



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY SEPTEMBER/OCTOBER 1989

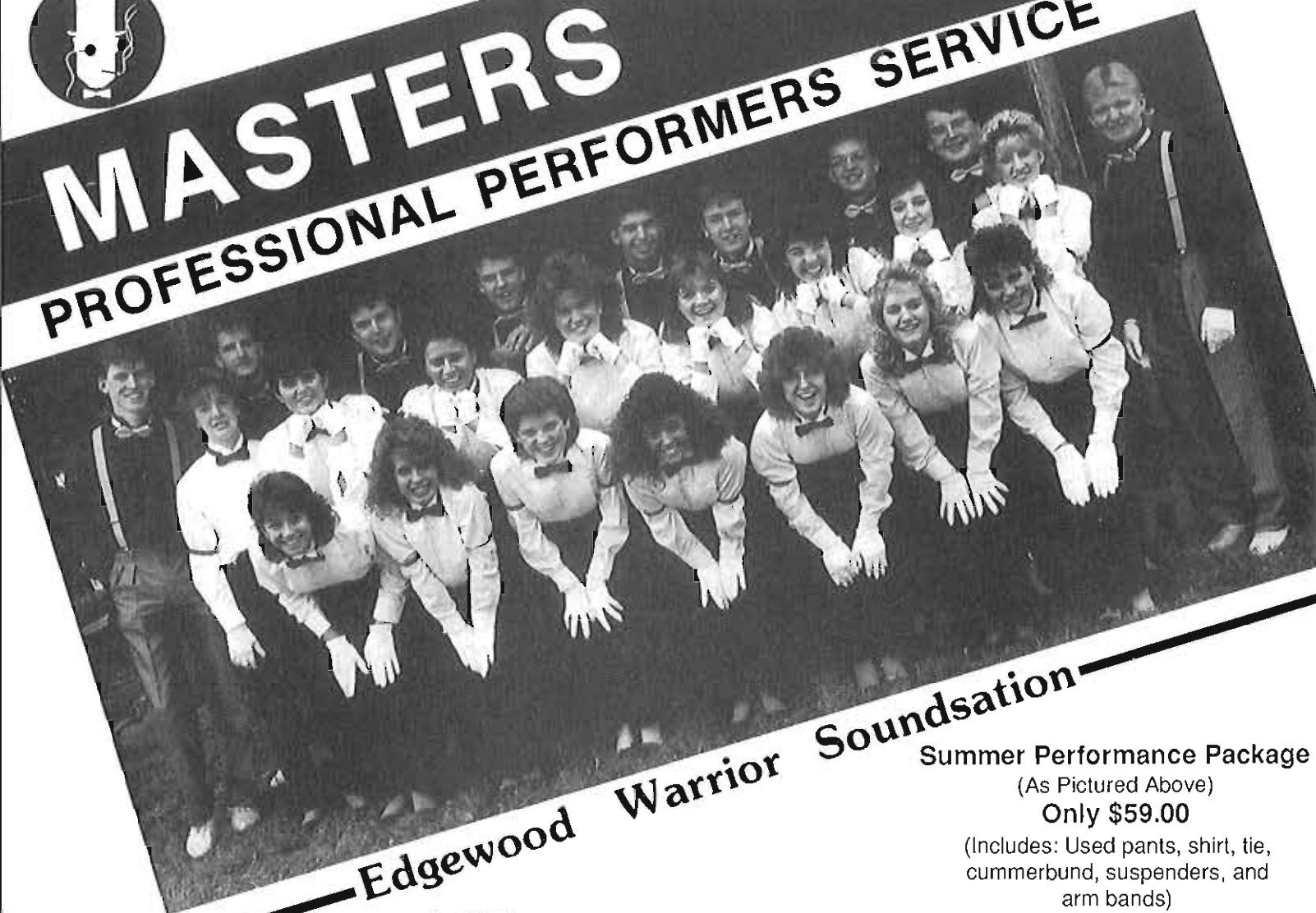


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The Song in this Issue

"That Slippery Slide Trombone" is a 1912 song by the team of Harry Williams and Egbert Van Alstyne who also wrote "In The Shade Of The Old Apple Tree," "Won't You Come Over To My House?" "What's The Matter With Father?" and "I'm Afraid To Come Home In The Dark." As young men they ran away to join a circus and subsequently found themselves performing on the vaudeville stage. Later they wrote music for Broadway shows. Both worked for music publishers, and Harry Williams eventually became a movie director.

Arranger Tom Campbell is a member of the Champaign-Urbana, Ill., Chapter. In "real life" he is a radio disc jockey, frequently playing barbershop music; he plays guitar and piano, composes songs and is the brother of Rob Campbell, also a fine arranger and chorus director.

Your quartet or chorus will have some fun with "That Slippery Slide Trombone" with its catchy rhythms and neat interplay between major and minor tonalities in the verse.

CONVENTIONS

INTERNATIONAL

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 22-28
1991 Sarasota, FL January 21-27
1992 Long Beach, CA January 27-February 2

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The Harmonizer

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

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On the cover

The **Second Edition**, whose name will be the first inscribed on the Hugh Ingraham Memorial Trophy, poses proudly with the new award as 1989 international quartet champions. A story about the unique trophy will appear in a forthcoming issue of *The Harmonizer*.



In "Seventh" Heaven

by Joe Liles
Executive Director

J Frank Rice did it again. The "sweetest lead this side of heaven," the only one left on the corner from O. C. Cash's quartet, the **Okie Four**, sang for us in Kansas City. It was a magic moment and a musical hug from out of the past.

From the Kemper Arena stage, just preceding the quartet finals on Saturday night, Frank sang, "Don't Cry, Little Girl, Don't Cry," with Jerry Fairchild on tenor, Dale Deiser singing baritone and Mo Rector providing the bass. After a couple of phrases, Frank stopped the quartet and said, "Hot dog! Ain't that purty?" The audience was putty in his hands, and at 90 years of age, he is still the "sweetest lead this side of heaven." And...thrill of a lifetime, I had the privilege of singing baritone in a foursome with him between contest sessions. As soon as the pictures are developed, I'll have visual proof of it! "Wait Till the Sun Shines, Nellie"...that was the song.... Thanks, Frank. Hope to see you in San Francisco! (Hey, O.C., did I do OK on bari?)

If you were at Kansas City you are aware of the incomparable job that the convention committee did. A better, more organized team you'll not find anywhere. The men and wives of the **Heart of America Chorus**

deserve a full measure of gratitude and love for what they did for the Society under the leadership of Gil Lefholz and Bob Gall.

In President Jim Richards' article in this issue, you will find some exciting new information resulting from decisions by your International Board. Be sure to read it.

There are two great conventions ahead of us. The midwinter in Tucson, Ariz. (January 22-28, 1990), and San Francisco, Calif. (July 1-8, 1990). Both will be lots of fun with plenty to do and see. Start making your plans now. We already have 3,000 registrations for San Francisco! There's every indication this one may set a new record.

With this issue, we lose the editorship of Jack Bagby. He has set new standards for our magazine with interesting stories, heartwarming news items and had put us on track with good barbershop material. How can we ever thank you, Jack? Coming aboard is another talented man, Dan Daily. He will keep things rolling and add his touch to *The Harmonizer*. Welcome, Dan.

Before I close, I must ask you an important question. Have you sung in a quartet lately? Only quartetting can provide the true and pure essence of barbershop. Get yourself a weekly fix. If you're retired and have three friends, make it daily!

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The Future is NOW

by Jim Richards
International President

The prize-winning "worst pun" entry at the "Come As A Song Title" party Tuesday night of convention week at Kansas City was Tom Gentry's "The Sweatshirt of Zig Mack High." The well-attended costume dinner-dance inspired a variety of innovative costumes and was an enjoyable way to start off the event-filled convention week.

The Heart of America Chapter members were outstanding hosts. It would be difficult to imagine a better organized or smoother running convention.

• • •

Congratulations to the Alexandria **Harmonizers**, who won the chorus competition on their first try following their 1986 championship. With but 36 points separating first- and fourth-place medalists, the competition was fierce. In quartet competition the **Second Edition** also emerged victorious. The 1988 International Champion **Chiefs of Staff** presented the winners with the new Hugh Ingraham quartet trophy. This handsome trophy is the joint donation of the Gross Point, Mich., Chapter (donor of the now retired Landino trophy) and of the Association of International Champions. Refer to the article in this issue for further details on contest results.

• • •

A surprise highlight for all was the appearance of J. Frank Rice, the lead of the **Okie Four**, the quartet in which our founder, O. C. Cash, was the self-proclaimed "world's finest baritone." Joe Liles tells about this delightful episode in his article in this issue

of *The Harmonizer*. I, too, had the honor of singing with Frank in Kansas City. This convention was full of thrills.

• • •

I recall reading recently in the press — I wish I could remember where — that there is medical proof that singing is good for the health. Danny Cuthbert, famous lead singer from the Dundalk, Md., Chapter who died at nearly 96 years of age, always maintained that "the hours spent singing are not subtracted from the total the good Lord allots us." Here is further evidence. Congratulations to Bill Arnold, Joseph Ripp, Dr. W. W. Griffin, Roy Frisby, Verne Lang, Tom Masengale and Gus Gianfala, all of whom have achieved 50-year membership status. Arnold, Griffin, Frisby and Masengale were all present in Kansas City and received their 50-year membership pins. Now, when you invite a man to become a barbershopper, you can encourage him with the probability of a longer life.

• • •

The International Board voted to discontinue the district achievement program and adopt a restructured chapter achievement program. The new process, devised by a committee headed by Bobby Wooldridge, IBM-Dixie, is to be implemented in January 1990. It will more accurately evaluate true chapter achievement following the philosophy of the Future II Committee vision statement. Chapter officers are urged to attend COTS this fall to become familiar with the new program.

• • •

We have a new affiliate in the Dutch Association of Barbershop Singers (DABS). This enthusiastic group participated in the internationally flavored activities of the British Association of Barbershop Singers (BABS) annual convention in April this year. They have proven themselves ready to be fully immersed in barbershop. Their petition to be accepted as an affiliate was accepted by the board.

• • •

The board voted to establish each year the number of quartets and choruses from our affiliate organizations to be invited to compete. For 1990 BABS is to be allotted two quartets, while the Society of Nordic Barbershop Singers (SNOBS) and DABS will each be allotted one. Further, the board voted to invite one chorus each from BABS and SNOBS to compete in San Francisco.

In response to a Future II Committee recommendation that means should be found to assure that the best contestants have the opportunity to go the international contest, the International Board voted to adopt, for a two-year trial period, the recommendations of a committee chaired by Dick Shaw, IBM-DIX. It revises the method of selecting quartets for international competition and will increase, from 51 to 54, the number of quartets competing next year in San Francisco. For details, see page 4.

• • •

It was really a great convention. If you missed it, plan now for San Francisco. For an international city it will have an international barbershop flavor.



Alexandria, 2nd Edition win in KC

The Alexandria Harmonizers chorus and Louisville's **Second Edition** quartet emerged as the 1989 international champions of barbershop harmony at the close of the 51st-annual convention July 8 in Kansas City, Mo.

The chorus contest was exactly the "barn burner" most observers expected. The Virginia chorus squeaked by the Louisville **Thoroughbreds** by just 20 points, 1626 to 1606. Only 36 points separated the top four choruses.

The **New Tradition**, Northbrook, Ill., was third, a single point behind the **Thoroughbreds**; the **Masters of Harmony**, from the Foothills Cities Chapter in California, placed fourth in their first appearance on the international stage, and Scarborough's **Dukes of Harmony** won the fifth-place medals.

If the chorus competition was a nail-biter, the quartet contest was almost a runaway—but not without its surprises. Albuquerque's **Bank Street**, last year's fourth-place medalists, turned their 1988 medals to silver. They held second place all the way, although by a steadily widening margin; **Second Edition** led by 11 points at the end of the quarter-finals, by 99 after the second round and by a whopping 230 points at the final gun.

Southern California's **139th Street Quartet**, perennial finalists or medalists who were sixth last year, moved this year from fifth to fourth to a third-place medal. The **Sidekicks**, Tampa, Fla., jumped from eighth in 1988 to the fourth-place bronze this year, while **Chordiac Arrest**, from the Chicago area, repeated as fifth-place medalists.

The rest of the top ten, in order, were the **Naturals**, Cincinnati; the **Ritz**, Toledo, Ohio; the **Chicago Chord of Trade**, Northbrook, Ill.; **Broadway**, Manhattan, N.Y., and Salisbury, Md.; and **Bustin' Loose**, Cincinnati.

The **Second Edition's** 230-point margin of victory was the largest since 1982, when the **Classic Collection** won by 289 points. The "Edition's" second-place finish last year, 19 points behind the **Chiefs of Staff**, marked the closest race in at least 15 years.

The placings of the other chorus competitors were:

6—**Daniel Boone Chorus**, St. Charles, Mo.; 7—**Great Northern Union**, Hilltop, Minn.; 8—**OK Chorale**, Oklahoma City; 9—**Southern Gateway Chorus**, Cincinnati; 10—**Northwest Sound**,



THRILL OF VICTORY—Lead David Harrington brandishes the new Hugh Ingraham Memorial Trophy as the **Second Edition** celebrates the moment of becoming the 1989 international quartet champions. The others (from left) are Jamie Meyer, bass; Fred Farrell, tenor, and Doug Harrington, bari.

Bellevue, Wash.; 11—**General Assembly**, Research Triangle Park, N.C.; 12—**Sounds of Concord**, Concord, Mass.; 13—**Pride of Polk**, Polk County, Fla.;

14—**New Mexi-Chords**, Albuquerque, N.M.; 15—**Great Lakes Chorus**, Grand Rapids, Mich.; 16—**Chorus of the Genesee**, Rochester, N.Y.

Quartet selection to change for San Francisco contest

A new method of selecting quartets for the international contest, beginning, on a two-year trial basis, with next year's San Francisco convention was approved by the International Board at its Kansas City meeting.

The Board also approved the Society's fifth affiliate and took a number of other actions of interest to all barbershoppers.

The 1990 contest will comprise at least 54 quartets, including the two scoring highest in each of the Society's 16 districts, two from the British Association of Bar-

bershop Singers (BABS) and one each from the Society of Nordic Barbershop Singers (SNOBS) and the newly affiliated Dutch Association of Barbershop Singers (DABS)—a total of 36 quartets.

The remaining 18 will be those, regardless of district, which reach a qualifying score set in advance by the International Contest and Judging Committee for the preliminary contests. If more than 18 qualify, International President Jim

continued on next page

Changes made in selecting best quartets

continued from previous page

Richards said, the contest will be expanded by that number. If fewer qualify, the next highest scorers will be included, up to a total of 18.

This will ensure, he added, that most quartets will know, as soon as they receive their scores in the prelims, whether they will be competing at international. The practice of allotting additional quartets to those districts having medalists from the previous year will be abandoned.

Choruses Unchanged

Another amendment to the contest rules will allow members from the Frank Thorne chapter-at-large to sing in competing quartets.

No change was made in the chorus-selection process, although one chorus each from BABS and SNOBS will be eligible to compete next year.

The affiliation agreement with DABS was approved, bringing to five the collection of affiliated barbershop groups: BABS, SNOBS, DABS, AAMBS (Australian Association of Men Barbershop Singers) and NZAB (New Zealand Association of Barbershoppers).

Achievements Modified

A resolution was adopted which amends the Society statement of policy to require all attendees at future international conventions who utilize commercial lodging to reserve rooms through the convention housing bureau.

A new chapter achievement program to go into effect in 1990 will eliminate the need for district programs while concentrating on chapter recognition in key areas of membership, activities, schools and the like.

