



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • March/April 1990

**Directors College in Kenosha
June 17-24, 1990**



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The Song in this Issue

"Why Not Say Goodbye The Way We Said Hello" is a creative effort of Society Director of Music Education and Services Mel Knight. An accomplished musician, Knight composed the words and music and did the arrangement as well.

The lyric expresses a provocative thought, and in a most poetic way. The arrangement fits and enhances the words admirably. We think you will easily interpret the song with feeling and emotion.

The harmony is strong, thoroughly stylistic barbershop that should be easy to hear and tune well. This song should be a pleasure to sing as well as to hear.

Mel Knight has contributed other songs and arrangements to the Society's publishing program, including "Look Out, World" (No. 7555), a great barbershop show opener with plenty of pizzazz, and "Since It Started To Rain In Lover's Lane" (No. 7262), a neat ballad from the 1930s. Knight's accomplishments as a quartet singer and chorus director are well-known, especially in the Evergreen District.

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
1994 Pittsburgh, PA July 3-10

MIDWINTER

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

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SPEBSQSA, INC. IN THE INTERESTS OF BARBERSHOP HARMONY.

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On the cover

An aerial photo of the Carthage College campus in Kenosha, site of the Society's 1990 Directors College, shows the Lake Michigan shoreline to the east.
(photo courtesy of Carthage College)



In "Seventh" Heaven

by Joe Liles
Executive Director

Most of you were probably exposed to vocal music when you were children. You sang with your parents, aunts and uncles, in church choirs and congregations, in school assembly programs, and so forth. You may have had fun at the movie sing-a-longs, following the bouncing ball. You were a part of "singing America," or Canada, or whatever country you call home.

This sort of singing tradition is still alive in many countries today, but it seems to have been lost in the United States. During the last 25 or 30 years, "We, the People" have developed *spectatoritis*. The result is a nation of non-singers; it has had a chilling effect on membership in singing organizations.

It is true that there are currently many choral groups and ensembles whose vocal performance has surpassed that of any previous group in the history of vocal music. They can certainly intimidate the average-or-below singer but we should never discourage the development of such groups. I'm personally thrilled by the sound of excellent singing.

However, except for the existence of those special people, few are involved in vocal music anymore. There may be some justifiable reasons; let's speculate a moment.

First, it is difficult to maintain the tradition of a singing population when song writers are writing songs that are unsingable by any but those who are talented. Where are the memorable melodies, those that used to leave you whistling or humming? Where are the nice rhyme schemes that make lyrics easy to remember?

There is a limited number of modern songs having small portions of easily grasped melody, but just try singing the

whole song! Many of them are incredibly beautiful, but they are crafted for the gifted singer.

Second, public schools no longer have general assemblies where *everyone* sings. How tragic! I remember singing, in grade school assembly, "O, Columbia, The Gem Of The Ocean," which never failed to raise a wave of goosebumps. My heart beat faster, and, you know something? I didn't understand what half of the words meant!

I was stirred by the sound of the music and the oneness of our singing---teachers and students. I knew then that music had become an integral part of my existence and that, henceforth, I couldn't live without it. How can our children and grandchildren and their children and grandchildren possibly experience this? One person here and there can't turn the tide.

Third, children usually gravitate to whatever they first hear and whatever their peers enjoy. The radio and television air waves are in a musical circuit-overload on rock and country music. People are inundated with the pros singing those two styles.

Please don't misunderstand. I enjoy quite a few of those songs. Believe it or not, barbershop is *not* the only kind of music around! But, haven't you found that many of your children have picked up the "bug" to participate in singing because they have heard you sing, or, better still, because you have sung with them?

My six-year-old grandson listens to a rock station and seems to really enjoy it, but when he and I get together, he wants to sing "Row, Row, Row", "Wait Till The

continued at bottom of next page

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MEmpership begins with ME

by Charlie McCann
International President

As I sit down to write this article, I realize that I've been so busy that something hadn't occurred to me: the year of my presidency is 1990. The implication is that, while we started a new half-century for the Society in 1988, we are now moving into a new decade, the 1990s, which will culminate with the turn of a new century in the year 2000.

Interestingly, it was just about 100 years ago that men were practicing the art of woodshedding in the barbershops of the day and barbershop harmony was born. Things have changed a lot since then and, if we are to continue as a viable organization, we must adapt to the times. The purpose of the Future II Committee and the other self-examination committees now currently convened, and those that will be appointed in the future, is to provide us with insights and strategies for accomplishing this.

A very strong theme that runs through the Future II report, relative to that portion of our vision statement that states we should become "widely recognized and ever-growing," is *public relations*, especially at the chapter level. I don't know about you, but I'm weary of hearing that we are "the world's best kept secret." Future II recommendations 2, 4, and 15 deal with the problem.

Recommendation 2 suggests the establishment of a viable, ongoing public relations campaign, with emphasis at the chapter level. It is very gratifying to see things on national television such as "An Evening At Wolf Trap," which aired on public television January 1. The Alexandria Harmonizers appeared very prominently on this show, with appropriate credits, and made us all proud. There are some other things in the works that could get us some exposure on national TV. As exciting as this is, the public has a very short memory and an occasional

shot in the national media is not enough to make us "widely recognized."

With the understanding that wide recognition must start at the local level, President Jim Warner appointed an International Public Relations Committee in 1988. This committee, chaired by Dee Paris, was charged to, among other things, develop a program to assist chapters in establishing strong, ongoing public relations programs. The members of that committee, John Mulkin, Bob Morrissey, Bill Moreland and John Ward, along with staff man Ray Heller, have made some significant contributions in the short time the committee has been in existence. One of the notable features has been to institute a public relations officer class at COTS and to elevate the faculty of this class to international status.

The core of a local program should include an overall plan which reflects the goals and objectives of a chapter, as determined by its board. Likely, that plan should include involvement of the chapter in community affairs in a variety of ways. How better for us to improve a chapter's image and get more recognition than through such a program? It provides the "ongoing" element that is important to successful image building.

Recommendation 4 makes reference to increasing our support of local charities. This is a very significant way to involve ourselves in the community. We all are proud of our international service project at the Institute of Logopedics and the support we give it. This should be publicized more; the recommendation was not intended to minimize or dilute that support. However, we recognize that support of local charities has great impact and is more newsworthy at the local level. That impact would be multiplied if the local work tied in with our international service. The networking of

the two could be very beneficial. Let me restate, for emphasis, that Recommendation 4 is not intended as a shift in priorities to the local level, but as an increase in our overall service effort.

A most effective way of serving our communities is through our singing. Recommendation 15 addresses the need to give quality performances whenever and wherever we sing in public. This has a direct bearing on becoming "widely recognized." Entertaining shows and performances and good singing certainly enhance our image as a musical organization and will provide us with many opportunities for public exposure. A public performance could be looked upon as a public relations event, in terms of its benefits in that regard. Every performance, whether paid or public service, deserves our *very best* effort. The projected image is the same.

All of the above is related to "ever growing." Membership recruitment and retention relies heavily on our image and how well we are known throughout a community. An active organization with a strong positive image will find growth much easier to accomplish. Every man wants to be identified with a group he believes will be a source of personal pride and gratification.

As we move into this decade, let's broaden our horizons in public relations and service. Let's ensure the perpetuity of this thing we love so much by implementing those programs that serve, at a local level, the facet of our vision statement that says "a widely recognized and ever-growing fraternity of men." As in all other things, each of us is responsible. MEmpership Begins With ME. 🎵

In "Seventh" Heaven

continued from page 2

Sun Shines, Nellie", "Tee-Idle Dum Dum", "Hey, Little Baby O' Mine" and other songs he has heard my chorus or his grandad sing.

Funny thing . . . he recently said, "I don't know what means Tee-Idle Dum Dum." Know what? I couldn't tell him! All I know is, we enjoy singing it together! Wouldn't trade that for all the gold in the world.

Let's arise and sing, out there! Breathe life into our singing tradition! Let's "Keep The Whole World Singing"! 🎵

Directors College will be held in Kenosha

by Mel Knight

Director of Music Education and Services

During the week of June 17-24, Carthage College in Kenosha will become a mecca of barbershop harmony. Located just two miles north of Harmony Hall, the campus will be the site of the first international Directors College. As many as 500 current, or potential, chorus directors will gather to learn more about skills and values necessary to lead a chapter's music program.

Carthage College enjoys an idyllic setting on 72 acres of wooded land on Lake Michigan. Facilities are excellent and include several large auditoriums, in addition to rehearsal studios and classrooms.

Carthage College is an ideal location for the new Directors College. It is in the heart of the midwest, easily accessible by highway, railroad, airline and buses. Milwaukee airport is only 40 minutes to the north.

The Directors College is open, not only to established directors, but to those who might want to become a director. Pre-

entrance tests will ensure that all students are placed in classes according to ability and experience.

Classes will cover just about everything a qualified director should know: conducting, teaching new music, vocal techniques, performance skills, interpretive planning, music theory and ear training. Perhaps even more important, instruction is offered in leadership skills, motivation, time management and communications.

The faculty, this first year, includes Jim Massey, Val Hicks, Greg Lyne, Tom Gentil, Fred King, Bob Mucha, Ron Black, Jim Miller, Ray Danley, Rob Hopkins, Roger Williams and the entire international music staff! These men represent the finest directors and teachers the Society has to offer.

Classroom instruction is not the only thing the students will gain; many special events are planned. A Russian quartet is scheduled to be in attendance to share their

special brand of barbershop harmony. Four choruses from the area will be available for demonstrations of coaching and teaching techniques during two-hour general sessions. A mid-week steak fry will provide an opportunity to socialize and woodshed... yes, directors like to sing, too!

Each student will receive a wealth of educational materials, including workbooks, manuals and audio and video tapes. Final exams will include evaluations and advice to help the student/director when he returns to his own chapter.

A registration fee of \$325.00 includes room, board, tuition, and transportation to and from Milwaukee airport for those flying in. A special arrangement has been made with Rhodes Travel Agency in Madison, Wisconsin, for discount air fares.

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That's right folks! Superb Barbershop Harmony! And it's growing by leaps and bounds. We'll see a barbershop show in Perth, the capital of Western Australia on the Indian Ocean, where we'll join the "Men in Harmony" at their afterglow, at a poolside dinner and even at a "down under" barby that they'll cook just for us. We'll see barbershop shows in Bathurst and Canberra where the local choruses are also laying out the red carpet for our own Interstate Rivals and every one of us with special dinners, picnics and bashes.

That's not all: We'll cover Australia from the East Coast to the West Coast. We'll cruise the Great Barrier Reef; we'll cruise up the Swan River to Western Australia's wine county; we'll cruise Sydney Harbor on a romantic dinner sailing. We'll experience sun and surf, succulent seafood and scintillating scenery from the Snowy Mountains to the Blue Mountains and from the Tasmanian Sea to the Indian Ocean. There will be plenty of woodshedding, gang singing and "Aussie" socializing. Hospitality you won't find anywhere else in the world. This land "down under" will overwhelm you with warmth and splendor.

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Midwinter attendance best in years

Singing, tours, Food for Thought highlight week in Tucson

Under blue skies, in pleasant, 70-degree weather, the Tucson, Arizona Chapter sponsored the fiftieth annual midwinter convention January 22-28, 1990. This was one of the Society's most successful midwinter conventions; registrations totaled 1,123 as barbershoppers rushed south to escape the cold.

Attendance was good at the senior quartet contest and at all shows--the Saturday night show was sold out. Many of the convention tours were sold out, as well.

A plethora of shows

There was ample opportunity to recharge batteries with an infusion of high-powered barbershop. Thursday's offerings included presentations by the Tucson **Sunshine Chorus**, with 5th-place medalist **Chordiac Arrest** and semifinalist **Remember When** quartets. The show was marked by announcement of Bob Johnson's retirement as Tucson chorus director.

Friday night featured a parade of excellent quartets: **A Tonic Explosion** and **Back in Time** from Far Western District, senior quartet champions **Close Harmony Tradition** and **Silvertones**, **Quincy Avenue Quartet** from Rocky Mountain and **Main Event** from Southwestern district. Show topper was Bob Johnson directing the **World's Largest Barbershop Chorus (WLBC)** from a platform erected in the center aisle of the auditorium.

