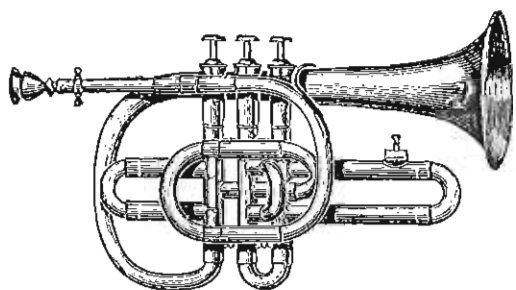




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • January/February 1990

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July 1-8, 1990**



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January/February 1990
Volume L, No. 1

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The Song in this Issue

Frank Buffington is a Johnny Appleseed District barbershopper of longevity, a woodshedder and composer of songs. About 1979 he teamed up with arranger Lou Perry to write "I Want You To Be My Sweetheart." Here is a song which sets forth in uncomplicated language the simple words of love that we all have expressed in our lifetimes. Set to a sweet melody and with an enhancing arrangement, the result is a perfect charmer of a number, one that we can expect to hear in hotel lobbies and elevators wherever barbershoppers gather.

Frank has composed a number of songs, and you may have sung "The Girl In My Memory" (#7530), published by the Society in 1976. Lou Perry is well-known to barbershoppers through his many arrangements. Some of his recent ones are "The Whiffenpoof Song" (#7709), "I'm Lonesome For You, Dear Old Pal" (#7270), "Let The End Of The World Come Tomorrow" (#7280) and "You're Some Pretty Doll" (#7281). Our sincere thanks to Frank and Lou for adding a fine new song to our catalog of barbershop music.

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

International Office

SPEBSQSA

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Kenosha, WI 53140-5199
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FAX (414) 651-1048
Office Hours: 8 am - 5 pm
Monday-Friday (Central Time)

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

Features

- 4 Make Plans For San Francisco
- 12 Meet Your 1990 President
- 14 1989 District Quartet Champions
- 18 New Music Notes
- 20 The Barbershopping Haeger Family
- 22 Stage Presence Style
- 24 Harry Tobias - Grand Gentleman of Song

Also in this issue

- 26 Society Credit Card A Hit
- 28 The Way I See It . . .
- 30 Barbershop Around the World
- 32 News About Quartets
- 36 Chapters In Action
- 38 Swipes n' Swaps—bargains for barbershoppers
- 39 Help Celebrate Pioneer District's Birthday
- 40 Letters to the Editor

On the cover

Strollers in the Battery East, Golden Gate National Recreation Area, may view the Golden Gate bridge, symbolic of San Francisco, and the Marin headlands beyond.



In "Seventh" Heaven

by Joe Liles
Executive Director

"And the walls came a-tum-bl-in' down." It was like a modern-day Jerico, only from the inside-out! The East Germans came flooding through like a rampaging river, as emotional build-up from years of containment was released into the free world. A healing will surely come now as families and friends join in a new-found freedom.

To some degree, organizations such as our own can unknowingly build walls—some of them unsuitable for creating a world of harmony.

Wall of Intimidation: "I can't sing like that!" Some of our groups sound so good that the man in the audience cannot imagine being a part of it. He is overwhelmed. We all need to let it be known that through our education programs, any man who can vocally match a pitch can become a singer of this wonderful style of music.

Wall of Embarrassment: "I don't want to sound like that!" We have quartets and choruses that are not prepared to sing for the public. If they would only sing the right notes, their sound would improve immensely. We've turned some people away with poor, out-of-tune singing.

Wall of Silence: "Barbershop harmony? Never heard of it. Who are those singing barbers?" Don't be selfish! Share the harmony with people in your community. Help raise funds for local charities. Make a joyful sound and let it be heard. Our new public relations materials will help you.

Wall of Ice: "I visited their meeting and got a cold shoulder. I felt completely lost." Don't take a visitor for granted. Give the gift of a warm smile, encouragement and

personal attention.

Wall of Boredom: "No fun, no learning. I feel like a failure." Chapter meetings must fill a man's need for pleasure, personal growth and the building of self-esteem. The leadership is responsible for developing this kind of program. Our Chapter Officer Training Schools teach the principles.

Wall of Fire: "I visited three times and I'm already burned out." Some people are consumed by the flames of burning ambition to compete. The result is usually overkill on two songs to the exclusion of other activities.

Wall of Self-importance: "I can't relate to them. They are off in their own world." Other musical groups are just as viable and important as we are. Barbershoppers need to support the local symphony, chorales, church choirs, and elementary, junior high and high school music programs. Join and support your local music and arts council. If there is none, help develop one.

There are other walls; you could name a few: **Indifference** (not caring about the importance of every man having the opportunity to sing barbershop), **Self-serving** (individuals who think of barbershopping only in terms of their own glorification and benefit) and **Exclusivity** (no family involvement, cliquishness . . . a wall within a wall).

Sound the trumpets! (In tune, please.) Let the world hear harmony in an inviting, beckoning call. Don't build a Harmony Wall, open a Harmony Hall, with a big, open door to all men who love to sing. Let's do something about our membership for 1990!

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MEmpership begins with ME

by *Charlie McCann*
International President

Beginning a new period is always done with a sense of renewal and reaffirmation, and so it should be as we launch the Society into the 1990s. We are indeed fortunate to have had a succession of leaders with the vision and wisdom to prepare us for the journey. During our 50th anniversary, we celebrated who we are and what we have been. That event provided us with a look backward to re-establish a perspective for our move forward. The work of the Future II Committee has provided a tactical map to guide us.

Under Jim Richards, we have continued the work of self examination to see where improvement can be made, particularly in the governance of the Society. The report of the committee studying the re-structuring of the international board will be of great interest and will influence how we meet the challenges ahead. A solid foundation is being laid.

As we move into the '90s, it becomes our task to use this foundation to build an even better and stronger Society. This should include all the implications of world-wide barbershop harmony, wherever the pursuit of that ideal leads us. As an organization, we are concerned with two assets: MUSIC and MEMBERSHIP. Achieving the goal of a better and stronger Society dictates equal attention to, and emphasis on, both of these assets. We can't have one without the other. We can't produce good music without good-singing members and we can't sustain an

adequate level of membership without having a music program that meets the needs of the greatest number of members.

Realizing that musical needs are fundamental to maintaining membership, we have, for some time, used most of our resources in developing that area. The emphasis has been on improving music and performance, along with an administrative musical organization to provide necessary support. A certain measure of success has been registered. My own observation indicates that singing and performing has improved significantly from top to bottom. The greatest improvement has been at the bottom—which is important. Such improvement allows us to enjoy greater prestige as a musical organization and enhances the image of the Society.


Where we suffer is on the membership side. All of the emphasis on music seems to have overwhelmed us and absorbed all our resources of time and energy to the point that organized recruiting in many chapters has been nonexistent. A recent survey confirms that few chapters have made any effort, whatsoever, at using an organized membership-recruiting campaign.

It is true that our efforts in music have helped on the retention side. These statistics show improvement, but statistics also show that new-member recruiting is terrible—and getting worse, as compared to a few years ago.

To bring this into better focus, let me quote some very recent statistics. In

1986, we brought in 5,336 new members. In 1987, the number slumped to 4,917 and in 1988 it was 4,642. The prospects for 1989, at this point, look even more dismal. This is cause for great concern—if not alarm. Conversely, the number leaving the Society was declining over this period, but not nearly enough to offset the lack of new members.

The problem is clearly a shortfall in new members. 1990 is the year we will embark on a recruiting program with all the intensity and resources we can muster. This is a call to arms for every segment of the barbershop community in an all-out war. We must have the active participation of everyone. This has to be the first priority of every district, every chapter, and every member, if the war is to be won.

I ask each of you to make it a personal crusade to provide those good-singing members who will propel a strong and healthy Society into the new decade and beyond. We *must* succeed. The future of this thing we all love so much depends on it. After all is said, MEmpership truly does begin with ME. 

1995 INTERNATIONAL CONVENTION BIDDERS

Chapters interested in bidding for the 1995 International Convention must submit their bids to the International Office by **June 1, 1990.**

For information, contact:
Ken Buckner, Manager,
Conventions & Meetings
SPEBSQSA, Inc.
6315 Third Avenue
Kenosha, WI 53140-5199

Make a harmony date by the Golden Gate

by Jim Hendricks

Assistant Convention Chairman

From a jet circling overhead, San Francisco may strike one as surprisingly small. Unlike sprawling cities such as Dallas, Chicago, London or Atlanta, San Francisco is confined to a corrugated 47-square mile fingertip between the Pacific Ocean and San Francisco Bay. Its size will charm you, whether you're coming for your first visit or re-acquainting yourself with this unique city.

Since everything is so compressed, it is possible for you to enjoy all aspects of our 52nd-annual convention—shopping, sightseeing, contests and other activities—without needing a car. As one writer says, San Francisco is "America's Leading Compact."

San Francisco hosted an international

convention in 1976, when a record-setting number of barbershoppers and their families were drawn to this magnificent city. The headquarters hotel will again be the San Francisco Hilton, which has just completed a \$210 million refurbishing. All other convention hotels are within an easy walk.

Quartet and chorus contests will take place at the Cow Palace, site of the 1976 convention. A 20-minute jaunt by shuttle bus from the Hilton, the Cow Palace has been refurbished during the past two years, primarily to comply with fire codes. As a result, only 9,400 seats are available for our convention. To assure you'll be here to enjoy it all, register early.

For the many barbershop families who prefer to travel to our conventions by motor home, camper, or other recreational vehicle, San Francisco will be ideal. Arrangements have been made for a secured parking area on the Cow Palace grounds, so you can set up your own Harmony City for \$15 per night per unit. Units should be self-contained, as water and electrical hookups are unavailable.

Those who are planning this convention have had a single purpose: to assure your utmost comfort and enjoyment during your stay. While they have tried to take care of all details, one aspect is beyond control: the weather.

Unlike the midsummer heat that prevails over much of the country, San Francisco's weather is governed by cooling fogs that flirt with California's coastline.

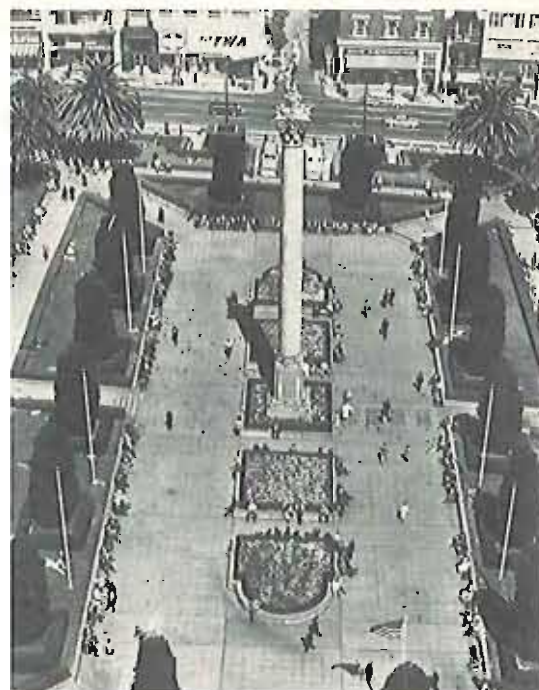
Evening summer temperatures may drop to the upper 50s, and daytime highs will seldom exceed 70 degrees. A heat wave in San Francisco is any time the temperature reaches 75 degrees two days in a row. For this convention, be sure to pack a sweater or jacket.

Weather aside, San Francisco has a personality all its own, and is known by a myriad of appellations: Paris of the West,

Gateway to the Orient, Baghdad-by-the-Bay, and Gum San Dai Foo (Great City of the Golden Hill).

The city's founding can be traced back two hundred years, to when a Spanish army expedition came up the coast from Mexico and discovered San Francisco Bay. San Francisco, or Yerba Buena, as the town was called in those early days, was relatively quiet for three-quarters of a century. Then, with the discovery of gold in the nearby Sierra foothills in 1848, the sleepy settlement sprang overnight into a heterogeneous city.

Today, the city celebrates a free-spir-



Union Square will be the site of the massed sing at the San Francisco convention. (S. F. Convention & Visitors Bureau photo by Will Tait.)

ited and cavalier lifestyle. It climbs hills while other cities spread out. It rejects urban freeways as unsightly. It renovates its campy keepsakes such as the archaic cable car system. Above all, San Francisco has encouraged immigrants to guard their ethnic distinctions, which today give the city a demographic and architectural diversity as exuberant as that of any city in the world.

The Society has named Rhodes Travel of Madison, Wisc., as the official travel coordinator for the 1990 International Convention in San Francisco. Members and their guests flying on American, Northwest or Eastern/Continental airlines will receive 45-percent discounts off unrestricted air fares. A 5-percent discount off all other fares, including the super-savers, is also available. In addition, reservations can be made on any and all other airlines in the event one of the "official" carriers does not originate from your home town.

Members living outside Wisconsin are urged to contact Rhodes Travel at 1-(800)-356-6008. Wisconsin residents should use 1-(800)-362-0377. Canadian members may call collect at 1-(608)-231-3431. Please refer to the barbershop convention when calling. Rhodes Travel guarantees the lowest available fare or they will refund the difference.

Members making reservations through Rhodes Travel will be eligible to win two round-trip tickets good for travel in the continental U.S. during the next 12 months on American Airlines.

Europeans find San Francisco curiously continental. Asians look upon it as home away from home. The city now embraces two Chinatowns, a little Italy, a Spanish-accented mission district, and a Japanese quarter known as Nihonmachi. This international heritage had a prominent part in the planning of the convention, which, this year, will have representatives from more parts of the world than any of its 51 predecessors.

