3,050,693</u>	<u>\$3,143,581</u>
<b>LIABILITIES</b>		
<b>CURRENT LIABILITIES</b>		
Accounts payable and accrued expense	\$ 361,538	\$ 378,759
District dues payable	47,773	39,967
Deferred revenues	<u>985,923</u>	<u>1,122,172</u>
Total current liabilities	\$1,395,234	\$ 1,540,898
<b>DEFERRED LIFE MEMBERSHIP INCOME</b>	<b>45,610</b>	<b>44,967</b>
<b>MEMBERS' EQUITY</b>	<b><u>1,609,849</u></b>	<b><u>1,557,716</u></b>
	<u>\$3,050,693</u>	<u>\$3,143,581</u>

Society for the Preservation and Encouragement  
of Barber Shop Quartet Singing in America, Incorporated  
STATEMENTS OF REVENUE AND SUPPORT AND EXPENSE  
Years Ended December 31, 1988 and 1987

	1988	1987
<b>Revenue and support</b>		
International dues and fees	\$1,283,937	\$1,197,744
Sales of merchandise	715,055	652,451
Conventions	547,719	553,013
Harmony College	180,183	167,779
Chapter Officer Training School	97,962	112,572
Harmonizer subscription & advertising	99,125	100,503
Other	<u>332,243</u>	<u>287,557</u>
Total revenue and support	<u>\$3,256,224</u>	<u>\$3,071,619</u>
<b>Cost and expenses</b>		
Cost of merchandise	391,151	422,514
Convention	256,142	232,581
Harmony College	143,186	135,743
Chapter Officer Training School	164,454	154,022
Harmonizer production and distribution	162,773	126,164
Salaries, employee benefits and payroll taxes	1,153,369	1,124,358
Other operating expenses	<u>895,365</u>	<u>798,366</u>
Total costs and expense	<u>\$3,166,440</u>	<u>\$2,993,748</u>
<b>Excess of revenue and support over expenses of operations</b>	<b>89,784</b>	<b>77,871</b>
<b>50th Anniversary expenses in excess of revenue</b>	<b>(48,911)</b>	<b>(12,652)</b>
<b>Excess of revenue and support over expense</b>	<b><u>\$ 40,873</u></b>	<b><u>\$ 65,219</u></b>

Harmony Foundation  
BALANCE SHEET  
Years Ended December 31, 1988 and 1987

ASSETS	1988	1987
<b>CURRENT ASSETS</b>		
Cash	\$ 549,122	\$ 441,746
Interest receivable	3,620	4,563
Investments, at cost (market, 1988 - \$447,579, 1987 - \$497,027)		
U.S. Government and agency obligations	300,002	302,457
Corporate obligations	37,228	49,984
Marketable equity securities	107,841	139,814
Prepaid expense	--	5,798
Property & equipment, net of accumulated depreciation of \$9,405 & \$8,393, respectively	<u>4,726</u>	<u>763</u>
	<u>\$1,002,539</u>	<u>\$ 945,125</u>
<b>LIABILITIES</b>		
<b>LIABILITIES AND FUND BALANCES</b>		
District and chapter contributions payable to the Institute of Logopedics	\$ 600,313	\$ 484,093
Accounts payable	<u>2,054</u>	<u>1,925</u>
Total liabilities	<u>602,367</u>	<u>486,018</u>
Restricted	39,337	55,091
Unrestricted	<u>360,835</u>	<u>404,016</u>
Total fund balances	<u>400,172</u>	<u>459,107</u>
	<u>\$1,002,539</u>	<u>\$ 945,125</u>

Harmony Foundation  
STATEMENTS OF REVENUES AND EXPENSES  
Years Ended December 31, 1988 and 1987

