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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • November/December 1989



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The Song in this Issue

"I'm Left On The Corner Alone" comes from the pen of Einar Pederson, a prolific songwriter who has graciously permitted the Society to use several of his songs. Perhaps you have sung "Good Night, Little Boy Of Mine," "Back In Dixie Again," "Steamin' Down The River," "I'd Give The World To Be In My Hometown" or "Bring Back Those Days Of The Song And Dance Man."

These are all songs which we have heard frequently on shows and in contest, and if you have sung them you know that a Pederson song has a good feel about it, with words that convey a message with style, and with a melody that implies some of the sweetest harmony you will ever hear. Pederson's way with words, melody and harmony (he is the arranger, also) makes each of his songs a gem.

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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

A Christmas wreath bordered with red ribbon is one of the 1989 holiday greeting cards from the Institute of Logopedics. The card, now available for purchase, brings a message of holiday cheer from Sara, a 14-year-old from Kansas. Sara has severe developmental delays and communicative disorders. Since she was enrolled at the Institute in 1987, she has improved in communication and social skills.



In "Seventh" Heaven

by Joe Liles
Executive Director

Our membership retention is at an all-time high but we are not attracting many new members. It's quite easy to sit around and speculate. We simply blame whatever it is that is not our own cup of tea. It helps to dismiss the cause to someone else, or to some particular program that doesn't appeal to us.

We need to view the situation through "grows-colored glasses." See the whole world of people standing and singing in harmony . . . with ONE HEART and ONE VOICE . . . in four parts! Quartets and choruses everywhere. But growth is not something to be left to the responsibility of others.

1990 Society President Charlie McCann's motto is "MEMbership Begins With ME." This translates into an excellent program, because in the past our most productive recruiter has been THE MEMBER. Advertising, posters, newspaper articles, shows, etc., certainly help, but personal contact is, by far, the most potent scheme for building membership.

I believe it is every man's right to taste the joys of four-part harmony, but thousands, yes, millions, have never feasted in the dining hall of barbershop. Yet, there will be multitudes who come, enjoy and go.

Some people don't last long as golfers, bowlers, softball players, fishermen, church-choir singers, stamp collectors, model train enthusiasts . . . or even as barbershop singers. But a certain few get hooked by a

hobby or interest and it becomes a lifetime of love. I see one of those in the mirror every morning.

The fact that there are those who don't stay in barbershop should not bother us as long as their leaving is not associated with an unhappy experience created by an unfortunate circumstance. We hope that a drop-out will still have a smile on his face and some pleasant memories as he moves on in search of another enjoyable game to satisfy his "FUNderlust." His good wishes become support for our future.

During our 50th-anniversary international convention in 1988, the international board of directors adopted the following vision statement, to be used as a guide for the executive director, and for each district and each chapter during formulation of yearly goals, objectives and plans. I encourage each barbershopper to join with me in applying its tenets to the coming year:

"The Society is to be a widely recognized, ever-growing, singing fraternity of men, drawn together by their love of the four-part, a cappella, close-harmony style of music known as barbershop, whose mission is to perpetuate that style by sharing it and their love for it with people of all ages throughout the world."

If your view of membership is myopic or if you have developed "local-itis," find yourself a visionary and get fitted with some grows-colored glasses. Then look at yourself and say, "MEMbership begins with ME."



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The Future is NOW

by **Jim Richards**
International President

Thirty-six years ago, Tom McCracken introduced me to this hobby. He retired to Arkansas but still is actively barbershopping as a quartet and chorus man. As a brand-new barbershopper, I often sought his advice and perspective on this hobby we share. I remember puzzling over one of his observations. "Just about the time I get barbershopping figured out, I find that it is something else!"

Dr. Max Kaplan, consultant to the Future II Committee, says it another way. "Barbershop (is) a many-splendored thing." It is an experience in music, social interaction, therapy, history, leisure, democracy, community service, theatre, leadership, education, morals, and in finding self-identity and self-respect.

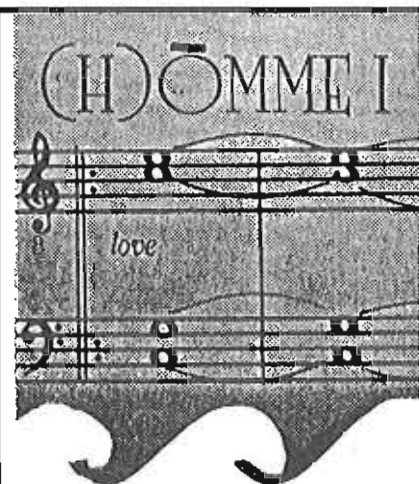
I expect that many of us choose to view barbershop through our own set of blinders. There is a wonderful fable about the blind men who faced the task of describing an elephant by feel. The man who touched the elephant's side thought it to be much like a wall, while the elephant resembled a tree to the man clutching a leg. The man holding on to the tail was certain the other two were wrong. The elephant is much like a rope! Although all were correct in their limited view, none could correctly describe the entire elephant.

To understand this barbershop elephant

more fully one must experience more of him. There is more to barbershopping than standing on the risers while hammering away on two songs—as fulfilling as that can be. If you have never had a quartet experience, it is about time you tried. Serving your chapter as an officer or committee man can be very satisfying. Those called to be a coach or judge will find it to be a fulfilling experience. It is a way to serve others while increasing one's knowledge and experience base. Present or future chorus directors can grow by attending the 1990 Chorus Directors College in Kenosha next summer, June 17-24.

Max is right! Barbershop is a many-splendored thing. If you are seeking more complete barbershop fulfillment than you are now experiencing, try a different view of the elephant. Remember, even the guy who sweeps up after is still in show business!

One last footnote: A gremlin crept into my last *Harmonizer* article. Sunshine District International Board Member Dick Shaw's name appeared with the initials "DIX" following it. I am certain that the Dixie District would be delighted to claim Dick as one of their own. Nevertheless, I hasten to explain "DIX" really is an acronym for Dedicated Individual 'Xtrordinaire. I'm sorry about the error, Dick.



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6315 Third Avenue
Kenosha, WI 53140-5199

Second to none, the Second Edition is singing on top of the world

by Richard Riedel

The **Second Edition** members are true products of the barbershop harmony Society. All gained their only vocal training and lessons in musicianship within the structure of SPEBSQSA.

But these four young men, Fred Farrell, David Harrington, Doug Harrington and Jamie Meyer, the oldest not yet twenty five, have only been singing together since late 1986.

The **Second Edition** formed after the dissolution of the popular **Harrington Brothers** quartet. Lead singer David and brother Doug joined Allen Hatton and Jamie Meyer, fellow members of the Louisville, Ky., Chapter.

With Hatton singing tenor, Doug Harrington moved to the other side of the stage to carry out the baritone duties. Hatton continued singing tenor with the **Bluegrass Student Union**, 1978 international quartet champion. Meyer had just finished a two-year sojourn as bass with a quartet called the **Class of '84**.

The quartet set winning a gold medal as its goal. In October, 1986, the three-months-old **Second Edition** qualified to compete in the 1987 international contest.

Soon afterward, Allen Hatton decided that, with his combination of family obligations, work, touring and recording with the **Bluegrass Student Union**, directing the **Derby City Chapter of Sweet Adelines, Inc.** and co-directing the Louisville Chapter's **Thoroughbred Chorus**, he was stretching things a bit more than a barbershopper should. Reluctantly, he left the quartet.

The remaining trio quickly invited Fred Farrell, a friend of Jamie Meyer's from Iowa, to visit Kentucky and audition for the open spot. In December, 1986, Farrell became the tenor in the quartet.

The group finished second in the 1987 international quartet contest held at Hartford, Conn. It won the silver again in 1988 at San Antonio.

Although delighted with the success they had achieved, the quartet members began to think the gold medals might be out of reach. After much soul searching, they decided to continue to go for the gold, but to take a lighter and more conservative approach.

Thus, when the emcee called the **Second Edition** to come forward to receive the gold medals on the Kemper Arena stage in Kansas City, it was a dream come true.

Doug Harrington, baritone

Now age 20, Doug Harrington was the youngest member of the **Harrington Brothers**

quartet. Along with brothers Mike, Jeff and David, the quartet literally grew up on the stage. The brothers all joined the Columbus, Ohio, **Singing Buckeyes Chapter** when Doug was 10 years old.

In 1980, the Harrington family moved and the brothers transferred membership to the Louisville Chapter. While singing with the **Thoroughbred Chorus**, the quartet competed in four international contests (1981, '82, '84 and '85), finishing in the top ten every time.

The **Harrington Brothers** was the youngest quartet ever to win a medal on the international stage. In the 1984 international contest, the brothers received a perfect score of 100 in the interpretation category.

Doug, who always thought of himself as a true tenor, credits his brother, Jeff, with teaching him the art of singing the baritone part. He is a senior telemarketing representative for Humana, Incorporated, one of the largest health-care organizations in the nation.

Jamie Meyer, bass

At age 24, Meyer is the oldest member of the **Second Edition**. He first heard barbershop at the home of friends of his parents. The **Blue-**

grass Student Union had just dropped in for the evening. Meyer, in middle school at the time, soon formed a quartet, the **Derby City Four**, with three classmates. They went to a **Thoroughbred** rehearsal to perform.

The **Thoroughbreds** gave them a standing ovation, which, Meyer says, was very encouraging. In the fall of 1982 he joined the chapter. His brother, Jason, also sings with the **Thoroughbreds**.

"Although they didn't know it," said Meyer, "Rick Staab of the **Bluegrass** and Bill Myers of the **Citations** taught me how to sing bass. I learned by listening to them and their records."