In addition to our Canadian friends, who have been such an integral part of our conventions for years, two quartets and one chorus have been invited to compete as representatives of Great Britain, as well as a quartet each from Sweden and The Netherlands.

Other barbershoppers are slated to attend from Norway, New Zealand, West Germany, Spain and Belgium. For the first time ever, we hope to have the privilege of hosting a barbershop quartet from the Soviet Union. A special international show is scheduled for Tuesday night, July 3, at the Hilton.

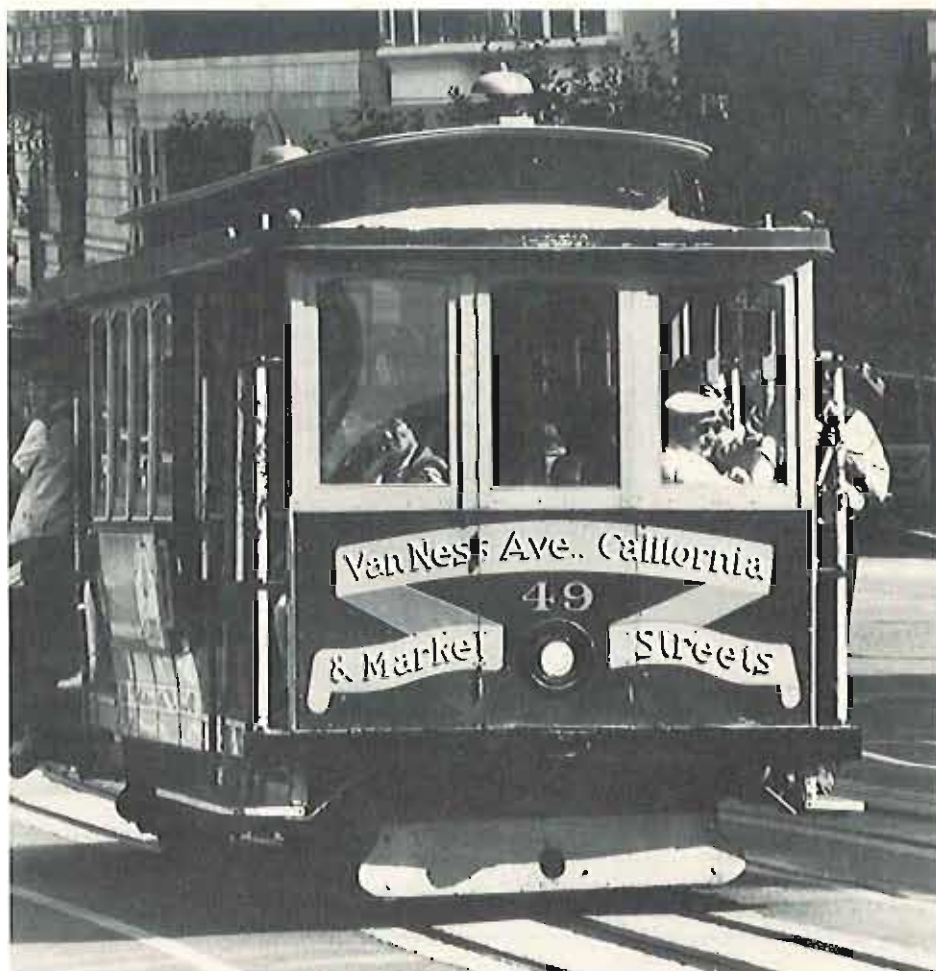
If this is not enough to satisfy your international interests, San Francisco's restaurants can certainly fill the void. The city has 4,200 restaurants, offering a far-ranging variety of culinary and budgetary delights. In fact, the publisher of one gourmet guide suggests there are 24 ethnic styles of food served in the city.

San Francisco's reputation for fine dining may be surpassed by its shopping. Or, if you're not in a spending mood, you'll find dozens of opportunities for great browsing.

You need look no farther than the specialty shops and department stores surrounding Union Square, just a short block from the Headquarters Hilton. On the Stockton street side, you'll discover Maiden Lane. Once a lurid red-light district in the Barbary Coast days, this chic, sycamore-shaded pedestrianway today betrays not a hint of its bawdy past.

There are dozens of other opportunities: The Crocker Galleria two blocks east of Union Square; the Embarcadero Center with its four blocks of arcades; Chirardelli Square and the Cannery along the northern waterfront, and Pier 39 next to Fisherman's Wharf.

There is also incredible sightseeing. Several optional tours have been established during convention week, but if you prefer to set off on your own, you'll find



A ride on one of San Francisco's fabled cable cars, official symbol of the 1990 international convention, is a visitor's delight.

that this is a great walking town. The landscape yields all manner of picturesque mementos—Gold Rush nuggets such as Jackson Square, gingerbread mews along outer Union Street, Victorian mansions on Pacific Heights and the financial center of the western United States along Montgomery Street.

As essential to your week's enjoyment as woodshedding will be a ride on a cable car. These 37 wooden carriages are working historical landmarks, and for the \$2 fare, you'll get a rollicking ride up soaring hills, a swoop into the dales, and absolutely breathtaking views in between. (The city offers a Muni Passport, good for all public transportation, including cable cars, at \$6 for a day, \$10 for three days.)

Take a cable car to famed Fisherman's Wharf, and saunter along the sidewalks filled with steaming crab pots and seafood stalls. For visiting quartets, take a trip to Pier 39, a popular shopping com-

plex which includes outdoor entertainment of all types. Barbershop harmony will fit right in.

The Golden Gate Bridge is one of the city's most magnificent accessories. Not all visitors know they can walk across this 1.7 mile span. Directly below the bridge's southernmost support is Ft. Point, built during the Civil War.

Traveling north across the Golden Gate Bridge will take you to picturesque Sausalito with its rustic houses, shops and restaurants, or Tiburon with its blend of Cape Cod and early California. Muir Woods, another popular stop for your visit to the Bay Area, is part of the Golden Gate National Recreation Area, which hugs the Marin coast.

For a tour of a different splash, consider a trip to Marine World Africa USA, an unusual habitat and research facility for Asian and African animals and marine mammals. Just a sip north is northern

continued on next page

California's famed wine country in Sonoma and Napa Counties. San Francisco can also be your base for other trips, all within easy driving distance: Lake Tahoe, Yosemite, the scenic Monterey-Carmel Peninsula, the giant Redwoods or the Mendocino Coast.

With the many singing events, contests and other convention activities, it may be hard for you to get to see as much of the city as you would like. That's fine with us, because we hope you'll be drawn again and again to what we know to be "Everybody's Favorite City."

SF mayor expresses gratitude

October 24, 1989
200 City Hall
San Francisco, California 94102

All San Franciscans join with me in expressing our deep gratitude for the many expressions of concern we have received since the tragic earthquake struck the Bay Area October 17.

We are extremely fortunate that the vast majority of our city was not physically affected by the quake. The city survived in good

shape, mainly as a result of rigid construction codes. Major buildings in the commercial and retail sectors were back in operation following a precautionary power shutdown during the initial hours of the emergency.

With very few exceptions, San Francisco stores, office buildings, restaurants and hotels suffered no structural damage and are open for business with full services. The city's landmarks, museums, parks and theaters are open. Our convention facilities came through unscathed and continue to operate.

All public transit systems—including our cable cars—are fully operable. San Francisco International Airport is maintaining all of its normal operations and all transportation between the airport and downtown is available on regular schedules.

The city's response to a natural disaster was a test of its resilience and a remarkable demonstration of the well-known cooperative spirit of its citizens. Once again, San Francisco has lived up to its reputation as "The City That Knows How." The spirit and character of our city has never been brighter than it is today. We continue to welcome visitors from around the world to share San Francisco's charms and our renowned hospitality.

Sincerely,
Art Agnos, Mayor

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San Francisco International Convention Registration • July 1-8, 1990

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Chapter No. _____

Member No. _____

Name _____

Address _____

City/State/Province _____

Zip Code _____

I hereby order registrations as follows:

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

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1990
CONVENTION ONLY

Jim Bob Kirkendall sez:

THEY'RE STILL HERE!

"I mean, are we ready for this? It's been over a year now and the Dealer's Choice is still together. No fist fights. No lawsuits. Just three happy individuals and one old sorehead, puttin' out a sound that only a compact disc can clone.

And speaking of CDs, their new title, **Like The First Time**, is stronger than a 5-acre patch of jalapeños. I mean, if you like your 'Shop spiced, you've gotta try this. It's like a free Tex-Mex buffet. Somethin' for everybody, know what I mean, old son?

Try this menu: **Mr. Piano Man**, **Rose Colored Glasses**, **You'll Never Know**, plus Gary Parker's monumental **Beach Boys**

Medley. If that's not enough, add off-the-backboard slam dunks like David Wright's **Hello**

Mary Lou, the late Frank Bloebaum's classic

Where Is Love, and Brian Beck's tribute to the Ink Spots, **I Don't Know Why I Love You Like I Do**. Greedy? Well, there's also a couple of ballads, two station 10s and sound effects for closet fans of Muzak elevator music.

For our good friends who just got out of prison or lost their old LPs and 8-tracks in Chapter 11 proceedings, the DC has now re-released stereo cassettes of their three original recordings.

Jim Bob says, check it out."

Jim Bob

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Include \$2 for postage and handling. Canadian orders add 25% payable in US funds. Make checks payable to: Dealer's Choice Productions, 9810 El Patio, Dallas, TX 75218.

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Patriotic bow tie & cummerbund (red, white & blue) available special order - prices on request
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(Other colors available on special order)
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- Tuxedo pants - white - \$29.50 pair
- White formal gloves in lots of 12 or more - \$3.00 pair
- Quality Derby hats - white, silver, eggshell, black, dk. gray, brown - \$16.50
- Quality Topper hats - white, silver, eggshell, black, dk. gray, brown - \$17.50
- Chicago hats of the 30's - many color combinations - \$20.00
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- Lane (metallic) ties & cummerbunds

* Prices above are for orders of 6 or more. For less than 6 units, prices are slightly higher. Prices subject to change without notice.

SPEBSQSA, Inc. 1990 International Convention Official Housing Request Form

Mail To

SPEBSQSA Housing Bureau
P.O. Box 5612
San Francisco, CA 94101

-NO RESERVATIONS CAN BE ACCEPTED BY PHONE-

- All requests must be in writing to the Housing Bureau.
- Room assignments are made in order of receipt . . . If rate requested is not available, the next available rate will be assigned. Minimum rate rooms are limited in number!
- Be sure to list definite arrival/departure dates and times, as well as all occupants of room.
- Reservations will only be held until 6 pm unless guaranteed by credit card, money order, etc. Details will be outlined in the hotel confirmation. Do not send deposits to SPEBSQSA Housing Bureau.
- Reservations must be received by June 10, 1990.

Hotel Choices (please print or type)

(List 3 choices in order of preference)

1st _____

2nd _____

3rd _____

If indicated choices are not available, which is more important? Location _____ Price _____

Arrival Date _____

Hour _____ am - pm

Departure Date _____

Hour _____ am - pm

_____ Single Room

(1 person/1 bed)

@ \$ _____

_____ Double Room

(2 persons/1 bed)

@ \$ _____

_____ Dbl/Dbl Room

(2 persons/2 beds)

@ \$ _____

_____ Parlor Suite

(____ 1 or ____ 2 bedrooms)

@ \$ _____

Names (List occupants for EACH ROOM. Please bracket names of those sharing rooms.)

Confirmation

Confirm reservations to:

Name _____

Street or Box _____

City _____ State _____ Zip _____

Telephone () _____

After receipt of confirmation, all changes (arrival departure dates and cancellations) should be made in writing to the Housing Bureau.

Within 15 days of the convention date, all changes should be made directly with the hotel.

Acknowledgement will be sent from the Bureau and confirmation from hotel will follow.

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SPEBSQSA/San Francisco Convention Hotels

HOTEL	Single	Dbl	Dbl/Dbl	Ex. Per.	Suites	Pool	Prkg.
1. Hilton San Francisco	\$95	\$95	\$95	\$20	P+1 \$200 UP P+2 \$360 UP	Y	\$ 8
2. Hotel Diva	85	85	85	n/a	P+1 \$240	N	16
3. Handlery Union Square	70	80	80	10		Y	7.50
4. Hotel Union Square	80	80	80	10	P+1 \$225	N	14
5. Grand Hyatt San Francisco	90° 95	90° 95	90° 95	20	P+1 \$250 UP P+2 \$600 U	N	17
*Sunday/Monday Arrivals Only							
6. Kensington Park	85	85	85	10	P+1 \$280	N	16
7. Nikko San Francisco	89	89	89	20	P+1 \$260 UP	Y	17
8. Parc Fifty Five							
Standard	90	90	90	20	P+1 \$350 UP	N	16
Superior	95	95	95		P+2 \$450 UP		
Business	125	125	125				
9. Westin St. Francis							
Standard	95	95	95	20	P+1 \$320 UP	N	19
Deluxe	105	105	105		P+2 \$415 UP		

Abbreviation Code:

SGL = 1 Person /1 Bed

DBL = 2 Persons/1 Bed

DBL/DBL = 2 Persons/2 Beds

P+1 = Parlor Suite and 1 Bedroom

P+2 = Parlor Suite and 2 Bedroom

Although the age limits may vary, all hotels allow children to stay free of charge with parents. Hotel rates shown are subject to applicable taxes.



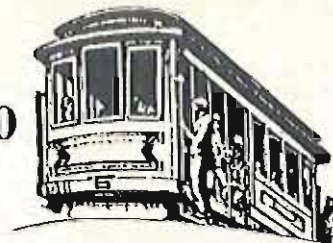


COME EARLY!

STAY LATE!

SAN FRANCISCO TOURS 1990

Taste San Francisco Barbershop Style!