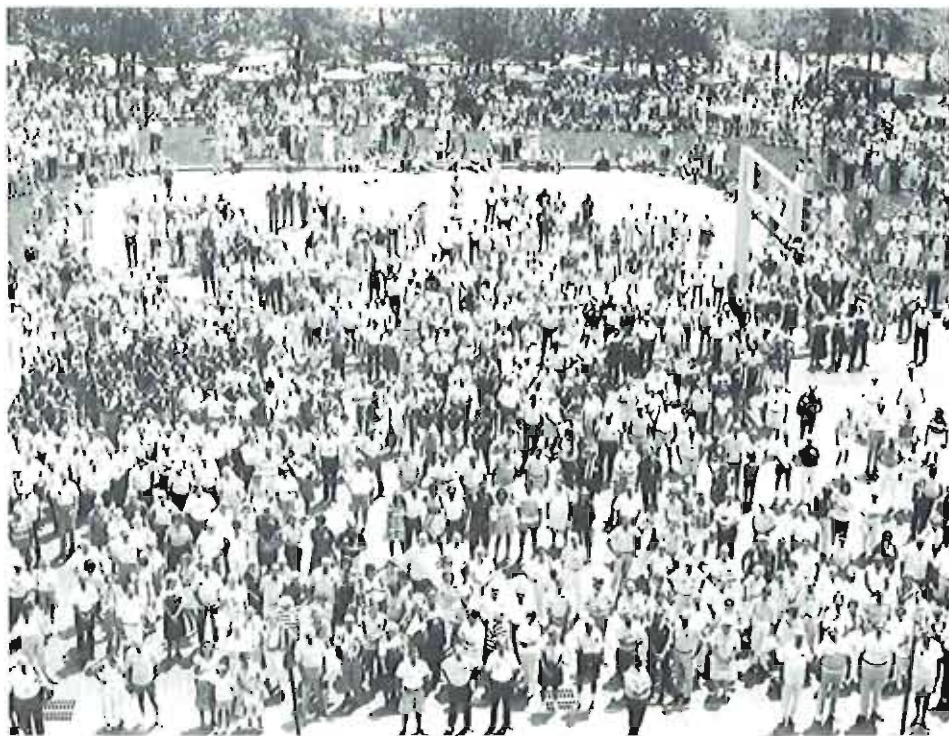
The 1990 Executive Committee was elected, moving Charlie McCann, Nashville, Tenn., to the presidency next year. Other officers will be:

Immediate Past President - Jim Richards, Roseville, Minn.

Vice President-Treasurer - Terry Aramian, San Ramon, Calif.

Vice President - Bob Ccarnal, Mascoutah, Ill.

Vice President - Ernie Nickoson, Lexington, Ky.



MEL'S EYE VIEW—This was part of the crowd of thousands who responded to Mel Knight, Society director of musical services, as he led the traditional massed sing Friday morning at the 51st-annual convention in Kansas City.

Convention week in KC included activities in addition to singing

Meetings of numerous Society organizations and other events of note took place during convention week in Kansas City.

Elected during the meeting of Public Relations Officers and Bulletin Editors (PROBE) and taking office October 1 will be Robert L. Arthur of Monterey, Calif., as president; Robert McDermott, Birmingham, Mich., vice president for bulletin editors; John R. Ward, Albuquerque, N.M., vice president for public relations, and Ray Heller of the headquarters staff, secretary-treasurer. Dick Teeters of St. Paul, Minn., is immediate past president.

Winning the 1988 PROTY (Public Relations Officer of the Year) award for the second successive year was Jim Styer of Battle Creek, Mich., Pioneer District.

The 1988 International BETY (Bulletin Editor of the Year) award went to Steve Tremper and John Marriot, co-editors of the *RTP Record*, bulletin of the Research Triangle Park Chapter, Dixie District. The remainder of the top five were:

2nd - Stirling Snyder, *Red Rose Rag*, Lancaster, Pa.

3rd - Waldo Redekop, *Entertainers' Re-chorder*, Oakville, Ont.

4th - Buddy Myers, *Border Re'chorder*, El Paso, Texas

5th - John Devitt, *Sea Chords*, Seattle, Wash.

The first PROBE "Hall of Honor" selectees, for unselfish, exceptional, dedicated and devoted service to the Society, were Dee Paris, Washington, D.C.; Wilbur Sparks, Alexandria, Va.; and the late Deac Martin, Cleveland, Ohio.

...

The top three officers of the Association of International Champions were re-elected at the annual AIC meeting on Thursday in Kansas City.

Brian Beck (*Dealer's Choice* and *Side Street Ramblers*) will serve a second term as president, while Ken Hatton (*Bluegrass Student Union*) and Doc Sause (*Four Statesmen*) will continue as vice president and secretary, respectively. The new treasurer is Ben Williams (*Four Renegades*).

continued on page 6

Cash's 'Sweetest Lead' captures hearts of 8,000 barbershoppers

The quartet had sung only the first two phrases of the song when the lead suddenly broke off.

"Hot dog!" he shouted. "Ain't that purty!"

The exclamation by 90-year-old J. Frank Rice instantly won the hearts of 8,000 barbershoppers in Kansas City and brought them to their feet in a spontaneous, cheering ovation.

Rice is the last survivor of the *Okie Four*, of which Society founder O.C. Cash, self-proclaimed "world's greatest baritone," was also a member. He, in turn, had once dubbed J. Frank "the sweetest lead this side of heaven."

At the convention in Kansas City, Rice proved Cash must have been right—and that he himself is as witty as was the founder. With the help of gold medalists Jerry Fairchild, tenor; Dale Deiser, bari, and Mo Rector, bass. J. Frank had been invited onstage just before the quartet finals to sing his favorite song: "Don't Cry, Little Girl, Don't Cry." It was his first quartet experience in at least 30 years.

"We won't say how old you are," Mo announced before the song, "but is it okay to tell them you were born in 1899?"



SHOW-STOPPER—J. Frank Rice, 90, lead of the *Okie Four*, stole the show Saturday night. Backing him up are (from left) Jerry Fairchild, tenor; Dale Deiser, bari, and Mo Rector, bass.

"Yes," said Rice. "If I live to be 101 years old, I'll be living in three centuries."

"Of course," he added, "I don't think you get any prizes for that." The crowd roared with laughter.

When order was restored after his first ovation, the quartet continued with the song. A few bars later Frank broke off again.

"If the last one wasn't pretty," he exclaimed, "*that* one was!" He wiped away an imaginary tear.

The second standing ovation came as the song ended, almost drowning out the tag. Rice strolled slowly off stage, a wide grin on his face, and paused near the wings to acknowledge the cheers.

It was perhaps the biggest highlight of the convention—and no one enjoyed it more than "the sweetest lead this side of heaven."

Shekleton top golfer; Glen makes his 51st

continued from page 5

Named to the board were Earl Hagn, Dan Jordan, Hank Brandt and Frank Lanza. Dan, Drayton Justus and Bruce Conover will serve as trustees of the AIC Scholarship Fund.

...

First prize and low-net trophy winner at the International Convention Golf Tournament was Joe Shekleton of Arlington Heights, Ill., with a score of 64. The prize was a golf bag. Second low net with a 65 was Rich Thompson of Norwalk, Iowa, and third low net with a 66 was Allen Peterson of Chicago. Both took home golf umbrellas as prizes.

...

The Voice of America network covered the convention, recording throughout in preparation of a 20-minute segment broadcast July 23 to Australia, South Africa, Europe, the Middle East, Africa and the Caribbean on Rich Kleinfeld's Washington, D.C., VOA program, "Critic's Choice."

...

Cisco, Ill., barbershopper Glen Howard and his wife, Kate, were in attendance at Kansas City. Glen, now 87 years old and still going strong, has attended every international convention. The Howards have already registered for number 52 in San Francisco next summer.



'MR. LOGOPEDICS'—Reddie Wright (left), 14-year chairman of the International Logopedics & Service Committee, and his successor, Jim Eldridge, display a bas-relief of the "Fifth Voice" quartet given Reddie in Kansas City in appreciation of his service. The sculpture is by Jack Nortz, Oklahoma City.



TWO CHAMPS RETIRE—The New Tradition (left), 1985 international champions, and the Side Street Ramblers, 1983 champs, both formally retired with their presentations at



the Association of International Champions show in Kansas City. Both wore a variety of their past costumes for the show.



AND TWO RETURN—The Boston Common (left), 1980 champions, and the Regents, who won the gold in 1974, meanwhile used the AIC show to proclaim they officially are



back together and accepting engagements. Both, in fact, already have sung in several shows so far this year.



WHAT IT'S ALL ABOUT—Outside a historical display set up by the Crown Center Shops in Kansas City, a group of unidentified woodshedders tastes the true essence of barbershopping—a scene repeated thousands of times during the week.

1989 Choruses

First Place Medalist
HARMONIZERS
 Alexandria, Virginia (MAD)
 Scott Werner, Director

*Oh, How I Miss You Tonight;
 Nobody's Sweetheart*



Second Place Medalist
THOROUGHIBREDS
 Louisville, Ky. (CARD)
 Allen Hatton, Director

*Happy Feet Medley;
 That's an Irish Lullaby*



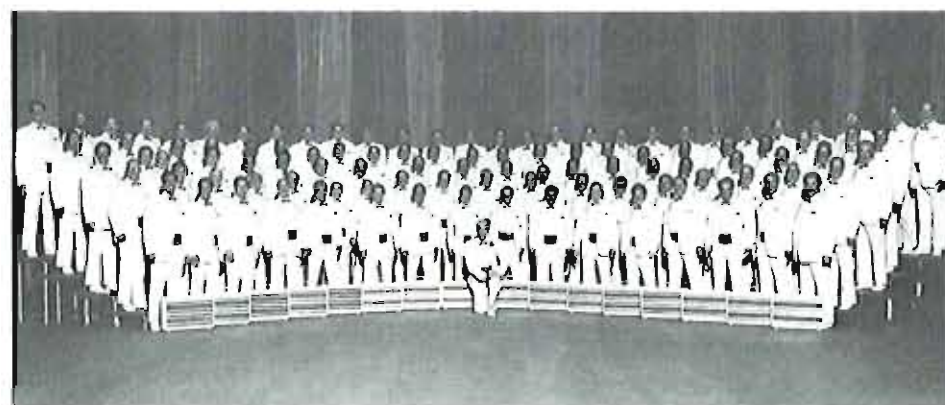
Third Place Medalist
THE NEW TRADITION
 Northbrook, Ill. (ILL)
 Jay Giallombardo, Director

*When the Cold Turns to Gray; Roll On,
 Mississippi, Roll On/On the Mississippi*



Fourth Place Medalist
MASTERS OF HARMONY
 Foothill Cities, Calif. (FWD)
 Dr. Greg Lyne, Director

*Miss You;
 Floatin' Down to Cotton Town*





Fifth Place Medalist
DUKES OF HARMONY
 Scarborough, Ont. (ONT)
 Ron Whiteside, Director

*The Masquerade Is Over;
 Hello! My Baby/Baby, Won't You Please
 Come Home*



DANIEL BOONE CHORUS
 St. Charles, Mo. (CSD)
 David G. Wright, Director

*You Can't Play "Sweet Adeline" on No
 Piano; Looking at the World Through
 Rose Colored Glasses*



GREAT NORTHERN UNION
 Hilltop, Minn. (LOL)
 Roger Williams, Director

*Forgive Me; I Was Married Up In the
 Air/When You're Married*



OK CHORALE
 Oklahoma City, Okla. (SWD)
 Jim Massey, Director

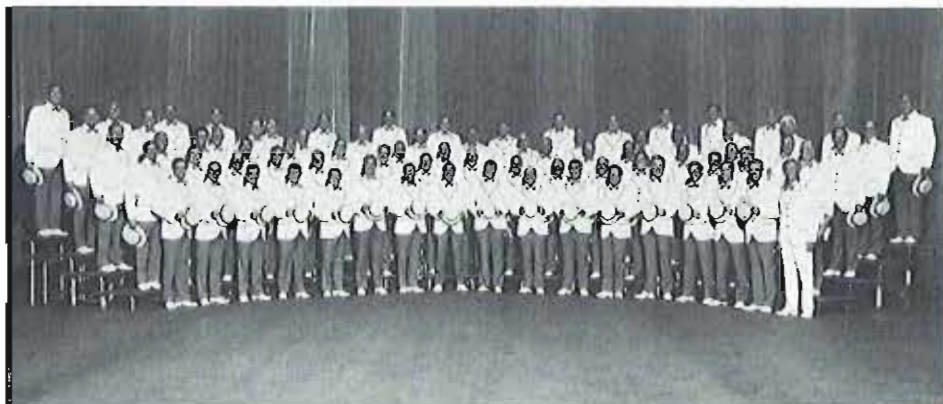
*You Never Can Be Too Sure About the
 Girls/There's a Little Bit of Bad in Every
 Good Little Girl; Forgive Me*

SOUTHERN GATEWAY CHORUS

Cincinnati, Ohio (JAD)

Bob Mucha, Director

*That Tumble-Down Shack in Athlone;
Waiting for the Robert E. Lee*



NORTHWEST SOUND

Bellevue, Wash. (EVG)

Bob Brock, Director

*My Wife Is on a Diet;
Time After Time*



GENERAL ASSEMBLY

Research Triangle Park, N.C. (DIX)

Rudy Partin, Director

*Hello Broadway;
Opening Night on Broadway*



SOUNDS OF CONCORD

Concord, Mass. (NED)

Dave Patterson, Director

*Sing Me That Song Again; Waiting for
the Robert E. Lee/Down Yonder*





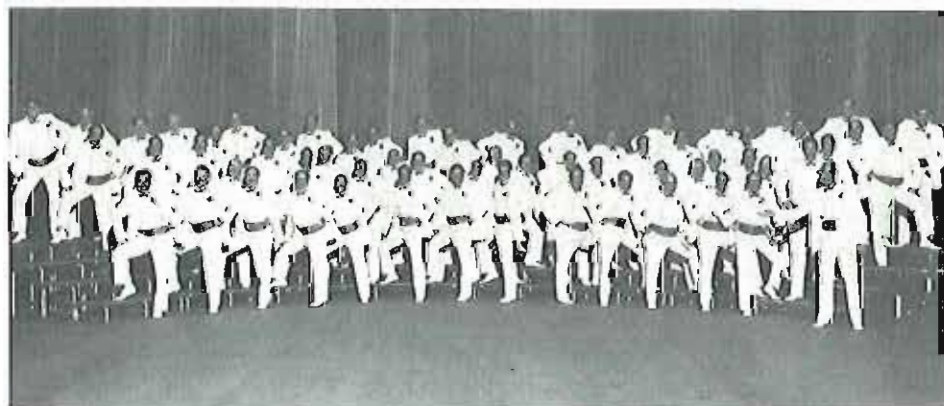
PRIDE OF POLK
Polk County, Fla. (SUN)
Joe DeRosa, Director

*Service Station Medley;
There's a Broken Car at Every Light on
Broadway*



NEW MEXI-CHORDS
Albuquerque, N.M. (RMD)
Toby Balsley, Director

*May I Never Love Again;
Sing Me That Song Again*



GREAT LAKES CHORUS
Grand Rapids, Mich. (PIO)
Clay Shumard, Director

*The End of the Road;
There'll Be Some Changes Made*



CHORUS OF THE GENESEE
Rochester, N.Y. (SLD)
Jan Muddle, Director

*When You and I Were Young, Maggie;
Sob Sister Sadie/Hard Boiled Rose/
Dangerous Nan McGrew*

SCORING SUMMARY
51ST INTERNATIONAL QUARTET CONTEST
 Kansas City, Missouri • July 6-8, 1989

Rank	Quartet name	District	SND	INT	SP	ARR	TOTAL
1.	Second Edition	CAR	1607	1644	1490	-19	4722
2.	Bank Street	RMD	1568	1537	1375	24	4492
3.	139th Street	FWD	1487	1520	1435	6	4448
4.	Sidekicks	SUN	1394	1530	1501	10	4438
5.	Chordiac Arrest	ILL	1418	1518	1466	29	4431
6.	The Naturals	JAD	1471	1501	1413	42	4427
7.	The Ritz	JAD	1482	1526	1391	17	4416
8.	Chicago Chord of Trade	ILL	1494	1498	1366	27	4385
9.	Broadway	MAD	1462	1476	1369	25	4332
10.	Bustin' Loose	JAD	1481	1459	1339	27	4306
11.	Remember When	FWD	953	974	912	32	2871
12.	Vaudeville	MAD	973	972	924	3	2866
13.	Gas House Gang	CSD	962	946	905	18	2831
14.	Class of the '80s	SWD	918	955	948	2	2819
15.	Main Event	SWD	950	935	882	38	2805
16.	Copyright '86	MAD	936	939	911	17	2803
17.	Harmony Spectrum	FWD	935	966	852	21	2774
18.	Basin Street	SWD	924	948	853	12	2737
19.	Debut	ILL	965	910	848	13	2736
20.	East Side Kids	MAD	896	893	887	17	2659
21.	One Shot Deal	SUN	461	455	461	10	1367
22.	Musician's Choice	FWD	457	473	423	7	1360
23.	Tradewinds	MAD	457	463	432	1	1351
24.	Auld Lang Syne	SLD	377	447	508	12	1344
25.	Easy Street	EVG	460	460	424	1	1343
26.	Front Row Center	SLD	459	462	403	3	1327
27.	Celebration	LOL	447	438	436	5	1326
28.	Northwest Spirit	EVG	455	459	401	10	1325
29.	Harmonyworks	LOL	441	432	440	10	1323
30.	Grandstand	LOL	477	441	396	7	1321
31.	State Line Celebration	CSD	447	432	421	14	1314
32.	High Time	BABS	421	436	450	2	1305
33.	Quincy Avenue Quartet	RMD	456	432	406	7	1301
34.	The Ivy League	PIO	435	440	422	3	1300
35.	From the Heart	NED	451	449	395	4	1299
36.	Main Street Station	CSD	449	426	412	3	1290
37.	Four Star Revue	ILL	445	452	397	9	1285
38.	Sound Standard	DIX	456	418	402	2	1278
39.	Flip Side	ONT	428	421	397	10	1269
40.	Sounds of Time	PIO	411	434	402	16	1263
41.	Catch 44	ONT	447	413	384	5	1249
42.	Vocal Attraction	EVG	423	419	394	5	1241
43.	Capstone Connection	DIX	416	434	384	4	1238
44.	Prime Alliance	NED	419	427	389	0	1235
45.	The Final Four	CAR	429	405	389	3	1226
46.	A Class Apart	DIX	388	410	416	11	1225
47.	Route 66	RMD	406	401	388	16	1211
48.	Remmon	NED	407	404	375	22	1208
49.	Evening Swingers	SNOBS	439	374	371	15	1199
50.	Vintage	SUN	402	396	381	2	1177
51.	The Barons	CAR	380	380	384	13	1157