Saturday's "Best of Barbershop" show included an outstanding agglomeration of the Society's best performers. Greg Lyne's **Masters of Harmony** chorus demon-

strated their intention to better their 1989 fourth-place finish at this year's contest in San Francisco. The fourth-place medalist **Sidekicks** quartet also appeared.

The first half was closed by the **139th Street Quartet**, third-place medalist, following a presentation by **Bayou City Music Committee**, 1989 senior quartet champion.

The quality of singing and entertainment on the first half of the show would have satisfied any fan of barbershopping but the second half brought new meaning to the word, "wow!" Openers were **Grandma's Beaus**, crowned senior quartet champion that afternoon. They were followed by **Bank Street**, second-place medalist, and our international champion, **Second Edition**.



Winner of the Seniors Quartet Contest was Grandma's Beaus from Land O' Lakes District. Members of the quartet were, from left: Bob Griffith, baritone; Merrill Miller, lead; Jim Richards, bass, and Mike Stump, tenor.

SPEBSQSA business conducted in meetings

On Thursday afternoon the Future II Committee met and continued the important work of long-range planning for the Society. They wrestled with tough questions regarding how our musical style will evolve and where we are heading with our art form.

Harmony Services elected officers for 1990: Ernie Hills, president; Roger Thomas, vice president, and Sam Aramian, secretary-treasurer. Harmony Services will sponsor tours of Scandinavia in May, various convention tours in San Francisco, a tour of Russia in August, and a possible tour of Australia in September.

Presidents of all 16 districts were on

hand for a meeting. AII-SOW, Harmony Foundation, and the Association of International Senior Quartet Champions (AISQC) were other organizations holding meetings, in addition to the international Executive Committee and the International Board.

Society finances healthy

Society finances are reportedly in good shape, following a tight year in 1989. Income from the Merchandise Department was greater than expected, due, in part, to the ease of ordering via the toll-free phone number and distribution of the new merchandise catalog.

An allocation of \$13,500 was made to the archives committee for construction of displays; the World Development Fund re-

ceived \$10,000 as seed money for expansion of barbershopping activities abroad.

Returns from the Society's credit card continue to be good. More than 4,000 members are now card holders.

The board relaxed requirements for licensing and chartering chapters. Henceforth, it will be

possible to license a chapter with 12 members and only 16 will be required for granting a charter; 75 percent of these must be new members--men who have never been members or have been out of the Society for more than a year.

The new requirements are aimed at making it easier to create chapters in smaller communities. The numbers listed are minimum requirements; districts may elect to set more stringent regulations or may judge each application for license or charter on its own merits.

The 1994 international convention was awarded to Pittsburgh. Other bids considered were from Atlanta and Detroit.

Video tapes of the WLBC, keynote address (page 10), and convention highlights are available at Kenosha. Call the Order Desk.

continued on page 8

The Second Edition.

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Scores for quartet competitors set

In other action, the board approved a recommendation that all quartets scoring 1,828 points or more in the international preliminary contests be qualified to enter the international competition in San Francisco. The target score was set in order to come as close as possible to qualifying 49 SPEBSQSA quartets for international.

The number of competing quartets from affiliate organizations will be set annually by the International Board.



Bob Johnson, former director of music education and services for the Society, spent Friday rehearsing a chorus of 500+ men for a presentation on the Friday night show at the midwinter convention.

Society motto song proposed

"Keep America Singing," written by Bill Dickema, is the traditional song of SPEBSQSA.

When our motto was changed to "Keep the whole world singing," Dickema, after hearing people change the words and melody of his song, was quite upset. He did not want his song altered.

Since his recent death, Dickema's family has picked up the torch and has asked that we not change his song.

A new song, expressing our motto, was introduced at the board meeting by the Second Edition quartet. It is not meant to replace Dickema's song and can be sung in conjunction with it.

No action was taken with regard to the new song; it is being tested by a number of chapters.

Membership is main concern

Greg Elam, of Southwestern District, is chairman of the International Membership Development Committee. His program for the year will include upgrading Society promotional materials that are used in marketing our organization to potential mem-

bers. "Our prospective members observe quality materials in their homes every day," Elam said. We have to seem more worthy of their time and interest."

Elam will also look at a change in emphasis in the Society's promotional efforts. "We have, in recent years, set out to sing better," he said. "After all, that's the core of why we're here. It was felt that singing better would automatically attract new members. Unfortunately, that hasn't happened."

Membership development must include retention as well as recruitment. "One in five Americans moves every year," Elam continued. "Some of our members leave the Society every year, not because we have failed, but simply because they have moved. We have to recruit new members just to stay even."

"We intend to focus on membership through existing channels. For instance, Dave Malony's 'ME' kit is great but by November, very few chapters were using it. It was being ignored. It needs to be packaged better to add credibility to very worthwhile content."

Giving district membership developers greater status and visibility is another part of Elam's program. He sees a need to improve awareness of the importance of these people. He wants staff visits to respond to membership needs as well as musical needs.

"District presidents are another key to membership success. Their special support and focus remains critical."

Elam believes we must make everyone aware that we have a problem. Then we can actively work on reversing the trend.

Golden anniversary of midwinters

According to International Historian Emeritus Dean Snyder, the first Society midwinter convention was held fifty years



President McCann presented the immediate past president's pin to Jim Richards.

ago, in January, 1940, in St. Louis. That year, the Society's Advisory Board heard the first presentation by an organized barbershop chorus.

Work done at midwinter conventions has been important to our organization's development. At the 1941 meeting the first written constitution was approved.

"From that point, a small, hand-picked, self-perpetuating board of directors just grew," Snyder said in a special report to the International Board.

"In 1953, an international House of Delegates was formed. It operated as part of a tricameral governing system, along with the district presidents and the board of directors. This system proved cumbersome.



Fred Koch, master of ceremonies, introduced two cooks to get the pot boiling at the Food For Thought Breakfast. Balancing the tall hats were International Vice President Bob Cearnal and Executive Director Joe Liles. Cearnal served as moderator, while Liles answered questions from the 100 guests in attendance. The breakfast, promoted and organized by Historian Emeritus Dean Snyder, was a successful revival of an event that was an annual affair at midwinter conventions in the 1960s.

"In 1961 a new board of directors was created, composed of a representative from each district plus some of the past presidents. Later, this was amended to include an executive committee plus three past presidents, the system we have now."

We owe a debt to the Society officers and committeemen who have contributed to 50 years of midwinter conventions.



As of February 9th, San Francisco convention registrations stand at 7,288

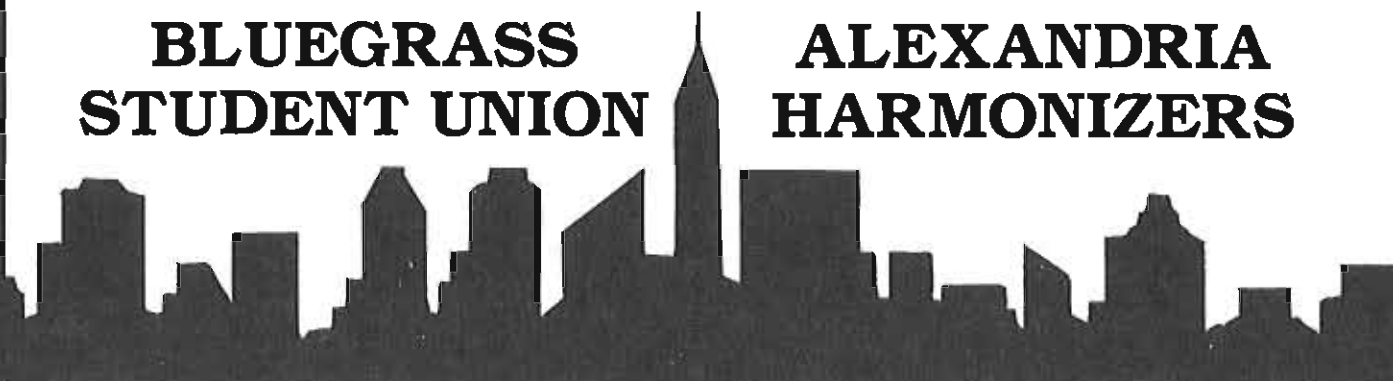


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Midwinter keynote address stressed membership and "back to basics"

The 1990 midwinter convention keynote address, delivered at the opening of the meeting of the International Board of Directors, was made by Far Western District President Lloyd Steinkamp. The following contains excerpts from that address.

One hundred years ago our style of singing exploded into popularity during a period known as "The Gay '90s." Here we are, on the threshold of a brand new "Gay '90s," and barbershop harmony is still part of us. What say we start off the new Gay '90s using the Society appellation created by O. C. Cash and Rupert Hall—"a singing fraternity!" That's much more meaningful than the word "hobby," and it truly says who and what we are: a group of men who, through singing together, grow as close as brothers . . . a musical family.

If I leave nothing else with you today, I pray that I might impress upon you the need to return to the basics as a solution to 90 percent of our problems. A prime example of a return to the basics can be found in our international president's slogan for 1990, "MEmpership begins with ME!" It begins with me---and you. We are the Society.

We all arrived at this place in time by way of different roads and with different road maps. But the basics remain the same---we were all turned on by being clipped in barbershop harmony. Some, like me, literally grew up singing those wonderful vintage pieces at home with the family. My dad was a singing waiter in Coney Island and he knew the verses and choruses to over 500 songs. My brother Fred and I were lulled to sleep each night with classics such as "Stay In Your Own Back Yard," and "Tittle-Tattle-Tattle-Tale . . . Shame On You." (If you're interested, we can woodshed a few of those gems later.)

My introduction to organized barbershopping was in 1945 in Washington, D.C. where I was thrilled by a performance of a quartet who were introduced as "The Four Senators." I approached the quartet, complimented their performance, sang a song or two with them and was subsequently invited to attend what I thought was their

quartet practice. It was, in fact, a chapter meeting with some 50 or more men in attendance, all singing my dad's music! They kept me singing all night long.

I remember my reaction when I found out that the Four Senators were, in fact, four United States senators. I will never forget that occasion, 45 years ago.

Can you remember the first time you sang your part with three other barbershoppers? Yes, you can! It made an indelible impression upon me and it made an equally forceful impression upon you. That's a big part of the basics; it's a giant part of membership for life. It begins with "me," passing this basic gift on to a future brother for life.

Can you remember the first tag you sang? Let's take time out for just a moment right now and sing one together to remind us that basic tag-singing can still raise goosebumps the size of basketball bladders. Leads: sing "behind . . ." and hold it until next Tuesday. Brothers: hit it!



Keynote speaker Lloyd Steinkamp, addressing the international board, spoke of his own early barbershop experiences in emphasizing a "back to basics" approach.

"When I Leave The World Behind," a great tag, and a greater song, written in 1915 by Irving Berlin, a haunting melody set to a prophetic poem:

"I'll leave the sunshine to the flowers . . .
I'll leave the springtime to the trees . . .
And to the old folks I'll leave the memories
of a baby upon their knees.
I'll leave the night-time to the dreamers . . .
I'll leave the songbirds to the blind.
I'll leave the moon above to those in love
When I leave the world behind . . .
When I leave the world behind."

To be a member of an organization that preserves songs like that has got to be rewarding. Membership, therefore, is not an imposition that we place upon our family and friends . . . it's a gift that we offer them . . . for life!

Let's you and I bring in one new member this year. You'll have the time for that, in addition to surveying members who drop out. Why not ask us old turkeys why we stay? You might just learn something new.

Let's start some old-fashioned barbershop quartet-singing reunions or laid-back woodshed contests on the order of the pioneers. No meetings--- just a weekend of sharing with old friends and fraternity members. Give every new member a quartet experience. Listen to the voices around you crying out to be heard; those who are saying, "Give us back our Society." They wouldn't be writing if there were no problems.

Let me leave you with a favorite story of mine.