Meyer sang with the chorus, and found time to participate in two quartets, the **Men of Accord** and the **Class of '84**. The latter four-some qualified as international alternates at the 1984 Cardinal District preliminary contest.

Meyer is a graduate of the University of Louisville and works for his father at **Armored Car Company** in Louisville.

David Harrington, lead

David Harrington, 21, became involved in the Society at age 11 and sang lead with the **Harrington Brothers** for the next 10 years.



Family and friends celebrated with Jamie Meyer in Kansas City. (l to r): Thorny Meyer, Jamie Meyer, Julie Karbusicky (girlfriend), Leslie Meyer and (kneeling) Jason Meyer.



Members of the Harrington clan gathered at Kansas City, (l to r): Jeff, David, mother Lois, Doug and Mike.

Mother Lois got the boys involved in barbershopping. Herself a fan of the artform since childhood, and a voice major at the University of Louisville, she exposed them to four-part harmony at an early age.

Grandmother Lee Lingham also played a major role. "She has had a great musical influence in my life," David said. "She started playing piano at age 3 and as a child had her own radio show in Cincinnati. To me, she is the world's greatest accompanist."

From these roots, David derives his strong love for singing, arranging and writing music. He is the musical leader of the foursome and has arranged many of the quartet's competition and show tunes.

He and Doug have ambitions of singing professionally in the future. Until then, David will continue to work for his father's company, Duncan Industries, a distributor of parking meters.

Fred Farrell, tenor

A native of Vail, Iowa, Fred Farrell, 22, began his barbershopping career with the **Happiness Express Chorus** of the Denison, Iowa, Chapter. He is the only second generation barbershopper in the quartet, and the only married member.

Farrell credits his father for his involvement in and love for barbershopping.

"My dad, Don, started barbershopping during the Korean War, and his quartet won the Far East Championship, a contest sponsored by the USO," Fred explained.

"Shortly after that he met my mother, Katie, a Sweet Adeline, songwriter and arranger. Dad is the director and founder of the Denison Chapter and is in the Central States District Hall of Fame."

Farrell grew up listening to his dad's recordings. His older brother, Patrick's, success in a quartet, **The City Limits**, gave him further encouragement. In 1983, Fred's first quartet, the **Iowa Supreme Chord**, placed in the top ten in the spring preliminary contest.

In February of 1986, he moved to Chicago, joined the

Lombard Chapter and that summer competed with the **West Towns Chorus** in Salt Lake City. He also joined a pick-up foursome that included veteran quartetters Ken Jordahl (**Four Henchmen**), Buzz Haeger, (**Four Renegades**) and Dick Kingdon (**Chiefs of Staff**). After only six rehearsals, this group placed second in the Illinois District fall contest.

Farrell moved back to Iowa but shortly received the audition call from Jamie Meyer.

On his second day in Louisville, Farrell met Sweet Adeline Kim Knott, daughter of one time Thoroughbred president and Clubhouse **Four** baritone Larry Knott. Less than two years later they married.

Farrell is extremely grateful for the support he has received from his family, friends and fellow barbershoppers. He works for the Armored Car Company in Louisville.

o o o

The **Second Edition** has traveled extensively, and has appeared on shows in 30 states. The quartet also performed in England last April as the guest of BABS.

Next on the travel agenda is a month-long trip in November. The quartet will perform in New Zealand, Honolulu and Los Angeles and will host the Society-endorsed trip to Scandinavia next spring.

The quartet members would like to thank Allen Hatton, their coach, friend and adviser for the role he has played in their success.

Richard Riedel is a two-year member of the Louisville Chapter, sings bass in the Thoroughbred Chorus and serves as Membership V.P. and bulletin editor.



Fred and Kim Farrell honeymooned in Hawaii during the 1988 midwinter convention.

The Alexandria Harmonizers—more than just a chorus

by Bob Bates

The Alexandria, Va. Chapter places more emphasis on being a *chapter* than on being a barbershop *chorus*.

The chapter was founded in 1948 and, with 189 members, is currently the largest in the Society. It has won a record five achievement awards and has a strong administrative team committed to the goal of making the hobby enjoyable for all members.

Quartetting: a vital ingredient

A vigorous quartet promotion program, under the leadership of John Adams, ensures lots of four-man harmonizing. About 70 of the members sing in 24 registered quartets, including three active MAD champions—Vaudeville, Copyright '86 and Alexandria's Ragtime Band.

One activity that promotes quartet singing is an annual put-together quartet night, with former International President Wilbur Sparks as the "chief putter." No foursome may contain more than two men from a registered quartet. The parade takes place before a full house as it is widely known to be first-class entertainment. Full costumes, outrageous stage presence, unique judging categories and prizes are all part of the evening's fun.

During 1988, members of the chapter made 277 quartet appearances, tops in the Society. These performances took place, without fee, in various venues around the nation's capital. The chapter believes the chorus' success is partially due to deep quartet experience.

Chorus program includes homework

The most avid proponent of making the hobby enjoyable is Music Director Scott Werner. Having fun, however, isn't the same as taking it easy. Werner's idea of a good time is to have the chorus learn to sing well by working hard during concentrated periods. This idea has permitted a commitment to once-a-week rehearsals.

In order to focus the regular Tuesday night meeting on musical activities, the chapter board of directors appoints more than twenty committees and subcommittees. These meet on non-rehearsal nights to help handle the chapter's business.

The once-a-week chorus rehearsal approach places a responsibility on members to learn music and improve vocal techniques on their own and outside of rehearsal.

chorus in basic craft and vocal production.

One extra rehearsal needed

Prior to a chorus contest, each singer must attend the last four rehearsals. He must also turn in a tape of the contest songs to his section leader, and attend one extra stage-presence rehearsal.

The extra stage-presence rehearsal takes place at a local dance studio, where the walls are lined with full-length mirrors. A small group

of men—usually half-a-row at a time—meets on a non-rehearsal evening for an intensive session with stage-presence advisor Geri Geis, assisted by Bill Cody and Chris Buechler.

Moreover, each of the last four regular rehearsals prior to the contest is videotaped. Six cameras are used, each focused on a different section of the chorus.

Tapes are made available for viewing by chorus members. Each member can watch a close-up of his own face and the faces around him.

Performance calendar is full

The Harmonizers faced a demanding show schedule during the two months prior to the Kansas City convention. Their itinerary including a performance for the Supreme Court Historical Society, and a televised 80th-birthday tribute to Victor Borge at Wolf Trap Farm, the national park for the Performing Arts. These were sandwiched between two out-of-town shows and a July 2 fund-raising concert.

Despite these obligations, the chorus remained focused on Kansas City and hit the stage there feeling well-prepared to put on a contest performance.

The Harmonizers know that, because they cannot control or affect the level at which other choruses perform, they should concentrate on making their own as good as possible. They can only hope that their best will be good enough to win. On July 8th, 1989, the Harmonizers' best was good enough.



((l to r): Geri Geis, John Hohl, Darryl Flinn and Scott Werner are part of the Alexandria Harmonizer music team.

For example, a monthly taping program requires each member to tape-record his performance of two repertoire songs while rehearsing with the chorus. The section leaders critique the tapes for incorrect notes, scooping, poor vowel formations and failure to energize singable consonants.

Each man works outside of rehearsal to correct his own problems. When the chorus gets together again, the improvement is obvious. Outside work by the individual members enables the music team to spend more rehearsal time coaching and polishing, and less on basics.

In-house coaches include coach/arranger John Hohl, associate director Mike Wallen, and Geri Geis. Darryl Flinn is a long-time Harmonizers sound coach. Louisville's Jim Miller and Jim Casey, now a member of the international office staff, have also worked with the

Tucson midwinter convention: a fun-in-the-sun musical experience

The 1990 Midwinter Convention in Tucson, Arizona, January 22-27 is the place to vacation for a week of barbershopping in a winter paradise.

In addition to no fewer than four barbershop shows, including the fifth-annual international seniors' quartet contest and the World's Largest Barbershop Chorus (WLBC), three special dinner parties are scheduled. Starting Tuesday, at least one tour of the many local attractions is available every day, and there will be a golf tournament on Thursday.

Saturday morning brings the revival of the Food-for-Thought Breakfast, brain-child of Dean Snyder, international historian-emeritus. This event was a fixture of midwinter conventions some years back.

A complete schedule of events and tours will be mailed to everyone sending in the official registration form below.



TUCSON, ARIZONA – The Mission San Xavier Del Bac is also known as the "White Dove of the Desert." The present buildings were begun in 1783 and restored early in this century. The Mission, on San Xavier Indian Reservation, has been in continual use since its inception in 1629. (United Airlines photo)

TUCSON MIDWINTER CONVENTION REGISTRATION • JANUARY 22-28, 1990

Date _____

Chapter No. _____ Member No. _____

Name _____

Address _____

City/State/Province _____ Zip Code _____

I hereby order registrations and tapes as follows:

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	TOTAL Payment (US Funds only)		\$

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INSTRUCTIONS

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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.

For office use

Authorization No. _____

1990 CONVENTION ONLY

Ingraham trophy unveiled at Kansas City

At the international convention last July, a new trophy was presented to the winning quartet, **Second Edition**. The award is known as the Hugh Ingraham Memorial Trophy.