INTERNATIONAL CHORUS CONTEST SCORING SUMMARY
 Kansas City, Missouri • July 8, 1989

Rank	Chapter name	DIST	SND	INT	SP	ARR	TOTAL	TOTAL MEN
1.	Alexandria, Va.	MAD	551	533	522	20	1626	125
2.	Louisville, Ky.	CAR	524	545	533	4	1606	105
3.	Northbrook, Ill.	ILL	554	537	494	20	1605	89
4.	Foothill Cities, Calif.	FWD	552	528	499	11	1590	106
5.	Scarborough, Ont.	ONT	537	518	488	9	1552	93
6.	St. Charles, Mo.	CSD	487	518	510	26	1541	77
7.	Hilltop, Minn.	LOL	523	514	449	21	1507	60
8.	Oklahoma City, Okla.	SWD	504	502	483	9	1498	92
9.	Western Hills, Ohio	JAD	524	511	447	14	1496	79
10.	Bellevue, Wash.	EVG	505	491	437	17	1450	41
11.	Research Triangle Park, N.C.	DIX	471	475	444	16	1406	51
12.	Concord, Mass.	NED	496	453	430	19	1398	74
13.	Polk County, Fla.	SUN	433	468	488	1	1390	60
14.	Albuquerque, N.M.	RMD	500	455	431	2	1388	82
15.	Grand Rapids, Mich.	PIO	443	433	404	6	1286	62
16.	Rochester, N.Y.	SLD	418	438	400	16	1272	58

1989 Quartet Medalists



SECOND EDITION - First Place Gold Medalists
Louisville, Kentucky (CARD)

(l to r) Fred Farrell, tenor; David Harrington, lead; Jamie Meyer, bass; Doug Harrington, bari. Contact: Larry F. Knott, P.O. Box 4010, Jeffersonville, IN. 47131-4010; telephone: (812) 283-0083. *Hello! My Baby; Over the Rainbow; I Dream of Jeanie With the Light Brown Hair; Sweet Georgia Brown; Bill Bailey, Won't You Please Come Home; Mistakes.*



BANK STREET - Second Place Silver Medalists
Albuquerque, New Mexico (RMD)

(l to r) Tony Sparks, tenor; Dick Giese, lead; Farris Collins, bass; Toby Balsley, bari. Contact: Dick Giese, 12334 Haines NE, Albuquerque, NM 87112; telephone: (505) 294-4697. *I Miss Mother Most of All; If You Can't Get a Girl in the Summertime; The One Rose; Little Pal; The Sweetheart of Sigma Chi; Chase the Rain Away.*



139TH STREET QUARTET - Third Place Bronze Medalists
Foothill Cities, Whittier & Indian Wells Valley, California (FWD)

(l to r) James Kline, bass; Doug Anderson, tenor; John Sherburn, lead; Peter Neushul, bari. Contact: Peter Neushul, 3114 Martingale Dr., Rancho Palos Verdes, CA 90274; telephone (213) 541-7452. *Crazy Words Crazy Tune Vo-Do-De-O; 1927; Take Her Down to Coney Isle and Give Her the Air; Swanee; Daddy, You've Been a Mother to Me; Wait Till the Sun Shines, Nellie.*



SIDEKICKS - Fourth Place Bronze Medalists

Tampa & Winter Park, Florida (SUN)

(l to r) Harold Nantz, tenor; Dave LaBar (front), lead; Randy Loos, bass; Bill Billings, bari. Contact: Dave LaBar, P.O. Box 16232, Clearwater, FL 34629; telephone (813) 855-5915. *I'm a Star; Old Fashioned Locket; What! No Women?; Somebody Steal My Gal/Eight Foot Tall; Why Won't Women Give Me a Break?; Our Lead Is on a Diet.*



CHORDIAC ARREST - Fifth Place Bronze Medalists

Northbrook, Pottawatomie Territory & Chicago No. 1, Illinois (ILL)

(l to r) Doug Wehrwein, tenor; Dick Johnson, lead; George Peters, bass; Lynn Hauldren, bari. Contact: Doug Wehrwein, OS123 Row Rd., Elburn, IL 60119-9630; telephone: (312) 365-5742.

Hospital Gown; What Takes the Place of My Heart When It's Gone; Forgive Me Parody; The Gang That Took Part of My Heart; Darkness on the Delta Parody; 5-0-2.

1989 Quartet Finalists



THE NATURALS

Western Hills, Ohio (JAD)

(l to r) Bob Moorehead, tenor; Randy Chisholm, lead; Jim Gentil, bass; Mike Connelly, bari. Contact: Bob Moorehead, 2855 Westminster Way, Springboro, OH 45066; telephone: (513) 748-2814. *Alabama Bound/Alabama Jubilee; Caroline, I'm Coming Back to You; If You Were the Only Girl; By the Beautiful Sea/In the Good Old Summer Time; Dear Little Boy of Mine; How's Every Little Thing in Dixie.*



THE RITZ

Defiance & Maumee Valley, Ohio (JAD)

(l to r) Jim Shisler, tenor; "Nic" Nichol, lead; Ben Ayling, bass; D. J. Hiner, bari. Contact: Ben Ayling II, 3154 Sherbrooke, Toledo, OH 43606-2125; telephone: (419) 473-2490.

Louisville Lou; You're the Flower of My Heart, Sweet Adeline; It Takes a Great Big Irish Heart To Sing an Irish Song; That's an Irish Lullaby; But After the Ball Was Over; I'm All That's Left of That Old Quartet.



CHICAGO CHORD OF TRADE

Northbrook, Illinois (IIL)

(l to r) Scot Berry, tenor; Tim Reynolds, lead; Jay Giallombardo, bass; George Gipp, bari. Contact: Jay Giallombardo, 445 Laburnum, Northbrook, IL 60062; telephone: (312) 272-6629. *Don't Leave Me This Way; Mamma; The Banjo's Back in Town/My Banjo Baby; Oh, How I Miss You Tonight/When I Lost You; When I Was Twenty-One and You Were Sweet Sixteen/When You Were Sweet Sixteen; If the Rest of the World Don't Want You/The Vacant Chair; For Me and My Gal/I'd Love to Live in Loveland.*



BROADWAY

Manhattan, New York, and Salisbury, Maryland (MAD)

(clockwise from lower left) Jay Nickel, tenor; Rick King, lead; Tom Sterling, bass; Cal Sexton, bari. Contact: Jay Nickel, 25 Heathcliff Rd., Rumson, NJ 07760; telephone: (201) 747-7165. *Together; Back in the Old Routine; Caroline, I'm Coming Back to You; Mistakes; Let Me Call You Sweetheart; From the First Hello to the Last Goodbye.*



BUSTIN' LOOSE

Cincinnati, Dayton Metro & Western Hills, Ohio (JAD)

(l to r) Tom Rouse, bari; David Boo, bass; Marco Crager, lead; Dale Fetick, tenor. Contact: Tom Rouse, 7013 Summit Ave., Cincinnati, OH 45253; telephone: (513) 984-4089. *Give My Regards to Broadway; The End of the Road; Song for Mary; So Long, Mother; I Miss You Most of All; Last Night Was the End of the World.*

1989 Quartet Semi-Finalists



REMEMBER WHEN

Phoenix, Arizona (FWD)

(l to r) Galen McClain, bari; Fraser Brown, lead; Rick Wells, bass; Al Mau, tenor. Contact: Galen McClain, 815 E. Maryland, #33N, Phoenix, AZ 85014; telephone: (602) 277-3068. *Row, Row, Row/Oh, Johnny! Oh, Johnny! Oh!*; *The Gang That Sang "Heart of My Heart"*; *On a Rainy Day/Let a Smile Be Your Umbrella*; *In the Arms of Love*; *Who's Sorry Now/Someday You'll Want Me to Want You*; *Nobody's Sweetheart/Just a Girl That Men Forget*.



VAUDEVILLE

Alexandria, Virginia (MAD)

(l to r) Eddie Cazenias, tenor; Scott Werner, lead; Bill Cody, bass; John Hohl, bari. Contact: Scott Werner, 3302 Bradford St., Dale City, VA 22193; telephone: (703) 670-2668. *Girls, Girls/Somebody Loves Me*; *I'm Singing Your Love Songs to Somebody Else*; *All That I Ask Is Love*; *My Cutey's Due at Two-to-Two Today/When My Baby Smiles at Me*.



GAS HOUSE GANG

St. Charles, Missouri (CSD)

(l to r) Rob Henry, bari; Jim Henry, bass; Rickie Knight, lead; Joe A. Fink, tenor. Contact: Rickie Knight, #5 San Camille, St. Charles, MO 63303; telephone: (314) 925-1925. *How Could You Believe Me When I Said I Love You When You Know I've Been a Liar All My Life/It's a Sin To Tell a Lie*; *We'll Have To Pass the Apples Again/There's a Little Bit of Bad in Every Good Little Girl*; *Bowery Boys Medley*; *So Long, Mother*.



CLASS OF THE '80S

Dallas Metro, Texas (SWD)

(l to r) Todd Wilson, tenor; Dan Bell, lead; Jeff Oxley (in rear), bass; Jason January, bari. Contact: Todd Wilson, 12880 Noel Rd., #1071, Dallas, TX 75230; telephone: (214) 340-5431. *Mister Touchdown, USA*; *You Gotta Be a Football Hero*; *When It Comes to Loving the Girls, I'm a Way Ahead of the Times/They're All Sweeties to Me*; *The Wild, Wild Women*.



MAIN EVENT

Houston, Texas (SWD)

(l to r) Kevin Kenyon, tenor; John Vaughn, bass; Bob Natoli, bari; John Devine (seated), lead. Contact: Bob Natoli, 14411 Muirfield Lane, Houston, TX 77095; telephone: (713) 859-9160. *I'd Love to Live in Loveland*; *Margie/No, No, Nora/My Blushin' Rosie*; *Midnight Rose*; *I'm Making Believe That I Don't Care*.



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Alexandria, Virginia (MAD)

(l to r) John Casey, lead; Rick Savage, tenor; Steve White, bass; Mike Wallen, bari. Contact: John Casey, 14340 Brookmere, Centerville, VA 22020; telephone: (703) 938-6039. *Sweet Georgia Brown; I'm Always Chasing Rainbows; Mammy O' Mine; Heart of a Clown.*



HARMONY SPECTRUM

Fresno & Merced, California (FWD)

(l to r) Brad Wilcox, tenor; Richard Neilsen, lead; Jim Turmmire, bass; Pat Henley, bari. Contact: Jim Turmmire, 732 E. Ramona Ave., Fresno, CA 93704; telephone: (209) 221-8778. *Just a Cottage Small (by a Waterfall); Heart of a Clown; I Wonder What's Become of Sally; Get Out and Get Under the Moon.*



BASIN STREET QUARTET

Greater New Orleans, Louisiana (SWD)

(l to r) Hank Bryson, tenor; Art Swanson, lead; Paul Melancon, bass; Joel Bourgeois, bari. Contact: Art Swanson, 9709 Robin Lane, River Ridge, LA 70123; telephone: (504) 737-1879. *Who'll Be the Next One; I'm Singing Your Love Songs to Somebody Else; You're the Only Girl That Made Me Cry; Maggie, Mine.*



DEBUT

Lombard & Northbrook, Illinois (ILL)

(l to r) Jim Arns, bari; Scott Diehl, bass; Don Deegan, lead; Gregg Peters, tenor. Contact: Jim Arns, 100 N. Lincoln St., Westmont, IL 60559; telephone: (312) 852-1982. *Moonlight Brings Memories; What Ever Happened to the Old Songs; So Long, Mother; Original Dixieland One-Step.*

EAST SIDE KIDS

Manhattan, New York, and Bucks County & Bangor-Pen-Argyl, Pennsylvania (MAD)

(l to r) Terry Reagan, bari; Jack Fair, lead; Joe Fair, bass; Jack Pinto, tenor. Contact: Joe Fair, 3 Ranger Trail, Sparta, NJ 07871; telephone: (201) 729-4502. *How Sweet It Is; That's What I Call a Pal; You Never Can Be Too Sure About the Girls/There's a Little Bit of Bad in Every Good Little Girl; (If I Were You) I'd Fall in Love With Me.*



1989 Quartet Quarter-Finalists



ONE SHOT DEAL

Winter Park, Polk County & Tampa, Florida (SUN)

(l to r) Sean Milligan, tenor; Roger Ross, lead; Tim Brozovich (in rear), bass; Tony DeRosa, bari. Contact: Roger Ross, 6130 Curry Ford Rd., #257, Orlando, FL 32822; telephone: (407) 275-5540. *I'll Hop, Skip and Jump Into My Mammy's Arms; That Tumble-Down Shack in Athlone.*



MUSICIAN'S CHOICE

San Gabriel Valley, Sacramento, Pomona Valley & Long Beach, California (FWD)

(l to r) Jim Galasso, bari; Rich Brunner, lead; Rik Johnson (seated), bass; Craig Ewing, tenor. Contact: Craig Ewing, 7297 Cherokee Cir., Buena Park, CA 90620; telephone: (714) 521-8221. *I Just Wanna Call You Mine; Mr. Radio Man.*



TRADEWINDS

Montclair, NJ, Lancaster, PA, Gr. Baltimore & Dundalk, Maryland (MAD) (l to r) Frazier Pittman, bari; Lynn Conaway, lead; Barry Brown, bass; Eddy Ryan, tenor. Contact: Barry Brown, 2917 Suffolk Lane, Fallston, MD 21047; telephone: (301) 557-7949. *Each Time I Fall in Love; There's Something I Like About Broadway.*



AULD LANG SYNE

Rochester, New York (SLD)

(l to r) Andy Nazzaro, tenor; Ron Borges, lead; Jan Muddle, bass; Glenn Jewell, bari. Contact: Jan Muddle, 1091 Terry Dr., Webster, NY 14580; telephone: (716) 671-6557. *My Wild Irish Rose Parody; A & R Session Song.*



EASY STREET

Bellevue & Tacoma, Washington (EVG)

(l to r) Bob Hodge, tenor; Neal Booth, lead; Forrest LaMotte, bass; Steve Barclay, bari. Contact: Forrest LaMotte, P.O. Box 4081, Federal Way, WA 98063-4081; telephone: (206) 767-7215. *Time-Share Tenor; You're Breaking In a New Heart (While You're Breaking Mine).*



FRONT ROW CENTER

East Aurora & Watertown, New York (SLD)

(l to r) David Mason, tenor; Tracy Robertson, lead; Ron Mason, bari; Jack Trenchard (seated), bass. Contact: Jack Trenchard, 3882 Lynn Dr., Orchard Park, NY 14127; telephone: (716) 649-8043. *Pal of My Cradle Days; Toot, Toot, Tootsie.*



CELEBRATION

Hilltop, Minnesota (LOL)

(l to r) Roger Williams, tenor; Kirk Lindberg, lead; John Korby, bass; James Emery, bari. Contact: Kirk Lindberg, 11970 Albavard Path, Inver Grove, MN 55075; telephone: (612) 450-1288. *I Wish I Had a Girl; Nobody Knows What a Red Head Mama Can Do.*



NORTHWEST SPIRIT

Bellevue, Washington (EVG)

(l to r) Chuck Landback, bari; Dan Tangarone, tenor; Wes Sorstokke, lead; Tom Wilkie, bass. Contact: Chuck Landback, 20809 SE 123rd, Issaquah, WA 98027; telephone: (206) 226-4663. *Why Not Say Goodbye the Way We Said Hello?; Chase the Rain Away.*



HARMONYWORKS

Hilltop, Minnesota (LOL)