It seems that, long ago, in a remote village somewhere near creation, there lived a man of great vision and wisdom. No one knew his age but all imagined him to be hundreds of years old. The community governed itself in a democratic manner, with elected directors and leaders who were, for the most part, quite successful. But every so often, a problem would present itself which required the supreme wisdom of the old man.

Well, there was a cadre of young turks in the village---young malcontents who were opposed to the system and the establishment. They wanted to wrest the leadership from the electorate and, most especially, from the old prophet. So they gathered in clandestine meetings to plot the ultimate overthrow of the seer. They decided to devise a plan to discredit the old man.

And devise they did. The leader of the turks was to ask for an audience at the next town counsel meeting. With the entire

populace in attendance, he would approach the old man with a small desert wren clasped in his hands and would inquire if the old man knew what was within. If the seer was unable to answer, the young man would let the bird take wing, thereby discrediting the old one. If, on the other hand, the old man guessed correctly, as they thought he might, the young malcontent would then inquire if the wren were alive or dead.

Should the prophet reply, "Dead," the young man would open his hands to release the bird into flight. Should the old man reply, "Alive," with one thrust of the thumb-nail the turk would sever the creature's neck and let it fall to the ground. Either way, victory seemed certain.

The day arrived. After the routine decisions were presented and resolved, the leader of the turks approached the old prophet and asked his first question. "It is a young male desert wren that you have in your hands, my son", was the reply. "But is it alive or dead?" asked the young leader. After a pause, the old man replied, "That, my son, is in your hands!"

My good brothers in harmony, it is in your hands. Have a good year, and thank you.

Achievement awards at midwinter

For the sixth time, the Alexandria, Virginia Chapter has won the International Achievement Award. The chapter, highest scoring group in Plateau 6---chapters with more than 100 members---garnered 1,194 points during the 1989 contest year.

As in previous years, the Alexandria Chapter, whose Harmonizers chorus is the current international champion, won the achievement contest with strong quartet activities. The chapter had the most registered quartets in the Society and the largest number of quartets in competition.

The only chapter to beat Alexandria in any of the quartet categories was Fort Worth, Texas, with the highest number of unpaid quartet performances.

Runner-up in the achievement competition was Spokane, Washington, winner of Plateau 1---chapters with fewer than 30 members---with 1,075 points. Spokane began the year with 25 members and ended with 58.

Largest percentage of membership gain,

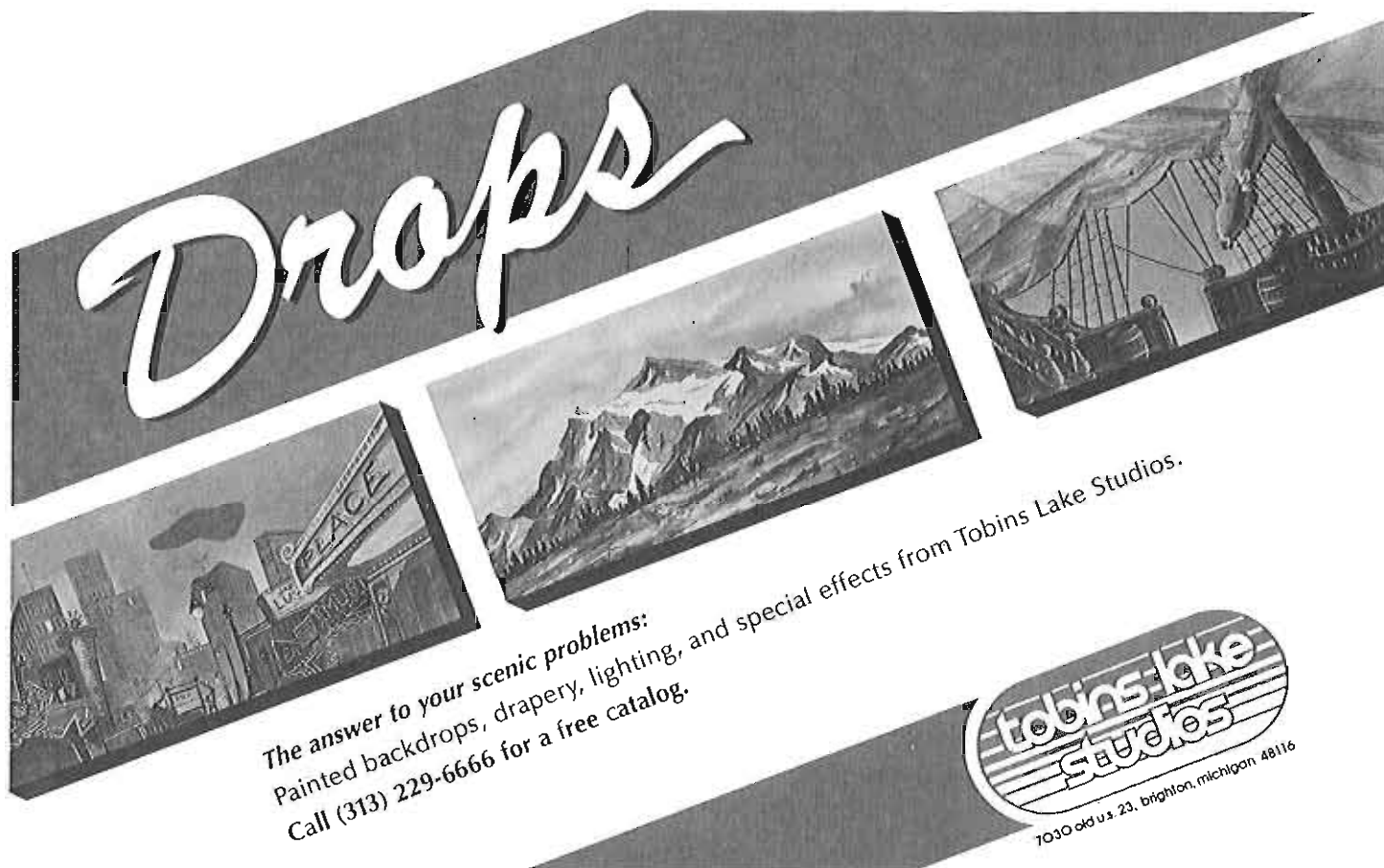
however, was experienced by Jackson, Michigan Chapter with an increase of 170 percent, from 10 to 27 members.

Top scoring chapter in Plateau 5---50 to 74 members---was Lancaster, Pennsylvania. Winner in Plateau 4---chapters with 50 to 74 members---was Pikes Peak, Colorado, with the highest score for activities in the Society.

In Plateau 3---chapters with 40 to 49 members---Arlington, Texas took top honors, while Plateau 2---chapters with 30 to 39 members---was headed by Loveland, Colorado.

Aided by top-scoring Alexandria and Lancaster chapters, Mid-Atlantic was the winner among the Society's 16 districts. Mid-Atlantic won every category in the competition except the number of new chapters chartered, in which it tied with Ontario District, and membership gain, which was won by Ontario.

Second place in district achievement was won by Johnny Appleseed; Dixie finished third.



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Bryn Mawr experiment brings positive results

From 1988 to 1989, membership in the Bryn Mawr, Penn., Chapter rose from 116 to 143. The chapter ranked first in activity points. The number of registered quartets rose from three to eleven. Nine members of the chapter attended Harmony College. A third performance was added to the annual show, and more tickets were sold than for any show in the previous decade. The chorus scored its highest-ever point total in competition, missing by only 19 points the opportunity to represent the Mid-Atlantic District in international competition in San Francisco.

The music director of the Bryn Mawr Chapter is Eric Jackson, a member of the Future II Committee. Jackson believes that the success of the chapter in 1989 was due, in large part, to the application of concepts he learned while serving on the committee.

The following article is excerpted from Jackson's report to Future II Chairman Wilbur Sparks. The entire report was distributed at COT schools and has been reprinted in numerous chapter bulletins.

In seven years as a front-line director, I learned a lot of stuff.

I read the Director's manual carefully, attended Harmony College, and even had Joe Liles critique my directing style on several occasions. I think I was a pretty good director; however, the experience was vaguely dissatisfying for the most part, and the results, while good, did not seem to be worth a lot of the effort and struggle.

Later, as a committee member during the Future II deliberations, and while wading through hundreds of pages of testimony, opinions and survey results, the idea began to emerge in my own mind that maybe we were trying to solve the wrong problems.

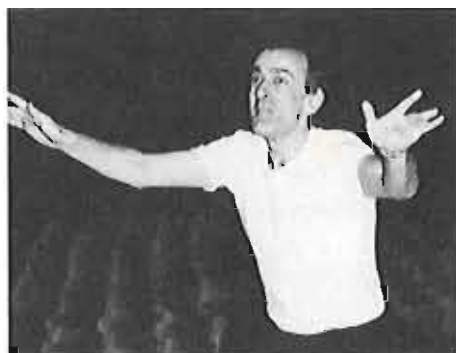
Then, in early 1988, I was approached by the Bryn Mawr Chapter to serve as their musical director. I did not want to direct again. I was toying with a number of ideas sparked by my experience on the Future II Committee. Bo Lamar, the tenacious music vice president, challenged me to direct again and to see if we could put some of those ideas to use.

Music program challenged

I accepted the challenge with the understanding that we were going to experiment with the musical program of the chapter.

The underlying premise of the experiment was that some of our Society's chapter meetings have degenerated unconsciously into chorus rehearsals, with some programming thrown in. We thought that if we were to start over with the idea of a Society dedicated to the preservation and encouragement of barbershop quartet singing, we should plan to do better.

The music team got together and developed an action plan. At the time, we were making it up as we went along and we were scared to death. This was a pretty good chapter we were messing around with!



Music Director Eric Jackson wanted Bryn Mawr Chapter to offer something for every member, at every level of interest.

Priorities were established

We began with a blank sheet of paper and no preconceived notions. The question was, "Imagine you are starting a new Society. What would you include in the musical program?"

We wrote everything down. Then we established a rating system:

A rating of 1 meant: "Essential. This must be included as part of the chapter activities for the organization to survive and flourish."

A rating of 2 meant: "Highly desirable. This would be very important to the health of the organization."

A rating of 3 meant: "Desirable to have. It would likely make a meaningful contribution to the organization."

Here are the top-rated items and the average rating each item received:

Average Rating = 1.0 (best possible score):

- Organized quartetting
- Informal quartetting
- Opportunity for "casual" singing

Structured learning time

Average Rating = 1.25:

- Visiting performers
- Chorus Activity
- Opportunities to entertain
- Curriculum in vocal production
- Curriculum in barbershop craft
- Something for everyone, no matter their level of interest

Opportunities for socializing

New member orientation and instruction

Average Rating = 1.5:

- Traditional woodshedding
- Small chorus for church singers

Average Rating = 1.75:

- Civic involvement
- Singing through arrangements for fun
- Listening to recorded barbershop music

Average Rating = 2.0:

- Opportunities to be creative (directing, show production, song-writing, interpretation, staging, script-writing)
- Prepared curriculum in sight-singing

Chapter philosophy revised

All flourishing chapters probably have an underlying philosophy or vision; however, it is my belief that such things are not always clearly articulated, and that success is often misattributed to the excellence of the director or the efficiency of the board. At Bryn Mawr, we laid out our philosophy as follows:

First, our Society is preserving an art form to be enjoyed by future generations.

Everyone knows this, and yet our teachers and directors do not, I believe, really take it seriously or hold it in front of them as their operating manifesto. There is something magnificent and ennobling in doing so. It places things like vowel matching in proper perspective.

Second, chorus singing is only one way to preserve the art form; we should give it appropriate emphasis in our chapter meetings, but be sure to also celebrate barbershopping in other ways.

With our vision clearly before us, it seems natural to honor our quartets and provide chapter resources and time for them or to encourage the casual singer who wants to drop in to sing a tag or two. We should also help organize a religious chorus for those who want it, provide gang singing for those who want that, offer voice lessons, or in-

struction in sight singing, arranging, the history of barbershop, and so on. We should be, in other words, a "complete barbershop chapter."

Third, make the music director the musical leader of the chapter, and not just a chorus director. Most non-chorus musical activities need his active support in order to be successful.