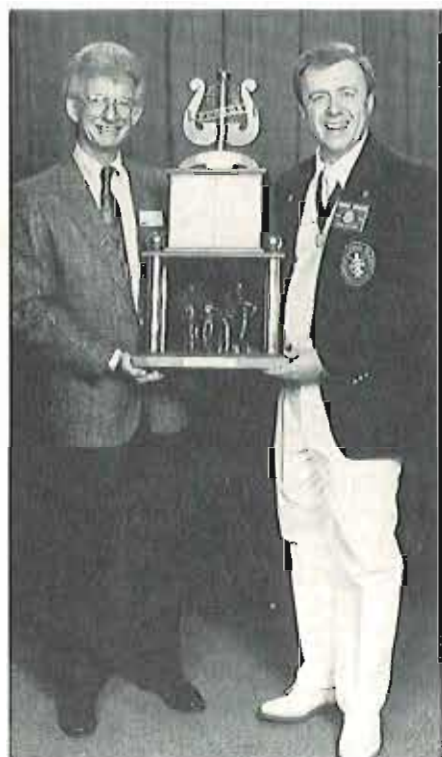
The need for a new trophy for the international quartet champion was noted by 1988 winner, the **Chiefs of Staff**. The inscribed surface of the existing Landino Trophy was completely filled.

Rather than add a new base to provide room for future names, a decision was made to retire the trophy. It is now enshrined at Harmony Hall, the Society's international headquarters.

The Landino Trophy was named for its creator, Ben Landino, a member of the Grosse Point, Michigan Chapter. It was first awarded to the **Mid-States Four** in 1949.

Since the Grosse Point chapter had contributed to creating the Landino trophy, the Chiefs' baritone, Dick Kingdon, contacted them in December 1988 and asked if they would be interested in being involved in creating a replacement. Chapter member Ray Starrette, creator of the official trophy for the senior quartet champion, was assigned to work on the project.

Because of their interest in the championship award, the Association of International Champions (AIC) also became involved. The concept of a trophy commemorating Hugh Ingraham was endorsed by the International



Artists Jim Law and Chuck Sisson posed with the completed trophy.



Jim Law sculpted figures in Italian clay before casting in bronze.

Board at the midwinter meeting in Hawaii.

Chuck Sisson, lead of the Chiefs of Staff and a graphic artist, volunteered to assist Starrette in the design. It was soon decided that a quartet should be part of the design.

Society Executive Director Joe Liles noted that Jim Law, original lead of the **Side Street Ramblers**, had recently retired from the legal profession and was working as a sculptor in Albuquerque. Jim was commissioned to create the quartet figurines.

The structure is predominantly wood, complemented with gold, silver and bronze. Landino's original concept of a musical lyre

graces the top while the lower platform serves as a stage for the bronze quartet sculpture. Names of the quartet champions of the first 50 years are inscribed on the back; the front has spaces for the next 50 winners.

The Pioneer District commissioned another Grosse Point craftsman, Len Schweitzer, to construct a special, wheeled carrying case for the trophy. Thanks to the efforts of all concerned, everything was completed in time for presentation this past July. Considering the geographic separation of the three principal contributors, Starrette, Sisson and Law, it was truly a harmonious effort.

Woodshedders convene in Chicago

Harmonic improvisation in the barbershop style (woodshedding) was the order of the weekend on September 7-9 when the Barbershop Pioneers held their ninth-annual assemblage. Approximately 100 attended the gathering in Arlington Heights, Ill., most of them quartet singers from the 1940s and '50s.

Organized events included a woodshedders' quartet contest Friday night and a business meeting Saturday morning. A parade of quartets that closed the session Saturday night included songs by **Barber Q Four**, 1949 Illinois District Champs, and **Chicago Harmony Authority**, an up-and-coming new foursome.

These two quartets span two generations of barbershopping. Bill McKnight sings lead in the Barber Qs and his son, Doug, sings bass in the Harmony Authority.

In between organized activities, impromptu quartets sang day and night, reviving songs and arrangements that extended back to the early days of the Society and beyond.

A similar gathering, the 3rd-annual Woodshedders' Weekend, is planned for February 15-18 in Baltimore. For more information, contact Max Minor at (201) 635-6913. Similar woodshedders' activities are being discussed in Sunshine and Far Western districts.

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"L.A. Law" actress heads holiday card project

Susan Dey, "L.A. Law" actress, will "Share a message of great joy," the theme of the Institute of Logopedics Holiday Greeting Card project this year.



Dey, who is the 1989 honorary chairperson of the project, officially introduced this year's card collection during her visit to the Institute Sept. 16-18.

This is the 31st year for the holiday greeting card project, begun in 1959 by Dr. Martin Palmer, founder of the Institute. Palmer shared the special holiday visions of children with communication disorders and multiple disabilities, sending the artwork as a greeting to family and friends.

Christmas trees, a wreath and holiday bells are among designs for the 1989 card collection, in addition to an all-occasion card with a floral design.

Collage of Trees

Danny, David, Eric, Jodie, Joey, Kyle, Ray

and Sara are students whose capabilities range from limited to partial dexterity. They combined efforts to decorate pre-cut trees for a collage card design. The students worked at their own skill levels, shaking on glitter and strategically placing small beads on dots of tempera paint. They made their own decisions as to which colors to use and where to place the decorations.

Single Tree with a Distant Star

The artist of the tree in this holiday scene, eleven-year-old Eric from Ohio, has rigid diplegia with ataxia (stiffness of the arms and legs without coordination) and severe developmental delays in speech, language and behavior. Eric could only crawl when he was enrolled at the Institute in 1984. Today, he walks with one-hand assistance.

Wreath

Sara, a 14-year-old from Kansas, has severe developmental delays and communication disorders.

Since she was enrolled in 1987 at the Institute, Sara has improved in communication and social skills through use of sign language and a communication notebook.

Bells

John, a 12-year-old from Illinois, has a hearing impairment and receptive and expressive language deficits. He wears bilateral hearing aids and had limited abilities in sign language when he came to the Institute in 1982. Today he has a signing vocabulary of more than 200 words, many of which he can combine in sentences.

Spring Flowers

Kimberly, from Virginia, has a profound hearing loss and is hyperactive. When she arrived at the Institute in 1979, she communicated mainly through writing and gesturing her needs. When she left in 1987, Kimberly was communicating through sign language and had learned many important life skills.

To order your cards or a copy of the Institute's 1989 Holiday Greeting Card color brochure, call the Institute toll-free (800) 937-4644, Ext. 241. Also see ad on the back cover of this issue.



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The Way I See It...

Ecstasy is a barbershop chord

by Bruce Keller

Excerpted from *Buckshots*, bulletin of the Bucks County, Penn., Chapter

Here's how Jack London described it: "There is an ecstasy that marks the summit of life, and beyond which life cannot rise. And such is the paradox of living, this ecstasy comes when one is most alive, and it comes as a complete forgetfulness that one is alive." I think that barbershoppers know that kind of ecstasy, and what it means to be "most alive."

Back in 1960, Floyd Connett, the Society's first musical field representative, stopped by to visit our little chapter in Canadagua, New York. He taught us a song he arranged, called "Down Our Way," gave us a few tips for better singing, and even taught us a tag. Then we had refreshments and the formal part of the meeting was over.

In those days, we put in five or six weeks getting ready for contest, and about the same amount of time preparing for a show. The rest of the year, we fooled around trying out different songs and spending most of our meeting time mingling and merging into various quartet combinations, where we learned songs from the old-timers.

On one particular night, I ended up on a stairwell in the Old Treadway Inn with Bob Purple, Clarence Button and Floyd. I was the kid in this bunch, and I struggled away at tenor while the older guys said stuff like, "Do a trombone in the bar there," or, "Let's cascade the chord on this one."

I didn't know what they were talking about, but they demonstrated, and we hacked away at an oldie called "Little Gypsy Sweetheart." I can still remember how great it sounded when we hit, "Wild little woodland do-o-ove."

Somewhere along the evening, we decided to get a drink, and discovered that the bar was closing. Four hours had passed like four minutes.

I had been living so intently that time and care, and even physical discomfort, had vanished.

This kind of joy has come to me many times in barbershopping, and, I'm sure, to almost everyone who has joined in four-part harmony. If it doesn't come often enough for you, try forming a pickup quartet sometime and fool around with any old number.

If you want a real dandy, I think I've got a copy of "Little Gypsy Sweetheart" around somewhere.

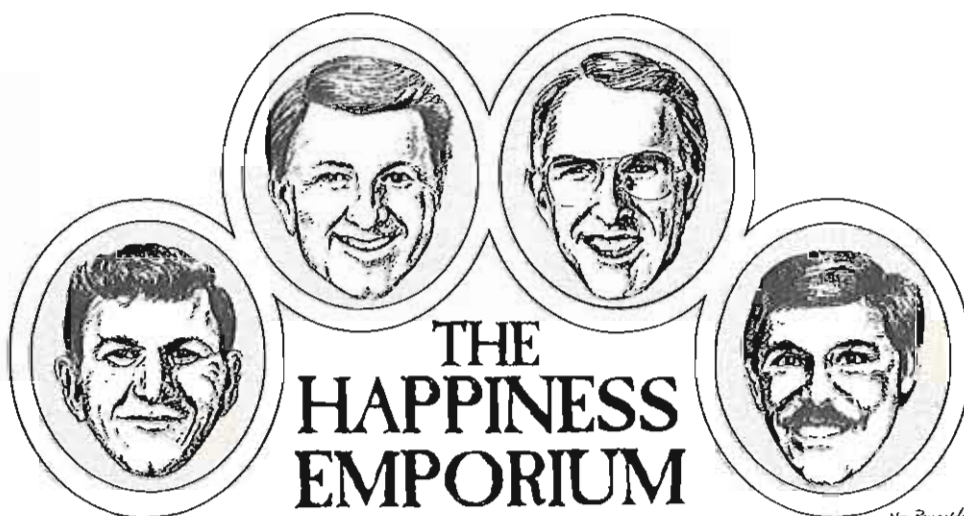
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Littlest Theater premieres at Harmony Hall

The audience is seated, the house lights dim, and here's the show! It's the world premier of a new video production in the "Littlest Theater," the latest addition to the SPEBSQSA barbershop harmony museum.