No other American City has so much to offer. Its very name conjures up images of fun, romance and excitement -- clanging cable car bells, bustling Fisherman's Wharf, the Golden Gate Bridge at sunset, Alcatraz, Chinatown and Nob Hill. Outside the city are redwood forests, 17th-century California Missions, the California wine country, fascinating Marine World, historic Sacramento, exciting Reno, the High Sierras and its scenic wonder, Lake Tahoe. Come to San Francisco a few days early and stay a couple of extra days to take advantage of some of the greatest sightseeing America has to offer. Enjoy San Francisco the barbershop way with great people -- barbershoppers from all over the world!

TOUR A - HISTORIC SAN FRANCISCO - 3 1/2 hours

Enjoy a visit to Mission Dolores and a drive through Golden Gate Park with a stop at the Japanese Tea Garden (\$2.00 admission not included). Visit Twin Peaks and Seal Rock (for spectacular views). Cross the Golden Gate Bridge with a photo stop at Vista Point. Last stop will be Fisherman's Wharf where you can leave the tour or continue back to Headquarter's Hotel (Hilton).

TOUR B - MUIR WOODS AND SAUSALITO - 3 1/2 hours

Cross the Golden Gate Bridge and continue on to Muir Woods, home of giant NORTHERN CALIFORNIA REDWOODS. (Bring sweater and comfortable shoes.) Continue to the pristine waterfront village of SAUSALITO on San Francisco Bay. Browse the artisan's shops, boutiques and galleries and photograph the colorful marina filled with yachts, sailboats and cabin cruisers.

TOUR A & B - COMBO TOUR - 7 1/2 hours

Combines Tours A and B in a superb comprehensive tour of the most colorful areas of San Francisco Bay.

TOUR C - SAN FRANCISCO PLUS BAY CRUISE - 8 1/2 hours

View the fabulous San Francisco skyline from the Bay. After a morning San Francisco City tour, you will be dropped off at Fisherman's Wharf (Pier 39) and given a ticket to be used for a Blue and Gold Line 1-1/4 hour San Francisco Bay Cruise. You'll sail under the Golden Gate and Bay Bridges and within a few yards of Alcatraz. Browse the shops and restaurants at Fisherman's Wharf, then return to your hotel on your own via cable car or taxi or at 4:45 PM, your motorcoach will return to transfer you back to Headquarter's Hotel (Hilton).

TOUR D - SAN FRANCISCO plus ALCATRAZ

Following your morning city tour of San Francisco, you'll be given a roundtrip ticket to Alcatraz and be dropped off at Fisherman's Wharf. Here you catch the sightseeing boat for a 15 minute ride to Alcatraz. Walking shoes and warm clothing are suggested. Audio taped tours are available for a small fee. After your Alcatraz visit you are free to visit Fisherman's Wharf. Shoppers may also like to visit Ghiradelli Square a short distance away. Return back to the hotel on your own via cable car (very convenient) taxi or by motorcoach at 4:45 PM.

TOUR E - WINE COUNTRY AND STEAK FRY BASH - 8 1/2 hours

A day to remember! Begin at 8:30 AM, cross the Golden Gate Bridge, visit Sausalito and continue on to a Sonoma Valley winery for wine tasting. After sightseeing this superb wine region we continue to the Napa California Fairgrounds where

the Napa chapter is preparing a barbecue steak (or chicken if you prefer) complete with all the trimmings (tossed green salad, French bread, corn on the cob, baked beans and ice tea). A few of our Society's greatest quartets will be there to entertain you and, of course, there'll be plenty of woodshedding and mass singing. Cash bar will also be available.

TOUR F - WINE COUNTRY - 8 hours

Wine experts tell us that some California wines are considered the finest in the world. The NAPA/SONOMA area north of San Francisco is the premier region in California for growing wine grapes. Our tour takes us across both the Golden Gate and Bay Bridges. We'll stop at two famous wineries to sample their vintage products plus visit historic Sonoma.

TOUR G - BARBERSHOP PICNIC AT MARINE WORLD AFRICA - USA

Our own exclusive Barbershop picnic area. An all-you-can-eat-and-drink lunch including Coors Beer, Barbershop entertainment, Independence Day festivities, bus transportation, free entry to seven shows including the Whale and Dolphin Show, Bird Show, Water Ski and Boat Show, Sea Lion Show, Jungle Theatre, Showcase Theatre and the Wild Life Theater. Plus many exhibits such as Butterfly World, Lorikeet Aviary, Tiger Island, Sea Cove, Marine World Aquarium and more. We depart for Marine World at 8:00 AM. Suggestion: Have breakfast at Marine World. After a delightful day we return to San Francisco in time to have dinner and depart for the Parade of Champions Show tonight. A super way to spend the 4th of July!

SPECIAL POST CONVENTION JUNKET

TOUR H - RENO, TAHOE, SACRAMENTO - 2 DAYS

Here's an opportunity to combine a splendid ride across the state of California through the majestic Sierra into Nevada where we'll stay at a superb Reno hotel with headline shows and lively casinos. During our two day Barbershop Odyssey we'll also visit Sacramento, California's capital noted for its gold rush memorabilia, and Virginia City, Nevada with its 'Old West' traditions. We'll even have time to absorb the awesome beauty on a barbershop cruise on breathtaking Lake Tahoe. The entire lake is a photographer's delight. To top it all off, we'll enjoy the fun, camaraderie and singing of fellow barbershoppers. Departure will be at 10:30 AM on Sunday July 8th from the Hilton and we will return to San Francisco Airport at 3:30 PM, Tuesday, July 10th. Price includes transportation, sightseeing, Lake Tahoe paddlewheeler cruise, accommodations, portage and casino package. Single Supplement is \$69.00 additional. NOTE: If you wish to fly home from Reno Airport on Tuesday morning, July 10th, our motorcoach can drop you off enroute to San Francisco.

SEND IN YOUR RESERVATION NOW





TOURS ORDER FORM



Please indicate the number of tickets desired for each tour:

TOUR A: HISTORIC SAN FRANCISCO - 3 1/2 hours - \$17.00

(\$10.00 under 12 years of age)

- ☐ A-1. Tuesday, July 3rd, 1:00 PM \$
☐ A-2. Wednesday, July 4th, 8:30 AM \$
☐ A-3. Wednesday, July 4th, 1:00 PM \$
☐ A-4. Friday, July 6th, 8:30 AM \$
☐ A-5. Friday, July 6th, 1:00 PM \$
TOTAL \$

TOUR B: Muir Woods and Sausalito - 3 1/2 hours - \$17.00

(\$10.00 under 12 years of age)

- ☐ B-6. Wednesday, July 4th, 1:00 PM \$
☐ B-7. Friday, July 6th, 1:00 PM \$
TOTAL \$

TOUR A & B: San Francisco & Redwoods Combo - 7 1/2 hours - \$32.00

(\$17.00 under 12 years of age)

- ☐ A&B-8. Monday, July 2nd, 8:30 AM \$
☐ A&B-9. Tuesday, July 3rd, 8:30 AM \$
☐ A&B-10. Wednesday, July 4th, 8:30 AM \$
☐ A&B-11. Friday, July 6th, 8:30 AM \$
TOTAL \$

TOUR C: City plus Bay Cruise - 8 1/2 hours - \$23.00

(\$17.00 under 12 years of age)

- ☐ C-12. Monday, July 2nd, 8:30 AM \$
☐ C-13. Tuesday, July 3rd, 8:30 AM \$
☐ C-14. Wednesday, July 4th, 8:30 AM \$
☐ C-15. Friday, July 6th, 8:30 AM \$
TOTAL \$

TOUR D: City plus Alcatraz - 8 hours - \$27.00

(\$20.00 under 12 years of age)

- ☐ D-16. Monday, July 2nd, 8:30 AM \$
☐ D-17. Tuesday, July 3rd, 8:30 AM \$
☐ D-18. Wednesday, July 4th, 8:30 AM \$
☐ D-19. Friday, July 6th, 8:30 AM \$
TOTAL \$

TOUR E: Wine Country and Barbershop Steak Fry - 8 1/2 hours - \$42.00 (\$27.00 under 12 years of age)

- ☐ E-20. Tuesday, July 3rd, 8:00 AM \$
☐ Steak ☐ Chicken

TOUR F: Wine Country - 8 hours - \$32.00

(\$17.00 under 12 years of age)

- ☐ F-21. Wednesday, July 4th, 9:00 AM \$
☐ F-22. Friday, July 6th, 9:00 AM \$
TOTAL \$

TOUR G: Marine World - Africa/USA - 9 Hrs. - \$32.00

(\$29.00 under 12 years of age)

- ☐ G-23. Wednesday, July 4th, 8:00 AM \$

TOUR H: Reno, Tahoe, Sacramento Junket - 2 Days - \$159.00 per person double occupancy.

- ☐ H-24. Sunday, July 8 to Tuesday July 10 \$

Single Supplement: \$69.00

Please find me a roommate

Mail complete form with credit card information or check (in the amount of \$ _____), made out to SPEBSQSA, to: SPEBSQSA SAN FRANCISCO TOURS, 6315 Third Avenue, Kenosha, WI 53140-5199

☐ VISA ☐ MasterCard ☐ Check ☐ Money Order

Card # _____ Expiration Date _____

NAME _____

STREET or BOX _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (_____) _____

"World's greatest tenor" is new Society president

by Fred Hall
Nashville, Tenn.

If you go to the Dixie District in search of "Mr. Barbershopper," someone will probably introduce you to Charlie McCann. The introduction might interrupt four guys woodshedding in a hotel lobby, with McCann contributing the "world's greatest tenor," but he'll break off and give you a hearty welcome to Dixie, anyway.

Now, Dixie proudly shares the energy, devotion to barbershopping and administrative ability of this 26-year member with the rest of the Society. He will serve as international president for 1990.

Born in Nashville, Tennessee, where his father owned a steel-fabricating business, McCann grew up on a farm in nearby Williamson County. He has always had a capacity for hard work. In fact, when he left the farm to enter college, his father finally had to buy a tractor.

Grade school for McCann was a one-room, one-teacher institution. Following high school in Nashville, he attended Vanderbilt University, earning a degree in Civil Engineering.

Upon graduation in 1950, he entered the family steel business. When that business was sold in 1974, he went into private practice as a consulting structural engineer.

While in college, McCann married his high school sweetheart, Jean Barrett. Until her death in 1987, she was a constant helper and supporter in all his Society activities. She made friends easily and loved barbershoppers.

Jean always said the Society helped them celebrate their July 5th wedding anniversary, since it usually coincided with the international convention. Her active participation in barbershopping activities and her encouragement of Charlie's involvement contributed measurably to his singing enjoyment and continued assumption of greater administrative responsibility.

McCann has two daughters, Kathy and Penny, and seven grandchildren. Penny currently works in her father's business

and also functions as his barbershopping secretary.

Appearing in a musical at Kathy's school in 1963, McCann met Clark Nero, a long-time Nashville barbershopper, who introduced him to barbershop singing. Shortly thereafter, McCann joined the Nashville Chapter.

"I knew immediately that I had found 'seventh heaven,'" Charlie recalled, "But those rascals made me attend three meetings before extending a membership invitation."



International President Charlie McCann sings tenor with the popular quartet, **Union Station**. (l to r) McCann, Larry Deters, lead; Jim Farrell, Baritone and John James, bass.

McCann has held every chapter office except treasurer. "For some reason," Charlie mused, "They won't let me handle the money." That notwithstanding, he has always played a major role in advertising and ticket sales for the chapter's annual shows.

He became a division VP in 1972 and district president in 1979/80. He served 15 years on the district board and was an international board member for four years before being elected to the Executive Committee in 1987.

In addition to singing with the Music City Chorus, which competed three times at the international level, 1976-1978, McCann has been in several quartets since the 1960s. His most recent

foursome, **Union Station**, was the Dixie District alternate to the 1984 international contest. McCann wears a button proclaiming him to be "the world's greatest tenor."

Membership a prime concern

McCann says his emphasis during his term as president will be on membership, with the theme, "Membership Begins With ME!"

"The Society has, for the past several years, encouraged a chapter environment conducive to recruiting and retaining members," said McCann. "Programs such as Dynamo have resulted in improved and more interesting programs, especially in the area of music and performance, yet our membership has been steadily declining.

"It's possible that some chapters may even have lost members as a result of increased emphasis on higher levels of music and performance," he noted; "However, our retention rate is the highest ever, so that side of the program is working.

"But creating a good product is only half the job," McCann continued. "There must be a sales effort to get the product in front of the customer. That will be the concentration of our efforts—to hold our ground with gains made in music and performance and make a maximum effort, an all-resources-type campaign to bring new singing members into the Society.

"Support of this effort will begin with the international staff but it will be the prime objective of every district and chapter to turn around the trend in declining membership.

The Future II Committee provided us with a strategic plan to guide the Society as we begin our second 50 years of existence. The provisions of that plan have been largely adopted into policy by the International Board," he said.

"The plan includes a vision statement which says, in part, that the Society is to be 'An ever-growing fraternity of men, drawn together by their love of singing music in the barbershop style.' If we ever needed a mandate, there it is."

Carrying out this mandate will now be the responsibility of your new Society president, Charlie McCann. Judging from all past performance, it will be done ably, efficiently and with overtones.

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Dave Sauls, bari; Ron Pierce, bass;
David Newcomer, lead; Howard Foster, tenor.

Contact: Dave Sauls, 9602 Carrolton Ave., Indianapolis, IN 46284

Phone: (317) 843-1161



CENTRAL STATES

State Line Celebration

Algona, Iowa

Bill Hansen, lead; Bill Trees, bass;
Dennis Hagen, bari; Kent Madison, tenor (seated).

Contact: Bill Trees, 927 N. 12th, Estherville, IA 51334

Phone: (712) 362-3131



DIXIE

Capstone Connection

Tuscaloosa, Ala.