We call the guy the *chorus* director, but we really need him to be a *musical leader* for all chapter activities involving barbershop music. It requires self-discipline, dedication and some risk-taking. This may explain why we have director problems in many chapters, and qualified directors by the dozens who are no longer directing.

All too frequently, we judge a director only on contest points, and we consequently tend to insist on more and more chorus singing. He must know how to say no!

To have a successful chorus, he must first have a thriving *chapter*. That's why the vision of preserving an art form for future generations is so critical. It is a higher purpose worth committing to.

Fourth, provide something wonderful for everyone at every chapter meeting.

We need to stop trying to get people to do things they don't want to do—it's ridiculous! Find out what they want and provide it, if possible. Whatever their level of participation, they are all preserving the art of barbershop singing.

Philosophy helps answer questions

Here's how easily some commonly-asked questions can be answered, based on this kind of vision or philosophy:

Q:What do you do about quartets that don't want to sing in the chorus?

A:Get them a quiet room, provide them with coaching, and let them know when the coffee is ready.

Q:What do you do about guys who arrive at 10:00 and all they want to do is stand around and sing tags?

A:Sing tags with them.

Q:What if a guy won't learn his music?

A:Clearly communicate the obligations involved in singing with the chorus. Since chorus singing is only one part of the chapter activities, there are plenty of barbershop experiences available for guys who choose *not* to sing in the chorus.

Q:How can you learn your music on time for shows and get ready for competition if you only have a short time for chorus rehearsal at each chapter meeting.

A:Learn to teach well. Attend the chorus directors college. Plan carefully, and work efficiently. Make training tapes (or buy them). Polish fewer songs up to performance level. Pick music with care, selecting songs that offer quick learning and satisfying performance. Have lots of fun. Relax.

Q:What do you do about people who don't want to stay for the gang-singing or sight-singing or movies or craft sessions or quartet activities?

A:Nothing. Why do anything?

Meeting format altered

We decided on the following experimental meeting format:

Chorus rehearsal will be just one part of the chapter meeting. It will take 90 minutes of each meeting.

In addition to the chorus rehearsal, there will be two 25-minute barbershop activities available. These sessions include a selection of the activities

continued on page 35



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Many "San Francisco treats" await barbershoppers

International show to feature an array of worldwide talent

A program of outstanding international talent has been scheduled for Tuesday night at the international convention in San Francisco. Chairman Jerry Orloff has assembled groups from around the world for a show that, he reports, will be a milestone in Society history.

Scheduled to appear, in alphabetical order of nations, is an Austrian group called **Vocalitas**. This is a double quartet from Gampoldskirchen, a small town just south of Vienna.

The British Association of Barbershop Singers (BABS) will be represented by their 1989 national champion, **Quartz Precision**. Also representing BABS will be the champion **Hallmark of Harmony Chorus** from Sheffield, winner of British national gold medals in 1986 and 1989.

Canada's representatives will be Doran McTaggart of Windsor, Ontario, as master of ceremonies, and **Front 'n Centre** quartet from the Scarborough Chapter.

From New Zealand, the Auckland City

of **Sails Chorus** will perform. They were present at the international show in San Antonio.

Sweden will be represented by the **Good Time Singers** quartet from Rönninge, national champion in 1981, 1986 and 1988. Also representing that Nordic country will be the **Growing Girls** quartette, current Sweet Adelines international champion.

The good ole USA will be represented on the show by the **Second Edition**, international quartet champion from Louisville, Kentucky, and by the **Pot O' Gold Chorus** from San Francisco's Bay Area Metro Chapter.

Finally, show planners expect an appearance by the **Quiet Don Quartet** from the city of Rostov-On-Don in the USSR. This foursome has been contacted; work on obtaining visas and making travel arrangements is under way.

Ticket order forms for the International Show and many other events may be found throughout this issue.

Society sponsoring trade show at convention

For the first time, the Society will be sponsoring a trade show/exhibit at our international convention. The dates are Friday, July 6, 9:00 a.m. to 5:00 p.m. and Saturday, July 7, 9:00 a.m. to noon. The show will be held at the Hilton hotel.

Booth space is not limited to members of the Society, but exhibitors should represent a product or service that is directly related to musical performing arts or musical administrative services. Details can be obtained by contacting Jim DeBusman at the international office.

Attention, convention campers:

Those interested in obtaining information about the camping facilities at the San Francisco convention should contact Roger Fox at (916) 432-4913.

Contest schedule announced:

Quartet quarter-finals, Thursday, 11:00 a.m., 3:00 p.m. and 7:30 p.m.
Quartet semi-finals, Friday, 7:30 p.m.
Chorus contest, Saturday, 12:00 noon.
Quartet finals, Saturday, 8:00 p.m.

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

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

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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 the giant northern California redwoods. (Bring sweater and comfortable shoes.) Continue to the pristine waterfront village of Sausalito on San Francisco Bay. Browse the artisans' 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

Combine 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 p.m., your motorcoach will return to transfer you back to headquarter's Hotel (Hilton).

TOUR D - San Francisco plus Alcatraz - 8 hours

Following your morning city tour 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 Ghirardelli Square, a short distance away. Return to the hotel on your own via cable car (very convenient), taxi or, by motorcoach at 4:45 p.m.

TOUR E - Wine Country and Steak Fry Bash - 8 1/2 hours

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

barbecued steak (or chicken if you prefer), complete with all the trimmings (tossed green salad, French bread, corn on the cob, baked beans and iced tea). A few of the 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 report 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. We'll cross both the Golden Gate and Bay bridges, stopping at two famous wineries to sample their vintage products, then visit historic Sonoma.

TOUR G - Barbershop Picnic at Marine World /Africa USA - 9 hours

An all-you-can-eat-and-drink lunch, 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. See many exhibits such as Butterfly World, Lorikeet Aviary, Tiger Island, Sea Cove, Marine World Aquarium and more. Depart for Marine World at 8:00 a.m. Suggestion: have breakfast at Marine World. After a delightful day, return to San Francisco in time to have dinner and depart for "An Evening at the Oscars." 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. Stay at a superb Reno hotel with headline shows and lively casinos. During this two-day barbershop odyssey, visit Sacramento, California's capital, noted for its gold-rush memorabilia, and Virginia, Nevada, with its "Old West" traditions. Absorb awesome beauty on a barbershop cruise on breathtaking Lake Tahoe. The entire lake is a photographer's delight. To top it all off, enjoy the fun and camaraderie of singing with fellow barbershoppers. Departure will be at 10:30 a.m. on Sunday, July 8th, from the Hilton. Return to San Francisco Airport at 3:30 p.m., 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 RESERVATIONS 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

___ A-1. Tuesday, July 3rd, 1:00 p.m. \$ ____
___ A-2. Wednesday, July 4th, 8:30 a.m. \$ ____
___ A-3. Wednesday July 4th, 1:00 p.m. \$ ____
___ A-4. Friday, July 6th, 8:30 a.m. \$ ____
___ A-5. Friday, July 6th, 1:00 p.m. \$ ____
Total \$ ____

**TOUR D - San Francisco plus Alcatraz- 8 hours - \$27.00
(\$20.00 under 12 years of age)**

___ D-16. Monday, July 2nd, 8:30 a.m. \$ ____
___ D-17. Tuesday, July 3rd, 8:30 a.m. \$ ____
___ D-18. Wednesday, July 4th, 8:30 a.m. \$ ____
___ D-19. Friday, July 6th, 8:30 a.m. \$ ____
Total \$ ____

**TOUR B - Muir Woods and Sausalito - 3 1/2 hours - \$21.00
(\$14.00 under 12 years of age)**

___ B-6. Wednesday, July 4th, 1:00 p.m. \$ ____
___ B-7. Friday, July 6th, 1:00 p.m. \$ ____
Total \$ ____

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

___ E-20. Tuesday, July 3rd, 8:00 a.m. \$ ____
___ Steak ___ Chicken

**TOUR A & B - San Francisco & Redwoods Combo Tour -
7 1/2 hours - \$36.00 (\$21.00 under 12 years of age)**

___ A&B-8. Monday, July 2nd, 8:30 a.m. \$ ____
___ A&B-9. Tuesday, July 3rd, 8:30 a.m. \$ ____
___ A&B-10. Wednesday, July 4th, 8:30 a.m. \$ ____
___ A&B-11. Friday, July 6th, 8:30 a.m. \$ ____
Total \$ ____

**TOUR F - Wine Country - 8 hours - \$32.00 (\$17.00 under 12
years of age)**

___ F-21. Wednesday, July 4th, 9:00 a.m. \$ ____
___ F-22. Friday, July 6th, 9:00 a.m. \$ ____
Total \$ ____

**TOUR C - San Francisco Plus Bay Cruise - 8 1/2 hours -
\$23.00 (\$17.00 under 12 years of age)**

___ C-12. Monday, July 2nd, 8:30 a.m. \$ ____
___ C-13. Tuesday, July 3rd, 8:30 a.m. \$ ____
___ C-14. Wednesday, July 4th, 8:30 a.m. \$ ____
___ C-15. Friday, July 6th, 8:30 a.m. \$ ____
Total \$ ____

**TOUR G - Barbershop Picnic at Marine World/Africa USA -
9 hours - \$32.00 (\$29.00 under 12 years of age)**

___ G-23. Wednesday, July 4th, 8:00 a.m. \$ ____

**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 _____

Many "Most Happy" returns . . .

The 1977 champs have had a long and varied history, many personnel

by Jack Bagby, Contributing Editor

At the Charter Night show of the new Bay Area Metro Chapter in San Francisco last fall, the headliners were an international championship quartet that had been retired for more than two years. It was one of their first performances with a new bass, who is one-third the age of the near-legend he replaced. If any in the barbershop audience were skeptical about whether this new combination would work, their doubts soon vanished.

Evergreen District's **Most Happy Fellows** was back, indeed, reclaiming a position among the Society's active championship quartets.

The Most Happy Fellows probably holds the record, among active foursomes, for the number of men who have been members of one quartet. None of today's Haps was among the original foursome organized in the late 1960s and only one, founder/bass Ken Hawkinson, was still on board when the quartet became a champion in 1977. Hawkinson, at 59, was the oldest man ever to win a gold quartet medal!



In the early '70s, four men played musical chairs with the top three voice parts. (l to r): Bob Hodge, Larry Hassler, Bill Thurman, Ken Hawkinson (bass) and Bob Jones.

The Haps claimed the title in Philadelphia, leaping from a seventh-place finish in San Francisco the previous year. "We were stunned," said tenor Bob Hodge. "We'd hoped to finish third or fourth. If we had been hoping to win, we probably would have planned our contest sets differently."

Lead Larry Hassler's awed comment to baritone Jack Lyon has become a classic. "But Jack," he exclaimed, "We just started to work on vowel sounds!"

Lyon, that year's "new kid on the block," had come in as bari at the spring international prelims. With the winning combination finally established, he was the last Haps rookie until Matt Rice replaced Hawkinson as bass last year.

Personnel were versatile and varied

When Hawkinson first organized and named the Most Happy Fellows in 1967, the other members were Bill Dergen, tenor; Harry Aldrich, lead; and Bob Jones, bari. Hawkinson staked permanent claim on the bass part. But, from then on, seven of the most versatile, multi-part singers in the Society would play musical chairs with the other three slots. Most served at various times as the quartet's fifth member, stepping in at any part when needed. The seven were Dergen, Aldrich, Jones, Bill Thurman, Hodge, Hassler and, finally, Lyon.

From the beginning it was a charismatic, popular quartet. It won the Evergreen District championship in 1971 (with the combination of Hodge, Hassler, Thurman and Hawkinson), made a USO tour of the Far East, and entertained throughout the country. The quartet competed seven times at international, using various "spare parts." The tenor-lead-bari combination for 1970 was: Dergen, Hodge and Thurman; for 1971, it was Jones, Hodge and Thurman. In 1972, they tried Hodge, Hassler and Jones, an arrangement that stuck, at least for contests, through 1976, when the group made the top ten for the first time. Yet for shows, during that four years, an audience might be faced by any combination of Hodge, Hassler, Thurman or Jones, plus Hawkinson.