	1988	1987
<b>Revenue and support</b>		
Dividends	\$ 16,780	\$ 16,736
Interest	28,886	35,165
Arrangements and reproduction income	18,240	11,979
PIC Show and records	845	96
Miscellaneous income	417	1,374
Unrestricted donations	<u>4,396</u>	<u>--</u>
Total revenue	<u>\$ 69,564</u>	<u>\$ 65,350</u>
<b>Expense</b>		
Administrative fee	12,000	12,000
Grants and awards	58,695	17,769
Librarian	23,357	20,561
Other expenses	<u>28,896</u>	<u>22,661</u>
Total expense	<u>122,948</u>	<u>72,991</u>
<b>Excess (deficiency) of revenue and support over expense before net gains on sale of securities</b>	<b>(53,384)</b>	<b>(7,641)</b>
<b>Net gains on sale of securities</b>	<b><u>10,203</u></b>	<b><u>17,757</u></b>
<b>Excess (deficiency) of revenue over expense</b>	<b><u>(\$43,181)</u></b>	<b><u>\$ 10,116</u></b>



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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 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 is 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

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.

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.

40 white tuxes with orange vests and orange bow ties, white dickey, extra coats and accessories, \$25 each. Earl Story, (817) 326-2648.

47 canary yellow tuxedos trimmed in black velvet with black velvet lapels, black velvet penguin vests, black bow ties and yellow frilled shirts. These are striking outfits, clean and in good shape. Would make very good first or second outfits. For information and color photo, contact Roy Harkness, 39 Balmoral Bay, Brandon, Man. R7A 6C4, (204) 728-0480, or Leo Robson, R.R. #5, Box 14, Brandon, Man. R7A 5Y5, (204) 728-4370.

## 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.

## CUSTOM BARBERSHOP HARMONY LEARNING TAPES

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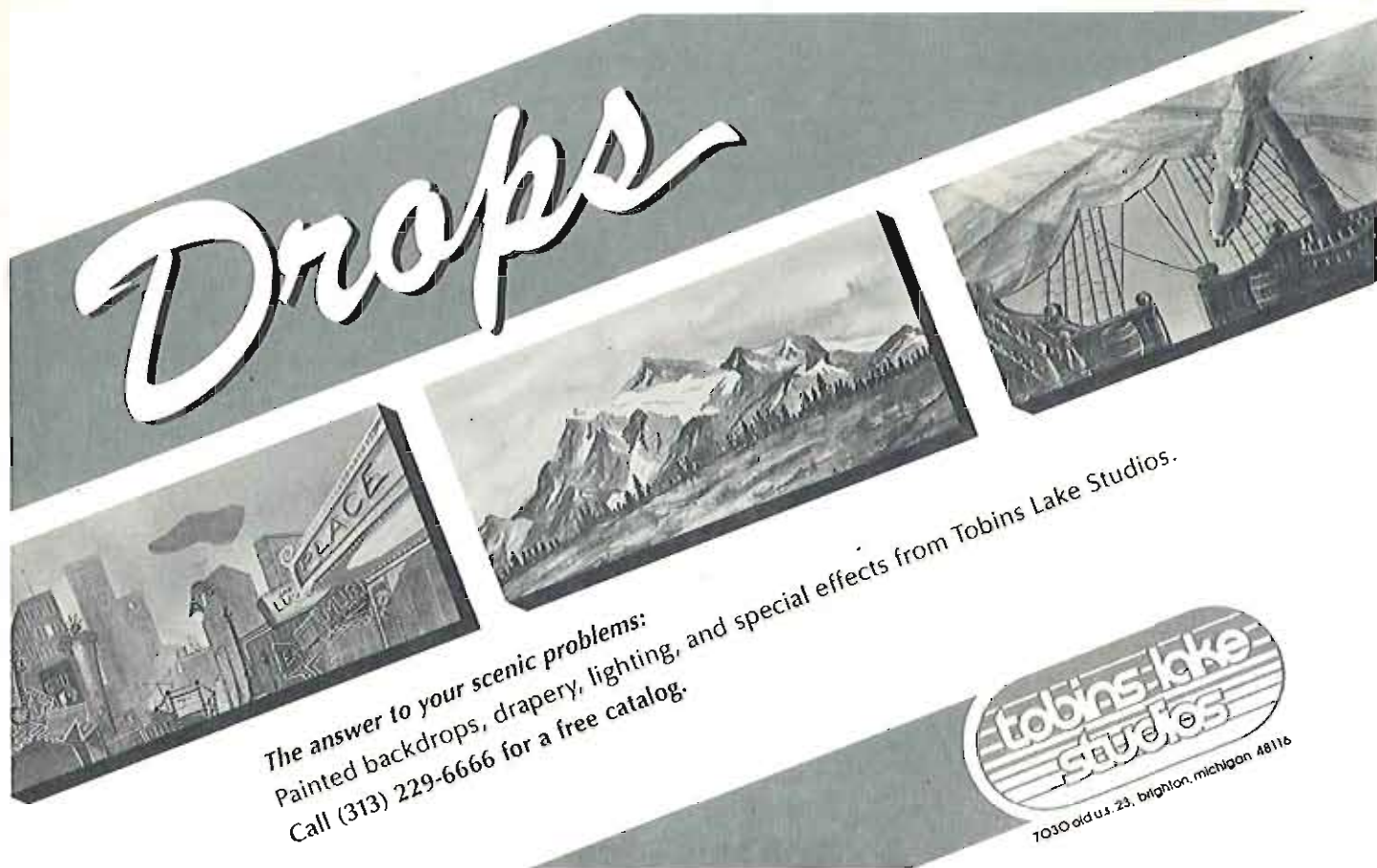
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continued on page 36