Completed in the fall of 1989, the new theater is a room where visitors to Harmony Hall, the Society's international headquarters in Kenosha, Wisconsin, can watch tapes of performing groups and the organization's leaders of the past and present. As the name implies, the theater is small—after four people are seated, it's standing-room only!

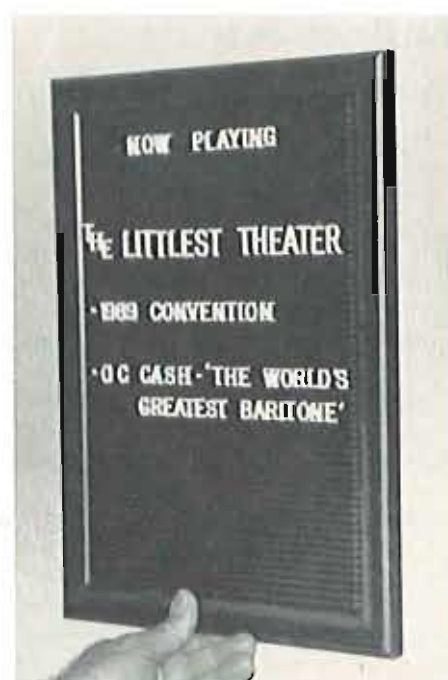
The Littlest Theater was developed under guidance of the International Archives Committee and was designed by its chairman, Past

International President Dan Waselehuk. Construction was done by Kenosha firms who converted a former storeroom in the basement of Harmony Hall into a miniature movie house. The project was supervised locally by Ruth Blazina-Joyce, museum curator and archivist.

As visitors open a heavy oak door and enter the theater, two sconce-mounted lights go on automatically. Videotapes are stored in a rack that is recessed into the opposite wall. The rack can hold up to a dozen tapes.

When a tape is selected and placed into a VCR located on a shelf beneath the rack, a plush, teal-green curtain opens. A video monitor is revealed and the tape begins playing.

When the selected tape has finished playing, the viewer removes the cassette from the VCR



The showbill at the opening of the "Littlest Theater" featured two presentations.

Archives expanding

Past International President Art Merrill recently donated his collection of quartet photos from years past to the Society. His contribution makes a strong addition to the photographic archives at Harmony Hall. Other Society members who may have similar material are encouraged to follow Merrill's lead.

Donations must be original prints (as opposed to photocopies or newsprint half-tones). Each should be annotated as completely as possible with the date, location or event and identification of persons pictured.

A collection of uniforms worn by past inter-

national quartet champions (assembled by SWD Historian Grady Kerr and displayed at the 50th-anniversary convention in San Antonio), is being put on rotating display in the Heritage Hall museum. The collection now includes 33 outfits, representing quartets ranging from the **Chord Busters** (1941) to the **Interstate Rivals** (1987).

Champs are urged to continue to pass along their winning costumes (when no longer used) to the Society so that a complete collection can eventually be displayed.



and returns it to the rack. Another tape may be selected, or visitors may exit the room. After a time delay, the VCR turns off automatically, the curtains close and the lights go out.

At the opening of the theater, the only selections available were the "1988 International Convention" and "The World's Greatest Baritone," a portrayal of O. C. Cash written by Far Western District's Val Hicks and portrayed by Joe Palmquist. Other features will be available soon.

Planned for enjoyment by barbershop fans are presentations of past conventions and historical film footage of quartets from a bygone era. A proposed feature combines excerpts from oral history tapes created by Historian Emeritus Dean Snyder with archival photos and motion picture footage of quartets and Society leaders.

Theater is Archives Committee project

The Littlest Theater addition to Heritage Hall Museum of Barbershop Harmony is the result of an ongoing effort by the Archives Committee to preserve the history of our Society and our art form for the benefit and education of members and the general public. All museum, archive and committee activities are funded by voluntary contributions; none of the money comes from members' dues.

A large portion of the theater construction



Among the many photos donated to the Society archives by Past International President Art Merrill was this 1956 shot of **The Play-tonics**, (l to r) Gene Loebs, Vic Trabulsi, Ralph Brandt and Dave Mittelstadt.

was provided by contributions to the Hugh Ingraham Memorial Fund, dedicated to the memory of a former executive director of the Society who died in the summer of 1988. Contributions can still be made to that fund.

Cataloging, storing, preserving and displaying correspondence, photographs and other historical materials is a continuing process. Collections from early Society leaders, quartets and individual barbershoppers are constantly being received.

Some collections must be stored in containers composed of acid-free materials so that deterioration due to age is minimal.

Work also continues in assembling portions of the Museum collection into exhibits that can be seen and enjoyed by Society members and other visitors to Harmony Hall. Portions of the collection have already been used for research by chapter and district historians and by students of musicology and other fields from colleges and universities.

Continuing these activities requires a constant flow of funds from barbershoppers and friends of the Society. An annual request for funds has been established by the Archives Committee for this purpose.

If you are interested in preserving our barbershopping heritage, your contributions in response to this annual request are appreciated and will be put to good use. For many years, the Society had no museum and archives. Now that professional staff assistance is available, our musical heritage can be preserved.



Dan Waselchuk, chairman of the Archives Committee, was on hand at the opening of the theater and demonstrated operation of the new equipment. Videotapes are selected from a rack and inserted in the VCR on the shelf below. From that point, operation is automatic. The rack can hold a dozen tapes.



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No darkness at Knight time

by Mel Knight

Director of Music Education and Services

Technically speaking, the summer solstice is that time of the year when, owing to the path of the ecliptic, the sun is at its greatest distance north of the equator. This happens at mid-summer, about June 21st.

In barbershop terms, it is that time of year when singers from all over Alaska congregate in a central location for a weekend of coaching, quartetting and ringing chords as high as the mountains which grace that beautiful state.

The annual event has been held in a number of places in Alaska over the years. As luck would have it, this year's location was Valdez, where barbershoppers proved that oil and four-part harmony do mix. Invited to head up the coaching staff and direct the massed chorus were myself and Jim Blokzyl, long-time Evergreen chorus director, quartet man and bundle of enthusiasm. The 1989 Summer Solstice was expanded to include chapter visits by the two of us following the weekend activities.

On Thursday, June 15, we were met at the Fairbanks airport by Ken Sylvia, director of the Fairbanks **Great Land Sounds** chorus. Along with chapter members George Acosta, Rich Hansena and Fred Ambuehl, we caravanned in motor homes as far as Paxon, mid-point on the

363-mile trip to Valdez. We set up camp and did what barbershoppers always do . . . sing!

Two things immediately become apparent when visiting Alaska. First of all, it's a *long* way from one place to another. Because of the distance between chapters, this annual meeting of Alaskan barbershoppers is a much cherished event and one for which they turn out in force. Secondly, one is struck by the fact that at this time of year it *never* gets dark! While woodshedding "Darkness on the Delta" outside our motor homes, I glanced at my watch and noticed that it was 1:15 a.m., and the sun was still shining! No darkness on *this* delta!

Because of the unfortunate oil spill, Valdez had doubled its population in just a few months. Men and equipment had arrived to begin the long cleanup process, and every available motel room was filled.

Fortunately, the Fairbanks and Anchorage chapters had reserved spots at a mid-town RV park and we formed a barbershoppers' campsite upon arrival on Friday, June 16. After a short organizational meeting, we sang a number of songs to the delight of other visiting campers. Informal quartetting and gang singing followed . . . and again, the sun refused to go down!



Alaskan barbershoppers and snow-capped mountains near Valdez form a background for Jim Blokzyl and Mel Knight (kneeling L to R) during the northern state's annual Summer Solstice weekend. The event combines woodshedding, craft sessions and a Saturday-night show.

Forty at craft session

Saturday found all barbershoppers at the Valdez Convention Center. We were surprised and delighted to find a relatively new facility, seating 460, with a computerized light/sound control board and a gracious and cooperative stage crew.

The day began with a warm-up and craft session, with both Jim and I putting the troops through their paces. Nearly 40 men showed up from Fairbanks and Anchorage, so we had a solid group to work with. We also had an opportunity to coach individual choruses. Directors Ken Sylvia from Fairbanks and Ed Koontz from the Anchorage **Midnight Suns** had their singers well prepared on the combined songs and we were able to make excellent improvement on their show packages.

The session ended with a coaching session with the **Chill Factor** and **Arctic Edition** quartets. A third quartet, **Prince William Sound** from Anchorage, was tenorless, but was able to receive some coaching by using rent-a-tenor Bob Workman from Fairbanks.

The evening show was a huge success. A small but enthusiastic audience heard each chorus do a segment, with quartets interspersed throughout the program. The show closed with massed choruses performing five songs. A standing ovation indicated the strong interest in our style of music. Howard Bostrum, from the Fairbanks chapter, put in a pitch for potential barbershoppers from Valdez to join us at the afterglow to discuss forming a local chapter.

The local Elks Club provided their hall for the afterglow, where quartets flexed their vocal muscles, and woodshedding and chorus singing filled the night(?)