(l to r) Bill Wigg, tenor; Dean Haagenon, lead; Jerry Torrison, bass; David Nyberg, bari. Contact: David Nyberg, 3381 Sumter Ave. S., St. Louis Park, MN 55426; telephone: (612) 936-9656. *Shine On, Harvest Moon; My Buddy.*

GRANDSTAND

Hilltop, Minnesota (LOL)

(l to r) John Moksnes, tenor; Alan Hoppe, lead; Ronald Nelson (in rear), bass; David Roesler, bari. Contact: David Roesler, 9700 206th St. W., Lakeville, MN 55044; telephone: (612) 469-1106. *When You Look in the Heart of a Rose; The Little Boy.*





STATE LINE CELEBRATION

Algona, Iowa (CSD)

(clockwise from left) Bill Hansen, lead; Bill Trees, bass; Dennis Hagen, bari; Kent Madison, tenor. Contact: Bill Trees, 927 N. 12th, Estherville, IA 51334; telephone: (712) 362-3131. *Nobody Knows What a Red Head Mama Can Do; Forgive Me.*



HIGH TIME

Bradford, Yorkshire, England, & Mold, North Wales (BABS)
(l to r) Laurie Whittle, bari; Roy Dawson, bass; Keith Northrup, lead; Steve Hall, tenor. Contact: Roy Dawson, 48 Mottram Towers, Stockport, Cheshire, England SK1 3NX. *Bring Back Those Good Old Days; I'm Old Fashioned.*



QUINCY AVENUE QUARTET

Denver Tech, Colorado (RMD)

(l to r) David Ellis, tenor; Allen Gasper, lead; Scot Cinnamon, bass; John McCord, bari. Contact: John McCord, 4597 S. Laredo St., Aurora, CO 80015; telephone: (303) 693-1427. *Take Me to the Land of Jazz; I'm Alone Because I Love You.*



THE IVY LEAGUE

Wayne, Michigan (PIO)

(l to r) Jim Pollard, bari; David Drouillard, bass; Scott Turnbull, lead; Robert Hartley, tenor. Contact: Jim Pollard, 44740 Oregon Trail, Plymouth, MI 48170; telephone: (313) 459-5257. *Pearl, My Rural Plural Girl; April Fool.*



FROM THE HEART

Nashua, New Hampshire (NED)

(l to r) David Purcell, tenor; Alan St. Louis, lead; Brian Kreft, bass; Stephen Tramack, bari. Contact: David Purcell, 7 Fuller Dr., Hudson, NH 03051; telephone: (603) 889-4866. *I'm Making Believe That I Don't Care; What Ever Happened to the Old Songs.*



MAIN STREET STATION

Newton, Kansas (CSD)

(l to r) Steven Hoskins, tenor; David Hill, bass; Brent Lembke, bari; Wayne Lankenau (seated), lead. Contact: Brent Lembke, 414 Harrison, Newton, KS 67114; telephone (316) 283-6967. *Hello! My Baby; My Little Silver Lady.*



FOUR STAR REVUE

Springfield, Coles County & Champaign-Urbana, Illinois (ILL)

(l to r) Douglas Brooks, tenor; Drayton Justus, lead; Vern Knapp, bass; John Muir, bari. Contact: Drayton Justus, 496 Cedar Dr., Charleston, IL 61920-4003; telephone: (217) 345-6606. *My Buddy; Mr. Alexander Has a Jazz Band/Everybody's Jazzin' It.*



SOUND STANDARD

Knox County Metro, Tennessee (DIX)

(l to r) Jim Phifer, tenor; Michael Tipton, lead; Randall Mims, bass; Mark Beeler, bari. Contact: Randall Mims, 11328 Snyder Rd., Knoxville, TN 37932; telephone: (615) 693-1903. *Hello! My Baby; Who Told You?*



FLIP SIDE

Scarborough, Ontario (ONT)

(l to r) Robert Swann, tenor; Christopher McNown, lead; Bernard Hachey, bass; Steven Armstrong, bari. Contact: Robert Swann, 531 Aintree Dr., Stouffville, ONT L4A 7H6; telephone: (416) 640-6056. *I'm Sorry I Answered the Phone; Hello! My Baby.*

SOUNDS OF TIME

Wayne & Detroit/Oakland, Michigan (PIO)

(l to r) Robert Riedel, tenor; Bruce LaMarte, lead; Lee Hanson, bass; Robert Wisdom, bari. Contact: Robert Wisdom, 6767 Limerick Lane, Troy, MI 48098; telephone: (313) 879-7083. *Give Me a Good Old Mammy Song; Don't Leave Me, Mammy.*





CATCH 44

Scarborough, Ontario (ONT)

(l to r) Gary Porteous, bari; Dale Locke, bass; Wayne Porteous, lead; Bob Gibson, tenor. Contact: Gary Porteous, 914 Dublin St., Whitby, ONT L1N 1Z1; telephone: (416) 668-9645. *A Bundle of Old Love Letters; Shine.*



VOCAL ATTRACTION

Mt. Baker, Lake Washington & Bellevue, Washington (EVG)

(l to r) Ralph Scheving, tenor; Doug Broersma (seated), lead; Stu Turner, bass; Ted Chamberlain, bari. Contact: Doug Broersma, 115 N. B.C. Way, Lynden, WA 98264; telephone (206) 354-4145. *Lovin' Sam, the Sheik of Alabama; Mistakes.*



CAPSTONE CONNECTION

Tuscaloosa, Alabama (DIX)

(l to r) Keith Jennings, tenor; Charles Foster, lead; Jeff Cargile, bass; Steve Parker, bari. Contact: Keith Jennings, 722 Ski Lodge, Tuscaloosa, AL 35405; telephone (205) 556-8137. *The Church Bells Are Ringing for Mary; A Bundle of Old Love Letters.*



PRIME ALLIANCE

Providence, Rhode Island, & Beverly, Massachusetts (NED)

(l to r) Fran Page, tenor; Ralph St. George, lead; Mike Maino, bass; Mike Gabriella, bari. Contact: Mike Maino, Great Road, Lincoln, RI 02865; telephone: (401) 334-2611. *In the City of God Knows Where; Get Out and Get Under the Moon.*



THE FINAL FOUR

Greater Indianapolis, Indiana (CARD)

(l to r) Dave Sauls, bari; Ron Pierce, bass; David Newcomer, lead; Howard Foster, tenor. Contact: Dave Sauls, 9602 Carrollton, Indianapolis, IN 46280; telephone: (317) 843-1161. *Hello! My Baby; I'm Sorry I Answered the Phone.*



A CLASS APART

Marietta & Atlanta, Georgia (DIX)

(l to r) Pete Pifer, tenor; Rick LaRosa, lead; Phil Petty, bass; Richard Word, bari. Contact: Rick LaRosa, 1415 Barrier, Marietta, GA 30066; telephone: (404) 928-4284. *Three Girls Medley Parody; I Gotta Be a Football Hero.*



REUNION

Litchfield County & Meriden, Connecticut (NED)

(l to r) Roger Brown, lead; Brian Harvey, tenor; Theodore Brown, bari; Otto Sabatelli (seated), bass. Contact: Otto Sabatelli, 91 Sunset Lane, Torrington, CT 06790; telephone (203) 482-8764. *I Want a Girl; Let Me Call You Sweetheart.*



VINTAGE

Gainesville & Jacksonville Big O, Florida (SUN)

(l to r) Dave Byrd, tenor; Dave Kinnell, bass; Brett Cleveland, lead; Mark Hildebrand, bari. Contact: Mark Hildebrand, 358 SW 62nd Blvd., #12, Gainesville, FL 32607; telephone (904) 372-7911. *Rock-a-Bye Your Baby With a Dixie Melody; When You and I Were Young, Maggie.*



ROUTE 66

Albuquerque, New Mexico (RMD)

(l to r) Steven Stevens, tenor; Jim Law, lead; Clifford Pape, bass; Michael Finnegan, bari. Contact: Clifford Pape, 756 Spur, Rio Rancho, NM 87124; telephone: (505) 892-4822. *When the Midnight Choo-Choo Leaves for Alabam'; Sing Me That Song Again.*



EVENING SWINGERS

Helsingborg, Sweden (SNOBS)

(l to r) Niclas Kase, tenor; Jan Olsson, lead; Peder Tennek, bass; Martin Andersson, bari. Contact: Peder Tennek, Hovdingegatan 26, S-25367 Helsingborg, Sweden; telephone: 011-46-4-279-6474. *Goodbye, Dixie, Goodbye; Shine On, Harvest Moon.*



THE BARONS

Lexington & Northern Kentucky, Kentucky (CARD)

(l to r) Albert Haggard, tenor; Edward Gorman, lead; William Woodward, bass; John Heaton, bari. Contact: William Woodward, 737 Glenover Rd., Lexington, KY 40502; telephone: (606) 269-2098. *I'm Alone Because I Love You; Bring Back Those Vaudeville Days.*

Guest night alone no longer a good method of recruiting new members

by Dave Malony

Int'l. Membership Chairman

The traditional means of recruiting new barbershoppers is through periodic guest nights organized by the chapter membership vice-president. These are single-night events which might be conducted once, twice or even three times a year. If well organized and conducted, a chapter might see several new members as a result of each event.

The problems with guest nights are many. One is that a lot of advanced planning and work are required to do the job right. Therefore, those chapters that do it correctly have little incentive to do it often. Too much work is involved, too much time consumed, and too many other chapter activities are going on. Besides, it gets expensive to do the job right several times each year. Advertising, printing, postage and supply costs can quickly add up.

Many guests, few members

Some chapters try to follow a guideline of one guest night each quarter. In these cases, most of the hard work is avoided. They pick a date, announce the date several times, encourage people to bring friends, neighbors, co-workers, etc., then hope for the best. The typical result is a handful of guests and maybe one new member. There is simply not enough energy associated with this type of guest night to produce meaningful results.

Another problem with single-event guest nights is that some prospective invitees cannot attend on the date selected. There is no way to choose a date convenient for everyone.

Yet another problem with many guest nights is that they are manufactured. In no way do they resemble a typical chapter meeting. We are misleading our guests by showing them such an event. These surreal evenings also detract from the chapter music program. Such interruptions are tolerated by the music team only because it has become customary to run a couple of "guest nights" each year.

...just to stay even

What then shall we do? Common sense, by any standard, dictates that we have a membership program of some type. A typical chapter's attrition rate of 15% means we must recruit at a rate of 15% just to stay even. To achieve a net gain of 10%,

we need to recruit at a 25% growth rate. If your chapter is located in a highly transient area, even 25% might produce only marginal net gains.

The answer is to adopt the concept of holding an annual, extended membership drive and abandon the single-event guest night. Does it circumvent the problems described above? **YOU BET IT DOES!**

You do the advance planning and hard work once only. You get an energy level sufficient to produce meaningful results. It is far less expensive to do it right once than to run two or more correctly done single-event guest nights. And you avoid the problem of selecting a single night inconvenient for some.

Make it a 'real' meeting

A real membership drive also should be constructed so as not to detract from your chapter's music program. Every meeting during the period of the drive should closely resemble a real chapter meeting. Even with 20 or more guests present, the new music learned should be music that will enhance the regular repertoire.

While it is best to avoid overly difficult music, we should also avoid what we will not use later. There will be some differences, of course, during this period. However, the deviations should not be of the nature that either misleads the guests or destroys the chapter's regular agenda.


You could consider holding your membership drive during the summer. There is no conflict with district conventions;

there is probably no conflict with major chapter shows; you have an opportunity to catch prospective members before they crank up their fall activities—bowling, for example, or church choir and glee club singing. A summer membership drive also doesn't have to be overly concerned about vacation schedules because most people take a week or two, not the whole month that you are running the drive.

Any time is a good time

Finally, a summer drive could spice up your chapter program, which may not be in high gear during this period anyway. All the above says the idea of summer being a bad time is a myth. However, if you still don't like the summer, do it any time you like - - just do it.

The Society's new member recruitment program, "MEMbership Begins With ME," is now in the hands of all chapters. It is designed to serve as a model for a 50% increase in membership for many chapters. Even a less-than-100% effort could produce meaningful results.

It is important to note that most of the hard work is accomplished outside of regular chapter meetings and prior to the four weeks of the actual drive. This is why the program is described as an 11-week program. The amount of energy your chapter puts into it largely depends on how important you believe an infusion of new members is to the health of your chapter. The only chapters that fail will be ones that don't try. 



SMOTHERED—The Carlindian Chorus, Carlisle, Pa., opened both performances of a recent Smothers Brothers show, "The Brothers," in Harrisburg, Pa. Dick and Tom praised the chorus during their show and posed with them between acts.

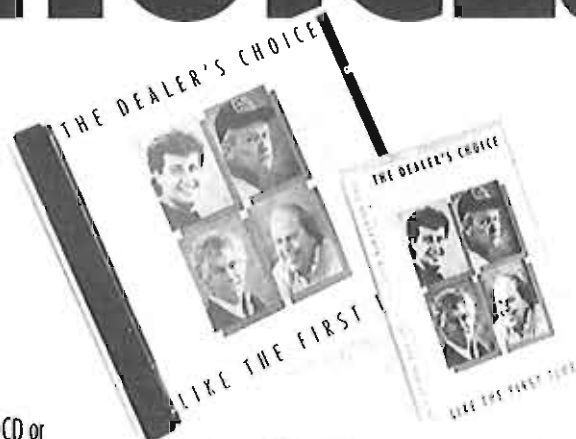
Free video tape offers sly look at midwinter convention goings-on

The Media and Performance staff at Harmony Hall has released an entertaining, 21-minute video tape on midwinter conventions, which members or chapters may borrow free of charge.

A spoof of TV's popular "60 Minutes," investigative news program, the VTIS tape features Ev (Wally Michaels) Nau and Gary (Bradley Edwards) Stamm, with a cameo appearance by Bill Rashleigh as "Randy Looney." Together they investigate the alleged shortcomings of a midwinter barbershop convention.

The tape may be obtained by contacting the order desk at 1-800-876-7464. Or it may be purchased (Stock No. 4046) for \$10, but, as the tape itself points out, it also may be copied without fear of copyright infringement.

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YOU'LL SHOUT 'OLE'— Authentic Spanish dances at La Placita in Tucson are only one of many attractions awaiting barbershoppers at the 50th annual midwinter convention January 23-28. (Photo courtesy of Tucson Convention & Visitors Bureau)

Old, new traditions to continue at Tucson midwinter convention

The continuation of a new tradition (no relation to quartets or choruses of the same name) and revival of an old one will be among the highlights of the 50th-annual midwinter convention January 22-28 in Tucson.

Dr. Bob Johnson, former director of musical services for the Society, will seek a record for the World's Largest Barbershop Chorus (WLBC), which he first organized at the last midwinter conference in Tucson in 1986. (See story at right.)

And Dean Snyder, international historian-emeritus, will reactivate the Food-for-Thought Breakfast, a regular feature of the conventions from 1955 through 1961 but held only once since then.

Combined with these events will be no less than four barbershop shows and all types of tours and special events to show off the historic Western cattle-town-turned-metropolis.

The fifth-annual international seniors' quartet contest will be Saturday afternoon, and three of the Society's top quartets will headline the show that evening.

Other performances will include two Tucson Chapter shows Thursday and a Parade of Quartets and the WLBC Friday night.

More than 200 persons registered in July at the Kansas City convention to attend the midwinter meeting.

Conventions in America again will be the Society's official agent for travel to and from Tucson, offering barbershoppers

sizable discounts and other benefits. Their toll-free number is 1-800-942-0098; callers should mention the Society's account number, 354, to obtain the discounts.

The midwinter convention has been the scene of many "firsts": the first appearance of a barbershop chorus (1940), the first barbershop craft session (1953), the first conference of district presidents (1958), the first international seniors quartet contest and first WLBC (1986) and the first Food-for-Thought Breakfast (1955).

The FFT has four main purposes, Snyder said—to add an event of sociability and fellowship (wives included), to enjoy morning coffee and a good breakfast and to enjoy entertainment such as a humorous quartet or some "table stunts." But its chief purpose is to enjoy thought and dialogue centered on how to make our Society better.

"At FFT breakfasts in the 1950s," Dean added, "each ticket included the obligation to bring and distribute a one-page 'how-to-do-it' or 'how-we-did-it' idea. Thus if 100 members ate breakfast together, each took back an envelope of 99 ideas. This exchange is to be encouraged, but it is no longer a requirement."

The breakfast is scheduled for 9 a.m. Saturday, January 27, at the Holiday Inn, convention headquarters. A complete schedule of all events and tours will be mailed to everyone sending in the official registration form on the opposite page.

'Dr. Bob' wants to top size of 'old' WLBC

Dr. Bob Johnson has a dream. (Some even call it an obsession.) He wants to direct the World's Largest Barbershop Chorus.