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Make checks payable to "SPEBSQSA." Registrations are transferable but not redeemable. When you receive confirmation, please keep it as your receipt.

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1990  
CONVENTION ONLY

## Swipes 'n Swaps

continued from page 34

### 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

Two new guides for quartets, directors & arrangers are out: First Edition of HARMONY RECORD GUIDE now available. This 50-page list has over 3,260 titles from 235 barbershop record albums, including all international contest albums (since 1949), \$5. Fourth Edition of famous HARMONY SONG GUIDE just issued, now lists details of 2,000 (!) 4-part arrangements (40 p.), \$5 (cash please). Member SPEBSQSA, NSMS, SMX & RTS. Casey Parker, "Golden Oldie," 305 Vineyard Town Center #113, Morgan Hill, CA 95037. Send 9x12 envelope with 85 cents in stamps for each GUIDE.

### 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.

**Coming to Spain?** Your English barbershop friend Frank Bowles now lives on the Costa Del Sol, Spain. Car hire/villa rentals, plus property sales are my specialty. Telephone Malaga 34 35 45 now! Or write to: No. 12 Los Limones, c/ Ronda, Urb. El Faro, Mijas-Costa, Malaga, Spain.

**PACKAGED SHOW**, "In Search of the 4 Lost Chords," a fun barbershop melodrama. Was smash hit in Charleston, W. Va.! Uses chorus of 15-40 singers with chapter and/or guest quartets and two female parts. Dialogue mostly narrated, minimum lines to learn. Also available: Cabaret-type show, "An Evening of Music, Mirth, Merriment & Assorted Silliness." Very funny with original jokes and routines. Both shows easily adapted to your repertoire. All royalty donated to Logopedics. Send SASE (.50) for further info for either or both shows. Saylor Milton, 1100 Cliff, Fillmore, CA 93015.



**MONEY MAKER**— A small food-service trailer, the "Harmony Hot Dog Haven," is the latest fund-raising device of the Fairfax, Va., **Jubil-Aires**. Also known as "The Weenie Wagon," it is used at fairs and festivals to dispense two American traditions: hot dogs and barbershop harmony.

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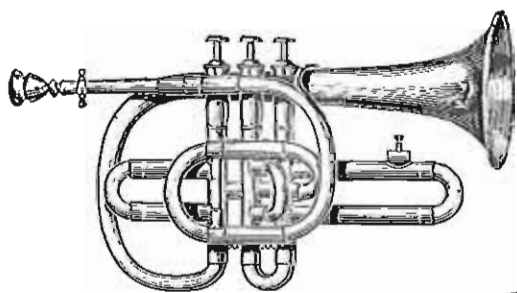
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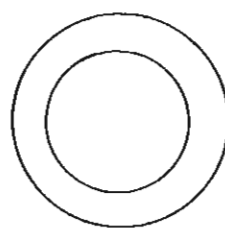
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The Kansas City convention video cassette cannot be offered  
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