Keith Jennings, tenor; Charles Foster, lead; Jeff Cargile, bass; Steve Parker, bari.

Contact: Keith Jennings, 722 Ski Lodge, Tuscaloosa, AL 35405

Phone: (205) 556-8137



EVERGREEN

Vocal Attraction

Bellevue, Lake Washington and Mt. Baker, Wash.

Ralph Scheving, tenor; Stu Turner, bass; Ted Chamberlain, bari; Doug Broersma, lead (seated).

Contact: Doug Broersma, 115 N. B.C. Ave., Lynden, WA 98264

Phone: (206) 354-4145



FAR WESTERN

Harmony Spectrum

Merced and Fresno, Calif.

Brad Wilcox, tenor; Richard Nielsen, lead; Jim Turnmire, bass; Pat Henley, bari.

Contact: Jim Turnmire, 732 E. Ramona, Fresno, CA 93704

Phone: (209) 221-8778



ILLINOIS

Debut

Lombard and Northbrook, Ill.

Jim Arns, bari; Scott Diehl, bass; Don Deegan, lead; Gregg Peters, tenor.

Contact: Jim Arns, 346 Hanover Dr., Bolingbrook, IL 60439

Phone: (708) 739-ARNS



JOHNNY APPLESEED

Bowery Boys

Buckeye-Columbus, Ohio

Dave Smeltz, bari; Pat Tucker, tenor; Steve Denino, bass; Gary Wulf, lead (seated).

Contact: Gary Wulf, 4531 Elderberry Ct., Columbus, OH 43220

Phone: (614) 459-4786



LAND O' LAKES

Esprit de Corps

Greater St. Paul Area, Minn.

Greg Volk, tenor; Mike Faris, bass; Nathan Rickertsen, bari; Greg Dolpin, lead.

Contact: Nathan Rickertsen, 258 Hennepin Ave., Minneapolis, MN 55401



MID-ATLANTIC

Broadway

Manhattan, N.Y. and Salisbury, Md.

Jay Nickel, tenor; Frederick King, lead; Tom Sterling, bass; Cal Sexton, bari.

Contact: Jay Nickel, 25 Heathcliff Rd., Rumson, NJ 07760

Phone: (201) 747-7165



NORTHEASTERN

Reunion

Litchfield County and Meriden, Conn.

Roger Brown, lead; Brian Harvey, tenor; Ted Brown, bari; Otto Sabatelli, bass (seated).

Contact: Otto Sabatelli, 91 Sunset Ln., Torrington, CT 06790

Phone: (203) 496-8186



ONTARIO

Highfalutin'

Oshawa and Scarborough, Ont.

John Ward, Tenor; Brad Brown, lead; Jeff Selano, bass; Grant Wilson, bari.

Contact: Grant Wilson, 80 Elmvale Ave., Brampton, Ont. L6Z 1A5

Phone: (416) 846-8265 (H), (416) 450-4328 (W)



PIONEER

Power Play

Macomb County, Mich.

Jason Oyler, tenor; Mike Slamka, lead; Jack Slamka, bass; Mark Slamka, bari.

Contact: Mike Slamka, 23103 Socia, St. Clair Shores, MI 48082

Phone: (313) 293-9169

continued on next page



ROCKY MOUNTAIN

Route 66

Albuquerque, N.M.

Mike Finnegan, bari; Cliff Pape, bass; Steve Stevens, tenor; Jim Law, lead (seated).

Contact: Mike Finnegan, 6421 Prairie Dunes NE, Albuquerque, NM 87111. Phone: (505) 275-3834



SENECA LAND

Trademark

Binghamton, N.Y.

Ken Thomas, tenor; Mike Esposito, bass; Tom Glosick, lead; Dave Scott, bari (seated).

Contact: Tom Glosick, Beach Road, Apalachin, NY 13732. Phone: (607) 625-4156



SOUTHWESTERN

Rockerfellers

Oklahoma City and Tulsa, Okla.

Frank Friedemann, tenor; Curt Angel, lead; Doug Crowl, bass; Brian Hogan, bari.

Contact: Curt Angel, 6623 S. 107 E. Ave., Tulsa, OK 74133. Phone: (918) 250-6681 (H), (918) 437-0577 (B)



SUNSHINE

Vintage

Gainesville and Jacksonville Big O, Fla.

Dave Byrd, tenor; Dave Kinnell, bass; Brett Cleveland, lead; Mark Hildebrand, bari.

Contact: Dave Kinnell, 8654 New King Rd., Jacksonville, FL 32219. Phone: (904) 768-5451



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Collegiate songs head list



by Burt Szabo

Editor, Music Publishing

It is time, once again, to bring all of our readers up to date regarding recent Society music publications. We have been very busy the past several months, preparing arrangements for publication. We hope you have a music subscription (still only \$6.00) and are receiving new issues as they come off the printing press.

College Songs

Some of our recent publications were featured on the 1989 Harmony College show. Joe Liles composed and arranged three show tunes for us: "Singa Tagga Daya Fraternity Song" (No. 7552 @ 60¢); "All Hail Our Alma Mater" (No. 7553 @ 60¢), and "One Heart, One Voice" (No. 7554 @ 60¢). A Joe Liles song is always a pleasure to sing, so try these even if you are not presenting a college-themed show this year.

Several other arrangements were made for the Harmony College show, including "College Years" (No. 7708 @ 60¢). Tom Gentry found this song, liked it and arranged it for us. It's a neat song to sing when your quartet or chorus is entertaining a college alumni group.

Lou Perry arranged "The Whiffenpoof Song" (No. 7709 @ 60¢). Is there anyone who has not sung "We're little black sheep who have gone astray . . ."? Lou's arrangement preserves the simple dignity of the song that the Yale University Whiffenpoofs have enjoyed throughout the years. It's guaranteed to be a crowd-pleaser.

When we asked Val Hicks to arrange a medley of well-known college songs, we didn't know that he would come up with a blockbuster. Included in "College Medley" (No. 7710 @ 85¢) are "Navy Blue And Gold," "Fight On" (University of Southern California), "The Eyes Of Texas," "On Wisconsin," "Illinois Loyalty," "Notre Dame Victory March," "The Victors" (University of Michigan) and "Across The Field" (The Ohio State University). As you may imagine, there is lots of color and pizzazz in this medley. You can easily plug in your local college song if you desire.

"Look Out, World!" (No. 7555 @ 60¢) was composed and arranged by Mel Knight and makes a great show opener. Lively and bright, it's a perfect curtain-raiser and will put your audience in the mood for some great singing by your quartet or chorus.

The November-December issue of *The Harmonizer* brought Einar Pedersen's "I'm Left On The Corner Alone" (No. 7556 @ 60¢). This sentimental ballad is a good one for a mellow spot in your next show, and a welcome addition to the contest repertoire.

Harmony Heritage Series

The Harmony Heritage series of publications consists of old songs now in the public domain. All of these used to appear in *The Harmonizer*, but so many songs are coming into public domain that the magazine doesn't have room for them all. Six Harmony Heritage songs have been released since the middle of the year.

The July-August issue of *The Harmonizer* brought "There's Nobody Just Like You" (No. 8107 @ 60¢), a 1901 song that arranger Jack Baird found in his piano bench. It is a typical turn-of-the-century song with a sweet and simple message. The arrangement is not difficult, yet it is filled with lovely moments that will please your audiences as well as the judges.

"That Slippery Slide Trombone" (No. 8108 @ 60¢), in the September-October issue, represents the initial appearance of arranger Tom Campbell in our publication program. The minor key verse is especially well suited to the lyrical picture of the "old rathskeller, where the strains of ragtime fill the cellar." Opportunities for creative staging abound in this 1912 song, with numerous slide-trombone effects.

Tom Gentry found "Harmony Joe" (No. 8109 @ 60¢) in the Old Songs Library and created a fine arrangement of this 1913 song. It sings easily and is chock full of great barbershop sounds. It's sure to please the judges at your next contest.

Three arrangements from the *Heritage of Harmony Songbook* have been issued as singles as part of a performance package prepared especially for smaller choruses. They are "Moonlight Bay" (No. 8110 @ 60¢), "Take Me Out To The Ball Game" (No. 8111 @ 60¢) and "Good-bye, My Lady Love" (No. 8112 @ 60¢). Please note that nos. 8111 and 8112 are different arrangements from "Take Me Out To The Ball Game" (No. 7658 @ 60¢) and "Good-bye, My Lady Love" (No. 8087 @ 60¢).

Songs for Men Series

In the Songs For Men series there are 12 new arrangements. "Pal Of My Cradle Days" (No. 7269 @ 60¢) was arranged by Russ Foris and is a lovely setting of this tender song, often heard in contest. When you sing the arrangement, you will know why.

From the fertile pen of Lou Perry comes "I'm Lonesome For You, Dear Old Pal" (No. 7270 @ 60¢). We all know that whenever Lou gives his special touch to an arrangement, the result is a winner. You may not have heard this song before but once you sing it, it will be one of your favorites.

Dennis Driscoll contributed "Collegiate Love" (No. 7271 @ 60¢) for the '89 Harmony College show. Dennis' fine arrangement takes good advantage of the tongue-in-cheek collegiate humor in this song. It will be a hit on your college-themed show.

"Don't Waste Your Tears Over Me" (No. 7272 @ 60¢) is another fine Lou Perry arrangement of a ballad which is not yet well known. Great interpretive possibilities in this song suggest that we will hear it on the contest stage in the coming months.

Dennis Driscoll contributes a fine arrangement of the ever-popular "My Honey's Lovin' Arms" (No. 7273 @ 60¢). The music is suitable for competition as well as show use.

A song that has been frequently sung over the past years is "My Cutey's Due At Two-To-Two To-day" (No. 7274 @ 60¢). At last we have a publication of Rob Hopkins' excellent treatment of this song. If you are looking for a snappy uptune for your chorus or quartet, be sure to give this one a try.

J. Rae Jamieson and Roger Blackburn are two names new to our publications program and you will have fun singing

their arrangement of "You Don't Need The Wine To Have A Wonderful Time" (No. 7275 @ 60¢). As you might guess, this song first appeared about the time that Prohibition was inflicted on the American public. We're pleased to welcome these two arrangers to our catalog, but, with a note of sadness, must announce that J. Rae Jamieson passed away before this arrangement could be released.

"Red Hot Mamma" (No. 7276 @ 60¢) is the other of J. Rae Jamieson's arrangements that we were able to publish before his untimely death. It is somewhat reminiscent of "Nobody Knows What A Red Head Mamma Can Do," and these two songs could make a happy pairing for contest or show.

Since we first heard it, "Who'll Dry Your Tears When I'm Gone?" (No. 7277 @ 60¢), has been a favorite of ours. At our request, Rob Hopkins and Dennis Driscoll put their heads together to create this fine arrangement.

So many arrangers had a part in making the arrangement of "You're The Only Girl That Made Me Cry" (No. 7278 @ 60¢) that we decided to list SPEBSQSA,

Inc. as the arranger. It's a ballad that was new to us, and when you try it, you'll wonder why it hasn't been heard before.

Burt Szabo found the ballad "When You Find Her, Remind Her Of Me" (No. 7279 @ 60¢) a few years back, liked it, and the result is our publication. There are some great interpretive possibilities in this number, and it's not overly difficult.

We hear from Lou Perry again with his arrangement of "Let The End Of The World Come Tomorrow" (No. 7280 @ 60¢), a fine ballad with a powerful message that should be a good contest possibility. The lyric will grab you and Lou gives the arrangement his unique touch.

In a change-of-pace maneuver, Lou Perry gives us a snappy, toe-tapping treatment of "You're Some Pretty Doll" (No. 7281 @ 60¢). We have heard this in contest recently; audiences and judges like it.

Archive Series

At long last, there is a second song arrangement in the Archive Series. It is "Creole Cutie" (No. 8402 @ 60¢). This is one that we have heard for decades around hotel lobbies and hospitality

rooms. You won't be able to keep your feet, or any other part of your anatomy, still when you sing this number. It's not contest barbershop—just pure pleasure.

Yes, the *Heritage of Harmony Songbook* (No. 6061 @ \$15.00) is still available. It contains 65 great arrangements of classic barbershop songs and should be in your permanent home library of barbershop music.

If you are not currently a music subscriber, now is a good time to get started. Each subscription covers 15 publications; the cost is only \$6.00. Telephone the order department at international headquarters to become a subscriber.

You may look forward to receiving arrangements of these songs in the coming months: "Come Along, My Mandy," "Emaline," "In My Merry Oldsmobile," "Living A Ragtime Life," "Louisville Lou," "My Wife Is On A Diet," "Sugar-cane Jubilee," "That Wonderful Mother Of Mine," "Too Many Kisses In The Summer," "Waiting For The Robert E. Lee" and "Why Not Say Goodbye The Way We Said Hello?"

Good singing to you in 1990.

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Haeger family leaves mark on world of barbershopping

by Jack Baird
Oak Lawn, Ill.

The year 1955 still stands as a landmark for the barbershopping Haeger family, then of the Oak Park, Ill., area.

Warren "Buzz" Haeger's **Four-Tissimos** quartet won third-place medals at the international contest in Miami. Brother Bob "Moose" Haeger's **Barber-Q Four** made the finals. The Oak Park Chorus, directed by Bob, was fourth-place medalist at the same contest.

In the spring of that year the West Suburban Chapter Chorus of Sweet Adelines, directed by sister Phyllis Haeger, won its regional championship. Phyllis had taken over the director's duties from Buzz just ten days before the contest.

And in October 1955 the **Nota-Belles** (Phyllis Haeger, baritone) became international quartet champions of the Sweet Adelines.

Meanwhile, yet a third barbershopping Haeger brother, Milt, also was around. He had sung in a quartet at Cornell University and belonged to the

Society for several years before marriage and the family's manufacturing and general contracting business began to monopolize his time.