The Most Happy Fellows pose, circa 1990. Clockwise from bottom: Matt Rice, bass; Larry Hassler, lead; Bob Hodge, tenor and Jack Lyon, baritone.

New coach a turning point

One of the Arrangement Category judges at the 1974 Evergreen District Spring Preliminaries was Lloyd Steinkamp, then in his tenth year as an international staff field man. Intrigued by the comedic possibilities posed by the irrepressible Hassler, Steinkamp offered his services as quartet coach. His efforts contributed to the group's eventual seventh-place finish at the international contest in 1976.

Late 1976, however, found the quartet without a baritone. Steinkamp, who was then working on a World War I contest package, consulted with Hodge, Hassler and Hawkinson, and at 3:30 a.m. on December 31, Jack Lyon, former baritone of the semi-finalist quartet, **New Found Sound**, received a phone call. "How'd you like to win a medal next summer?" asked Steinkamp, and the rest is history.

As international champion, the quartet's celebrity soared. The Haps introduced Steinkamp's now-famous "Wizard of Oz" routine at the 1980 convention AIC show. Not since the Judy Garland movie had there been a more believable or hilarious Tin Man (Hodge), Dorothy (Hassler), Scarecrow (Lyon) or Cowardly Lion (Hawkinson).



The first performance of the now classic "Wizard of Oz" sketch before a large audience took place on the 1980 AIC show in Salt Lake City. (l to r): Hodge, Hassler, Lyon and Hawkinson.

Ninth member added

In 1986, after more than 30 years of barbershopping, Hawkinson claimed a well-earned retirement. At the international in Salt Lake City that year, the Most Happy Fellows sang what was then billed as their swan song; however, with Hawkinson, they fulfilled existing commitments and contracts (performing the "Oz" routine monthly through 1987) and sang on other occasions--twice at ceremonies in their honor. The **Sea-Tac Chapter** paid them tribute with a show, and last fall the Evergreen District named the Haps (with Hawkinson) to its Hall of Fame.

But Hodge, Hassler and Lyon missed "show biz." They began looking for a bass who might fill Hawkinson's oversized shoes. Finally, late last year, they found Matt Rice, bass of **A Class Apart**, 1988 Dixie District quartet champion. "We weren't just searching for a voice," Lyon explained. "What we wanted to preserve was that special 'chemistry.' Matt fitted right in."

At age 24, Rice became the ninth member in the quartet's history (but Steinkamp remains the "fifth" man). The Bay Area Metro show was Matt's third public appearance with the Haps. "What a ball we had!" Lyon exclaimed. "We were overwhelmed by the welcome and response--it made us remember what we've been missing the last couple of years. Matt was ten feet off the ground."

Word of the Haps' return has spread rapidly. "Bookings are flooding in," Lyon


said. "It looks as if we're going to be traveling solidly during most of March, April and May." The trips will include one to England for the British Association of Barber-shop Singers (BABS) annual convention, in Harrogate, May 25-28.

Meanwhile, the quartet's three record albums "are suddenly selling like mad," Lyon said. "As soon as we have 12 previously unrecorded songs ready, we'll put out another. We want to do new routines, including a feature package or two that Lloyd is already working on. But we intend to polish most of our old stuff, too. We've already lengthened the legs on the lion's costume, if that's a clue."

Quartet has close family ties

Like most long-running foursomes, the

Haps, over the years, have become almost as much a family as a quartet. During an early coaching trip to Tacoma, Wash., Steinkamp met Judy Soggie, a long-time Haps fan and Sweet Adeline, who was then singing, with Cam Hodge, in the Commencement Bay Chapter chorus, directed by Bob Jones. In due time, she changed her name to Judy Steinkamp. In 1983, the Haps carried togetherness one step further: the lead became the bari's son-in-law.


Granddads Lyon and Hodge could be the next ones to retire--perhaps in 20 years or so. But somehow, one gets the idea things really won't change much--the Most Happy Fellows may go on forever. 

*Bill Dergan, Harry Aldrich and Bill Thurman are currently singing in a popular Evergreen quartet, **Quik Silver**, with bass Rolyn Abbe. Ken Hawkinson competed in the 1990 Seniors' contest at Tucson.*

Bob Jones passed away in January. Ed.

Mechanical license rates increased

On November 1, 1989, the mechanical license rate was raised to a minimum of 5.7 cents per song per copy. The new rate is applicable to all recordings (including learning tapes) made and distributed on or after January 1, 1990, regardless of the date the license was issued or when the recording was released.

Anyone with questions should contact the Harry Fox Agency in New York (212) 370-5330. 



A comedic Larry Hassler makes the most of three straight men as the current foursome rehearses.

ORDER FORM

Advance orders for special events must be received in Kenosha by June 15, 1990. A limited number of tickets will be available for purchase during convention week in the registration area at the Hilton.

Barbeteen Activities

- ☐ 51, Wed., July 4, @ \$12.00 ea. \$ _____
☐ 52, Thu., July 5, @ \$35.00 ea. \$ _____
☐ 53, Fri., July 6, @ \$16.00 ea. \$ _____
☐ 54, Fri., July 6, @ \$13.00 ea. \$ _____
☐ 55, Sat., July 7, @ \$5.00 ea. \$ _____

Ladies' Events

- ☐ 31, Fri., July 6, @ \$17.50 ea. \$ _____
☐ 32, Fri., July 6, @ \$18.00 ea. \$ _____

Golf Tournament

- ☐ 41, Fri., July 6, @ \$40.00 ea. \$ _____

Logopedics Breakfast

- ☐ 42, Sat., July 7, @ \$17.00 ea. \$ _____

International Dinner/Show

- ☐ 43, Tue., July 3, @ \$37.50 ea. \$ _____

International Show

- ☐ 44, Tue., July 3, @ \$10.00 ea. \$ _____

Total \$ _____

Mail this form with credit card information, check or money order for the total amount, made out to SPEBSQSA, to:

SPEBSQSA Special Events

6315 Third Avenue

Kenosha, WI 53140-5199

☐ Check ☐ Money Order

☐ VISA ☐ MasterCard

Card# _____

Exp. date _____

Name _____

Street oBox _____

City _____

State _____ Zip _____

Telephone () _____

For information on San Francisco hotel reservations, see the January/February *Harmonizer*.



SAN FRANCISCO SPECIAL EVENTS

Barbeteen Activities

Register with the barbetees and make the Cypress Room at the HILTON your convention headquarters. Relax with your friends, have a soft drink, play the video games and find out "what's happening." Many low-cost or no-cost events are planned throughout the week, in addition to:

Wednesday, July 4 - MAJOR LEAGUE BASEBALL. A special Fourth of July baseball game between the San Francisco Giants and the St. Louis Cardinals at Candlestick Park. Buses leave Union Square at 12:00 noon and return at approximately 5:00 p.m. Price includes game ticket and transportation. **Event 51, \$12.00**

Thursday, July 5 - GREAT AMERICA. This family entertainment park includes five historic areas: Hometown Square, Yukon Territory, Yankee Harbor, County Fair and Orleans Place. Ride the Rip- Roaring Rapids and the Skyhawk. The ice-skating show, "Hot Ice," rounds out a host of stellar, live-entertainment options. Price includes admission to GREAT AMERICA and transportation. Buses leave the HILTON at 10:00 a.m. and return at 7:00 p.m. **Event 52, \$35.00**

Friday, July 6 - EXPLORATORIUM, Palace of Fine Arts. Visit San Francisco's internationally acclaimed museum of science, art and human perception. More than 650 "hands-on" exhibits to be manipulated, tinkered with or activated by the push of a button. Mom and Dad will probably want to tag along on this one. Buses leave the HILTON at 1:00 p.m. and return at 5:00 p.m. Price includes admission fee and transportation. **Event 53, adult, \$16.00. Event 54, age 17 or under, \$13.00**

Saturday, July 7 - Following the quartet finals, end the fun-filled week by dancing away the night with your friends in the Vista Room at the HILTON. Price includes refreshments. 10:30 p.m. **Event 55, \$5.00**

Ladies' Events

Throughout the week--relax in the Hilton Vista Room, the Ladies' Hospitality Suite, and sign up there for spectacular, guided walking tours. Tour participation is limited and first-come, first served, so sign up early.

Friday, July 6 - Don't miss the Ladies' Breakfast at 9:00 a.m. Enjoy the hilarious antics of Music Appreciation 101, plus many other surprises. **Event 31, \$17.50**

Friday, July 6 - FILOLI TOUR. Filoli, a country estate built ca. 1915, is the house used in the television series "Dynasty." Tour guests must be 12 years of age or older. The tour will depart the HILTON at 1:00 p.m. and return about 4:30 p.m. **LIMITED TO 100** **Event 32, \$18.00**

Golf Tournament

Friday, July 6 - Enjoy a friendly round of golf on the lovely Lincoln Park Golf Course. Between strokes, enjoy the spectacular view of the Golden Gate Bridge as you stroll along the 5149 yards of rolling fairways. Buses will leave the HILTON at 7:00 a.m. The cost includes green fee, cart for two and bus transportation. Entries are limited to 100. Reservations must be received by June 1, 1990. Ladies welcome. **Event 41, \$40.00**

Logopedics Breakfast

Saturday, July 7 - The Second Edition will start your day off with a song at the 9:00 a.m. Logopedics Breakfast at the HILTON. Look for the fish bowls in the registration area and win big prizes at the Logopedics raffle to be held at the breakfast. **Event 42, \$17.00**

International Dinner and Show

Tuesday, July 3 - What an evening this will be! A delicious "international dinner," prepared especially for us by the HILTON's Executive Chef, will begin at 6:00 p.m. Dinner will be followed by an international show at 8:00 p.m., presenting choruses and quartets from around the world. Featured guests will be the Second Edition, 1989 international champs, and Growing Girls, current Sweet Adeline champions from Sweden. For more information see the ad on page 33.

Event 43, (Dinner and Show with VIP seating) \$37.50
Event 44, (Show only, general admission) \$10.00

The Association of International Champions presents:

"AN EVENING AT THE OSCARS"

Wednesday, July 4 - Thrill to the music of a dozen international champion quartets and the "gold medal chorus" as the AIC presents "An Evening at the Oscars." See page 27 for details on how to obtain tickets.



"Ambassadors of Harmony" program initiated

by Ed Waesche

Chairman, World Harmony Council

The Society's mission . . . is to perpetuate (the barbershop) style by sharing it . . . with people of all ages throughout the world." This excerpt from the Society's vision statement summarizes our hopes and aspirations for the future of barbershop. Though our style of music has its roots in America, it--like jazz and rock music--has already spread to other continents: Europe, Asia, Africa and Australia. There are national barbershop organizations in seven countries outside of North America.

There are countless melodies that have endured over the years because of their innate singability. Those that evoke naturally-felt close harmony are embraced by many cultures, and people who experience such musical harmony find themselves in spiritual harmony, as well.

The World Harmony Council, whose members are from the U.S., Canada, Sweden, Holland, Australia and England, has been charged with developing the awareness, acceptance, enjoyment and expansion of barbershop worldwide.

Ambassadors: identify yourselves

Since the East York, Ontario, chapter visited the British Isles in 1964 and encouraged the formation of the Crawley chapter, choruses, quartets and coaches from many nations have travelled the globe to share their knowledge and love of the craft with others.

These are some of our Ambassadors of Harmony---people from all over the world, who speak different languages but have found a common bond: barbershop music. We believe they (and those who follow them) deserve special recognition.

Applications and donations wanted

Just as the Golden Oldies proudly wear their badges as acknowledgement for years of service to the Society, our ambassadors should have their badges of honor.

Who will wear the badge?

Barbershoppers who have gone abroad to share their talents in the spread of world harmony through coaching, performing, teaching, judging, and the like qualify for

the "Ambassador of Harmony" badge. We're asking \$20 per badge (send more, if you're of a mind to) because we want to finance our expansion efforts *and we are in a hurry to do so*.

Those who don't qualify for the Ambassador of Harmony badge but wish to support world expansion, may receive a different badge, "I Support World Harmony," by donating \$5 or more to the fund.

In either case, fill out the application below and send it to Tom Gentry at the international office in Kenosha.