On Monday and Tuesday of the next week, Jim traveled to Anchorage to spend time with that chapter. I had the opportunity to return to Fairbanks for two nights, spending one on a craft session in sound and the other working with the chapter's performance package.

In spite of the isolation of these groups, they sing and perform quite well. The Summer Solstice has contributed to this by bringing in coaches on a regular basis from the "lower 48." Local barbershoppers have also attended Harmony College and Evergreen mini-HEP schools each year, to keep up on the latest techniques and materials.

Next year's Summer Solstice will be held in Ketchikan in order to promote and assist that chapter and the barbershop group at Juneau.

Barbershop singing is alive and well in Alaska. In fact, at this time of year, the sun never sets on four-part harmony. ☀

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Buckeye Invitational an entertaining success

The weekend of August 11-13 was an exciting one for the central Ohio barbershopping community as the Columbus Chapter **Singing Buckeyes** hosted the first Buckeye Invitational. It consisted of a competition format, featuring show packages and entertainment in addition to standard barbershop scoring. It also gave the audience a chance to sing *three* national anthems.

The Columbus Chapter invited the runners-up from last fall's chorus contest in each district and alternates from this spring's international quartet preliminary contests. The 1988 BABS chorus champion was also asked to participate.

Choruses responding were: **Great Western Chorus**, Bristol, England (BABS); **Miami Valley Music Men**, Dayton, Ohio (JAD); **Pride of Indy**, Indianapolis, Indiana (CAR); **Markham Men of Harmony**, Markham, Ontario (ONT); **Renaissance Chorus**, Wayne County, Michigan (PIO); and **Commodore Chorus**, Erie, Pennsylvania (SLD).

Quartet competitors were: **Grand Slam** (ILL.), **Hogan's Heroes** (MAD), **Bowery Boys** (JAD), **Power Play** (PIO), **Down Town Strollers** (BABS), and two representatives from SLD, **The Praetzel Brothers** and **Remember the Days**. The host Singing Buckeyes and JAD's **Special Request** were chorus and quartet mike testers, respectively.

Each competitor put on a show package of approximately 12 minutes. Within the package were two songs to be judged under barbershop contest standards, while a separate panel of judges awarded an entertainment score for the entire package. Winners were declared in three categories: barbershop contest, entertainment, and overall performance. The hometown Bowery Boys took all categories on the quartet side. **Pride of Indy** won the barbershop chorus contest and **Great Western Chorus** finished in first place in the entertainment category, with Indianapolis edging the guys from BABS for the overall championship.

But there was more to this convention than the competition. The **Scioto Valley Chorus**, Sweet Adelines from Columbus, Ohio, performed during the score tabulation. Before the chorus contest, Betty Anne Cash addressed the audience. There were convention T-shirts to buy, hospitality suites and chorditoriums to visit, and bus rides to the state fair. There was even a convention daily newsletter.

The BABS representatives, abetted by Grand Slam, performed at the Ohio State Fair on Friday, and their performance was picked up by Columbus television.

By all accounts, the first Buckeye Invitational was a financial and artistic success. The Columbus Chapter is planning the second annual invitational for August 10-12, 1990. 🍷



Pride of Indy from the Cardinal District won the barbershop contest at the Buckeye Invitational.



Winner of the Buckeye Invitational entertainment category for choruses was the **Great Western Chorus** from Bristol (BABS).



The **Bowery Boys** from the Columbus, Ohio, Chapter swept all quartet categories at the Buckeye Invitational.

Need to learn music in a hurry? Try it out on the old computer.

by Brian Duster

Ametones Chorus, Ames, Iowa

If you are like me, you love to sing a new song. However, along with a new song comes the time-consuming process of learning your part. When I joined the Ametones back in late January, only four weeks were left until the big show in February. If I wanted to sing in that show, I had to learn 12 songs - and fast!

Understand, I am quite an accomplished pianist. That is, if you consider being able to pound out chopsticks while only hitting three sour notes "accomplished." Fortunately, I have the perfect pianist right in my apartment. She does whatever I ask, doesn't talk too much and never misses a note. And the only thing I have to feed her is 120 volts. Yes sir, the perfect pianist for me is my Commodore 64 computer and a program called the SID Editor.

You are probably saying, "Wait a minute, didn't Commodores die out with the slide rule and Howdy Doody?" True, it may be a primitive system, but if there is one thing the Commodores does well, it is to compose music. The SID (Sound Interface Device) Editor allows me to input as many as three separate voices. Reading off the sheet music, I just punch in the notes using a joystick and the keyboard. By telling the computer what key the song is in, it automatically takes care of all the sharps and flats. A "repeat" command means I only have to type in choruses and repeated phrases once. In a matter of a half hour or less, I can input an entire song.

Information offered

When I am finished, I just hit the play key, sit back and concentrate on the notes. Not only can I stop and start or replay the song any time or at any speed I want, but I can listen to my part alone, combine it with any or all of the other parts, or listen to the other parts with mine silent or at a lower volume. This is a good test of whether I really know the notes by heart. Also, along with *hearing* the notes, I can see them on the screen. I find this helps me visualize where the notes are when I'm singing the song later.

If you would like to know more about this, or if you have a Commodore and want to know where you can get the program, just talk to me. My apartment is open house every day if anyone wants to see the mighty machine at work. I wouldn't call it high-tech, but my Commodore did help me learn the songs on time and I felt comfortable at the show singing them.

Three cheers for the wonderful world of electronics!

(Editor's note: Programs of the type described by Brian are available for almost any computer, in addition to the Commodore. The Kenosha Komputer lists Brian's address as PO Box 199, Holy Cross, IA 52053.)

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Barbershop Craft

by John Jacobs

Wilmington, N.C. Chapter

As a transplanted Yankee, I offer this pronunciation guide to others who are also ex-Yankees. It will, I am sure, help all of us to match vowels and thus achieve that expanded sound for which we are all striving.

AH - The person speaking or writing, as in, "Ah am now a Suth'ner an' ah speak Ainglish."

ALL - Petroleum, as in, "Ah has to all mah car," or, "Ah own three all ways."

ARE - 60 minutes, as in, "Ah gotta wait a whole are for lunch an' ah'm hongry now."

AST - Past tense of ask, as in, "Ah ast everybody ah knew to come to the guest naht."

BANES - Kidney-shaped seeds of certain plants of the pea family, as in, "Ah luv pork n' banes."

BILDUN - Construction activity, as in, "Thar shore is alotta bildun gon' on in this here city."

BIDNESS - Trade or profession, as in, "What kinda bidness yaw'l in, podner?"

IDN'T - Is not, as in, "Idn't this a nice time of year?"

CARDS - Those who lack courage, as in, "Texas chili idn't fur cards."

NODE - Past tense of know, as in, "Ah node yaw'l thank this is a great place to live."

RIOT - Opposite of left, as in, "Turn riot at the next corner."

I hope this helps a little. If you have any questions, "Whah don' ch'all gi' me a holler an' ah'l see'n if'n ah cain't hep yaw'l out'n an indivishual basis?"

Music staff seeks woodshed material

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Experiments in four-part harmony may alienate listeners

by Don Richardson
Phoenix, Ariz.

One theme that runs deep within our Society is the "Keep it barbershop" movement. A danger of exploring the far reaches of four-part harmony into other regions is that it can alienate sympathetic listeners.

This danger has exerted little impact (that I can see) on some of our international quartet champions. Having won the international contest, they no longer feel bound to sing what others dictate.

Thus, they experiment and we get albums that are decidedly non-barbershop. A case in point is "Like the First Time," featuring the 1973 champion Dealer's Choice quartet.

A barbershopper whom I greatly respect recommended the quartet's latest effort based on his hearing them recently. The ad in the May/June *Harmonizer* affirms that they are back together again and offers "Like the First Time (Only Better)."

There's plenty of music here for your money, including some barbershop arrangements: "I'm Looking at the World Through Rose-Colored Glasses," "You'll Never Know," and "Mr. Piano Man." I suspect the thrust of this album is not toward an audience looking for good barbershop music, however, because along with songs such as "If You Could Read My Mind," "Brian's Song (The Hands of Time)," "Where Is Love," and "Like the First Time," there are, "Hello, Mary Lou," "I Don't Know Why" in a '50s-type arrangement, and a medley of eleven (I think) Beach Boys songs. For Beach Boys lovers this medley alone justifies the price of the cassette or compact disc (if it needs to be justified).

As you would naturally expect of the Dealer's Choice, this is a classy production. Side 1 features Brian Beck as a disc jockey introducing some of the songs, and there are discreetly

chosen sound effects added to supplement the setting. Maybe the sound effects aren't really needed, but it is all done quite well. The whole album is, I suppose, a real tour de force for the quartet as it permits them to sing what they want to sing, not what we think they should sing. But then that risks offending us, doesn't it?

Listening to the quartet, I wonder, as I suppose many of us would, "How would they place in the contest today? Would they win?" I suspect not, just as many of our past international champions would find it impossible to repeat their triumphs.

Some of this album may represent the quartet's attempt to recapture the "glory that was Rome" in their own way. They should not be criticized for that; how many authors do you know who are satisfied with writing one book? They always try to exceed what they've done so far.

All of this is by way of saying that the album itself—except for a nostalgic visitation to the '50s and '60s—has little attraction for me. Some of the modern music is boring and strophic (one arrangement uses back time that is difficult to understand), and I wonder about the need to constantly prove oneself all over again.

To find out for yourself, order "Like the First Time," either compact disc (\$15) or cassette (\$9), from Choice Productions, 12954 Roanoke Road, Roanoke, Texas 76262. Be sure to include \$2 for postage and handling.