The banner year of '55 marked neither the beginning nor the end of the Haegers' barbershopping careers, but it did provide at least one other highlight and possible "first." As the Oak Park Chorus sang the second chorus of "The New Ashmolean Marching Society," a group Bob called "a bunch of renegades" marched across the stage and back again.

"They didn't know the songs, but they wanted to come along," the director explained. The demonstration may have been the start of the **OK Chorale**-style choreography featured by many choruses today.

Buzz, a former baritone and bass, sang tenor with the Four-Tissimos. The switch obviously was successful; he went on to win a gold medal as tenor of the **Four Renegades**, 1965 international champions and one of the most popular quar-

tets in the Society's history.

Surprisingly, the Haeger siblings had little formal musical training. "There was always a hymn book on the piano, and mother was a good piano player," Bob said, "so we always did some singing at home. Dad could sing, but he was all business." Early in his career, Milton O. Haeger bought a small company and built the successful business directed by Milt today.

Bob first joined the Society in 1945 after noticing an article in the paper about the Oak Park Chapter. Later on, Buzz heard one of Bob's quartets rehearsing, "but that music was too square for me," he commented.

Buzz was a member of a high school saxophone quartet that won national honors and, indirectly, landed him in a Marine Corps band. One day at a San Diego YMCA he heard barbershop chords emanating from the local Society chorus, and "I've been hooked ever since," he said.

After the Marines and college, Buzz became enamored of some of Frank Thorne's arrangements and taught himself to "put the spots on paper." Not to be outdone, Bob also took up arranging and wrote some of the early arrangements for the **Chordettes**, a Sweet Adeline quartet that went on to become one of the most popular female vocal groups in the nation.

Bob also became chairman of the Society's Arrangements Committee and arranged many songs for the use of Society choruses and quartets.

At their summer cottages around a lake in Wisconsin, the Haeger family used to put on regular shows for their neighbors. They might include the Four Renegades or the Barber-Q-Four, but they always featured the Haeger Four: Phyllis, Buzz, Bob and Milt.

At a Sweet Adelines show in Oak Park in the mid-'60s, Phyllis directed her winning West Suburban Chorus, sang with her international champion Nota-Belles quartet and had as her guest artists Bob's Barber-Q-Four and Buzz's Four Renegades—soon to be international champions.

An ad in the show program said it all: "Congratulations and best wishes from Mr. and Mrs. Milton O. Haeger, suppliers to the barbershop trade for over 20 years."



The Haeger Four are still active in a variety of fields and are still singing after 35-plus years. (l to r) "Buzz," Milt, Bob and sister Phyllis.

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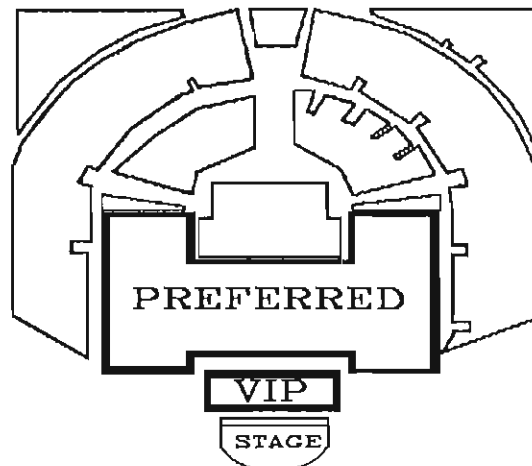
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Stage Presence style

by Larry L. Ajer

Stage Presence Board of Review

Our Society has a stated responsibility to preserve and encourage barbershop quartet singing, and an inherent responsibility to do that within what we understand to be the barbershop style. Defining the barbershop style is not a simple process.

The Stage Presence Category statement on style reads as follows: "Barbershop performances that are based on artistic quality and presented within contemporary standards, are considered to be stylistic."

Certain elements of arrangement, sound, interpretation and stage presence are judged as being within the barbershop style and others are unacceptable. Our contest and judging system sets the rules and enforces them through Society-sponsored contests.

The following overview provides a general framework for judging the Stage Presence category.

The basis of barbershop quartet singing is its unique sound. Accordingly, any staging device, posture, motion or prop that interferes with either the performer's ability to produce a quality sound, or the audience's ability to appreciate it, may be considered unstylistic.

On the other hand, visual embellishments, artistically performed, enhance the music and deserve to be rewarded.

Quartet performance

Quartets should be aware of lyrics, melody, rhythm or comedy that drive a song's presentation. While artistic freedom allows the performers a broad range of visual interpretation, excessive departure from the composition's theme may be penalized.

Actions deemed suggestive, vulgar or not in good taste will be penalized. Use of blackface or female impersonation, particularly the wearing of female attire, is inappropriate to the barbershop stage.

The Official Quartet Contest Rules contain restrictions against oral comment before or after songs and the display of Society medals earned in previous competitions. They also place limitations on the means by which a performer may enter or exit the stage.

Chorus contests

Barbershop choruses are unique to the Society, yet they are not specifically a part of the preservation mandate contained in our charter. A chorus differs from a quartet in performing concept and we use somewhat different parameters for scoring style in chorus contests.

Although the rules for quartets generally apply to choruses, the barbershop chorus is a production-driven entity, having its fundamental expression "on the stage." As such, choruses are free to employ more dramatic staging plans, devices, props or standing formations so long as these do not detract from quality barbershop sound.

Thematic departures are more liberally allowed for choruses in order to enhance their entertainment potential. However, if those departures are seen to destroy the composition, choruses can be penalized for their use. If the fundamental definition of style—*artistic presentation within contemporary standards*—is followed, the chorus will find more than enough room for creativity while remaining faithful to the music.

Artistry

Al Jolson described artistry as an inner candle that burned brightly from the moment he took the stage until it was extinguished in an ash as he took his final bow.

Artistic qualities of stage presence in the barbershop style occur within a framework of continuity, physical involvement, energy and self-knowledge. Self-knowledge means drawing from personal experience in formulating the visual interpretation of a performance, or internal generation of mood.

Art demands continuity of presentation. Anything less breaks the illusion. A performance is an organic experience that should introduce, expand and sustain a theme, and it should leave a lasting image with the audience. If, at any time, the singers falter in expressing their emotions, arrest the composition's forward motion, or retreat into any form of mechanical action, the artistry is destroyed.

Physical involvement includes appropriate body language, a sense of interaction between motion and emotion, timing, and a personal system for packaging everything into one unified effort. To create a believable illusion is difficult; to sustain it is an extraordinary feat. We do both things only if we have total command of performance technique.

The most common element of performance is energy. Energy is transferred from the audience to the performer at the beginning of the performance; is enhanced by the performer who places color, tone, shape and texture into his performance; and, finally, is returned to the audience.

Self-knowledge is the most powerful element of expression. We should, each in our own way, find the truth and reality of a composition and express it to the audience. My way may not be, in fact should not be, yours, but we must each find the way and express it. A song, individually presented, will be interesting to an audience, regardless of how many times it has heard the particular piece.

Performance is the gift of ourselves through the channel of music. If that happens, it is artistic; if it does not happen, it is craft or, worse yet, imitation.

No art is valued if it is kept within the artist. Someone once said, "The soul that stops to contemplate its wings will never rise." We must give and share, or the artistry will be lost, either within ourselves or, worse, in that terrible void that lies between the performer and the footlights.



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Harry Tobias—Grand Gentleman of Song

by Greg Lyne

Music director, **Masters of Harmony** chorus, Foothill Cities Chapter, Santa Fe Springs, Calif.

At the 1989 International Convention in Kansas City, the Masters of Harmony chorus performed a lovely ballad, "Miss You," with lyrics by Harry and Charlie Tobias and music by Henry Tobias. Looking through pieces of sheet music over the years, I had run across those same names on other songs.

Burt Szabo, of the Society's international office staff, discovered that Harry Tobias lived in a nearby Southern California community and suggested I make contact with him. Szabo also noted that Harry would shortly be celebrating his 94th birthday. I did a little research.

Harry, who was the eldest of the three Tobias brothers, wrote songs for more than twenty-five films and several Broadway shows. He is a member of the Songwriters Hall of Fame. *Variety* magazine once called the Tobias brothers the royal family of Tin Pan Alley.

Brother Charlie, who died in 1970, is best remembered for his "Don't Sit Under the Apple Tree (With Anyone Else but Me)," "When Your Hair Has Turned To Silver," "Somebody Loves You," "Lazy, Hazy, Crazy Days of Summer," "Little Lady Make Believe" and "Dew, Dew, Dewy Day."

The youngest of the Tobias brothers, Henry, was an accompanist for such entertainment greats as Mae West, Al Jolson, Georgie Jessel and Eddie Cantor. His autobiography, "Music In My Heart and Borscht in My Blood," provides a wonderful account of his music career. He served as entertainment director at Grossinger's resort in New York and the Fountainsbleau and other hotels in New York and Florida.

Henry's best known songs include "If I Had My Life to Live Over," "Katinka," "If I Knew Then" and "May I Have the Next Dream With You?"

Harry Tobias wrote his first song in 1911. Among his songs

are "Miss You," "It's a Lonesome Old Town," "Sail Along Silvery Moon," "Moonlight Brings Memories," "I'm Sorry Dear," "Take Me To My Alabam," "If I Knew Then What I Know Now," "Sweet and Lovely," "No Regrets," and "Wait For Me, Mary."

Armed with this background information, some fellow chapter members (Ken Custer, Joe Palmquist, Bill Merry) and I set a date to visit with Harry. The chorus had recorded a cassette for him that included a special 94th-birthday greeting and our rendition of his "Miss You." Our time with Harry was magical—informative and historically revealing.

The way Harry tells it . . .

The Tobias brothers wrote "Miss You" in 1929; this is its 60th year. "I told my brother Henry about you boys doing 'Miss You,'" Tobias said. "He was very happy about that."

For a time, Harry's partner in the music business was Will A. Dillon, who wrote, "I Want a Girl Just Like the Girl That Married Dear Old Dad." The first two

songs that Tobias and Dillon wrote were "Take Me to My Alabam" (1916) and "That Girl of Mine" (1916).

"We wrote words and music together," Tobias said. "Funny thing, the first two songs were my melodies, and I don't play one note of piano."

In 1911, while working in a department store as a stockboy at \$5.00 a week, Tobias read an article entitled, "Write a Song and Make a Fortune." He sent a poem he had written to an address mentioned in the article.

"Right away they came back with 'Oh, we got a good tune writer for you and you got nothin' to worry about—all we want is \$25.00,'" Tobias chortled. "\$25.00 in 1911! Like \$25,000 today!"

"Well, a wonderful buyer in McGiniss' Department Store who liked my enthusiasm offered to give me \$15.00 if I could get up \$10.00. I robbed piggy banks and sent it in. The outcome was a song called 'The National Sports,' published in 1911.

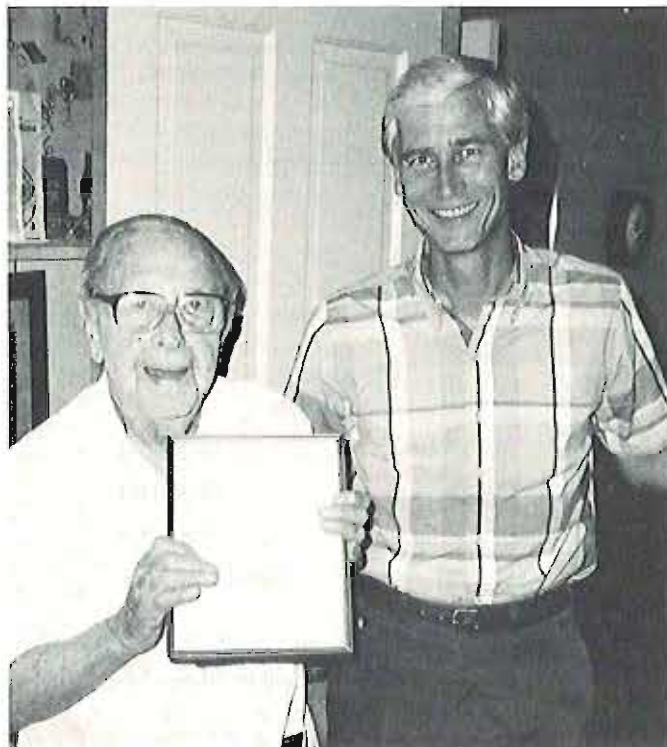
"I was a fan of Ty Cobb's. He was the greatest player in the world, ya' know. I had his picture on the title page. Tyrus Raymond Cobb.

"So, in come the copies of the song and I said, 'Now what am I gonna do with 'em?' The only thing I could think of was to sell 'em to my neighbors. In those days, practically everywhere you went you heard music—people practicin' piano or playin' violin."

First hit a quartet number

Harry's first hit song was "Take Me to My Alabam," recorded by The Peerless Quartet on Victor records. A copy of the record is in the Society's Old Songs Library in Kenosha.

In his book, Henry Tobias mentions collaborations with songwriters Billy Rose, Joe Young and Sam Lewis. According to Harry, his brother was one of the leading entertainment directors in the Catskills. "He met all these stars," Harry related. "He was a youngster that



Eldest of three songwriting brothers, Harry Tobias shared details of his eventful life with Dr. Greg Lyne.

had a lot on the ball and he wrote good tunes. We'd go to the publishers and meet the guys, or try our best to meet 'em.

"George M. Cohan sat right near me at the Ambassador Hotel at a big affair once, and he did a dance. Jolson was with him and did a bit, too."

Harry Tobias came to Los Angeles during the Depression. " '29, the worst time in the world. I wanted to get near the picture people. We had a big hit in 'Miss You.' That's when we wrote it—'29. Rudy Vallee was the first to record it on Victor records."