The Tri-Cities Chapters (East York, Markham and Oshawa) contributed show receipts in the amount of \$5,000 to the World Expansion Fund a year ago. Other chapters and individuals also have contributed. Proceeds from the International Dinner and Show will be added to the fund in July. Government and corporate grants will be sought.

Where will the money go?

Our broad goals are awareness, enhancement and expansion.

Awareness is being achieved through local

efforts where organized groups already exist. The Dutch, Australian and Irish groups held their first conventions in 1989. An international bulletin, *The Globe*, is being published to improve global communication.

Our most pressing need is the enhancement of the skills of those already involved in the hobby overseas. That will require the individual efforts of coaches, directors and quartets. We know who they are, and we know where they're needed.

Groups that have been helped will flourish. Soon, they'll want to travel to North America to compete, but they may have difficulty raising money to do so. Wouldn't it be nice to have some money set aside in an international-quartet-and-chorus fund to make it easier for our smaller and newer affiliates to send their representatives to Harmony College and our international conventions?

"The Society's mission . . . is to perpetuate the style by sharing it . . . with people of all ages throughout the world."

Help us achieve that vision!



Date: _____	
To:	Tom Gentry, SPEBSQSA 6315 Third Avenue Kenosha, WI 53140-5199
From:	_____ _____ _____
I am applying as an AMBASSADOR OF HARMONY, based on the following service(s):	
<input type="checkbox"/>	I coached the _____ at _____ on _____
<input type="checkbox"/>	I performed with the _____ for the _____ at _____ on _____
<input type="checkbox"/>	I don't qualify as an Ambassador but I Support World Harmony.
<input type="checkbox"/>	Enclosed is a check for \$ _____ (U.S.), made payable to: "World Expansion Fund"

News About Quartets

As Mark Twain might have remarked, "The reports of their demise have been greatly exaggerated!" The original **Classic Collection**, Curt Hutchinson, Larry Wilson, George Davidson and Terry Heltne, is very much alive and will be singing in Michigan, Nebraska, Florida, Iowa, Wisconsin and Pennsylvania in coming months, as well as in San Francisco in July.

False rumors probably began when Denver residents Hutchinson and Heltne joined forces with Californians Dan Jordan and Bob Gray of **The New Tradition** to form yet another combination, **The Amigos**, as reported in the January/February *Harmonizer*; however, both original quartets continue to perform.

The extra singing activity has required a rearrangement of contact man responsibilities. Information regarding **Classic Collection** recordings or bookings should now be directed to: George Davidson, 7524 E. Costilla Pl., Englewood, CO 80112 (303) 770-3447(H), (303) 773-1184 ext 4472(W).

...

After almost ten years (and ten swan songs), the **Canadian Heritage** quartet is back on the boards and accepting show dates. Since accepting an invitation to represent Canada on the International Showcase of Harmony at the San Antonio convention in 1988, the foursome has been "hooked" again and is meeting regularly. Contact Ed Russell, 118 Crawford Rose Drive, Aurora, Ontario L4G 4S1 Canada, (416) 727-9284.



Canadian Heritage is now accepting show dates. (l to r): Wayne Atkinson, lead; Bob Whifen, bass; Ed Russell, tenor and (in front) Ray Danley, bari.



Southern Comfort, from the Rancho Bernardo and Pal-Pac, Calif., Chapters, enjoyed a very active September last year. (l to r): Jerry Butler, tenor; John Blankenbeckler, lead; Keith Harris, bari and Tim Fallon, bass.

In 1988, the then section leaders of the Rancho Bernardo Chapter enjoyed their work so well they decided to register as a quartet. Since that time, **Southern Comfort** has been very active in the community.

Last September, the foursome made six public appearances, including a dinner show for the Children's Hospital of San Diego which netted more than \$100,000 for the hospital. The group also sang for more than 3,000 people at the second annual Fiesta de Bernardo in Webb Park.

...

Two-time international champs Glenn Van Tassell and Al Rehkop (**Auto Towners** and **Gentlemen's Agreement**), having moved to the sunshine state, joined with Bob Summers, bass of **California Fever** and **Bumster-Freely**, and Gene O'Dell, baritone of **Friends of Yesterday** and **Chcerful Noise**, to form a new foursome, appropriately named: **Florida Transfer**. Contact: Glenn Van Tassell, 735 Birdsong Lane, Sarasota, FL 34242 (813) 349-9898.

...

When the 1986 NED champion, **Beginner's Luck**, announced its retirement last July, district officials decided to make a special tribute to the foursome. The assembly of a "memory album," filled with memorabilia of the quartet's active years, was announced at the fall convention. The official presentation was made at the quartet's final appearance, on the Worcester, Mass., Chapter's annual show.



Done Deal, from the West Portland, Ore., Chapter, appeared on KXL radio as part of a 25-minute program, with talk show personality Tom Parker, to publicize the Evergreen District fall convention. In addition to singing a few songs, they demonstrated building a tag, one part at a time, for the edification of the listening audience. (l to r): Joe Eckstine, tenor; Brian Sell, lead; Tom Arneberg, bari and Steve Morin, bass.

Frank Friedmann, tenor of the SWD champs, **The Rockerfellers**, and director of the Tulsa, Okla., **Founder's Chorus**, suffered serious burns in an accident at his home a week before Christmas. A lighted stream of fuel spilled down his trouser leg as he was preparing food in a chafing dish.

He was hospitalized for about two weeks and required extensive skin grafts for his leg, as well as his hands, which were burned as he tried to extinguish the flames. He is now in physical therapy and is recovering satisfactorily. Friedmann's address is 7314 South 70th East Avenue, Tulsa, OK 74133.



SWD's **Second Opinion** croons "You Must Have Been A Beautiful Baby" to three-day-old Caitlin McCoy (who sometimes sings counter-tenor). (l to r): Frank Duphorne, bari; Edgar Richards, bass; Mike McCoy, lead and proud father; and Bill Stevens, tenor.



Members of the Norfolk Va., Chapter's **Montage** quartet appeared on local TV during a cooking demonstration by the tenor's wife of her prize-winning recipe, "Macaroni Montage," a name inspired by the quartet. (l to r): Rob Armstrong, bari; Jeff Stark, bass; Pat Patrick, lead and Cecil Nalls, tenor.



Can any of our readers identify these quartet members? The photo was taken at the Woodshed during the afterglow at the 1955 midwinter convention in Louisville.

Tom Palamone, lead of the 1948 champion Pittsburghers, recently donated his winning uniform to the Society museum, bringing the Heritage Hall collection to 34 outfits. Past champions are reminded that they are urged to pass along their championship uniforms (when no longer used) so that a complete collection can eventually be displayed.

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 do.

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 Gory 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 Bloeboum'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 IDs 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

DEALER'S CHOICE PRODUCTIONS

You bet, Jim Bob. Attached is my check for the following:

Title	Quantity	Price/Item
SONGS LIKE DADDY USED TO PLAY	_____	\$8 Cassette
100% Contest Barbershop	_____	
CHOICE II	_____	\$8 Cassette
Civil War Trilogy/Choice Cuts	_____	
LAST SESSION	_____	\$8 Cassette
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Chapters in Action

On November 16, 1989, the Houston, Texas, **Tidelanders** joined with 175 high-school boys in Pasadena, Texas, to present "An Evening of Barbershop Harmony." The show was the brainchild of Jim Casey, international staff member, as part of the Society's Young Men In Harmony program.

Casey conferred with Tidelander director Rick Serpico and four Pasadena High School District choir teachers to initiate the idea. Casey then met with the high-school boys for four days, teaching and coaching vocal production, vowel matching and other techniques. Two barbershop medleys were prepared.

The Houston Chapter led off the show. Between Tidelander Chorus songs, the **Houston Chord Authority** quartet performed. The Tidelander portion of the program garnered two standing ovations.

Casey then took the stage with the combined voices of the boys' choirs of Pasadena, J. Frank Dobie, Sam Rayburn and South Houston high schools. Between the chorus songs, a quartet composed of one boy from each school sang "Bring Back The Days Of The Song And Dance Man."

The Tidelanders then joined the boys on stage for the finale, "America." After the show, the South Houston High School director commented, "This evening has been terrific for our boys, your Society and the audience. The boys need to be introduced to mens' choral music of this quality. We should do this again!"

Long after the audience filed out, several groups of Tidelanders and high-school boys stayed behind to---you guessed it---sing tags! The strains of "When I Leave

The World Behind" and "When It's Sleepy Time Down South" could be heard, even out in the parking lot.



A quartet composed of young men, one from each of four high schools, performed on "An Evening of Barbershop Harmony." The show was under the aegis of the Young Men In Harmony

...

On the way to the 1989 Kansas City convention, Denver barbershopper George Day stopped off to visit the Institute of Logopedics in Wichita. While touring the library, George's wife, Marjorie, noted that most of the shelves were empty! On inquiry, the staff explained that, after the purchase of equipment for therapy and training, the budget could only cover the cost of new textbooks. No money is available for fiction, poetry, or other recreational or pleasure reading.

When asked if donated books would be welcome, the answer was an emphatic yes!

Books for all ages, but especially for children---books that would be appropriate in a barbershopper's own home---would be most welcome. Books about sports, nature, science and travel, as well as adventure and other fiction, are some suggestions. Reference books, such as Compton's or World Book Encyclopedias, were specifically mentioned.

The Denver Mile-Hi Chapter decided to collect books for donation to the Institute. By Christmastime, they had amassed approximately 400 assorted books. Board member Chuck Brooks volunteered to arrange transportation to the Institute and Randy Woods made a poster-size Christmas card, signed by all chapter members, to accompany the shipment.

The Denver Chapter is hoping other chapters will join in helping them fill those empty library shelves in Wichita. There may be a barbershopper somewhere who is also an agent for Compton's or World Book and who could make arrangements for the Institute to receive the current reference set, plus the annual yearbooks to keep it up-to-date.



Denver Mile-Hi Chapter members posed with a poster-size Christmas card which accompanied a donation of books to the Institute of Logopedics library. (l to r): Chuck Reynolds, Music Director Ron Kintz, President Len Metallo and George Day.

...

When the Jamestown, N.Y., **Harmony Express** chorus held its fourth-annual Christmas carol sing-out for patients and staff at WCA hospital last year, the group also presented the hospital's speech and hearing department with two stuffed toys that are equipped with remote-control



International Staff Member Jim Casey directed the 230-voice combined chorus of the Houston Tidelanders and boys' choirs from four high schools in the show finale, "America."

animation and lighting.

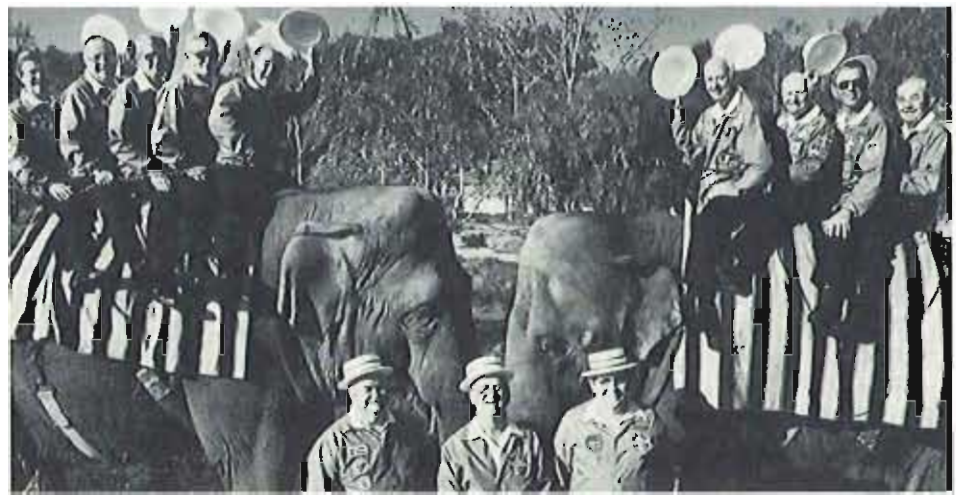
Custom-made in Buffalo, the toys will be used by audiologists to assess the hearing ability of young children who may also have speech disorders. Controlled by the specialists, the devices assist children in orienting toward a sound source.