And once again, I must fault a group for not including composers, lyricists, or arrangers, at least not with the cassette; maybe this information accompanies the compact disc. The *Harmonizer* ad discloses that Gary Parker, Brian Beck, David Wright, Greg Lyne, and the late Frank Bloebaum are the arrangers. Their names should have been listed in the credits.

Dundalk quartets improve chorus

by Fred King

Director, Chorus of the Chesapeake

Steve Delahanty of the Westchester County, New York, Chapter, arranger, composer and barbershopper par excellence, is directly responsible for the greatest renaissance in the history of the Chorus of the Chesapeake.

When Westchester's chorus beat us with 60 men and 40 papier maché dummies, I became upset at what I perceived to be a result of the dominance of the Stage Presence Category. When I talked to Delahanty about it, however, his reply was, "Read the score sheet."

An examination of the scores showed me that the best singers had really won the contest. I returned to my drawing board to determine how we might improve our singing in the future and suddenly it struck me—the tail has been wagging the dog!

For years, the Society has promoted choruses for a number of reasons, among them that the chorus is good place for quartet men who don't read music to learn songs. However, we all know that you don't learn good quartet technique by singing in a chorus.

But having more chapter members singing in quartets can improve the chorus!

Following our Mid-Atlantic District convention, I discussed our chapter's problems with Johnny Myers, our music vice president. We developed a plan that became known as "Project Aegis."

The goal of the project was to see that every man in the chapter had a quartet experience before the end of the year. Further, we'd try to get as many men as possible singing in a competing quartet at the next division contest.

When we got home, we drew Dick Webber, our associate director, into the project. Webber took the ball and ran with it. Before long, quartet singing was bursting out our doors every Tuesday night.

Dundalk has a reputation for quartet singing and woodshedding. Since 1959 the chapter has been represented at every international quartet contest. This project stirred the hearts of the chapter members.

We set a goal of entering twenty chapter



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"How may I help you?"



quartets in the division contest. We asked members to form quartets on their own by a certain deadline, after which time members would be assigned to quartets at random.

I was a little nervous about the effect all of this would have on the chorus, especially with the contest and the annual show bearing down on us. On the other hand, I knew that quartet singers become better listeners in larger ensembles. I decided to gamble.

Confirmed basses switched to falsetto tenor to help with the project; leads switched to baritone. We actually reached the 20-quartet goal at one point, but vacations and work schedules reduced the number that finally participated in the contest.

Major changes were made in the format of chapter meetings to accommodate increased quartet singing. Every third meeting night was devoted to quartet singing and Project Aegis. Each member of the Music Committee was assigned a quartet to coach, then a parade of quartets was held in the main hall.

Improvement was always evident and camaraderie grew, as well. Men who were not participating in quartets on Aegis nights worked together in a small chorus and their abilities also improved.

Results of the project were overwhelming:

- Fifty-one men from our chapter sang in quartets at the division level.
- Seventeen of the 31 quartets in the contest had representation from our chapter.
- The novice champion came from Dundalk.
- Of the seven quartets that qualified for district competition, five were from Dundalk.
- The division champion quartet contained representation from Dundalk.
- The Chorus of the Chesapeake became the division champion.
- The chorus scored more than 100 points above its previous score at the district contest.
- Show customers declared that the Chorus of the Chesapeake sounded better this year than they had ever remembered us sounding.

For you directors who hesitate to give up chorus time in favor of quartet singing, let me allay your fears. The chorus may learn one less song, but the 51 men in our division contest learned 34 new songs. In the long run, the men in the quartets learned more about their craft than I could have taught them.

You just have to have the guts to turn the men loose; let them have fun, and I promise you, the rewards can't be expressed in numbers.

Everyone in the chapter is having fun. I can't wait to get to the district contest to root our quartets on and sing in the chorus contest. The Chorus of the Chesapeake could be on the way to San Francisco!

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News About Quartets

We fooled! The September/October issue photo caption for **Class of the '80s** shows Todd Wilson as contact man. Todd says to contact Bobby Clarke, PO Box 550725, Dallas, Texas 75355; (214) 701-3440.

o o o

The harmony of a barbershop quartet wafted through the normally staid atmosphere of a federal courtroom in Omaha, Nebraska, on August 17 as 46 men, women and children became U.S. citizens. Chief U.S. District Judge Lyle Strom invited **Yesterday's Kids**, from the Omaha Chapter, to sing "The Star Spangled Banner" as part of the ceremonies. Wearing red, white and blue suspenders for the occasion, Bob MacDonald, Bill Crane, Ed Fullmer and Dick Kimball did the honors to enthusiastic applause, also unusual for a courtroom. Following the oath-taking and formal ceremonies, the quartet performed several other songs for the new citizens.

o o o

When Kevin Utter of the Loveland, Colorado, Chapter was married last May, four men from two of Kevin's former quartets got together to surprise the couple at the reception with a special "Wedding Wishes" ballad. Stu Wilcox and Phil Wadman, of **Other Brothers**, combined with Eldon Folkers and Dick Hubbert, from **Best Regards**, to sing this original song, written and arranged by members of the foursome.

Just before the cake-cutting, the pastor announced "a musical surprise." Afterward, Kevin confessed that the song was half over before he was able to identify the singers. You see, Kevin and his bride, Valerie, both are blind.

o o o

Barbershopper aficionados of miniature golf should play the Club Tilt Golf Course in St. Louis, Missouri. On one hole of this 36-hole indoor facility is a huge tree with four possible paths the ball can take. As the ball goes through any one of the openings, the sounds of the **Sunspots** quartet of the Jacksonville, Florida, chapter can be heard, performing one of four parodies of old-time songs which the quartet tailored to the setting.

Mike Love, tenor; Scott Neumann, lead; Ed Williamson, bari; and Dan Horton, bass, were contracted by Sally Industries, a major marionette and robotics firm doing business with the Disney Group in Florida, to perform this unique service.

o o o

The 1977 international quartet champs, **The Most Happy Fellows**, are back on the show circuit, breaking a three-year hiatus with a show in San Diego on August 13. New bass Matt Rice, formerly with the 1988 Dixie dis-

trict champion quartet, **A Class Apart**, writes that in addition to performing many of the old favorites they are famous for, The Haps are preparing new packages for upcoming shows, including the AIC Show in San Francisco in 1990. Contact Jack Lyon, 3524 SW 325th St., Federal Way, WA 98023; (206) 838-0660.

o o o

Chicago Natural Gas, a popular show quartet for the past seven years, recently received a surprise in the mail. It was a request from the City of Chicago to submit a bid to supply the Chicago Public Schools with natural gas!

While the quartet, which accompanies itself with bass and banjo, does generate a good deal of steam during a performance, 1,500,000 cubic feet of gas a month seemed a bit more than they could handle, and so they politely declined to bid.

However, *Chicago Sun-Times* reporter Michael Sneed got wind of the story and printed it in her page-two column. The resultant flap turned up a company that actually has the corporate name, Chicago Natural Gas. The president of the company was so upset he called the quartet and demanded they stop using the name or he'd bring suit.

Okay, guys. If you were Chicago Natural Gas quartet, would you cave in and find a new name?

o o o

On May 20, members of the **139th Street Quartet** produced a concert at the Whittier (Calif.) High School auditorium featuring **The**

Hi-Los, a quartet of professional entertainers that has been singing for the past 35 years. Three of the men have been together since the quartet started in 1953; the fourth joined the group in 1958.

The program included the 139th Street Quartet (current third-place medalist) and the Don Haas Trio (piano, bass and drums). Emcee for the nostalgic affair was Lloyd Steinkamp.

"It is amazing to hear four individuals sing so well after so many years," said Jim Kline, bass of the Los Angeles-area medalist group. "The lesson to all of us is that if you keep singing properly, you'll still have your pipes well after the legal age of retirement."

Incidentally, on November 2, the 139th Street Quartet will have made their second appearance on NBC's "Cheers" television program.

Yes, things can and do get misinterpreted

The metal strips used to band birds were originally inscribed "Wash. Biol. Surv." which was the abbreviation for "Washington Biological Survey." This was changed after an Alberta farmer shot a crow and disgustedly wrote the U.S. government: "Dear Sirs: I shot one of your pet crows the other day and followed the instructions attached to it. I washed it and boiled it and served it. It was terrible. You should stop trying to fool the people with things like this."

(Seen in New Lisbon, Wisc., *New Notes*, George Tilley, Ed.)



139th Street and Hi-Los—Left to right: Jim Kline, Doug Anderson, Gene Puerling, Bob Morse, Clarke Burroughs, John Sherburn, Don Shelton and Pete Neushul. The tenors of both groups are out of uniform.

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Dan Daily, Editor



The New York Times notes that the Lord's Prayer contains 56 words, the 23rd Psalm 118 words, the Gettysburg Address 226 words and the Ten Commandments 297 words, while the United States Department of Agriculture directive on pricing cabbage weighs in at 15,629 words. (By comparison, editorial content in this issue of The Harmonizer is approximately 14,000 words.)

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Wellesley visits Ireland

In mid-August, 35 members of the Wellesley, Mass., Chapter, accompanied by 36 family and friends, toured southern Ireland and attended the first convention of the Irish Association of Barbershop Singers (IABS). The Sound Assembly chorus, along with the Tritown Sound and Vocal Accord quartets, performed 29 times at various locations throughout the week, spreading the barbershop word around the Emerald Isle as good-will ambassadors of SPEBSQSA.