Of course, he already has—three times. In 1986 the Society's former director of music education gathered 710 men on-stage at the midwinter convention in Tucson. In 1987, he directed the British version, at the annual BABS convention, when 1,250 were counted. And this spring, at the '89 British convention, an estimated 1,400 men from 10 nations sang under Bob's direction.

But his goal is to top even these figures on Jan. 27, 1990, at the next midwinter meeting—again in Tucson. He still holds the record for directing the largest chorus ever to an international championship—166 men of the Chorus of the Chesapeake in 1961—and he'd like to set another.

Although Bob might not say so to his British friends, the BABS concerts were more like the massed sings at the Society's annual conventions, when upwards of 5,000 join in mostly Barberpole Cat songs. Then, too, the British had the advantage of including all the competing choruses and quartets in their WLBC.

The January 27 concert in Tucson, during the 1990 midwinter, will be by a chorus that has held at least one rehearsal of songs learned in advance from music and tapes. The selections will be: "Fun in Just One Lifetime," "My Wild Irish Rose" (Don Gray arrangement), "Bye, Bye, Blues" (Val Hicks arrangement), "Row, Row, Row" (*Heritage of Harmony Songbook*) and "Battle Hymn of the Republic" (Joe Liles arrangement).

The order blank for the sheet music and tapes, which cost \$5, is part of the midwinter registration form on page 27.

Ouch!

Ralph Peckham, bulletin editor for the **Big Chicken Chorus** of Marietta, Ga., noted in the newsletter that he had been named Barbershopper of the Month for May. He modestly claimed this was because he had "breathed new life into the *Chit...Chat*, to the point where it is a serious contender for the 'Pullet Surprise.'"

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Quantity	Rate	Total Amount (US Funds)
Adult	@ \$60.00	\$
Jr. Under (19)	@ \$30.00	\$
Registrations TOTAL Payment		\$

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

☐ MASTERCARD

☐ VISA

Exp. Date _____

Account Number _____

Signature _____

INSTRUCTIONS

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

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

For office use

Authorization No. _____

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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.

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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.

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1990 CONVENTION ONLY

But how do you pronounce 'Clwyd'?

Colin Graham is editor of *Clwyd Clippers*, newsletter of the Mold Barbershop Harmony Club of the British Association of Barbershop Singers (BABS).

In a recent letter to *The Harmonizer*, he kindly clarified a geographical puzzle that appears to have bothered many Americans (including the *Harmonizer* editor).

"Now that Britain has burst onto the barbershop scene," he said, "perhaps I could highlight some confusion that arises when we meet our friends from abroad.

"Great Britain consists of England, Scotland and Wales. The United Kingdom includes (these plus) Northern Ireland, and the British Isles includes all the above plus Eire (Ireland).

"There are many instances when visitors refer to Britain indiscriminately as being England. We do make allowances, but some can take offence.... As a general rule, it's safer to refer to Britain and British, rather than England and English, unless you specifically mean the latter. I am Scottish, I live in England and sing with a Welsh chorus!"

One point Colin failed to clarify: How does one pronounce "Clwyd"? 🎵

New Society card an even better deal

The Society's new Norman Rockwell credit card is an even better deal than was reported in the July/August *Harmonizer*.

Maryland Bank N.A., administrator of the MasterCard, confessed it had listed the wrong interest rate for unpaid balances as 18.9%. The correct rate is 17.9%—and no interest is charged, of course, if the balance is paid in full each month.

The card, offered only to members of SPEBSQSA, bears a full-color reproduction of Rockwell's famous barbershop quartet painting, as well as the Society logo in color. The \$20 membership fee also is waived for the first year.

The Society receives \$1 for each card issued and \$3 for each one renewed, plus a small percentage of the purchase price each time a card is used. And it immediately identifies the bearer as a barbershopper. The card may be ordered by calling MBNA toll-free at 1-800-847-7378. 🎵



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Daily joins Society staff



Dan Daily, a former chapter bulletin editor and bulletin contest judge, joined the international staff June 28 as the new editor for Society publications, including *The Harmonizer*. He replaces Jack Bagby, who is returning (again) to retirement in Norman, Okla., after 15 months on the international staff.

An Alabama native, Dan comes from the Seattle area and the Lake Washington Chapter, where he was editor of *The Skipper* for a number of years. He was active in chapter quartets as well as chorus, singing with the *Skippers* in their last two international contest appearances in 1980 and 1981. But he is perhaps best remembered as an inveterate tag singer.

The author of several technical publications, he was a U.S. Navy pilot for 24 years, joining the Norfolk, Va., Chapter while in service. He transferred to Lake Washington on retirement and relocation to Seattle in 1977, where he began a second career as a federal air safety investigator. Unexpected surgery in 1988 curtailed his ability to perform arduous physical activity, and he received an early second retirement.

Dan is single (divorced), with two grown children, Mark and Danna, in Seattle, and another daughter, Elizabeth, plus four grandchildren, in Newport News, Va. ☘

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- Silent Night
- Blue Christmas
- The Christmas Song
- I Wonder What You're Doing For Christmas
- O Holy Night
- The Secret of Christmas

A DECADE OF GOLD

The album celebrates the first ten years of harmony for The Vocal Majority, and was recorded during a West Coast performance tour hosted by Barbershop and Sweet Adeline groups in San Francisco, Los Angeles and Denver.

SONGS:

- A Nightingale Sang In Berkeley Square
- On A Wonderful Day Like Today
- It's A Blue World
- Everybody Loves A Lover
- Put Your Arms Around Me
- The Intermission Song
- You Can Have Every Light On Broadway
- Redhead
- This Is All I Ask
- Chordbusters March
- The Jimmy Webb Medley

ALL THE BEST

Contains a collection of the songs recorded on stage when The Vocal Majority won International Chorus Gold Medals in 1975, 1979 and 1982. (Our thanks to the Barbershop Music Society for their use.) Featured on one side of the album is the 16 minute "Tribute to O.C. Cash", a medley of songs made famous by some of the Society's top quartets.

SONGS:

- A Tribute To O.C. Cash
- I Never Knew/You Were Meant For Me Medley
- Who'll Take My Place When I'm Gone
- You Can Have Every Light On Broadway
- How Could You Believe Me/It's A Sin To Tell A Lie Medley
- I'm Looking At The World Through Rose Colored Glasses
- Redhead

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- The Windows Of The World
- One Voice
- The Lost Chord
- Danny Boy
- Home On The Range

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A mellow tribute to the home state of The Vocal Majority. The album features the fascinating 10 minute "Texas Medley", a particular favorite with visiting convention and business groups from throughout the world who visit Dallas and are royally entertained by The Vocal Majority.

SONGS:

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- An American Trilogy
- For A Little While, So Long

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SONGS:

- On A Wonderful Day Like Today
- With A Song In My Heart
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- How Deep Is The Ocean
- Y'all Come Back Saloon
- The Secret Of Christmas
- The Lord's Prayer
- Give Me A Good Old Mammy Song
- It's A Blue World
- Daddy's Little Girl
- If I Ruled The World
- Have A Little Talk With Myself
- For Once In My Life

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SONGS:

- On A Wonderful Day Like Today
- Delta Dawn
- Little Bit of Happiness
- Today
- South Rampart Street Parade
- Country Roads
- All His Children
- Who's In The Strawberry Patch With Sally
- The Airtrans Song
- Didn't We
- If You Could Read My Mind
- Sweet Gypsy Rose

HERE'S TO THE WINNERS

A celebration of The Vocal Majority's second International Chorus Gold Medal. In addition to the chorus, the album also features four of the organization's great quartets.

SONGS:

- Step To The Rear
- Danny Boy
- How Could You Believe Me/It's A Sin To Tell A Lie Medley
- 1927 Kansas City
- Ain't No Way
- Who'll Take My Place When I'm Gone
- One Voice
- Have A Little Talk With Myself
- I Don't Know Enough About You
- When That Great Day Comes
- First Day In Heaven
- Their Hearts Were Full Of Spring
- Pass Me By
- Here's To The Winners

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CHRISTMAS IS LOVE

Recorded live at the Majestic Theatre in Dallas during The Vocal Majority's popular annual Christmas shows. This video album contains many of the selections on the audio album, "The Secret of Christmas", along with several other songs never before recorded.

SCENES:

- On This December Night
- Jingle Bells/Sleigh Ride Medley
- Have Yourself A Merry Little Christmas
- Blue Christmas
- Toy Soldiers On Parade
- Mr. Leader Man/Strike Up The Band Medley
- I'll Be Home For Christmas
- Redhead
- The Christmas Song (INTERMISSION)
- O Come All Ye Faithful
- It Came Upon A Midnight Clear/Away In A Manger Medley
- O Holy Night
- The Secret Of Christmas
- I Wonder What You're Doing For Christmas (RUNNING TIME: 60 MINUTES)

MEMORIES

Jim Clancy, Musical Director and prolific arranger of The Vocal Majority, narrates the story behind this International Gold Medal Chorus as they rise from a 35 man group to one of the world's largest and most respected choral organizations. Video tape scenes from Minneapolis, Salt Lake City, Pittsburgh, Houston and Dallas.

SCENES:

- Introduction by Jimmy Dean
- How Could You Believe Me/It's A Sin To Tell A Lie Medley
- On A Wonderful Day Like Today
- Swearing-In Ceremony
- The Texas Medley
- Pass Me By
- One Voice
- Rehearsals for 1982 Competition
- Redhead
- President Reagan Introduction
- An American Trilogy
- Mr. Leader Man/Strike Up The Band Medley
- The Way We Were (RUNNING TIME: 50 MINUTES)

NO PLACE BUT TEXAS

The Vocal Majority celebrates the 150th birthday of the State of Texas with a sight and sound spectacular. Video taped before a live audience at McFarlin Auditorium in Dallas, the mood of each song is enhanced by special lighting effects. Narration by Bob Jett, with musical direction by Jim Clancy.

SCENES:

- No Place But Texas (Courtesy CBS-TV and the Texas Cotton Bowl Council)
- Lone Prairie
- Ghost Riders In The Sky
- Home On The Range
- Texas When I Die
- The Texas Medley
- You Keep Coming Back Like A Song
- I Don't Want To Walk Without You
- Jim Webb Medley
- Sixteen Tons
- Buddy Can You Spare A Dime
- God Bless America
- Texas When I Die (Reprise)
- (RUNNING TIME: 52 MINUTES)

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*Free album availability ends
December 31, 1989

Chapters in Action

The Watertown, N.Y., **Islanders** and the Watertown chapter of **Harmony, Inc.**, women's barbershop society, made their hobby known to the community during a 9-day "week" in May proclaimed by the mayor as "Barbershop Week."

Events included the women's quartet and chorus competition Friday and Saturday, a massed sing by both groups Sunday, performances by quartets throughout the Salmon Run Mall on Wednesday, a fund raiser for Lyric Theater by Harmony, Inc., on Friday, the staffing of a barbershop information booth at the mall all day Saturday and the Islanders' annual show Saturday night.

The **Wilkes-Barre, Pa.** Chapter has come up with what could be an excellent public relations and recruitment plan, if they can figure out how to implement it.

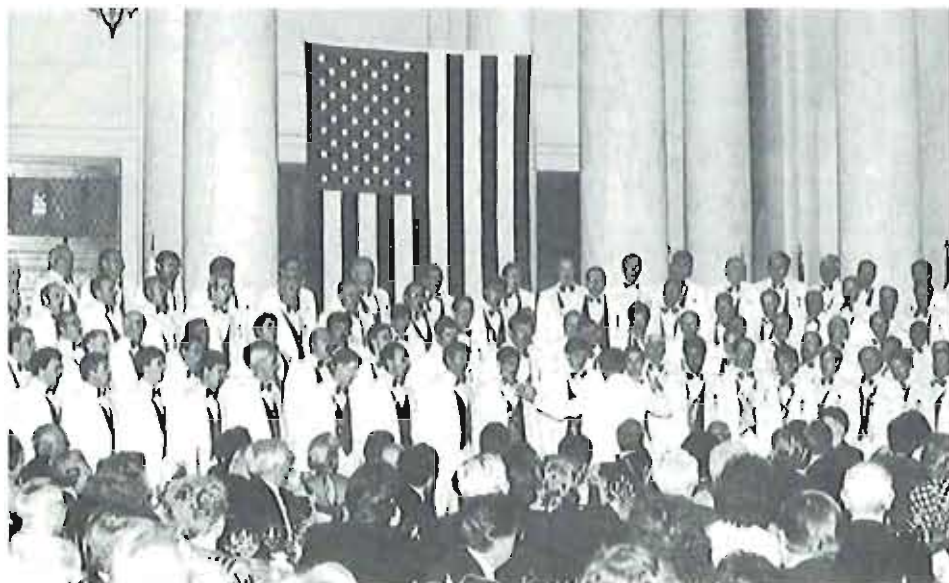
They propose buying a number of subscriptions to *The Harmonizer* for local medical, dental and other professional offices. They envision each bearing a "Compliments of the Wilkes-Barre Chapter" message with details about the chapter and barbershopping in general.

The international office, however, even if it could add the messages, is unable to direct particular copies of *The Harmonizer* to specified addresses. So the chapter is faced with a distribution problem. Anyone with a suggestion was asked to contact Membership VP Charles Davenport, Courthouse Square Towers, North River Street, Wilkes-Barre, 18702.

The new **Bay Area Metro ("BAM")** Chapter of northern California and its **Pot of Gold Chorus** will be officially launched September 23 at a Charter Night show featuring an all-star cast of quartets.

Headliners will include the newly reorganized **Most Happy Fellows**, 1977 champions; **The Sidekicks**, 1989 fourth-place medalists; **Musicians' Choice**, 1987 FWD champions, and **Music Appreciation 101**, a top comedy quartet. Carl Hancuff will be the MC. The 7:30 p.m. show will be at the Chabot College auditorium in Hayward, Calif.

The Alexandria, Va., **Harmonizers**, who were to become 1989 international chorus champions, sang in May for one of the most distinguished audiences ever to hear barbershop. They entertained the Historical Society of the Supreme Court of the United States in the Great Hall of the



SUPREME HARMONY--The Alexandria Harmonizers sing for a distinguished crowd in the Great Hall of the Supreme Court of the United States. They received a standing ovation.

Supreme Court Building in Washington.

The 300 present included Chief Justice William Rehnquist, Justices Antonin Scalia, William J. Brennan and Anthony M. Kennedy, retired Justices Warren Burger and Lewis Powell, plus columnists, senators and other leaders of business and government.

Wilbur Sparks, editor of the *Alexandria Echo*, said the chorus not only was the first non-military group to sing at the annual event, but the first entertainers ever to get a standing ovation from the dignitaries. "They sang along with the chorus", he said, "and twice came to their feet applauding."

The **Madison, Wis.** Chapter, chartered in 1945, won six Land O' Lakes District chorus championships and competed twice at international before 1959. Of the 102 members who had dropped out during that period, Joe Hermesen decided to see how many he could get back for a reunion.

Digging into the records he had amassed as LOL president and International Board member, he found 47 had died and 23 could not be located. But he felt he could reach the remaining 32 and sent out 32 invitations.

Amazingly, 30 men responded and all 30 showed up for a May 26 dinner, 20-minute TV interview and a re-rehearsal of the chorus songs some had sung as much as 44 years earlier.

Add to the list of chapter "hot line" numbers those of the Manhattan **Big Apple Chorus**: (212) 986-1910 and (201) 677-7750. The 212 number is for general calls about the chapter—meeting place, how to book a show, etc., Membership VP Andy Harris reported. The 201 number is primarily for members to be apprised of special events, the week's homework assignment and other announcements.

Former barbershopper Ron Merwin of Colorado Springs, Colo., recently came back into the fold—because his son, Mark, was showing off the new modem on his home computer.

The city's Pikes Peak Library District utilizes computers instead of card files to store data—including a community calendar and listings of local organizations. Patrons with home computers and modems (which permit a telephone tie-in to the library computer) may access this information from their homes.

"Is there anything I can look up for you, Dad?" asked Mark.

"Try barbershop," was the offhand reply. Many years before, Ron had sung barbershop tenor in Port Arthur, Texas.

The library computer—nicknamed "Maggie"—responded quickly. The Pikes Peak Chapter meets at 7:30 p.m. Tuesdays, just three blocks from Ron's house.

A couple of days later Ron was again a barbershopper.

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Enrollment is open to 500 chorus directors, from beginning to advanced. In order to ensure that as many chapters as possible are represented, we will accept applications for **one director per chapter**, beginning on October 1, 1989. Additional applicants from each chapter will be held on a waiting list until January 1, 1990, at which time the enrollment will be filled on a first-come, first-served basis. The earliest applicants after October 1 will be the first selected.

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Elective courses also will be available for those who pass pre-testing in Music Theory and Music Reading/Ear Training.