• • •

After moving meeting places 16 times in 24 years, the Polk County, Fla., Chapter investigated options on building, buying, renting or leasing a more permanent home. Aided by the experience of the neighboring Tampa Chapter, they decided to lease a building that offered an excellent rehearsal hall, restrooms, kitchen, storage and four rooms that can accommodate quartet or section rehearsals.

For the possible benefit of other chapters who may be considering such action, this is how Polk County worked out the financing. The chapter nets about \$20,000 on its annual show, which represents the major "collateral" in the venture. For start-up needs, such as furnishings and appliances beyond those already in hand, and five month's lease money (until the next show), members were offered three-year notes, at 10 percent interest. Within two weeks, the necessary \$8,000 was pledged.

The monthly lease payment of \$954 includes taxes, maintenance and insurance, and amounts to about \$4 per square foot per year, or about half the local commercial rate for quality, air-conditioned space. The only other chapter expenses on the property are telephone and utility bills. Since the lease contract permits sub-rentals, Polk County plans to generate some offsetting income by renting the space for parties, re-



Members of the Vacaville, Calif., Chapter recently visited the Marine World/Africa USA theme park in Vallejo, a special-event site for the 1990 San Francisco International Convention. New for 1990 is a show called Elephant Encounter that will offer close contact and rides on these gentle giants. In addition to marine and African animal shows, an attraction called Butterfly World features the largest live butterfly enclosure west of the Mississippi.

ceptions, banquets, and so forth, when such events can be scheduled without interfering with chapter activities.

"Harmony Haven" is located south of Lakeland and east of Winter Haven at 5421 Highway 98. With the stability offered by a permanent "home," centrally located for the scattered membership, the **Citrus Capital Chorus** (show chorus name) hopes to increase annual show income, while the **Pride of Polk** (competition chorus name) has set its sights on returning to the international contest stage.

Further details can be obtained by contacting the Polk County Chapter, P.O. Box 999, Highland City, FL 33846, telephone (813) 646-7874. The chapter meets on Monday nights.



Members of the Maquoketa, Iowa, high school boys' choir joined the Davenport **Chordbuster Chorus** in a stomp-kicking show finale, "Yes, Sir, That's My Baby."

The good people of Maquoketa, Iowa hadn't heard barbershop music since the local chapter folded in 1967. To rectify the situation, the **Chordbuster Chorus** of Davenport decided to reprise their annual show in Maquoketa. The one-hour presentation concluded with the local high school boys' choir joining the barbershoppers on the risers for the finale---another good example of the Young Men In Harmony program.



The Polk County van is parked outside the recently leased chapter facility, "Harmony Haven," in Highland City, Fla.



The Way I See It...

New criteria for SP coaches?

by Jack Smith

From Albuquerque's New Mexi-chords *Serenader*, Charlie Jackson, editor

Have you ever noticed the people who develop and demonstrate the various stage presence moves? Slim, trim, agile, young. It looks so easy, so crisp, so precise. That's the create-and-demo bunch.

Now take a look at the group who're expected to duplicate those magnificent moves. Chunky, arthritic, arms-like-gorillas, flat-footed; you name it, we've got it. Wouldn't you think it should be the other way around?

I never did understand the "crouch." I know guys with back problems who will not speak kindly of the crouch, yet it turns up everywhere! It's the stance the umpire uses at a ball game. You see it a lot where people are looking into knotholes at construction sites. Football backfields use the crouch, as do basketball players while they wait for something to happen. Most of these people don't have any physical impairments.

And, we've been swept away by the "power move." I've made it a point to watch professional entertainers on TV, and I've never seen anyone make a "power move." I once saw a beggar in a foreign country asking for alms, and I congratulated him on his power move. I didn't have any alms on me.

I recommend that the basic criteria for being on the stage presence committee be a weight of at least 250 pounds, and as for age, how about Abc Lincoln's four-score and twenty?

Old dog learns new trick!

by El Wirt

From an editorial in the San Jose *Chapter Pitch*

Those of us who have been barbershop-ping for umpteen years tend to think that things were better "back when" and that anything new is bad. I think we should start giving more consideration to each thing as it comes along.

For example, I didn't much care for vocal warm-ups at the start of meetings. In the good old days, we started by just singing

songs. Then I went to Harmony College and did a lot of singing, including plenty of pure woodshedding, which I dearly love. After the second day, I woke up and my voice was gone--and so was the week, I thought--but, at the next general session, Paul Mayo put us through about 15 minutes of vocal exercises and my voice came back! I did more singing that week than I had ever done in the same amount of time and the Mayo exercises kept me in voice all week long.

A final point: if I had dropped out of the Society any of those times I considered doing so because of something I didn't like, I would have been gone long ago--and I'd have missed out on a lot of fun.

The thrill never stops

by Don Kahl, tenor, *Rural Route 4*

From *Serenade*, Central States District bulletin, Wade Dexter, editor

Last year, as the quartet flew off to do a show in Memphis, Tenn., I couldn't help thinking, "We're going to Confederate Country!" The first barbershop quartet album I ever heard, at the ripe old age of 14, was by the then new champs, the **Confederates**, and the first song was, "The Sunshine of Your Smile."

After the show, as we were peddling tapes and records in the lobby, a wisp of a man, frail and trembling with Parkinson's disease and aided by his wife, walked up and introduced himself: "Hello, I'm Dave LaBonte." The only thing I could say was, "Yes, sir, Mr. LaBonte, I know." How could I not know the man whose face was on the album cover I had so carefully stud-

ied, years ago, as I listened to the Confederates quartet?

Jim Bagby, our baritone, approached the two of us and asked Mr. LaBonte if he'd like to sing a tag. "I don't know if I can," was the reply. I, myself, thought a tag of Confederate magnitude might put the immediate health of this quiet, stately little gentleman in some peril; however, I failed to consider the fact that before me stood one of the finest leads in the history of our Society.

Up stepped Willy Yoder with the bass pickup, "Your smiiiiile," and we joined in, "My woooooorld foreveeeeer." Despite an increased trembling of the arms, as so often happens when Parkinson's patients become excited, LaBonte "washed" over us all with the lead line. My knees fairly buckled. It might as well have been Minneapolis, 1956.

After the release of the tag, and the ensuing applause of more than 100 on-lookers, Mrs. LaBonte wept openly. She hugged us all and whispered to me, "I wish he could be the same old Dave again." As I gently returned the hug, I whispered back, "For a few moments there, he was!" ... and for those few precious moments I had been 14 again.

Dave LaBonte passed away February 6. George Evans, the last remaining member of the Confederates, our 1956 champions, attended the funeral services in Memphis.

The family requests any memorials be sent to the Institute of Logopedics. Ed.



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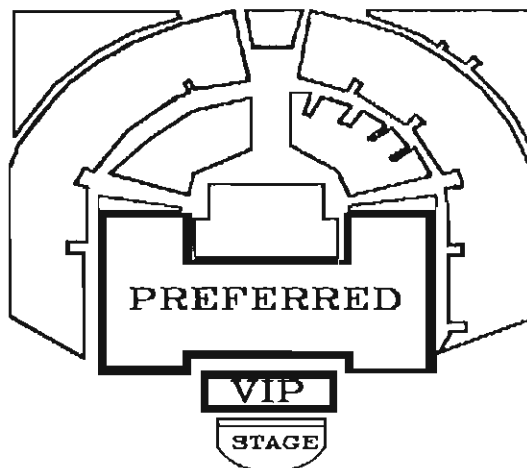
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Letters to the Editor

More about "Cheers"

Thursday night, November 2, a barbershop quartet appeared on the NBC program, "Cheers." When told they would be part of the pub's centennial celebration, lead actor Ted Danson uttered, "Gawd, I hate barbershop!" Things went downhill from there.

I'll never again be able to sing "Wait Till the Sun Shines, Nellie" without thinking of the mocking presentation given it on this program. The song never got more than a half-second of continuous air time but continued to be used as a running gag until the end of the program, when the barbershoppers were discovered still in the back room.

With this kind of exposure, barbershop doesn't need any other enemies.

George Tilley

New Lisbon, Wisc.

I managed to catch 139th Street Quartet on "Cheers" on the boob tube and what a disappointment it was; a real put-down on the Society. Imagine Ted Danson saying, "Shaddup, you guys! I hate barbershop." The quartet sang no more than a bar or so before it was shushed.

It may have been funny to outsiders, but I didn't laugh. This is the image we are trying to shake, and the "vast wasteland" didn't help a bit.

R. Johnson, editor, *Tempo*

St. Lambert, Quebec

139th Street responds

We received, as expected, several letters of outrage over our appearance on the November "Cheers" episode, in addition to those appearing in *The Harmonizer*. Let me explain why we did the show, even though we anticipated repercussions.

When we read the script at the first rehearsal, it was evident that it could put our hobby in a poor light. We went to the producer and explained our concerns (we had previously been successful in getting a "Night Court" script amended under similar circumstances). The producer told us that, since rehearsals were already underway, script alterations were not possible. When we protested that there were bound to be letters of disapproval, his comment was that more people would enjoy the humor than not.

Moreover, he assured us that the intent was not to make fun of barbershopping in general, but of a quartet that showed little sensitivity in choosing *when* to sing. As I thought back to how some of us have violated Canon 6 of our Code of Ethics over the years, I could see how the writers might have come up with the story line. (Maybe one of them had been an unsuspecting guest at a convention hotel on a Saturday night and was seeking revenge.) Unfortunately, that point apparently was too subtle and failed to come across to many barbershoppers, confirming our initial concerns.

We gave careful consideration to telling them to find another quartet, but experience told us that, had we done so, the studio would have put together four union performers (non-barbershoppers) and gone ahead as planned. We decided that, if they were going to poke fun at a barbershop quartet, they should not derive additional humor from a poor representation. We took the job, determined to sing to our very best ability.

Our real goof was in not obtaining an early script review, but, since we had appeared on the show previously and established an excellent rapport with the cast and crew, we never gave a thought to the possibility of a controversial story line about barbershoppers.

During the taping, it was made clear to the studio audience that we were considered to be good sports for taking such abuse from the writers, and we were asked to entertain that audience. Response was enthusiastic and we were called back for several encores. We sincerely hope that, in that venue at least, we presented a good image of our hobby, even though we are a serious quartet that doesn't take itself too seriously.

A month later, when "Cheers" won the Emmy for best comedy series, we entertained during an impromptu celebration on the set. No one yelled, "Shut up!"

We hope the producer gets lots of letters from our fellow barbershoppers.

Jim Kline, bass

139th Street Quartet

Dual "barbershop citizen"

Dear Sir:

An Englishman am I, but I live, work and sing in New England.

I joined the Wantage, Oxfordshire, Club in 1986 and sang with the **White Horse Harmony** chorus in competition at the 1987 British Association of Barbershop Singers (BABS) convention in Bournemouth. Also present in a guest role at that convention was the **Narragansett Bay Chorus** from Providence, R.I. Their performances during the show and at the Chorditorium were simply WOW!

Little did I know then, as we all partied into the early hours, that I was soon to be moved by my company to Massachusetts.



Sam Malone (Ted Danson), left, explained Canon 6 of the Society Code of Ethics to the 139th Street Quartet on the set of "Cheers" last November.

I couldn't believe my luck when the map showed Providence to be only an "incli" away from my new work place. In the pandemonium of a trans-Atlantic move, however, I overlooked my list of stateside addresses and thus had no way to contact U.S. barbershoppers.

The first Sunday after arriving in the U.S., I bought a portable radio/cassette player, took it back to the hotel and switched it on. I happened to tune to WPLM (Plymouth, Mass.), which was broadcasting barbershop. The DJ, Paul Malley of the Scituate, Mass., Chapter, announced that the Narragansett Bay Chorus was having an annual show, and provided a telephone number. Eureka!

The welcome my wife and I received when we attended a Providence Chapter meeting displayed all that's best in barbershop. Boy, did they make us feel welcome! I've been a member of the Narragansett Bay Chorus for over a year now and will soon have the opportunity to sing in competition at the international convention in San Francisco.