A chance meeting at the San Antonio convention between Chorus Director/President Leo Larivee and Baz Millar of Shannon Development Corporation, Ireland's official promotion organization, provided the starting point of the trip. Millar made arrangements for hotel/bed-and-breakfast accommodations, tours, receptions and singing venues.

The Wellesley group was greeted by the Lord Mayor of Dublin, Sean Haughey, in the Oak Room of his Mansion House. The Lord Mayor of Limerick welcomed them in the Old Granary courtyard and they performed for Lord and Lady Rosse at Birr Castle.

The Sound Assembly Chorus appeared in concerts at St. Patrick's Cathedral, Trinity College, Montrose Hotel, Urlingford Arms pub, Abbey Tavern, The Laurels singing pub, Blarney Castle, Rock of Cashel, Limerick Ryan Hotel and at the IABS convention. Impromptu shows were given wherever the tour buses made a stop.

At the IABS convention, held at Birr, County Offaly, the chapter donated a four-foot traveling trophy to IABS to be presented each year to the Irish national quartet champion. The first presentation of the trophy, to be known as the Wellesley Cup, was made to Dublin's Four-in-



The Sound Assembly Chorus presented the Wellesley Cup to IABS. Shown with the trophy were (l to r): Ray Jolie, Don Jolie, Cliff Roberts, Mike Manske, Ed Dunn, Leo Larivee, Ms. Baz Millar (of Shannon Development Corporation), Tom Murray, Charley Moses, (seated) Joe Mason and Bill Keenan.

a-Bar quartet. The IABS chorus contest was won by the Polyphonics of Cork.

The five-year-old Wellesley Chapter spent a full year planning and preparing for this trip. They engaged a Boston travel agency to provide cost estimates for a complete package, including itinerary, transportation, housing and incidentals. After deciding the trip was financially possible, they set about raising funds.

The chorus arranged for numerous paid performances, nine of them occurring between March and August 1989. The wives' auxiliary engaged in several fund-raising activities, including a food sale and a flea market. By early August, the Ireland Fund totalled more than eighteen thousand dollars.

A corporate sponsor was found who provided traveling jackets—red, with the Sound Assembly logo on the breast pocket—for the entire tour group.

o o o

When Bristol, England's, Great Western Chorus visited the U.S. for the Buckeye Invitational (see story on page 16), they stopped first in Bristol, Conn., for a "name's the same" reception. On departing from Columbus, Ohio, 13 members used their extra vacation time to visit Orlando, Fla., where they were hosted by the Orange Blossom Chorus.

o o o

For a little more than a year, there has been news of a barbershop quartet in the Soviet



The Wellesley Chapter tour group posed at the Gap of Dunloe in Ireland.



LEFT—The Soviet barbershop quartet from Rostov-on-Don consists of, from left, Yuri Vasiliev, tenor; Evgeni Feldman, lead; Oleg Kovalenko, bass; and Sergei Tarakanov, baritone.

Union. They were heard singing on a radio news broadcast in the spring of 1988 and various travelers have reported hearing them.

Recently, a photo of the group appeared in *Harmony Express*, the monthly bulletin produced by the British Association of Barbershop Singers (BABS). The quartet was performing at the Burrell Museum in Glasgow, Scotland, as part of a presentation by the touring Rostov Chamber Choir.

Members of the group are Yuri Vasiliev, an instructor at the Rostov Institute of Music; Evgeni Feldman, a flutist; Sergei Tarakanov, lecturer at a school for choir directors; and Oleg Kovalenko, a student of music theory and faculty member at the Rostov Institute. All are residents of the city of Rostov on the Don River near the Black Sea.

o o o

Last September, international staffer Gary Stamm was a member of the faculty at the first Harmony College held by the Dutch Association of Barbershop Singers (DABS) at Nulands, The Netherlands. Instructors from the British Association of Barbershoppers (BABS) taught classes in directing (dirigieren), vowel matching (stemvorming) and interpretation (interpreteren).

Fortunately for Stamm and the BABS personnel, English is a required subject in The Netherlands schools, beginning at the second grade level. Very few of the DABS attendees had difficulty understanding the presentations. Stamm reported the DABS men to be sharp barbershoppers and predicts that we will soon be hearing a lot from them.



BELOW—International office staffer Gary Stamm (left) sang in a tag quartet at the 1988 DABS Harmony College. This quartet represented four nationalities: (r to l) Dutch, Belgian, English and Baritone.



The Gagging Ganders Gang chorus from the Goes (pronounced "goose") Barbershop Harmony Club, The Netherlands, sported red vests.

Chapters in Action



Eugene's **Cascade Chorus** opens with "Hi, Neighbor" in a performance at the VIII World Veterans' Track and Field Championships at the University of Oregon.

The **Cascade Chorus** of Eugene, Ore., made an appearance July 28 at the University of Oregon's Hayward Field during opening ceremonies of the VIII World Veterans' Track and Field Championship Meet. It was the largest track and field meet ever held in the U.S.

More than 8,000 spectators were on hand to watch 4,300 athletes, representing 53 countries, parade into the stadium. When the applause quieted, the emcee introduced the **Cascade Chorus**, representing **SPEBSQSA**. The chorus presented a 15-minute program of barbershop songs appropriate to the occasion of an international gathering.

o o o

Vern Kendall, PVP of the **Plantation (Fla.) Chapter** instructed the members to wear their new blue shirts to a June 29 "mystery night" chapter meeting. The "always on time" members noted that entirely too many chairs had been set up and that there were quite a few unfamiliar faces; however, the **Sunshine Chordsmen** always encourage visitors.

After warming up, the chorus sang an opening song. As it came to an end, the rear door of the hall opened and in marched the **West Palm Beach Coastmen**, who proceeded straight to the risers and presented two of their best numbers. The **Coastmen** then presented the **Plantation Chapter** with a plaque and instructions that it was to be kept in their custody until they, in turn, visited another chapter and presented it to them. Meanwhile, each member was to donate five cents per week to **Logopodics** until the plaque was passed.

The **Chordsmen** then sang for their guests. As they finished, the back door opened again and in walked the **Miamians**, who also proceeded to the risers and sang several songs. The unfamiliar faces seen earlier were representatives from the **Broward County** and **Martin County Chapters**. More than 100 men (and several wives) were present.

The crowd was subsequently treated to a quartet parade, featuring **Common Bond (Miami)**, **Late Model 4 (Broward)**, **Young**

Singing Grandads (Broward/Plantation) and **Midnight Ramblers (West Palm Beach)**.

A huge cake bearing the **SPEBSQSA** logo was brought in to form the basis of the evening's refreshments.

o o o

The **Masters of Harmony** chorus, from the **Foothills Cities Chapter, Santa Fe Springs (Calif.)**, has been selected to be the "ambassador of harmony" at the 1989-90 Tournament of Roses festivities in Pasadena. The theme for this year's tournament is, appropriately, "A World of Harmony." The chorus will be the featured entertainment at the coronation ceremony for the queen and her court on October 26 and at the Tournament Band Fest on December 30, an event for all New Year's Day parade participants.

The **Masters of Harmony** are also scheduled to sing the National Anthem at the Rose Bowl game, January 1, before a crowd of 100,000 fans and a television audience of more than 600 million.

o o o

"Down Our Way" won't ever be the same since members of the **Erie (Pa.) Commodore Perry Chorus** have been crooning grand opera. Bruce Morton Wright, director of the **Erie Chamber Orchestra**, approached chorus director Jim Black with a proposal that members appear as a soldiers' chorus in an upcoming production of "Carmen."

A show of hands at the next chapter meeting produced more than enough volunteers willing to learn some close harmony by Georges Bizet. A dozen won the right to wear Spanish soldier suits and appear on stage. Their consensus was that good barbershop singing habits carry over nicely to opera and that working with non-barbershop singers and an orchestra was great fun, even with Saturday and mid-week rehearsals.

o o o

The **San Jose (Calif.) Chapter** got some free publicity for its show and a chance to present barbershopping on public television earlier this year. Sandy Remmers, wife of Treasurer



Commodore Perry Chorus members appeared as the soldiers' chorus in a local production of Bizet's "Carmen." Jim Black, Marty Huegel, David Makowski, Tim Murray, Derek Sanford, Tom Schlaudecker, Aaron, Brian, Daron and Bob Praetzel, John Walker and Johnathan Zimmerman.

Rich Remmers, appears from time to time as host of a League of Women Voters program. She made arrangements for a half-hour program on barbershopping.

The show featured a lengthy interview with District President Chuck Hunter, Sr. on the nature of barbershopping, and demonstrations by San Jose chapter quartet **Harmony Trust** (Lloyd Oksen, Frank Arsenault, Elmer Fairbanks and Jim Purcell). Additional taped music was furnished by **Great Western Timbre Co.** of Fresno and Stockton and the Phoenix (Ariz.) **Phoenicians** chorus.

The show was aired three times on two San Jose TV channels.

ooo

The Salisbury (Md.) chapter presented member Roy Ressegue with a special plaque in recognition of his many years of service to SPEBSQSA. A former member of the Scranton (Pa.) Chapter and a founder of the Salisbury Chapter in 1961, Ressegue has held every chapter office and has been an area counselor, Mid-Atlantic District Vice President and President, as well as a member of the Society's international board of directors.

ooo

When the West Point Cadet Glee Club visited Bismarck, N.D., this past spring, the Dakota West Arts Council and the governor's office asked the **Northern Light Chorus** of Bismarck/Mandan to assist in hosting the cadets.

The glee club spent a week in Bismarck performing at local schools.