Video and audio educational tapes, manuals, workbooks and a syllabus for each class are included in the registration fee. Fees also cover room, board, tuition and transportation to and from the Milwaukee airport.

Directors College expenses, including transportation, are legitimate chapter expenses. We hope as many chapters as possible will be represented at this historic step forward in director education. Fill out the application below and send after October 1, 1989. Payment of \$325.00 is due upon registration. Chorus Directors College is offered only to members of SPEBSQSA. Payment in U.S. funds only. For more information call **1-800-876-SING**.

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Chapter _____ Chapter number _____ Membership number _____

Chapter President's Signature _____

This is our Chapter's ☐ 1st choice ☐ additional choice to attend the Directors College. We understand that all applicants following our first choice will be put on a waiting list and will be notified after January 1, 1990.

Here is my \$325: ☐ VISA ☐ MasterCard Card # _____
☐ Check ☐ Money order Exp date _____

News About Quartets



THEY SING, TOO--Tortilla Flats can draw laughs before singing a note. From left are Jim Colman, Bob Patterson, Leon Higbee and Jack Barton.

Tortilla Flats is the new champion of what has to be one of the oldest comedy quartet contests in the Society. Presented annually by the Palomar-Pacific, Calif., Chapter, the 1989 event was the 22nd in a row.

Members of the foursome, which was appearing in its first contest, are from the Crescenta Valley, Pomona Valley and Riverside chapters.

The **4 City 4** and **Bass-ically Yours**, both from the host chapter, finished in second and third place, respectively. Jack Story, Charlie Brown, Lloyd Davis and

Dick Stern comprise the **4 City 4**, while **Bass-ically Yours** consists of Billy Hill, Marvin Mick, John Hulbert and Rich Kates.

Trophies and ribbons were given the top three finishers by **Three Good-Lookin' Guys**, last year's champions. **Friends in Accord**, from the Whittier Chapter, acted both as judges and as guest entertainers.

Although participants in this year's contest were all from Southern California, entrants in the past have included quartets from Northern California and Utah.

Pittsburgh's Carnegie Library and local barbershoppers form a mutual-admiration society, and in April two Pittsburgh quartets became the fourth barbershop group in 16 months to entertain at the library.

The **Fun & Fancy Four**, Pittsburgh South Hills Chapter, and the **Treble Makers**, South Hill and Greater Pittsburgh, participated in a dedication and showcase of the \$860,000 renovation of the library's Humanities Division. They were invited by Kathryn Logan, head of the Music/Art Department which includes the Barber-shop/Library Information System.

Since November 1987, the **Fun & Fancy Four**, **Circle W Four** and **Three Rivers Chorus** also have entertained at other official library functions.

Quartet members are Bill Muraca, Frank Hunter, George Paul and Al Ardinger, **Fun & Fancy Four**, and Kenny Williams, Clete Schirra, Jay Garber and Don Smith, **Treble Makers**.

Gary Stamm, the Society's manager of media and performance, recently received a cassette tape of a new quartet in Champaign, Ill. It came from a friend, Jim Kraatz, whom Gary described as "a real computer genius."

The tape includes a brief message, in the appropriate voice range, from each of the members: Beautiful Betty, tenor ("I

continued on next page

Long, but what a day!

It turned into a 21-hour day, but the **Expressions** quartet of Calgary, Alberta, enjoyed every minute of entertaining a trainload of passengers at inauguration ceremonies for the Canadian Pacific Railroad's new Roger's Pass line.

The day began at 5:30 a.m. on a Thursday with a chauffeured limousine ride to Lake Louise. There the quartet boarded a special train and traveled through the majestic Canadian Rockies to Fraine, B.C., where the inauguration ceremonies were held. Then it was on to Kamloops, B.C., singing in each of the eight passenger cars to the 300 guests on board. Plane delays allowed more singing in the Kamloops airport, and the tired but happy quartet reached home at 2 a.m. Friday.



ALL ABOARD!—The **Expressions** bust a chord before boarding a Canadian Pacific train to help inaugurate the new line. From left are Dave Mortin, bari; Bob Robson, lead; Jeff Alden, tenor, and Ron Schmidt, bass.

WHICH IS MISS AMERICA?—The **Pride of the Marsh**, a comedy quartet from Acadiana, La., shared the stage with Miss America 1989, Gretchen Carlson, at a festival in Jackson, Miss. Quartet members (from left) are Charlie Nicholson, bass; Kent Smith, tenor; George Smith, lead, and Tony Dugas, baritone.



Leaders Pledge own money to campaign

An International committee seeking sources of more non-dues revenue for the society believes in "putting their money where their mouths are."

Each of the five has pledged a minimum of \$200 a year to the Society for a minimum of five years — or at least \$1,000 per man. They are: Merritt Auman, chairman, past international president; John Schneider, International Board member from the Southwestern District; International President Jim Richards; Executive Director Joe Liles, and Austin Combs, whom Joe described as an "all-time great barber-shopper, woodshedder . . . and entrepreneur."

"We are now searching for 10,000 men who will do the same," Joe added, referring to the pledges. "We could have \$10,000,000 in five years."

He also suggested a motto for the campaign for wills, bequests, gifts, insurance policies or other sources of revenue: "We sing that we may live forever."

News About Quartets

continued from previous page

know you don't allow girls, but I was the only one who could sing that high"); Perfect Paul, lead; Barry Tone, bari, and Huge Harry, bass.

Calling themselves "The Synthesizers," they then combine for a chorus, plus tag, of "A Bicycle Built for Two."

They may not win an international contest—yet—but considering no human voice is heard on the entire tape (it's all computer), it's not too shabby. In fact, it's a little scary. A bit more bari here, a bit less vibrato there, a better-turned diphthong somewhere else, and—who knows?

They'll need work on stage presence, though.



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New Music Notes

by Burt Szabo
Editor, Music Publishing

During the first half of 1989, the Society music publishing program released 13 new song arrangements. Music subscribers received these songs as soon as they were released. If you do not have a music subscription, call the Order Department and ask about this excellent service.

Harmony Heritage Series

The January/February issue of *The Harmonizer* brought the Society's arrangement of the old classic "I Miss You Most Of All" (Stock No. 8102 @ 50 cents). This song was popularized by the international champion quartet **Four Statesmen**, and their arrangement may be heard on the album *Top Ten Barbershop Quartets of 1966*. Our arrangement was written by Lou Perry, Rob Campbell and Don Gray and retains many features of the original arrangement.

Dennis Driscoll has contributed an excellent arrangement of "Sailing Down The Chesapeake Bay" (Stock No. 8103 @ 50 cents). The music is a bit challenging, and Dennis has provided singers with some extremely interesting and exciting moments. We think you will enjoy singing his arrangement.

"Good-Bye Rose" (Stock No. 8104 @ 50 cents) was the featured song release in the March/April *Harmonizer*. Since the song's composition in 1910, woodshedders have relished the beautiful but demanding harmonies in this lovely song. Our arrangement contains new alternate lyrics for the verse by the old master, Lou Perry. If you have not enjoyed singing this gorgeous arrangement, you are overlooking one of the highlights of your barbershop experience.

The "Sweetheart of Sigma Chi" (Stock No. 8105 @ 50 cents) is the same arrangement which appears in the *Heritage Of Harmony Songbook* released last year. This was one of the featured numbers on the Harmony College show in 1989. It is a lovely arrangement of a great popular music standard.

The May/June issue of *The Harmonizer* included an arrangement of "Sunbonnet

Sue" (Stock No. 8106 @ 50 cents). Here is a song from the year 1908 which is almost unknown. Dave Briner's arrangement should change that. This sweet song with its unsophisticated lyric may be just the thing your quartet is looking for. If you haven't tried it, please do . . . we think you will like it.

Songs for Men Series

Steve Jamison shares with us his arrangement of "I'm So Alone With The Crowd" (Stock No. 7264 @ 50 cents). We used to hear this song frequently at contests 10 or 20 years ago but haven't heard it much recently. Steve's arrangement should cure that. It is a great song and has tremendous interpretive possibilities. We think you will particularly enjoy the arranger's very sensitive and beautiful treatment of the closing lyric line.

Two more arrangements which were part of the 1989 Harmony College show are "Mr. Touchdown U.S.A." (Stock No. 7265 @ 50 cents) and "Betty Co-Ed" (Stock No. 7266 @ 50 cents). The first was arranged by the team of Jack Baird and Ed Waesche, while the second is an arrangement by Jack. The lyrics of both songs, as expected, are full of references to college life, and each contains an entertaining interlude. Each song allows ample opportunities for creative stage presence effects which will be sure to delight your audiences. The two songs together could make a very entertaining contest package.

Ed Waesche shares with us his very fine arrangement of that wonderful song "I Wish I Had My Old Girl Back Again" (Stock No. 7267 @ 50 cents). A very strong lyric and melody make this ballad an excellent choice for competition as well as a powerful song for your show audiences.

One of the songs sung frequently in recent years is "When You Look In The Heart Of A Rose" (Stock No. 7268 @ 50 cents). Rob Campbell's fine arrangement should please all: singers, audiences and contest judges.

Show-Tune Series

Three songs have been released in this not-for-contest series in the first half of

this year. Barbershoppers have, for a long time, been asking for a published arrangement of the classic "Darkness On The Delta" (Stock No. 7706 @ 50 cents). Well, here it is. It is a roof-rattlin' number which seems to be almost everybody's favorite. It certainly makes a "gang-busters" show opener or closer. Yes, it includes the famous swipe.

In the Show-Tune Series are two arrangements created especially for the 1989 Harmony College show. Dave Briner contributes "Doin' The Raccoon" (Stock No. 7707 @ 50 cents), another college-type song, this one built around the 1920s craze for raccoon coats. "College Days" (Stock No. 7708 @ 50 cents) is a neat, nostalgic song with an almost Alma Mater quality about it. Tom Gentry's arrangement might be just the thing to sing at your college reunion.

Of all the songs listed above, only the final three—"Darkness On The Delta," "Doin' The Raccoon" and "College Years"—are not suggested for contest use. So, for those of you looking for your next contest numbers, there are some great songs here.

New Symphony/Chorus Music

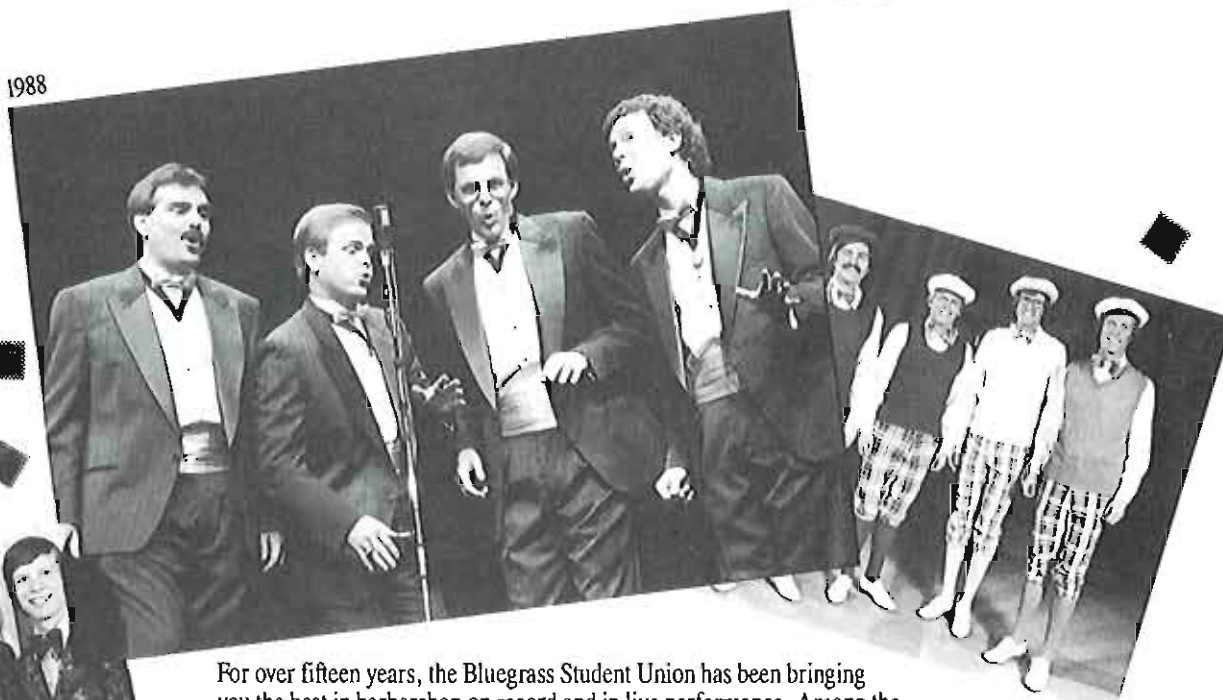
The Society will soon have available a symphony/chorus score entitled "A Barbershop Christmas." This score uses arrangements from the Society publication *Yuletide Favorites*. Most barbershoppers know these arrangements of popular Christmas carols, and a presentation of these with your local symphony orchestra could well be one of the highlights of the holiday season. Details on rental costs for the orchestra music are incomplete as of this writing. Please call the Music Department at international headquarters for information.

New Music on the Way

You may look forward to arrangements of these songs in the second half of 1989: "Collegiate Love," "Don't Waste Your Tears Over Me," "Harmony Joe," "I'm Lonesome For You, Dear Old Pal," "My Cutie's Due At Two-To-Two To-Day," "My Honey's Lovin' Arms," "Pal Of My Cradle Days," "That Slippery Slide Trombone," "The Whiffenpoof Song" and "You Don't Need The Wine To Have A Wonderful Time." To be sure that you receive your copies as soon as they are released, call the international office and have your name placed on the music subscription list. Be among the first in your chapter to receive copies of all the new releases. And don't forget . . . KEEP IT BARBERSHOP!

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Chorus 'home' designed, built by Florida's Big 'O' Chapter

More and more chapters have their own, private rehearsal and meeting halls— some owned, some leased, many of them remodeled schools, churches or other types of buildings.

But few can match the facilities of the **Big Orange Chorus** of the Jacksonville, Fla., Big "O" Chapter, which designed, constructed and owns its 12,000-square-foot Big Orange Building on a one-acre site in south Jacksonville.

The two-story structure features a 5,500-square-foot music rehearsal hall, a large stage-presence practice room, a built-in garage for the chorus trailer and other equipment, rooms for meetings or section rehearsals, storage for risers and props, a music library, an office for the chapter's paid staff and even a fully equipped restaurant.

Once met at church

The cafe, Big Al's, is a commercial establishment which rents space from the chapter and is available for dinners, afterglows and other social events. Space is rented also to outside groups for meetings and, on at least one occasion, to the Jacksonville Symphony for a rehearsal. The symphony is interested in renting the hall on a permanent basis, said Richard Studstill, former chapter president and current marketing vice president.

The Big Orange, like many other choruses, formerly rented space in a church in nearby Orange Park. But both the church and chorus were growing rapidly, and it was evident the latter would have to move.

"Also, we knew our performing market

was in Jacksonville," Richard said. "We were beginning to form a firm relationship with the mayor's office and the Arts Assembly in Jacksonville. The membership potentials also were greater in Jacksonville than in Orange Park."

"Go for it!"

But they quickly found rental property prohibitively expensive. Would it be feasible—or even possible—to buy or construct their own facility?

About this time a new member, John Presley, entered the picture. A successful builder and land developer, he provided the catalyst that persuaded the chapter, after numerous consultations and plan revisions, to "go for it!" John located a site; chapter members, agreeing to a dues increase, helped underwrite the costs, and a bank came up with a financing package which, Richard said, "we felt we could live with."

(The same bank, Florida National, later contributed \$3,000 worth of furniture, and a long-distance phone company donated a six-speaker telephone system.)

Advice for the asking

It was April 16, 1988, that members carried in the risers and the Big Orange Chorus sang its first song in the Big Orange Building.

Richard offered to share Jacksonville's experience and ideas with any chapter interested in building its own facilities. Just write him at new Big Orange address: 11303 Business Park Blvd., Jacksonville, FL 32224.

"I can't tell you how exciting and rewarding it is for a chorus to own its own



AFTERGLOW— The restaurant in the new **Big Orange Chorus** home is an ideal spot for afterglows, lunches or other social events.

building," he said.

But the results speak for themselves. Chartered in 1980, in nine years the chapter has grown to 130 members, has a \$160,000-a-year budget and a two-person paid staff (one full-time, one part-time).

Not to mention its own Big Orange Building.

A real proposal, barbershop style

It was near the end of a May 29 rehearsal of the **Big Chicken Chorus** in Marietta, Ga. Among the guests on hand was Becki Miller, a Sweet Adeline chorus and quartet singer who had worked extensively with the Big Chicken on stage presence.