Bing Crosby also sang his songs. "When I first heard him on the radio, I didn't know who it was. I said to my wife, 'Honey, that voice sounds perfect.' He was singin' 'I Surrender, Dear.' His pianist, Harry Barris, wrote that one.

"I told Barris I had a great follow-up for 'I Surrender, Dear' entitled 'At Your Command.'

"When Bing sang it, there was calls in all the stores, coast-to-coast. He had that schmalzy voice. He did 'Sweet and Lovely,' 'Sail Along, Silvery Moon.' He did all my hit songs. He did 'Wait for Me, Mary' and 'What Is It?' and 'Put Your Little Arms Around Me.'"

Albert Von Tilzer, one of another trio of songwriting brothers, wrote a song with a similar title, "Put Your Arms Around Me, Honey." "I wrote with Albert," Tobias said. "Wonderful guy.

"We wrote some novelty songs like 'He's Just a False Alarm,' about a fireman, and 'Don't Cry Sweetheart, Don't Cry.' I had three or four songs with him. He was a swell guy—beautiful."

On Harry's wall hangs a photograph of him with George Gershwin. "I played ball with him up in the Catskills," Tobias explained. "Swan Lake Inn, 1920. He was unknown then.

Irving Berlin an idol

"Irving Berlin was my idol. I used to go to see him. I'd show him my lyrics—I was aggressive, you know. I went after everybody. I wanted to get in.

"Berlin, God bless him. I wish I had been able to go to his hundredth birthday. When he wrote 'Alexander's Ragtime Band,' I said, 'Oh, my God!' Everything he wrote was beautiful.

"My grandma and grandpa had a grocery store around the corner from where Berlin's parents and sister lived. When

he was a kid, they said he was a tramp. He was no good, you know . . . father was a cantor. He ran away; didn't care about school.

"A couple o' years later, the sister recognized him in this cafe in Chinatown. He was singin' and they was throwin' pennies at him. She found her brother in the bowery.

"But then he started getting a reputation on 25th Street—really great! To me, when you start talkin' about Berlin, you're talkin' about the greatest guy in the world."

Simplicity made Berlin's songs special. "The words rang bells for millions of people. Every one of them had a meaning. Simple, but great.

"But then, in the early days, he also wrote very tricky songs—like those little rhythm songs. Boy, they were very sophisticated, rhythmically."

Honored by ASCAP

Henry and Harry Tobias were honored at a celebration of ASCAP's 75th birthday held February 13, 1989. The master of ceremonies at that event was Steve Allen.

"I wrote songs with him (Allen) when he first came out here from Phoenix, Arizona," Tobias said.

At the ASCAP birthday, Harry sang "Miss You" with Henry at the piano. He later received a letter from the president of ASCAP, congratulating him as the hit of the show.

"I'm tappin' with my cane, you know. At 94, what're you gonna' do? Henry says to the audience (he knows what to do), 'Ladies and Gentlemen, my brother's just celebrating his 94th birthday! Harry's going into public domain! You've never seen anything like it. The house went bang!

"All the writers from here and New York went on for the finale: 'Say It With Music.' It was thrilling to me."

Another person who was important in Harry's life was Eddie Cantor. Cantor was married to Harry's first cousin, Ida Tobias.

"Her father and my father were brothers. So we were very close to all these people that saw Eddie, ya' know. They all knew me and knew I was a song plugger."

Harry thinks the secret to a great song is, "Words that are easy to remember and a melody that's hard to forget. Any of the old songs: 'Wait Till The Sun Shines,

Nellie' and 'I Want A Girl.' They were beautiful things. They'll never die."

Vaudeville plugged the songs

During his career, Harry was influenced by many hit songwriters. "I wanted to find out how they did it," he said. "When the song was popular you had fellas' singing it in the theaters so that the audience could join in. You see, they had vaudeville in those days. You had people singin' on the stage, there.

"That's the way they used to sell a lot of songs in the early days. Some singer from the publishing house would get up and sing their songs. That made them popular."

He recalled that quartets were a feature on the vaudeville circuit. "Good quartets would always get a big hand in vaudeville. Many would be headliners making the big money.

"Most of the acts in vaudeville were harmony. They liked quartets. *They liked quartets.* Those that had something different made it. That's how they became well-known.

"Even down in the bowery they had quartets. I'd go to the Palace Theatre in New York. If it was a hit in the Palace, it was a hit all over the world."


His personal favorite song, of all those he has written, was a ballad inspired by the death of his twenty-year-old son, Elliott.

"God bless him. He was a terrific kid. I felt I had to write a song for my son. 'In God We Trust' was introduced at the Hollywood Bowl Easter Sunrise Service in 1942.

"It's a beautiful song. Had a half a dozen records. Everybody liked it when they first heard it. It had a meaning."

Tobias once wrote a song, "Never Resent Growing Old, Not Everyone's Granted the Privilege." He has a positive attitude and zest for life. His secret: "I take naps! It's the best thing in the world because it gets the cobwebs out of your head . . . better than pills."

Afterwards, at a restaurant, Harry told us about another song he had written, called "Zei Gezunt." He said, "The title is from two Yiddish words which mean 'Be well' . . . and you couldn't say anything sweeter."

Harry gave us a gift just by letting us get to know him and by sharing his thoughts with us. Thank you, Harry. And "Zei Gezunt," friend. 

Society MasterCard® a success

Acceptance of the SPEBSQSA credit card, the MasterCard® with the Norman Rockwell quartet drawing on it, has already marked this program as a success. Approximately ten percent of our Society members currently hold the card; that's about twice the acceptance rate predicted by MBNA AmericaSM when the card for barbershoppers was announced.

Society officials are pleased with the results. The current acceptance drive has ended; another campaign will be mounted next year and MBNA America will have a booth at the international convention in San Francisco.

International President-elect Charles McCann applauds the credit card idea. "The card is a new concept for barbershoppers, however," he said, "and all of its possible benefits are not clearly understood."

"Every time you use the credit card, you are making a contribution to the Society," he said. "The total benefit from this program will be significant." Income from the card has been earmarked

to support the Young Men In Harmony program.

The credit card is an important source of non-dues income for the Society and can go a long way toward keeping dues to a minimum. A royalty is received from each card issued and for each renewal. In addition, a commission will be received on all purchases charged to the card.

There are other benefits: up to \$300,000 in accident insurance is available for Society members whenever fares for common-carrier travel are charged to the card. Members are covered for amounts up to \$3,000 for loss of luggage and personal effects while traveling, and up to \$15,000 for auto-rental collision reimbursement when rentals are charged.

These advantages can be obtained at no cost; if your credit card is paid in full each month, there are no interest charges. If the account is not paid in full, interest on the unpaid balance is 17.9 percent—that's less than is charged by many other cards. There is no annual fee the first

year the card is used; the charge will be \$20 per year thereafter.

MBNA America has already begun to make payments to the barbershoppers; a check for more than \$6,000 was recently received. According to Charles Moloney, vice president of sales for the bank, the Society can conservatively expect around \$25,000 next year from use of the card, even if no additional cards are issued.

A convenient recruiting tool, as well

"But the primary reason for use of a credit card is convenience," McCann said. "It is for convenience that many of us use MasterCard and VISA, or cards provided by individual stores, for routine purchases. Purchases made using these other cards could just as well be made with the Society card."

"For example, meals charged at restaurants, goods purchased at drug stores or department stores, gasoline and auto maintenance that is charged at a service station, all could be charged to the Society credit card. By making a conscious effort to use this card instead of other credit instruments, each of us could make as much as \$500 worth of purchases each month from which the Society would benefit."

"In addition, exclusive use of the Society card brings the convenience of covering the month's bills by writing only one check."

If as many as 10,000 cards were in use, they could develop an annual income of \$250,000 at no cost to the Society or its members.

And the card is an attractive advertisement for our hobby. It has the Society logo on the front and the beautiful reproduction of Norman Rockwell's quartet will start a conversation every time the card is used. It gives the card holder a chance to talk about barbershopping and has already been successfully used as a tool to recruit new members.

The Society MasterCard is a winner. The many long-range benefits to barbershoppers from its use are just beginning to be felt. If you have questions about the Society MasterCard, or would like to request one for yourself, call anytime, toll-free, 1-800-847-7378. Please use priority code CRDQ when calling.



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The Way I See It...

Snyde remarks

by John Snyder

(From *Chordinator*, Minneapolis Chapter bulletin, Alf Harfield, editor)

Recently, I attended the Bloomington Chapter show, as did a number of **Commodores**. Bloomington's **Sportsmen Chorus** did a workmanlike job, due in no small measure to the musicianship of Chorus Director Gil Stammer. A Sweet Adelines quartette, **Spring Fever**, ap-

peared all too briefly, with lead Kim Dykstra's bubbly personality brightening the intervals between excellently sung songs. The **Salty Dogs** foursome did their usual salty things for an appreciative audience.

Then came the feature quartet, the **Class of the '80s**. The members of this group are all young, personable, and as talented as one would expect of international semi-finalists. They chose to sing a program consisting mostly of what they

called "Doo Wop." I was thoroughly disappointed.

The quartet is capable of memorable barbershop singing, as they have demonstrated in the competition milieu. In my view, they spurned a golden opportunity to "Preserve and Encourage."

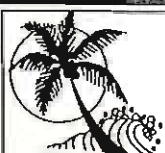
I'm not as unhappy with the Class of the '80s as I am with the trend of long standing that they exemplify. In the past several years, a growing percentage of repertoires has come to consist of rock-and-roll songs that are unsuitable for our idiom, characterized, as they are, by modern chords, dissonance, glee-club harmony and the ascendancy of beat over melody—in short, the precise antithesis of traditional barbershop music.

Our forte is *melody*. Certainly, some R&R is melodic (Manilow and The Beatles, among others), but the preponderance of the genre consists of rhythm songs that call for instrumentation rather than a capella voices. (We do more than enough mouth-noise instrument simulation within our traditional song mix—ta-ta-ta; wang, wang—as it is).

Even this grumpy old philistine is not unrealistic enough to think we must reflect the 1920s in terms of style and limited repertoire. However, I would like to see a re-affirmation of the purposes of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc.

I don't believe we, as members of a Society with a time-honored mission, should attempt to carve a niche in the stereo, video, strobe-light, heavy-metal, 120-decibel, R-rated world of show biz, 1980s-style. The effort places us in the odious position of selling our audiences an amateurish approximation of music that professionals do far better, rather than promoting our own distinctive, exclusive style.

I would like to see all 35,000+ of us agree to return to our original charter and concentrate on marketing our unique product at every opportunity. I submit that losing contact with our origins in the name of entertainment may be a contributing factor in the continuing decline in Society membership. ❧



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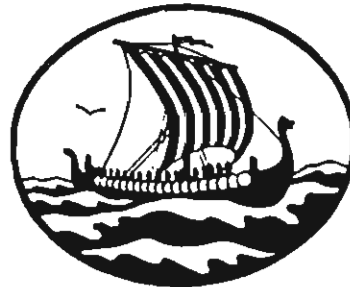
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BABS says, "SOWHAT"

According to Ron Avis of the Taunton Barbershop Harmony Club, writing in the BABS bulletin, *Harmony Express*, there's good news for all woodshedders and tag singers. BABS now has its own equivalent of SPEBSQSA's AH-SOW woodshedding society. It is called the "Society Of Woodshedders, Harmonizers And Tag singers" (SOWHAT)—a name credited to Bob Tanner of Crawley.

Membership is open to all BABS members who can woodshed a part to a melody line. This does *not* mean sight-reading music or remembering simple tag parts. These skills can be acquired, though the founding members don't see SOWHAT's main aim as educational—they *just like to sing in a quartet!*

Officers so far include a chairman, a secretary, a treasurer, and an auditor to make sure the treasurer doesn't run off with the money. There are no formal meetings and all business is transacted by post (mail) so that full time at gatherings can be devoted to woodshedding and singing tags.

The founders state they can be found at future BABS functions, club afterglows and prelims, identifiable by a yellow SOWHAT badge. Although no fifth-wheeling is allowed, they'll be pleased to teach a tag to interested parties.

British amend Association executive structure

The British Association of Barbershop Singers, meeting at the University of Warwick on September 24, modified the BABS executive structure. A fifteen-man executive committee was replaced with a chairman who serves two years, a vice-chairman who succeeds as chairman in

A group of 23 members and wives representing the Minnetonka, Minn., **Clippers Chorus** were guests of the Bournemouth & East Dorset Club of BABS last June. The Minnesotans were house guests of members of the British club's **Southern Union Chorus** during the 12-day visit to southern England.



two years, the life president and five directors.

The directors are assigned specific responsibilities for finance, membership development, music services administration and special events. Policy decisions will be carried out by 38 officers of the Association, such as the supplies officer and the directories editor.

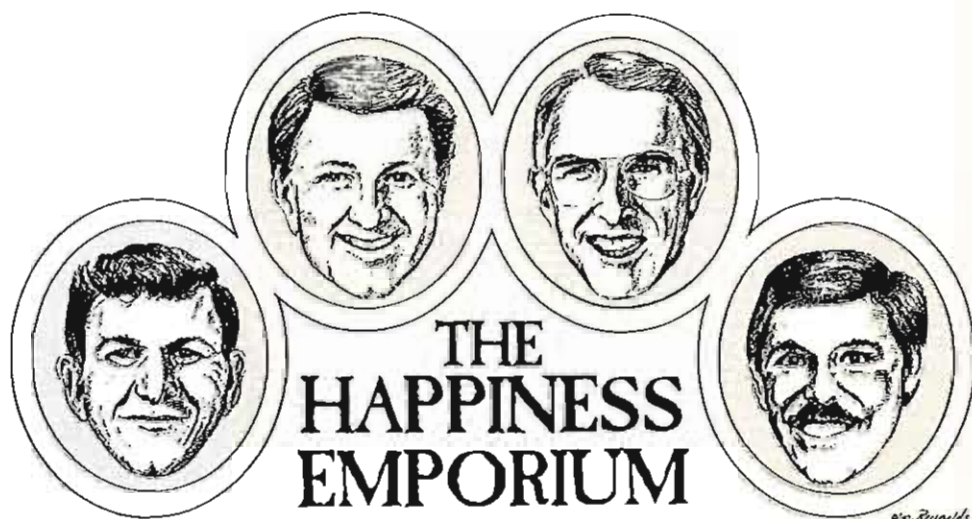
The aim of the reorganization is to streamline operation by reducing the amount of reporting and routine activity dealt with by the executive group. This should allow them to concentrate on development of the Association, in line with decisions reached at the meeting of the World Harmony Council held earlier this year in Bournemouth, England.