The two groups met at a formal reception hosted by North Dakota Governor George Sinner in the Grand Hall of the state capitol. Since the Bismarck/Mandan Chapter was also hosting and competing in divisional contests just three days later, they had an opportunity to rehearse their contest package in the Great Hall just before the reception. The glee club, incidentally, included three SPEBSQSA arrangements in *their* program.

ooo

For the past 13 years, the Reading (Pa.) **Pretzel City Chorus** has sponsored the Bushy Rhoads High School Quartet Contest as a part of their Young Men in Harmony (YMIH) program. This year, two quartets from Muhlenberg High School, the **Moonlighters** and **Curtain Call**, took first and second place, respectively, with third place going to **Tiger Meow** from Fleetwood High School.



Salisbury Peninsulaires members Bill Keeley (l) and Gary Throckmorton (r) presented a special-service plaque to outgoing IBM Roy Ressegue.

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Letters to the Editor

A NEW RECRUITING TECHNIQUE?

Dear Sir:

I thought this might be of interest to your readers.

My wife recently gave me a telephone-answering machine. Anyone calling our number hears, "The Old Songs," performed by the Wheeling Metro Chapter's **Pride of the Valley** chorus. After about five bars, our announcement says, "This is Ernest Duerr. I'm sorry we can't answer at present; we're busy singing 'The Old Songs.' If you wish to leave a message and your phone number, do so at the sound of the beep."

Listening to my messages the other day, I heard a man say this: "Oops! I'm sorry. I dialed your number in error, but I did enjoy your music. If you have any more, call me at (number)." I immediately called his number and invited him to attend our next meeting. Bingo! A new member (tenor) for SPEBSQSA.

Ernest H. Duerr
Moundsville, W.Va.

MORE ON 'PUT-DOWNS'

Dear Harmonizer Editor:

We were pleased to read Dutton Foster's article, published in the July/August *Harmonizer*, "Let's end 'put-down' of women in our performances," concerning sexist barbershop songs. We have, over the years, attended shows, sing-outs, and contests and have read *The Harmonizer* regularly with interest. We have to admit that this article struck a chord.

In many performances we, too, have been offended by the songs mentioned in this article with anti-women and anti-marriage lyrics such as, "Somebody Steal My Gal." We, too, have been puzzled by the dichotomy of hearing so many songs that revere women, juxtaposed with others that are just plain insulting. Up to this point, we have not found an appropriate forum to express our concern, but since *The Harmonizer* deemed this article important enough to publish, we felt compelled to add our voices.

We have not noticed songs and acts that demean men in a similar fashion. Having attended many of the female barbershop performances, we cannot think of instances of these women singing male-gender-put-down songs. If there are such instances, in fairness, we oppose all sexist put-downs.

So that we do not offend, we want to assure the choruses and quartets involved that we are not pointing an accusing finger at them but at the offending material. With so many genuinely clever songs to choose from, we urge performers to resist using these few offensive songs. Just as racist and off-color songs and jokes are inappropriate within the Society and are avoided, we trust that sexist material will fade into a similar category.

This is a family-oriented hobby which is supported by wives and friends in such ways as forming auxiliary groups, costume making, fund-raising and, most importantly, by being a

large percentage of all barbershop audiences.

The Stage Presence Category has already taken an important step in discouraging female impersonation on stage; we feel that the Arrangement Category needs to take a similar stride forward in discouraging sexist material.

We have grown to appreciate and revere the fine art of four-part harmony. It has provided us with many proud and pleasurable moments. We know that other men and women share our feelings about this issue and we trust the Society will give this serious consideration.

Sincerely,

Nancy Gentry, Pat Knight, Ruth Stamm
Kenosha, Wis.

'SWEETEST LEAD' SAYS...

Dear Joe (Liles):

I want to thank you so very much for sending me the tape of my participation in the K. C. convention. I hit a few sour notes, but believe me, I thoroughly enjoyed getting to sing with a quartet again after all these years.

Frank Rice
(Lead, Okie Four quartet)

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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Pays up to \$150 for each day you are hospitalized -- money that you can use to cover your medical insurance deductible, or to help pay your household bills.

☐ **Term Life Insurance**

Offers up to \$100,000 in coverage for Society members to help protect the financial health of their families. Spouse and child benefits are available, too.

For more information, please check the plan(s) you're interested in, and mail this ad to the SPEBSQSA Insurance Administrator; James Group Service, Inc.; (in California, d.b.a. J.G.S. Insurance Agency), 230 W. Monroe Str., Suite 950; Chicago, IL 60606. Or, call one of the toll-free numbers listed below:

Call toll-free: 1-800-621-5081
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Swipes 'n Swaps

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

CHORUS DIRECTORS WANTED

The Daytona Beach, 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.

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.

Atlanta, Georgia's Peachtree Chorus, chartered in 1954, is looking for an energetic and knowledgeable director. With an active membership of 35 and enthusiastic membership and music teams, as well as two experienced assistant directors, the Atlanta Chapter is on the rise and needs a dynamic individual to help bring it all together for performance and competition. As the economic and cultural hub of the southeast, Atlanta offers almost unlimited employment and social opportunities. Come join a growing chapter in a growing city. Contact Ken Worley, 4803 Elam Rd., Stone Mtn., GA 30083 or (404) 296-8957 evenings.

WANTED - Experienced chorus director to lead a 35-man nucleus chorus back to barbershop heights. We have the talent, tradition, enthusiastic core support and growth potential - musically and in membership. If you are our missing link, consider the benefits of southern living and the numerous opportunities for employment in the Memphis metropolitan area with a population of over one million people. Contact Hugh Hodgson, 1850 Woodridge Cove, Germantown, TN 38138, phone (901) 766-5002 (B) or (901) 755-2339 (H) after 6pm.

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.

The Great Lakes Chorus of the Grand Rapids, Michigan, Chapter is conducting a search for a new chorus director and is now accepting applications for the position. This century chapter has won the district chorus contest each time it has been eligible and has competed in the contest since 1977. It has been the Pioneer District's representative to the international contest 1981, 1983, 1986, 1988 and 1989 and is looking forward to being selected to represent the district in 1990 in San Francisco. The chorus is striving to become more competitive at the international contest level. The Grand Rapids area has a population of approximately 500,000 and its business climate is very diversified. The area is considered to be among the fastest-growing in Michigan and the Midwest. Please contact Jack Schneider (616) 361-6820 (evenings), leave a message on our recorder at (616) 361-8480 or send your r'sum' to Great Lakes Harmony Hall, 1516 Plainfield Ave., Grand Rapids, MI 49505.

ACROSS THE ALLEY FROM THE ALAMO. Are you the chorus director we're looking for? If so, come live in San Antonio, the Society's most exciting and beautiful convention city. The Chordsmen, 1960 international chorus champions, have been ranked in the top 7, internationally, 8 times. We want to be a winning force. Our new leader needs to be a showman, a skilled musician, a patient teacher and, most of all, a true barbershopper who will place enjoyment of the chorus and an audience ahead of personal ambitions. We need a man who will work as a team player with our chapter administration, our show committee and our dynamic music committee, since all play an active part in song and arrangement selection. Does this sound like your cup of tea? Contact Mo Rector, PO Box 18522, San Antonio, TX 78218-0522, (512) 494-3139.

UNIFORMS FOR SALE

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

45 complete tuxedo uniforms consisting of: coat, trousers, vest, cummerbund and bow tie. Light tan color, dark brown silk lapel and stripe on trousers. In good condition. \$15 each set. Extra coats, trousers and vests available. Purchaser of all 45 sets will receive extras free gratis. For more information, contact: Ted McDonald, 4686 Wake St., Saginaw, MI 48603, (517) 790-1738 or Dick Mueller, 53 Christopher Ct., Bay City, MI 48708, (517) 684-4622.

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

For Rent: 65 World War II khaki uniforms. Silver sequin trim on hat and side seam of pants. Also silver tie for that extra sparkle on stage. Complete show package also available. Contact: Bill Knoll, 155 Sam Snead Circle, Ellers, PA 17319-9565. (717) 938-4447.

FREE UNIFORMS

Hers's the best offer on the page: FREE UNIFORMS! Yes, if you can tell us—with a straight face—that yours is a needy chapter without financial means to afford good uniforms, or, if you send us a video tape of your members actually begging, well, you can have ours! The price? NOTHING! That's right, they're free! Just pay for this ad, and the freight, or come to western Pennsylvania and pick 'em up. We have about 50 green suits with white piping, professionally made and in excellent condition; big ones, small ones, with and without pepperoni, all sizes. Contact Ranny Walzer, 164 White Oak Drive, New Kensington, PA 15068. This offer is made by the Alle-Kiski chapter in the spirit of "We've been there, too." Offer not available in Puerto Rico, the Lesser Antilles and certain parts of New Jersey. (PS: We're really not kidding!)

continued on page 32

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Swipes

continued from page 30

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Orlando's outdoor ad recruiting singers stands 30' high and measures 14' by 48'

Billboard brings barbershoppers

The Orlando (Fla.) Orange Blossom Chorus is advertising for members in a big way.

Ken Bragg, chapter PR officer, got the idea for a billboard display to help with member-

ship recruitment. After a few calls to outdoor sign companies, he located one whose contact man was familiar with SPEBSQSA and its non-profit status. As a result, the chapter was able to negotiate a contract for \$600 instead of the standard \$2,000 fee.

Chapter President Frank Caldarazzo put his talents as a graphic artist to work on the design. He had a special telephone line installed in his home—896-SING—and included that number on the billboard message. Callers responding to the ad hear a bell-chord "Hello," recorded by the Orange Blossom Chorus, followed by a message informing the caller when and where meetings are held.

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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.

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

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