In appreciation of her services, Director Clay Hines asked the chorus to serenade Becki with "I Love You Truly." Midway through the number, Clay pulled an engagement ring from his pocket and asked Becki for her hand in marriage.

"Normally cool and sophisticated," reported Bulletin Editor Ralph Peckham, "Becki squealed 'Clay!' loudly enough to set off the earthquake detector at Georgia Tech. The next few minutes consisted of a display of hugging, kissing and babbling that nearly started an epidemic of sugar diabetes in the lead section. Becki's answer, of course, was yes."

Clay, who took over the director's duties late in 1988 from his father, Thom, also is baritone of the **Atlanta Forum**, 1988 Dixie District quartet champions. Becki is a key member of the Sweet Adelines **Song of Atlanta** Chapter and sings with the **Rhythm Street** quartet.



IT'S BIG!—This photo of the Big "O" Chapter's new building is deceiving; it's really two full stories with 12,000 square feet.

The Second Edition. Four guys with some new ideas on old songs.

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Quartet's job: make admirals like evictions

A barbershop quartet to sing eviction notices? To a group of Navy admirals? It happened at the Naval Air Station in Norfolk, Va. What's more—it worked!

The Blue Angels, the Navy's famed flight demonstration team, was scheduled to perform April 13 - 16 at the station. But the FAA ruled that during the show, seven senior officers (all admirals) and their families would have to vacate their homes near the runway and aerobatics show area.

The base commander (who was out-ranked by all the proposed evictees) did what any good Navy officer would do; he tossed the ball to a subordinate. In this case it was his air traffic control officer, Bud Stauffer, who happens to sing lead with the newly formed **Shades of Yesterday** quartet.

Bud and the rest of the quartet came up with a "Blue Angels Parody," sung to the tune of "My Wild Irish Rose." It began:

"The Blue Angels are coming;

You're invited to the show.

There is only one catch:

You can't watch it from here;

You must leave your home...."

Accompanied by the base C.O., the quartet visited the seven admirals in turn in the front yards of each of their homes. The C.O. handed each an invitation to the show and a bottle of fine wine, then signaled the quartet to present the "bad news."

27-year, little-known chorus paradoxically still popular

(The following article is condensed from a story by Bill Watson, LaPorte, Ind., a member of the Society's Archives Committee —Ed.)

In the western Great Lakes area of the United States is an active chorus that is unique in nearly every respect. Organized nearly 30 years ago, it has presented more than 200 shows—but a lot of barbershoppers have never heard of it.

It made its debut at the 1963 international contest and received a five-minute standing ovation—but it has never competed at any level.

Most of its members belong to the Society—but it is not affiliated with any chapter, or even a district.

It was their first public performance, Bud said the task was further complicated by the roar of jets and helicopters landing and taking off a few hundred feet away.

But "a good time was had by all," he added, and the admirals and their families were impressed by the effort and expense put forth by the C.O. to break the news to them. Later, in a much quieter Officers Club, the quartet had a chance to sing some "real songs" and to receive a lithograph of the Blue Angels inscribed "to the **Shades of Yesterday**."

It has grown by only four members since its first meeting in 1962, and its present complement of 21 men is as large as it is ever expected to be.

Its formation was endorsed by the International Board, and it has included or worked with some of the Society's leading quartets, chorus directors and arrangers—yet it sings modern, glee club, religious and even classical music, in addition to barbershop.

But because it does not call itself a barbershop chorus, it is accepted (not always with enthusiasm, it's true) by most of the Society hierarchy.

The chorus is the **Hartsmen**, named for the man who founded it and is still its director, Rudy Hart of Michigan City, Ind. A 43-year member of the Society, his accomplishments have ranged from directing the **Ambassadors of Harmony** chorus to international gold medals, to serving five years as an international vice president.

Once each month, 20 men from 16 cities in Indiana, Illinois and Wisconsin gather at Rudy's Michigan City home for 12 hours of intensive weekend rehearsal. Some travel more than 300 miles each way. Since the first meeting in July 1962, only two rehearsals have been cancelled.

The chorus evolved from a program presented by Hart and Pat McPhillips, president of the Seneca Land District, to the International Board in 1960. Dubbed "Operation 192," it proposed a demonstration chorus to be used in many areas of public relations and member recruitment, demonstrating to the public the type of professional singing the Society could produce.

Although approved by the Board, Operation 192 never got off the ground. Much of the demonstration chorus formed for the 1960 convention stayed together, however, and the 17 Hartsmen made their debut at the Association of Past International Champions show (the "Past" has since been dropped) at Toronto in 1963. The 30-minute presentation drew a long, standing ovation.

Over the years 94 men from many parts of the country have sung with The Hartsmen, including the **Schmitt Brothers** quartet (Joe, Jim, Paul and Fran), Bob Mack and Forrest Haynes of the **Mid-States Four**, about 30 chapter chorus directors and other prominent barbershoppers.



'PLEASE LEAVE, SIR'—Working hard to persuade one of the admirals to leave his home are the **Shades of Yesterday**: From left—George Martin, tenor; Bud Stauffer, lead; Joe Martin, bass, and Dave Watts, bari.

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Convention tours visit Harmony Mall

A large part of the Institute of Logopedics' tree-shaded campus in Wichita was dedicated this summer as "Harmony Mall," in honor of the Society's 25-year support of the Institute.

Since 1964, when the center for treatment of communicative disorders became the unified service project of SPEBSQSA, barbershoppers have contributed nearly \$9 million to the Institute. More than \$1 million was raised in 1988 during the Society's 50th-anniversary year.

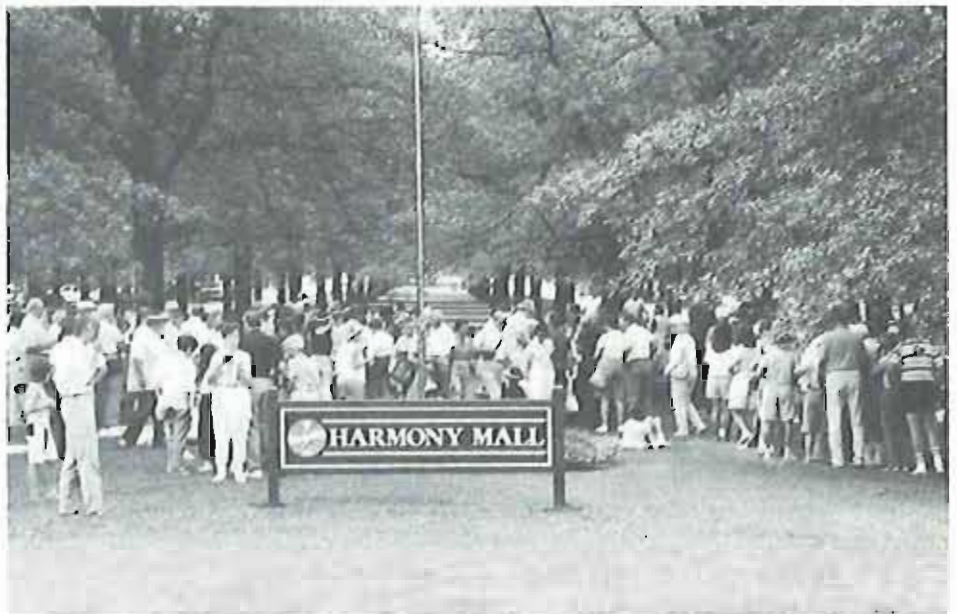
Attending the dedication ceremonies in June were a number of Society officers and logopedics workers. They included: Jim Richards, international president; Jim Warner, immediate past president; Joe Liles, executive director; Burt Huish, chairman of the Harmony Foundation; Ruth Marks, Harmony Foundation administrator; and Jim Eldridge, chairman of the International Logopedics Committee.

Also attending were Reddie Wright, Logopedics Committee chairman from 1974 until 1988; Greg Elam, creator of the special Fifth Voice fund campaign last year; Steve Mondau, Evergreen District logopedics chairman; Gary Stadler, former Land O' Lakes District logopedics chairman, and Myron Hultgren, International Board member from the Central States District.

The dedication was the seventh on the Institute's 40-acre campus. Six of the 16-unit apartment courts for residential students have been named for the Boeing Military Company, Cessna Aircraft Co., The Coleman Co., Epsilon Sigma Alpha sorority, Kappa Alpha Theta Women's Fraternity and Koch Industries, all contributors to the Institute.

PLAN FOR CHRISTMAS

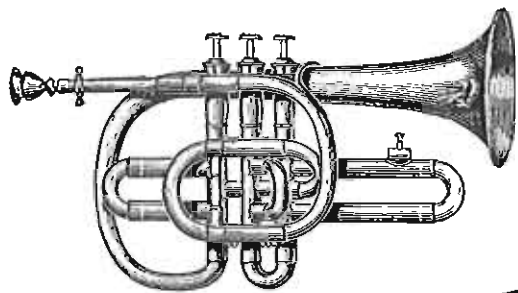
Plan now to order from the Institute of Logopedics your Christmas greeting cards, designed and drawn by students at the Institute. See details in the November/December *Harmonizer*.



TOUR GROUP— A few of the estimated 350 barbershoppers who visited the Institute of Logopedics during the Kansas City convention gather at the newly dedicated Harmony Mall.



SOCIETY HONORED—A celebrity-studded audience in Washington, D.C., looked on as the National Council on Communicative Disorders presented a Distinguished Service Award to SPEBSQSA for its support of the Institute of Logopedics. Making the presentation to International President Jim Richards (center) and Executive Director Joe Liles was Ed Walker, a blind radio and TV personality in Washington.



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'Chord of Trade' shows respect for music

by Don Richardson
Phoenix, Ariz.

At various times in the past I have written about quartets and choruses and their respect (or lack of it) for the music they sing. It is a pleasure to report on a quartet that performs its music as though the members think it's important. The album (or cassette or compact disc) is called "Fanfare for the Uncommon Man," featuring the **Chicago Chord of Trade**.

The Chicago Chord of Trade was formed in 1984 and showed their seriousness by attending Harmony College. They won their Illinois District championship in 1985, going on to earn 5th place at the 1987 international contest and 3rd in San Antonio in 1988.

As the liner notes state, "No doubt their goal is to one day win the coveted first-place Gold Medal." No doubt.

Members of the quartet are Scot Berry, Tim Reynolds, George Gipp (formerly of the **Cincinnati Kids**) and Jay Giallombardo (former baritone of **Grandma's Boys**, 1979 international champions).

What impresses me most about this quartet is that the group shows on a song or two that they, too, can perform the vocal pyrotechnics that younger, less experienced quartet men seem to value, yet they avoid them for the most part. Overall, the word for this quartet's singing is "control."

Even on songs that seem to call for the no-holds-barred approach that other groups use regularly, they stay on the conservative side. Listening to them is quite satisfying.

There are the standard twelve songs here. They include at least ten contest barbershop arrangements, maybe eleven. In fact, only one song is decidedly non-barbershop. Since I'm familiar with some of Jay Giallombardo's past arrangements, I imagine "Bugler's Holiday" is also his work. If you remember his "William Tell Overture," perhaps you'll have a notion of what this performance sounds like, but I think it's even better. It's quite delightful to listen to, non-barbershop or not. I just wonder how they ever managed to remember the words (since there aren't any).

There are several very satisfying barbershop vehicles here: a "Sweet Sixteen" medley, "Peg O' My Heart," "Oh, How I Miss You/When I Lost You" medley, "Little Home Sweet Home of Mine," "You Must Have Been a Beautiful Baby" and "Give My Regards to Broadway" among them. "Sing An Old fashioned Song" is one of the best, I think. It's simply beautiful with quite lovely harmony and a consistent feeling of being in good hands. "Smooth Sailing" is probably another Giallombardo arrangement, but it's really quite conservative for him; is he mellowing, do you suppose?

Three of the songs I'd categorize as "comedy," a subject close to my heart. "Tuggin' and Chalkin'" is here, along with "If He Fights For His Country" (not to be confused with "If He Can Fight Like He Can Love"). But my favorite is "If I Give Up the Saxophone," a song new to me. Once again, I say we need more of this mature approach -- the willingness to make

fun of ourselves and to risk falling flat on our faces by taking a chance not everyone will agree with.

At the risk of offending all three quartets, I think the Chicago Chord of Trade sounds (in their approach to music selection, you understand) amazingly like the mature **139th Street Quartet** and **Remember When**. It seems to me all three of these quartets know what they're doing, and all are quite professional about how they do it.

All of the preceding notwithstanding, I must fault the quartet for not identifying composers, lyricists or arrangers. Such ignoring of talent seems quite cavalier to me; surely their next album will correct this problem.

To order "Fanfare for the Uncommon Man," send \$8.95 for the album or cassette (\$14.95 for the compact disc) plus \$2.00 shipping and handling to Chicago Chord of Trade, 445 Laburnum Drive, Northbrook, IL 60062.



MAD HATTERS—The Frederick, Md., **Catotones** Chorus staged "Crazy Hat Night" at a recent rehearsal, and members voted for the wildest hat in each section. This was the winning quartet (from left): Jim Spahr, tenor; Dave Fisher, lead; John Ensor, bass, and Gerald Beveridge, baritone.

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Letters to the Editor

ARTICLES RIGHT ON BUTTON

Dear Editor:

Two recent articles in *The Harmonizer* reflect my feelings completely. The March/April letter to the editor by Warren Edmonds and the May/June "The Way I See it" by Mark Sanders are ...truly representative descriptions of the problems being faced by members of our Society.

I couldn't have stated the text in Edmonds' letter more clearly, and I agree 100 per cent with his opinion. I have had the pleasure of knowing Warren for many years, and I value his opinion about the direction our quartets and choruses are being guided by the coaches and judging panels.

Mark Sanders commented that it's "fun to sing well," and I agree with him. I also find it is fun to polish and perform a musical presentation to perfection. What is not fun is grinding without apparent effect to bring non-singing members up to some kind of performance standard.

Our chorus once numbered over 75 members who were enthusiastic and proud of being barbershoppers. We now number less than 12 active members (because of) poor singing, poor performances and reluctance to prevent the admittance of new members who don't sing well we refuse to attend the music schools, don't or won't study music at home and use the chorus meeting night as an excuse to get away from the house.

Prospective members with obvious musical talent have been stampeded away by three croakers who grab them at the break, shove the "Old Songs" book in their faces and 10 minutes later get up in front of the chorus and sing a pick-up quartet song... in the guise of "having a good time quartetting."

The key to a healthy and growing chorus has to be a strong board that will enforce audition requirements for new members, monitor and eliminate the harassment of prospective members by croaker quartets, and set quality standards for public performances...by quartets and the chorus. Our musical image is tough to reestablish once it has been labeled as bad by our listening public.

Dwight S. Taylor
Idaho Fall, Idaho

YOU CAN'T PLEASE EVERYONE

Dear Editor

I, personally, rarely find *The Harmonizer* interesting. The exhortations to find new

members, the chit-chat about local chapters is best left, I think, to District publications.

How about teaching us something about music? Give Burt Szabo a prominent section so we can learn about harmony and voice development and how to present a song.

Martin Ring
Brunswick, Maine, Chapter

SMOKE 'TRICK' NOT FUNNY

Dear Mr. (Joe) Liles:

My husband is a barbershopper and has been for many years. We really enjoy the music and conventions very much. This is why I am writing to you. We were at the Prelims in Hartford, Conn., on May 5 & 6. On Saturday night, at 1:30 a.m., the fire alarm went off in our hotel. We were on the 12th floor so we left our room and walked down the stairs.

After we were outside (many in their night clothes), we were told we could go inside. While we were waiting for the elevator some young barbershoppers got off the elevator. They said it was not an alarm, that somebody blew smoke into the alarm, and they thought it was funny.

My point is that on the way down the stairs somebody could have had a heart attack or fallen—let alone all the money it cost for the engines to come to the hotel.

Your article... mentioned the singing in the halls of the hotel. I wish you really would make a point that when they sing in the halls they should not smoke at all. The next time this happens we might not be so lucky. Thank you.

Mrs. Catherine A. Travers
Acton, Mass.

PERFORMANCE OFFENDS

Dear Editor,

On 3 June 1989 at the Metro Division chorus competition, I saw something that bothered me just a bit. At the end of their second selection, two members of this particular chorus proceeded to center stage and then dropped their pants! Not for just a moment, either.

In case you think I'm making this up..., let me assure you I'm not. This chorus scored extremely well in stage presence and qualified for the Division Contest. What is going on here? Is this the sort of thing we are trying to encourage in our competition? I might add that this particular creative bit of staging did not relate to

the lyrics or enhance the meaning of the song. (The word "gratuitous" comes to mind.)