Youngest-ever chairman selected for British barbershoppers

The British Association of Barbershop Singers is not content with a public image as being men of middle age or older. At the BABS annual general meeting on September 24, 33-year-old Phil Jones was appointed chairman of the association for the next two years.

Jones, who hails from Ashford in Middlesex, is an experienced barbershop singer. He was the founder and first director of the West London Barbershop Harmony Club in 1984 and in 1988 he founded the Staines Barbershop Harmony Club, which he now directs. He was secretary of the Association from 1985 to 1989, when he became vice-chairman.

Married, with a four-year-old daughter, Jones is a project leader in the Customer Accounting Department of British Gas North Thames.



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News About Quartets

The **Class of the '80s** performed "God Bless the USA," the closing number in ceremonies honoring former Dallas Cowboy football coach Tom Landry, on "Tom Landry Day" in Dallas, Texas, on April 22, 1989. At least 100,000 people were on hand at the city hall plaza for the event, which was picked up by all three local television network affiliates for broadcast to more than three million north Texas viewers, plus satellite feed to seven foreign countries.

...

Change of address information for the **Dealer's Choice** includes new contacts for performances and recordings. For performances by the quartet, contact Brian Beck, 533 Oakcrest Lane, Coppell, Texas 75019 (214) 462-9248. Order recordings from Greg Clancy, 9810 El Patio, Dallas, Texas 75218 (214) 327-1100 (see new ad this issue).

...

Another change involves the **Classic Ring** quartet. Scott Fitzmiller, formerly with **The Vocal Express**, is the new bass, joining Paul Fernando, lead; Rick Anthony, tenor and Kirk Wood, baritone. Wood is the new contact man for the foursome: 3705 N. Riverside, McHenry, IL 60050, (815) 344-8587.

...

When the Mt. Vernon, Ill., Chapter was chartered in 1984, the four oldest members decided to form a quartet. The



A rare occasion for some four-part brotherly harmony was recently enjoyed by the far-flung Potts brothers. (l to r) Bob Potts, age 65, baritone of the **Four Barons**, 1960 Illinois District Champions; Kenny Potts, age 75, currently singing bass with an extension group in Victorville, Calif.; Wib Potts, age 69, non-barbershopper tenor and Al Potts, age 58, lead with the Denver Mile-Hi Chapter.



The Class of the '80s performed at "Tom Landry Day" in Dallas. (l to r) Jason January, bari; Jeff Oxley, bass; Landry; Dan Bell, lead and Todd Wilson, tenor.

King City Kords have been ringin' 'em ever since.

All four of these senior citizens are still working full time at their various occupations. Lead Clayton Johnson, age 85, operates Johnson Motor Company, a new-car dealership. Tenor Irvin Hertenstein, age 91, is the developer and owner of the Homestead Golf Course and oversees extensive farming interests. Baritone J. Nelson Cowen, age 78, is chief executive of the Cowen Insurance Agency. Bass Harvey Simmons, age 77, is a graphics designer and editor of *Tattle Tale*, the Mt. Vernon Chapter bulletin.

The quartet specializes in performing for senior citizen events in the area, including nursing homes, senior luncheon groups and service clubs. Most recently, they sang for a mother-daughter banquet, the Senior Olympics event, the Mt. Vernon Historical Society and the King City Diners' Club.

All four men are also active in the **Crossroads Chorus**. The quartet provided the chorus logo, the set decorations for the annual show, the advertising art and layout for show programs, and the chapter's guest-night flyers.

In 1989, the quartet donated nearly 40 per cent of the chapter's total contributions to Logopedics and accounted for nearly half of the chapter's total activity points.

With a combined age of 331 years, the King City Kords may well be the Society's senior registered and active quartet. Rebuttals to that claim may be addressed to *The Harmonizer*.



The King City Kords claim to be the Society's senior registered and active quartet, with a total age of 331 years. (l to r) (seated) Clayton Johnson, lead; Irvin Hertenstein, tenor; (standing) Harvey Simmons, bass and J. Nelson Cowan, baritone.

...

Good things happen to quartetters, even those not currently registered with the Society. Dr. Jack Harvey, a Frank Thorne Chapter life member, was attending a Red Skelton performance in



The Gentlemen of Note performed for comedian Red Skelton's 76th-birthday party at Lake Tahoe. (l to r) Charlie Pitrolo, tenor; Dan Tice, lead; Skelton; Jack Harvey, bari and Dave Callis, bass.

Hawaii last spring when the comedian became ill on stage and a call went out for a doctor. Harvey responded and took care of "Clem Kadiddlehopper" until he could be hospitalized.

In the course of conversation, Harvey mentioned that he sang in a barbershop quartet. Skelton immediately invited the group to perform at his upcoming birthday party at Lake Tahoe on July 15, all expenses paid for the singers and their wives.

Thus it was that the **Gentlemen of Note** performed before an audience of more than 2,000 persons at the celebration of the comedian's 76th birthday. Making up the foursome are: Dr. Harvey, bari; Charlie Pitrolo, tenor; Dan Tice, lead and Dave Callis, bass. The latter three are members of the Clarksburg-Fairmont, W. Va., Chapter.

The quartet was so well received that they have been asked to attend next year's bash, to be held in either Honolulu or Beverly Hills.

...



The New Tradition performed their Marx Brothers routine at the London Barbican Centre as guests of The King's Singers (in rear), and . . .

The New Tradition quartet, 1985 international champions, remained active in 1989. Lead Dan Jordan reports they were featured performers on two shows.

In June, Jordan produced a concert featuring TNT, the **Masters of Harmony** chorus of Santa Fe Springs, Calif.; and an a cappella-mixed foursome who sing commercially as **The Bobs**. In July, TNT travelled to England to appear during the London Barbican Centre 2nd-Annual Festival at the invitation of **The King's Singers**, hosts and co-sponsors of the event.

With tenor John Sherburn now also singing lead with the **139th Street Quartet**, **The New Tradition** is, nonetheless, scheduled for the Phoenix Chapter show in February.

Jordan and baritone Bob Gray have joined forces with **The Classic Collection's** tenor and bass, Curt Hutchison and Terry Heltne, to form yet another combination, **The Amigos**. They will



... compared their gold medallions with the lord mayor of Leicester, England, during a July 1989 trip. (l to r) John Sherburn, tenor; Dan Jordan, lead; the lord mayor; John Miller, bass and Bob Gray, bari.

appear on the Friday night Parade of Quartets at the midwinter convention in Tucson and are scheduled for at least four California chapter shows for 1990. The **Classic Collection**, meanwhile, continues normal operations.

...



Bob King, wearing his 1949 international bronze medal, posed with his 1989 Sunshine District Senior Quartet Champion trophy.

In 1949, Bob King won an international fifth-place bronze medal as bari of the **Varsity Four**. He then dropped out of barbershopping for a long time, rejoining the Sarasota, Fla., Chapter about three years ago.

King returned to the contest stage after forty years, singing bari with Bill McAdoo, tenor; Hank Vomacka, lead and Howard Collnick, bass. The quartet, **Sounds Incredible**, is the current Sunshine District Senior Quartet Champion.

...

When **Four Fun**, a Mid-Atlantic District quartet, took their families on vacation in Cape Cod last summer, they took along a little four-part harmony. While their formal appearance was booked as the show opener for Livingston Taylor, a famous folk singer, they sang anywhere they could gather a crowd.

The foursome performed on the beach, at the local grocery, at the post office, in cafes and restaurants, for neighboring cottages and even on a main street in Nantucket, where they set up a box to collect donations for the Institute of

continued on next page

Logopedics.

Perhaps the most poignant moment occurred in the town of Siasconset, on a little island just off the coast. When the quartet finished singing, a small boy dug

deep into his pocket, came up with two nickels, and handed it to baritone Ken Peters. "This is for the nice singing," he said, then shuffled off. Four Fun added it to the Logopedics collection.



Four Fun sang for Logopedics on Nantucket's main street while vacationing in Cape Cod. (l to r) Barry Shellington, tenor; Nick Sirolli, lead; Bob Brown, bass and Ken Peters, bari.



The Grandfathers, an appropriately-named quartet for the occasion, were the featured entertainment at the Oregon Centenarians Day on May 11, 1989. All are members of the Salem Chapter. (l to r) Dwight Huffman, tenor; Dick Daoust, lead; Al Clemetson, bass; Governor Neil Goldschmidt and Ken Jones, bari.



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Harmony college is an exciting and exhilarating experience that every barber-shopper should experience. The Association of International Quartet Champions wants to make this opportunity available to as many young men as possible. Our bylaws state one of our purposes is "to assist in the development and education of aspiring Barbershop quartet performers . . . by maintaining and actively supporting a scholarship fund."

To this end, the AIC has annually awarded full tuition scholarships to Harmony College to deserving young men in the society. These young men are taking what they learn at Harmony College and sharing their new knowledge and experiences with their chapters and districts. "I learned more about Barbershopping in one week than I have in five years in the society" said one scholarship winner. "A chance to experience this level of Barbershopping . . . is not taken lightly," said another. Another summed his experiences by saying "It was incredible."

The Association of International Champions continues to offer a full tuition scholarship to qualified young men interested in attending Harmony College. A \$295 scholarship will be awarded to 24 deserving members of the society and to five young men from overseas representing Britain, Sweden, Australia, New Zealand and Holland who meet the following requirements:

1. Is a member of their respective society in good standing.
2. Is no older than 24 years of age by April 15, 1990.
3. Will be a first time attendee to Harmony College.
4. Submit the attached application along with the following:
 - a. Completed application form (please type or print legibly)
 - b. Personal typewritten letter stating goals and musical aspirations
 - c. At least two (2) letters of recommendation from unrelated Barbershoppers, music educators, etc.

Application for AIC Scholarship

(Please Type or Print)

Name: _____ Age: _____
(Last) (First) (Middle)

Address: _____
(Number and Street)

City: _____ State/Province: _____

Zip code: _____ Telephone: _____

Chapter to which you belong: _____

District: _____

Quartet experience: yes _____ no _____ If yes, how much? _____

Additional music activities:

Vocal: _____

Instrumental: _____

Formal music training: _____

Other: _____

Send the completed paperwork to:

Frank Lanza, Chairman
AIC Scholarship Fund
S.P.E.B.S.Q.S.A.
10 Messenger Dr.
Warwick, RI 02888

Applications must be received no later than April 15, 1990.

For further information concerning Harmony College, consult your Harmonizer or contact Mel Knight, Director of Music Education and Services at the above address or call 1-800-876-SING or 414-654-9111.

Chapters in Action

Eight members of the **Three Rivers Chorus** of the Greater Pittsburgh, Pa., Chapter have been spending some spare time at the Veterans Administration Hospital on Hyland Drive, helping Musical Therapist Judy Good.

Joe Knittel got the idea after singing at a VA hospital and then reading an article about therapy in *Parade* magazine. He approached the chapter board of directors for permission and assistance in giving disabled vets the opportunity to learn to sing, barbershop-style.

It turned out that Good had already established a chorus of men who like to sing. The barbershoppers provided her with a supply of Barberpole Cat learning tapes and music; she did some recruiting and they now have a good-sized group that meets every Wednesday morning.

Knittel, Bill Amos, Lou Vlahos, Al Ferri, John Adams, Joe De Filippo and Bob Hyland have been attending the meetings, offering encouragement and suggestions on technique. They are treated to a free lunch at the hospital cafeteria after the singing sessions.

"There was a look of absolute joy on the faces of the men, and on the face of Ms. Good," Knittel wrote, "When, for the first time, four guys hit a beautiful, ringing, barbershop tune-up chord. Tears of delight welled up in every eye. That event, by itself, was so satisfying that we have to call the program a success."

The plan is to have at least four chapter members, with all four voice parts represented, attend each rehearsal to continue building the program.

...

Here's how the Cincinnati, Ohio, Chapter **Delta Kings Chorus** manages to appear regularly on cable television. It took three years of planning and work, but the annual chapter shows are now cable-cast.

First, the group put together its best talent and developed a salable product—an original musical comedy. The chorus members committed to meeting high performance standards for the show.

With the product in the works, the chapter approached the local cable-access group. They offered "an original musical production, created and performed by a local organization of barber-

shoppers," and cleverly included a tie-in to the Greater Cincinnati Bicentennial, which was then in progress (1988).

The Intercommunity Cable Regulatory Commission accepted the invitation to record, and later air, the show via local cable groups. The recording was made on a scheduled show night before a live audience. The show was a hit and the audience responded with enthusiasm. The cablecast was aired and continued to play through the rest of 1988.

At the urging of the Intercommunity Cable Regulatory Commission, the chapter prepared its 1989 show for cablecasting, also. That recording is currently playing and plans are being made to repeat the effort in 1990.

...

The Red Bank, N.J., Chapter, like most chapters, sings "We Sing That They Shall Speak" at every meeting. Last August, the title of that song took on a more literal meaning at a performance by the **Chorus of the Atlantic** at the River-view Hospital Extended Care Facility.