So, what next? Since this went over so well, how about the whole front row next time? If a little is good, isn't more better? Perhaps it's time for this singing society of ours to stop and say, "Enough is enough." Let the stage presence judges be unafraid to say, "I'm sorry; that was in poor taste, it detracted from the singing, and your score will reflect this."

Competition, at least, should be striving toward the ideal of barbershop harmony singing. Let's save the slapstick for the Family Night show.

Kevin R. Dmytriw, M.D.
Montclair, N.J.

GLADYS & THE PIPS?

Editor:

It was sure good to see the tenets of our great hobby restated. Hope our arrangers heed every one of them, and especially our young quartets. I hate to admit it, but last winter at the Tampa show I was unable to differentiate between the **Class of the '80's** and Gladys and the Pips.

Fred McKendry
Cape Cod Chapter

ANTI-WOMEN LYRICS DISAPPOINT

Dear Editor,

I am writing in support of the article by Dutton Foster, "Let's end 'put-down' of women," in the July/August *Harmonizer*.

As the daughter of a 35-year-plus member of your Society, I grew up in a barbershop family. I love barbershop music, and I have understood over time that there is no substitute for the beautiful, resonant sound of four male voices in barbershop harmony.

I have often defended your Society in conversations with other women who do not understand your craft and perceive an all-male organization as being sexist and chauvinistic. However, recently I feel my loyalty has been betrayed.

At the international convention in Kansas City I was disappointed in the number of songs with lyrics that displayed a flagrant disrespect for women. I have never heard songs that attack a man's manhood

continued on next page

HEAVY METAL—Forty-six years of quartet medals are represented in this quartet woodshedding at Harmony Hall. From left are George Gipp, **Chicago Chord of Trade**, 1988 medalists; Roy Frisby, **Elastic Four**, 1942 champions; Dick Kingdon (back turned), **Chiefs of Staff**, 1988 champions, and "Buzz" Haeger, **Four Renegades**, 1965 champions.



Letters to the editor continued

continued from previous page

the way "Somebody Steal My Gal" attacked a woman's femininity. I was also offended by the lyrics of "Why Can't Women Give Me a Break," which describes women as being financially inconsiderate of their dates, boyfriends and husbands. I hope you will agree that even though the lyrics are in jest, this is not a true reflection of women in today's society and certainly not the way women would like to be portrayed.

Surely there are enough good new barbershop arrangements available, including comedy material offensive to no one, not to mention the original composer. I find it hard to believe the performers have become so bored with their own craft that it has become necessary to resort to tasteless parodies like "Forgive Me (I'm Sorry I Made You Die)" and lyrics that insult women....

I love this Society, all that it stands for, the music and all the voices that have made it what it is today. Music is a story and a message, a legacy for generations to come. It is the quality and integrity of that message within barbershop music that I would like to see preserved. The intention of this letter is not to criticize, but hopefully to be of assistance in raising the consciousness level of your members in the selection and performance of contest and show music.

Remember: even though your Society membership is 100% men, your audience is at least 50% women.

Sincerely,

Greta L. Weiss
Dallas, Texas

HOT NEWS

The **CLASS OF THE '80's** will be celebrating their **10TH ANNIVERSARY** of great entertainment in March of 1990. Why don't you join us in this Celebration by allowing us to share our diverse styles of music with you and your show audience?

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32 countries have contacts in barbershop

Barbershoppers in at least seven nations, in addition to the U.S. and Canada, currently are either affiliated with the Society or are seeking to join the circle of world barbershopping.

But they constitute only the tip of the iceberg. Records compiled by Tom Gentry, music specialist with the international staff, list barbershopping contacts in no less than 32 countries around the globe.

Three national organizations for women barbershop singers also are listed: Sweet Adelines, Inc., Harmony, Inc., and the Ladies Association of British Barbershop Singers (LABBS).

In some cases the foreign contacts may be only an individual or two, including both natives and expatriate Americans, seeking to round up the other parts. More often, they include one or more quartets and even choruses, and they range from Austria to the West Indies to the Soviet Union.

With approval at the Kansas City con-

vention of the application of the Dutch Association of Barbershop Singers (DABS), the Society now has five affiliates. Others are the British Association of Barbershop Singers (BABS), the Society of Nordic Barbershop Singers (SNOBS, in Sweden), Australian Association of Male Barbershop Singers (AAMBS) and the New Zealand Association of Barbershoppers (NZAB).

The Irish Association of Barbershop Singers (IABS) held its second annual convention this year and has announced it will seek Society affiliation; in West Germany Tom lists 44 quartets, choruses or individuals, several of whom are working to form a national organization that would affiliate with "Mother SPEBSQSA."

Other localities with barbershop activities or interests, listed in alphabetical order, are: Austria, Belgium, Bermuda, British West Indies, Chile, China, Finland, France, Hong Kong, India, Indonesia, Israel, Norway, Philippines, Samoa, Saudi Arabia, Scotland, Singapore, South Africa, Spain, Switzerland, Turkey and the USSR.

Barbershoppers planning to visit any of the countries listed here may call the international office in Kenosha to receive information about contacts in those nations.

Quartet introduces harmony to Russians

Barbershop music played a major part in a recent cultural-exchange visit by a delegation from Novgorod, Soviet Union, to its American sister city, Rochester, N.Y.

The **Lighter Side** quartet of Rochester provided entertainment for the meeting between the Novgorod City Executive Committee and the mayor and other city and county officials from Rochester.

"Probably the greatest difficulty the Russian language translator had at the reception," said Lighter Side baritone Gary Pixley, "was in trying to adequately translate 'The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America' into Russian. It provided the opportunity for 'breaking the ice' and launching a truly warm and memorable evening with the visitors...."

The meeting was sponsored by "Linkages," a Rochester group whose objective is to learn more of the people, politics and culture of the Soviet Union, and particularly of its sister city, Novgorod. The event could lead to a future visit to Russia by The Lighter Side, Gary said.

3 German cities enjoy 3 days of barbershop

West Germany's second male barbershop chorus, **BBC Bremen** (Bremen Barbershop Choir) gave its first performance May 19 at a festival in Bremen which attracted more than 50,000 visitors.

Two days later the largest barbershop event yet held in Germany, featuring four choruses and seven quartets, took place in Dortmund.

BBC Bremen, directed by Klaus Ulrich Gschwind, participated in the three-hour Bremen show, which also included a madrigal chorus, a famous TV satirist, a slide presentation and the **Melodious Four** quartet, of which Gschwind is the lead.

continued on page 52



LINK TO USSR—The **Lighter Side** performs for the Novgorod delegation in Rochester. From left are Gary Pixley, baritone; Ron Brown, bass; Don Stothard, lead, and Frilz Fouquet, tenor.

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Our exciting odyssey begins in Denmark's dazzling capital city, romantic COPENHAGEN where we will sing a tag for the LITTLE MERMAID in the harbor. We continue to bustling STOCKHOLM, with its cobblestone streets and quaint architecture. A real treat is in store for us as we take a Baltic Sea cruise between thousands of scenic islands and attend the NYKOPING Barbershop Chorus show. The heart of Sweden's folklore -- the romantic province of DALARNA -- is next. Here the SNOBS will serenade us til the wee hours! The "City of Fjords", OSLO, is our last stop.

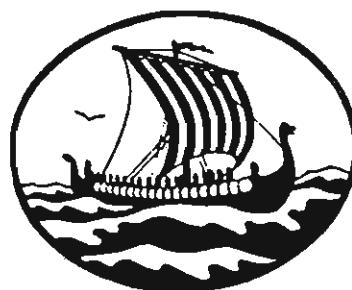
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Swipes 'n Swaps

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CHORUS DIRECTORS WANTED

The Daytona Beach, Fla., 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.)

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

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, experienced director. We are over 60 members and growing. Come join us in Hampton Roads. This area offers a variety of employment opportunities, 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.

The Iowa City, Iowa, Old Capitol Chorus needs a new director. Chapter is a young and energetic group that is loaded with musical talent. We recently won the Central States Small Chorus championship but are now beyond that level. Contact Dick Brown, R.R. 2, Box 31, Iowa City, Iowa 52240. Home phone: (319) 351-5408; bus.: (319) 338-7776.

WANTED: Chorus Director to take 65-man, B+ level chorus to the A level. Hard-working music committee, outstanding administrative team, beautiful location in Southern Maine. Contact: Larry Newth, RR 2, Box 414AA, Yarmouth, ME 04096. (207) 846-5110.

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 Sasne, 1232 Tracie Dr., Brea, CA 92621.

UNIFORMS FOR 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.

WE DON'T WANT TO SELL OUR UNIFORMS!! But membership growth has left us no alternative. So here's your chorus's opportunity for an exceptional value on a vibrant chorus tux—endorsed by many SP judges in contest. Set of 50 tuxes includes yellow coat, orange pants, yellow ruffled shirt, orange tie and white cummerbund. Order now and receive a coordinated silk flower free! \$50 per tux; special pricing if you buy the lot. Jim Larson, Uniform Chairman, (H) 608-782-3217, (B) 608-783-0100, 1013 State St., LaCrosse, WI 54601

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.

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.

UNIFORMS FOR RENT

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

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.

MISCELLANEOUS

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, Merri-mement & 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.

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.

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.

Sell music-theme greeting cards and make 40% profit for your quartet or chorus. Subjects include Happy Birthday, Congratulations, Friendship and Thank You. Featured are singers, dancers, quartets and even choruses. Christmas cards available. For free sample and information, call Harmony Creations, (619) 744-6938.

continued on next page

Swipes 'n Swaps

continued from previous page

LOST UNIFORM BAG

Someone checking out of the Allis Plaza Hotel Sunday morning after the Kansas City convention inadvertently picked up my slate-gray suit bag containing a black Thoroughbred Chorus tuxedo and other clothing. I'll happily pay shipping charges to get it back. Contact Ken Hodge, 1017 Lodge Hill Rd., Louisville, KY 40223, Ph. (502) 245-9877.

RECORD & SONG GUIDES

First Edition of HARMONY RECORD GUIDE has over 3,260 titles from 235 barbershop albums, including all international contests (50 p.), \$5. Fourth Edition of famous HARMONY SONG GUIDE lists details of 2,000 4-part arrangements (40 p.), \$5 (cash please). Casey Parker, "Golden Oldie," 305 Vineyard Town Center #113, Morgan Hill, CA 95037. Send 9x12 envelope with 90 cents in stamps.



Chicago Claims Record

The Chicago No. 1 Chapter claims a record for the length of time it took a new member to earn his first Man of Note award: approximately 5 seconds.

Rudy Garza was invited to a chapter meeting and brought a friend, Bill Harper. Before the end of the meeting both had filled out membership applications. The Board quickly convened, voted unanimously to accept Rudy and then, about 5 seconds later, did the same for Bill. Presto—a new Man of Note!

Do you know what it means to miss four-part scenes?

If you live in the Minneapolis/St. Paul area, this may be an opportunity for close harmony. In the "Eligibles" section of a recent issue of the *Twin Cities Reader*, this ad appeared under the "Female Heterosexuals" heading:

"ATTENTION

BARBERSHOPPERS:

"Ex-barbershop wife misses fellowship, contests, conventions and the 'old songs.' I am an attractive, mid-40s, strawberry blonde who enjoys life."

Hmm-m-m-m...

CUSTOM BARBERSHOP HARMONY LEARNING TAPES

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

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Barbershop Around the World

continued from page 48

"The audience gave the chorus imposing applause, and the newspapers wrote about an outstanding performance of the quartet," Gschwind reported.

Nor did the quartet take the day off between engagements. On May 20, Gschwind said, the Melodious Four sang in Recklinghausen. The concert led to an invitation from the City Department of Culture to sing at a prestigious Music Friends Ball next year as the only non-

classical music group.

Gschwind (who could become the O.C. Cash of Germany) emceed the show in Dortmund. Participants included the **Erster Kolner Barbershopchor** from Cologne, Germany's first men's chorus; the Melodious Four, and **White Rosettes** from Leeds, four-time gold medalists of the Ladies Association of British Barbershop Singers (LABBS). Other quartets and choruses, both male and female, came from Bochum, Dortmund and Sonsbeck on the Rhine.



GERMAN DEBUT— Klaus Ulrich Gschwind (left) directs the **BBC Bremen** barbershop chorus in its first concert at a Bremen, West Germany, festival.

Drop in attendance means budget cuts

Registrations for the recent international convention in Kansas City reached 7,775 persons, some 1,500 below attendance anticipated in formulating the Society's annual budget.

As a result, the International Board agreed at its annual meeting, some activities will have to be revised to meet available resources. The following actions will cover most, but not all, of the shortfall:

The position of Diane Witscheber, communications programs assistant who resigned in June, will not be filled this year.

The work schedule of a part-time hu-

man resources specialist, Sandy Budny, has been reduced from one day per week to one day every two weeks.

The Chapter Officer Training School (COTS) all-faculty meeting, scheduled for September 22-24 in Kenosha, has been cancelled.

Chapter visits by administrative and music staff for the rest of this year, for which financial commitments have not already been made, will be cancelled. Districts may reschedule these activities at district expense, however, if they so desire. Staff support of the scheduled mini-IEP programs is not affected.

AH-SOW elects, adds 50 men in Kansas City

by Bud Hillier

Adm. Secretary/Treasurer, AH-SOW

The Ancient and Harmonious Society of Woodshedders (AH-SOW) elected officers and inducted 50 new members at its general membership meeting in Kansas City.

The new officers are Lou Chacos, MAD, president; Toban Dvoretzky, MAD, vice president; Ed Hartley, NED, recording secretary, and Bud Hillier, SUN, administrative secretary-treasurer.

Board members are Ray Heller, international staff; Peter Hughes, ONT; Jim Stone (immediate past president), SWD, and John Miller, LOL.

Fifty new members were added in Kansas City, and that many or more were expected at Harmony College. AH-SOW is fast approaching 1,000 members.

Other important business at the board and general meetings included:

1. The Chinaman in the logo will no longer be used. A committee has been delegated to draft a new logo. The name AH-SOW, however, will be retained.

2. A plan to use tapes for qualification in the districts has been approved. This will be implemented when we have designated our District Chief Certifiers (DCC), and the tapes are ready.

A new membership vice presidents' book that has been sent to all chapters suggests two programs to be used for guest nights. Both show a block of time for "woodshedding." Few program vice presidents know how to use this time effectively, so they do something else. AH-SOW members should volunteer to help use the time as follows:

1. Copy one song from the "Woodshed Folio" or "Woodshedding Gems." (This has only the lead line.)

2. Hand out copies to the members and guests.

3. Have everyone sing the melody line.

4. Divide the group and have half sing lead and half sing bass. Swap these two parts and repeat.

5. Divide the group in thirds, one-third each of lead, bass and tenor. Sing, then swap parts until each sings all three.

6. Divide the group in fourths, one-fourth to each part. Sing, then swap parts until all four are singing.

This means the song will be sung ten times and should take about fifteen or twenty minutes.

After the meeting, members and guests will have at least one song all can sing. This can be done in groups of four or more.

PETER TIBORIS
General Director

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To The Membership of Barbershop Choruses:

Since beginning with one concert in 1984 in Lincoln Center's Alice Tully Hall, MidAmerica Productions has grown to become the world's pre-eminent producer of major vocal concerts in New York and especially in Carnegie Hall. Our sixth season in 1990 is planned with more than 60 separate events, and since the beginning year of 1984, more than 30,000 performers will have appeared under our auspices.

One of the most exciting ventures for MidAmerica Productions is the introduction of distinguished Barbershop and Sweet Adeline choruses to the New York public in 4 separate Carnegie Hall concerts next year. We are pleased to announce that our concerts will feature 2 Barbershop groups: the New Westminster "Gentlemen of Fortune" of British Columbia on May 8th and on June 25th the Big Apple Chorus of New York. Both Barbershop organizations will share the stage with three award-winning Sweet Adeline organizations.

These ensembles, unarguably among the finest in your profession, will grace Carnegie Hall, each with performances during those dates, and we want to tell you that your membership is indeed invited to all of the concerts.

Plans for 1991 are underway to expand these concerts from 4 to possibly 7 or 8, with 4 groups performing on each evening, and we invite the general barbershop chorus membership to contact our office as to the procedures for becoming involved in a concert at Carnegie Hall.

Additionally, the Athens Festival in Athens, Greece, is devoting an important number of concert nights in 1990 and 1991 to American music in the glorious and historic Herod Atticus Theatre. MidAmerica Productions is seeking the involvement of distinguished ensembles from throughout the United States.

In addition to Carnegie Hall and Greece, we have extensive concert opportunities throughout the British Isles, Southern Spain, all of Italy, and Central Europe (including the Dubrovnik Festival). Please contact our office for further details about the 1990 and 1991 Festivals in these locations.

We invite your interest.

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