Immediately following the closing number, the facility director spoke to the chorus manager, Tony Milillo. It seems that a lady patient in the audience, who had not spoken one word in the past year-and-a-half, had begun to sing along with the chorus. By the time the chorus was filing out, she was chatting with neighbors in adjacent seats.

Bulletin Editor Harry Smith reports that the men in his chapter seem to walk a little taller these days.

...

The Zanesville, Ohio, Chapter recently hosted an inter-chapter visitation night. One hundred and thirty attendees, representing six chapters, Newark, Knox County, Tuscarawas County, Upper Ohio County, Wheeling Metro and Zanesville, filled the arena.

After a Barberpolecat sing-a-long, each chorus performed for the others. Topping off the program were quartet performances by the **Lockport Boaters, Group Therapy, Starting Him Up** and **Master Blend**.

Following refreshments, some good ol' woodshedding capped an evening of true barbershop fun.

...

After years of relying on members' station wagons, vans, pick-up trucks and, once, a snowmobile trailer to haul risers, props and sound equipment to shows and contests, the Bangor/Penn-Argyl, Pa., Chapter decided to go first class and get a little free advertising, to boot.

They picked up a truck at a Ryder used-truck sale and several members sanded and prepared it for repainting. Steven Howerter, a student at Penn-Argyl High School, applied the white paint job, and Shelly Hamm, a freshman at York College, was commissioned to do the art work.

Both sides feature a large Society logo and the chapter and chorus name. The **Brothers in Harmony** chorus logo graces the rear door panel.



(Above) Bangor/Penn-Argyl Chapter's new truck features the Society logo, chapter and chorus names on the sides. A sign above the cab reads, "Come to our chapter show, Nov. 10/11."

(Below) The **Brothers in Harmony** chorus logo is displayed on the rear door.





The **Finger Lakes Chorus** of Geneva, N.Y., believes the chapter that sings together should ride together.

...

The **Finger Lakes Chorus** of the Geneva, N.Y., Chapter now rides *and* sings together, since the purchase of a used bus last February. The vehicle was put to immediate use, but the chapter members worked on the engine and body throughout 1989 to put things in first-class shape.

Chapter member Ken Phillips, an expert mechanic who just happens to own an automobile body and paint shop, was put in charge of renovation. A history of ownership was revealed when the body was sanded for repainting; Clifton Springs schools, Desales of Geneva school, a diving club from Geneva-Waterloo, and the Finger Lakes Church of Christ. The bus is now white with red trim and lettering. Future plans include a closet in the rear for transporting risers, uniforms and a sound system.

The bus has now logged seven trips to performances; coincidentally, chorus member attendance for shows has increased 15 percent.

...

When the **Heart of Maryland Chorus** of the Patapsco Valley, Md., Chapter took the left-field stage to sing the national anthem at an Orioles vs. Detroit Tigers game in Baltimore last July, director Kevin King noted there were no microphones. They had been appropriated for an ESPN network interview that was taking place at home plate!

As King prepared to move the disappointed chorus off stage, the stadium loudspeaker system blurted, "Ladies and gentlemen! Let us welcome the Heart of Maryland Chorus, under the direction of Kevin King, and join them in singing

our national anthem." As the chorus halted in its tracks, the loudspeaker began to resound with the Mormon Tabernacle Choir's rendition of "The Star-Spangled Banner."

King, seizing the moment, quickly motioned for the chorus to lip-synch to the music. The crowd applauded enthusiastically at the conclusion.

The next day, one chapter member received a call from his brother, who said, "I was at the game last night and the chorus sure sounded different."

The Oriole management, to atone for the error, contacted Pat Mascaro, Patapsco Valley Chapter Public Relations Officer, and arranged for the chorus to sing the anthem at a later game between the Orioles and the Minnesota Twins.

On the appointed day, the group was a little apprehensive on approaching the left-field stage; however, this time the microphones were in place and all appeared to be in order. Until, that is, as King raised his arms in preparation for the downbeat, the stentorian tones of the public address system announced, "Ladies and gentlemen! Let us again welcome the Heart of Maryland Chorus, under the direction of *Pat Mascaro*, and join them in our national anthem." A mirthful Kevin King never missed a beat.

...

The **Stampede City Chorus** of Calgary, Alberta, living up to its name, performed last July for ten consecutive nights in the Grandstand Show of the Calgary Stampede. The combined live audience was estimated at 250,000 and the entire show was telecast.

The Calgary Stampede, also known as the Greatest Outdoor Show on Earth,

has been a Calgary attraction for the last 73 years and annually draws a crowd of 1,250,000. In addition to the spectacular rodeo, the event also features live entertainment, agricultural shows and the unique chuckwagon races.

The Calgary Chapter will host our 1993 international convention. The Calgary Stampede starts the following week.



The Calgary, Alberta, Chapter's **Stampede City Chorus** performed ten consecutive nights in the 1989 Calgary Stampede Grandstand Show.

...

The singing valentines program, initiated by many chapters, was successful in two ways last year for members of the **Penn-Ohio Singers** of the Shenango Valley, Pa., Chapter. Their advertisement included the fact that the proceeds would go to the Institute of Logopedics. This earned them a PR boost in the form of a color photo article in the Sharon, Pa., *Herald* and the Institute received \$450.

...

When the **Northeasters** of the Honesdale, Pa., Chapter hosted an inter-chapter visitation night last July, representatives of *ten* chapters from their home Appalachian Division showed up, plus members of a Seneca Land District chapter. Every chorus director present had a turn at directing the mass singing of Polecat songs.

The choruses of Bangor/Penn-Argyl, Scranton, Tunkhannock, Hazelton, Wilkes-Barre and Honesdale chapters each performed two numbers, alternating with quartets **Cascade of Chords, Chordial Connection, Cross-Valley Express, The Extremes, Last Week's News, Midnight Express, Trade-mark and Northeast Spirit**. The fun and fellowship evoked numerous comments of "Let's do it again!"



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.

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.

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.

HAWAII offers you the opportunity of a lifetime. See ad on page 28.

South Cook, Ill., **Singing Men of Note** need a director to continue a good program of basic singing in an energetic chapter with a desire to grow. Based in Homewood, Ill., we have a good rehearsal facility and a nucleus of hard-working members and officers who will cooperate in every way possible. Our goals are to sing well, entertain and compete. Please contact Larry Weier, 15646 Church Drive, South Holland, IL 60473; (708) 331-2243.

UNIFORMS FOR SALE

40 white tuxes with orange vests and orange bow ties, white dicky, 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 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.

WE DON'T WANT TO SELL OUR UNIFORMS—but membership growth has left us no alternative! Here's your chorus' opportunity for an exceptional value on a vibrant chorus tux, favorably en-

dorsed by several contest SP judges. 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, 1013 State St., LaCrosse, WI 54601, (608) 782-3217 (H), (608) 783-0100 (B).

PRICED TO SELL—two sets of good used uniforms for chorus of 50-55 men. Choose either or both at \$20 each: (1) light green tux w/vest, fancy shirt & some shoes; or, (2) red tux with black piping. Contact Detroit-Oakland Chapter Uniform Committee, (313) 562-1989 or (313) 383-1566.

FOR SALE - 40 uniforms consisting of yellow tuxedos with matching pants, vests, ruffled shirts. Red bow ties match the red sequined trim on the lapels of the jackets. A real bargain at \$30 each for 40 sets. An ideal uniform for a new chapter. Contact Lewis Sitterly, 600 Bear Canyon Drive, Manchaca, TX 78652. Phone: (512) 282-6746

For Sale: 80 beautiful white tux uniforms. \$30 each, plus shipping. Picture on request. Contact Dr. Don J. Doering, Eye Care Pavilion, 310 W. Locust St., Davenport, IA 52803. Phone: (319) 323-5052 (B), (319) 322-8114 (H).

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, Etters, PA 17319-9565. (717) 938-4447.

continued on next page

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!" Call/write for a catalog & demo tape.

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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!)

MISCELLANEOUS

FOR SALE—100 white tuxedo shirts with white ruffle on front and sleeve cuff; made by Palm Beach. \$5.00 each. Sample on request. Contact Ron Byrd, 721 Alluvial Ave., Fresno, CA 93710. Phone (209) 439-9438, evenings, weekends.

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.

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.

Heaviest Element Discovered

The heaviest element known to science was recently discovered at the Lawrence Livermore National Laboratory. The element, tentatively named *Administratium* (Ad), has no protons or electrons, thus it has atomic number 0.

It does, however, have one neutron, 75 associate neutrons, 125 deputy neutrons and 111 assistant deputy neutrons. This gives it an atomic mass of 312.

The 312 particles are held together in the nucleus by a force that involves the continuous exchange of meson-like particles called memos.

Because it has no electrons, *Administratium* is inert. Nevertheless, it can be detected chemically, because it seems to impede every reaction in which it takes part.

According to Dr. M. Languor, one of the discoverers of the element, a very small amount of *Administratium* made one reaction, that normally takes less than a second, take more than four days to go to completion.

Administratium has a half-life of approximately three years. At the end of this time it does not actually decay. Instead, it undergoes an internal reorganization in which the associates to the neutron, deputy associates to the neutron, and assistant deputy associate neutrons, all exchange places.

Some studies indicate that the atomic mass actually increases after each reorganization.

(Seen in *Hot-Aire*, Monterey, Calif., Chapter bulletin, Don Sprouse, editor.)

Send Pioneer District a card

Help our first district celebrate its 50th birthday

Jim Syer, Pioneer's perennial promoter of big events, is hoping for a record number of birthday cards to be sent to his district's spring convention in honor of its golden anniversary. He is looking for at least 10,000 cards—that means a card from one in three barbershoppers.

The district has already received cards from J. Frank Rice, lead of O. C. Cash's Okie Four quartet, and from Cash's daughter, Betty Anne. Senders are asked to sign the card with their name, address, chapter and district.

"Store-bought cards, homemade ones, postcards, messages written in crayon, all are acceptable," Syer said. "It's up to you. Get friends to send a card, also the mayor, Sweet Adelines, the postman, anyone you can contact; we want huge numbers."

A birthday party with the cards will be held at the Pioneer District Convention April 28-29, 1990 in Battle Creek. Send cards by March 31, 1990 to:

Happy Birthday, Pioneer
P. O. Box 50
Battle Creek, MI 49016

1993 MIDWINTER CONVENTION BIDDERS

Chapters interested in bidding for the 1993 Midwinter Convention must submit their bids to the International Office by February 1, 1990.

For information, contact:
Ken Buckner, Manager,
Conventions & Meetings
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Kenosha, WI 53140-5199



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Letters to the Editor

CREDIT CARD GREAT PUBLIC RELATIONS

Dear Editor:

The barbershop credit card is great! I have the opportunity to travel a great deal with my business. The response I get every time I use our new barbershop credit card is just fantastic.

Whenever I use the card at a hotel, rental car facility or restaurant, the service people not only stop and look, but usually show it to their fellow workers. What a great way to get a little PR while helping to generate revenue for the YMIH program. WOW!

Congratulations to the folks responsible for pursuing this idea and thanks for the fun.

Jay Althof

IaCrosse, Wis.

APPRECIATES SYMPATHY

Dear Mr. Daily:

I would appreciate your placing an article in the next *Harmonizer*, thanking all the barbershoppers in all the districts

for their outpouring of sympathy, the kindness they shared with my family and the love they brought into our lives in our time of sorrow.

Mrs. James F. Wible, Sr.

Louisville, Ky.

EXPECTATIONS REALIZED

Dan Daily:

Congratulations on your selection as editor of *The Harmonizer*. I knew you would amount to something some day.

Paul Izdepski

South Bend, Ind.

CHEERS OR JEERS?

Dear Editor:

Regarding the **139th Street Quartet** appearance November 2 on NBC's "Cheers."

What a slap in the face for barbershop singing.

I suppose some would say it was 'all in good fun' but I was embarrassed, as a barbershopper, having told my co-workers to be sure to watch the program to

hear a good quartet. The quartet tried three or four times to sing "Wait Till the Sun Shines, Nellie," only to be interrupted by individuals saying, "Keep quiet" and "Knock it off."

My quartet, the **Cleftomaniacs**, has always admired the singing style and wonderful repertoire of the 139th Street Quartet. We were very disappointed with the show.

Once again, our music has been stereotyped. The majority of the public thinks we only know how to sing "Sweet Adeline."

Let's get on the ball, Kenosha, and start publicizing barbershop harmony in a positive way.

Robert J. Kevis

Ridgewood, N.J.

The international headquarters has no control over such appearances. We suggest you, and other barbershoppers of like mind, write to "Cheers" in care of your local NBC affiliate station, expressing your displeasure. Such letters are forwarded directly to the producers, who are usually very sensitive to public opinion. Ed.

ATTENTION, DON RICHARDSON

Dear Editor:


In several of the record reviews that have appeared in *The Harmonizer*, the reviewer complains about the lack of credit given to the arrangers of the selections. There is a good reason for this lack of recognition.


In the Society's *Guidelines for Producing Barbershop Record Albums or Cassettes*, under the subheading "Jacket and Liner," this passage appears: "Note: We do not recommend the use of arrangers' names unless it is a rare case where all the songs were arranged by the same person especially for the album. An arrangement of a song that is performed publicly must have special permission granted by the owner of the song."

I knew there had to be a good explanation.

Andy Harris

Brooklyn, N.Y., Chapter





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For an application and detailed brochure, write the SPEBSQSA Insurance Administrator, James Group Service, Inc., (In California, d.b.a. J.G.S. Insurance Agency), 230 West Monroe Street, Suite 950, Chicago, IL 60606. Or, call one of the toll-free numbers listed below:



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