I wonder how many other barbershoppers have been able to perform in a Society international contest as well as one sponsored by an affiliate? Perhaps we could form a special quartet or small chorus.

John Edgar

Other transplanted barbershoppers who would like to contact John, perhaps with a view to getting together during the San Francisco convention, may reach him at 64 Hartford Ave., East, Merdan, MA 01756. Ed.

No such thing as "ex-Yankee"

Dear Dan:

In the November/December issue of *The Harmonizer*, John Jacobs, of the Wilmington, N.C., Chapter offered a pronunciation guide, as a form of barbershop craft. That guide contains dangerous advice as well as substantial misinformation. Mr. Jacobs wishes to assist "other Yankees" in vowel matching, following their move from the frozen wastelands of the North to the promised land of the South.

The classic misnomer "ex-Yankee" is often claimed by foreigners moving to the South. We have come to love these foreigners and welcome any Yankee to come down and enjoy our lovely weather, meet the most beautiful and charming women in the world, discover real cooking, and sing barbershop with the best guys one could ever meet.

But, they should *not* expect to be granted God's favorite citizenship and become an "ex-Yankee," just by moving south. The ability to enjoy and appreciate the subtleties and nuances of Southern life and speech is a talent conveyed only by birth or years of dedicated study. (The author of that article seems to possess neither attribute.)

Moreover, the use of his pronunciation guide will prove disastrous when attempting to match our southern dialects. But then, there may be some who would not wish to emulate the sounds of such *southern* groups as the **Vocal Majority**, the **Thoroughbreds**, the **General Assembly**, the **Big Orange** or the **Harmonizers**.

We'd like all barbershoppers to come south and "have it all." Just don't make fun of our speech or tell us how much better it was up north in Cleveland (or wherever). In the immortal words of Lewis Grizzard, "Delta's ready when you are!" Ya'll come!

Bobby Wooldridge

International Board member, Dixie District

More than just talk

To the editor:

The November/December issue, an

article on page 9 refers to "woodshedding activities being discussed in the Sunshine District," in a manner similar to the experience of the Barbershop Pioneers in Illinois. I'm happy to inform readers that things are well beyond the point of discussion, at least, as far as the Barbershop Addicts are concerned.

Thirty-plus members of BSA have now met on three successive Veterans Day weekends in November, for a totally unstructured four days of annual harmonizing. Participants must be capable of handling two or more parts and must have shown willingness to share such talent with others in the Society.

We subscribe to the woodshedders' law that "structuralization destroys improvisation"! Our addiction doesn't allow time for organized events or business meetings. A BSA weekend is an ESP experience . . . eating, sleeping and prosopopeia (endowing harmony via four male voices).

Brett White

Mt. Dora, Fla.

Our dictionary defines prosopopeia as the act of addressing an imaginary person. Are you for real, Brett? Ed.



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CHORUS DIRECTORS WANTED

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

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: Chorus Director to take 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.

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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.

The **Prescottones Chorus** is in need of a director to lead a solid base of 22 men onward and upward. Prescott, Ariz., a mile-high city located on the edge of the nation's largest Ponderosa Pine forest, about 90 minutes north of Phoenix, is a great place to spend one's retirement years. Contact Jerry Harbeson, P.O. Box 489, Camp Verde, AZ 86322, or call (602) 567-4251(H), (602) 567-3411(W).

The **Lonestar Statesmen Chorus** of Spring, Texas, in the growing North Houston suburb, is looking for an experienced director. This 45-man chorus has an energetic music committee and a membership with ambitious goals for activity, competition and growth. The Houston area is on its way back and we need a knowledgeable director to help us grow with it. If this opportunity to be part of a chorus on the move, in a great place to live, sounds good to you, contact Richard Dove, 6707 Wimbleton Estates Drive, Spring, TX 77379, or phone (713) 251-8386 after 7:00 p.m.

The **Cascade Chorus** of the Eugene, Ore., Chapter (Evergreen District champions five of the past eight years) is looking for a chorus director. The 80-member chapter is administratively strong, financially sound and programmed for growth in 1990. Interested candidates may write to: Search Committee, P.O. Box 546, Eugene OR 97440, or call the chorus manager at (503) 687-0800 for additional information.

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Free used uniforms! Three groupings available. At least 10 red-and-white-striped jackets, at least 20 sets of two-tone blue jackets and trousers and at least 30 sets of emerald-green jackets and trousers, all in different sizes. Just pay for this ad and the shipping costs. Contact Bill Aurand, 6209 Windwood Drive, Kokomo, IN 46901, or call (317) 452-2829.

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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 endorsed 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., La-Crosse, 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, at \$18 per uniform or best offer. Some shoes included. We're selling our two-piece, red "gay '90s" outfits (like new) and our three-piece, light-green tuxedos with a fancy shirt. 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.

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For sale: gray tux uniform, complete with jacket, vest, trousers, shirt and shoes, with optional cummerbund and accessories. Approximately 90 available, all clean and in good condition. Wide selection of sizes. Contact Jack Corish, 82 Trenton Road, Dedham, MA 02026, or phone (617) 329-2155 anytime.

For sale: 90 After Six tuxedos, julep green color, complete with jacket, vest, trousers, ruffled shirt and bow tie--\$25 each. Contact Jim Berry, RR1, Box 120, Lewis, IA, or phone (712) 778-2218 eve's.

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For sale: 65 very elegant tuxedos, bone-white jackets with contrasting tan trousers, vest and bow tie. Jackets trimmed in removable orange sequins. Trousers have adjustable waists. Nearly all come with ruffled shirts and matching shoes. Director's tux is all white. Approximately 30 extra, matching white trousers, vests and bow ties avail-

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Looking for enough uniforms to cover a 35-man chorus but worried about sizes---especially with personnel changes over a few years? Have we got a deal for you: 55 tux jackets (yellow with black piping), 50 tux trousers and 35 each black patent-leather shoes, cummerbunds, black butterfly-bow ties and white, ruffled dickies. The uniforms served us well and we only took them out on Sundays. Your chorus can have the whole lot for \$1,200, plus shipping. Contact Ed Hartley, Rt. 1, Box 3240, Skowhegan, ME 04976, or call (207) 474-8456.

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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 Rob 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.

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

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In Memory

Ralph Ribble



Ralph Ribble, international president for 1971, died January 27, 1990. In addition to his administrative contributions to the Society, he was an active quartet man in the Dallas area.

Ribble was a founder of the Dallas Town North Chapter and served as its chorus director for a number of years. He also helped form chapters in Longview and Sherman, Texas. He was the instigator of the Barberpole Cat program.

A long-time COTS faculty member, Ribble's health considerations had, in recent years, reduced his barbershop activity to singing in the **Harmony Connection** quartet. The quartet had held a rehearsal just a few days before he passed away.

The family requests that any contributions to Ribble's memory be made to the Institute of Logopedics or the Christian Care Center of Dallas.

Jack Chamberlin

(From In-Ky Notes, Cardinal District bulletin, Gary Garitson, editor)

John J. (Jack) Chamberlin died on August 27 in Ft. Wayne, Indiana. He was one of eight brothers, four of whom made up the **Chamberlin Brothers** quartet, 1949 Cardinal District quartet champions. The quartet also finished in the top ten in the international contest in Omaha in 1950.

Wayne Turnipseed

(Also from In-Ky Notes)

A barbershopper for more than forty years, Wayne Turnipseed sang with the Michigan City Chapter when they won the 1956 international chorus championship in Minneapolis.

Turnipseed also sang in three Cardinal District championship quartets: the **Sandpipers** in 1955, **Four Scraps of Harmony** in 1957, and the **Nu-Tones** in 1967. He appeared on the international stage numerous times with his quartets and with the Gary and Hobart chapters, and was a member of the Valparaiso Chapter when he passed away on September 29.

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Al Headrick

(From The Pitchburg Press, Pittsburg, Pa., bulletin, Tony Stefano, editor)

Al Headrick, lead (later tenor) of the **Westinghouse Quartet** (later known as the **Circle W Four**) succumbed to cancer on December 15 at Shadyside Hospital in Pittsburg.

The quartet was formed in 1931 and performed continuously for 50 years. Originally the house quartet for the Westinghouse company, the name change came about when the Society was organized and the foursome became members, and, eventually, international medalists. Headrick joined the group in 1955 and performed with it until the foursome retired in 1981.

Jack Smith

Interpretation judge, DACJC, former district president and international board member Jack Smith passed away January 3 in Albuquerque, N.M. Smith was a 15-year member of the Albuquerque Chapter, singing with the **New Mexi-Chords** as well as arranging music for and, at times, directing the chorus.

Smith also had a keen wit and a flair for pricking over-inflated bubbles that sometimes arise in our hobby (see "The Way I See It . . ." in this issue).

Charlie McLean

Charlie McLean, a member of the Canton, Mass., Chapter and lead of the **Blue Hill Four**, a popular Northeastern District comedy quartet, died December 8 after a short illness. His last appearance with the quartet was at the 1989 Alton Bay Jambo-ree, an annual barbershop event in New Hampshire.

Irving Berlin

(From the State College, Penn., bulletin, Nittany Notes, Bob Avey, editor)

The death of Israel Isidore Baline, better known as Irving Berlin, has left a permanent void in the world of music, especially barbershop music.

In his 101 years of life, Berlin wrote more than a thousand songs, many of which have been sung by barbershop quartets

continued on page 34

1990 SPEBSQSA San Francisco Convention

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and choruses for years. Perhaps one of the best-loved of these is "When I Lost You," which he wrote in 1912 following the death of his first wife, Dorothy, after only five months of marriage.

Although Irving Berlin is gone, he leaves behind a legacy of music which is a finer memorial than anyone will ever carve from marble. As singers, what more can we say than, "Goodnight, Irving. Thanks for the music."

(Ed. note: Irving Berlin died last September. Many bulletins carried obituaries.)

Sammy Fain

Academy Award-winning composer and long-time friend of SPEBSQSA Sammy Fain died December 6 at the UCLA Medical Center. He was 87.

A self-taught pianist who played by ear, Fain composed the music to more than 40 successful movie tunes and was nominated for ten Academy Awards, winning twice with "Secret Love" in 1953 and "Love Is a Many-Splendored Thing" in 1955. In later years, he wrote all the music for three Disney films: "Alice in Wonderland," "Peter Pan" and "The Rescuers." He was inducted into the Songwriters Hall of Fame in 1971.

Many Fain titles bring instant tune recognition: "Nobody Knows What a Red-Headed Mama Can Do," "Let a Smile Be Your Umbrella" and "Wedding Bells Are Breaking Up That Old Gang of Mine," plus wartime favorites "I'll Be Seeing You" and "I Can Dream, Can't I?" to name a few.

Fain appeared on numerous Society and Sweet Adeline shows over the years, playing and singing his songs. He also entertained at a number of international conventions, the last being San Francisco in 1976. Fain said about barbershoppers: "You folks still sing the verses, not just the chorus."

Bob Weiss, music director of the Muncie, Indiana, Chapter, remembers Fain as "A humble, caring and sharing man who made everyone he met feel comfortable and important." Fain was made an honorary member of the Muncie Chapter when he appeared on their annual show in 1969. The plaque commemorating that event was hung on Fain's den wall next to his Academy Award honors.



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Bryn Mawr experiment

continued from page 13

described above. Several different activities will run simultaneously in small groups. Chapter members will have the opportunity to sign up for these activities approximately one month in advance.

Some activities will require a commitment for several weeks in a row. For example, vocal technique classes may consist of eight or ten sessions on consecutive weeks, limited to six or eight men.

The experiment will involve input from the entire chapter. Any member of the chapter can put together an exciting program. He can arrange for the group to listen to barbershop recordings from different decades or present an orientation, for new members, on the administrative set-up of divisions and districts. The creative participation of many members produces the kind of chapter activity we want.

We will welcome any level of participation in our chapter activities. Barbershopping will be available to be enjoyed at any level. Singing in the chorus will be just one of the ways that a man can participate. If someone simply wants to sing in a quartet, we encourage him to do so. If someone just wants to join us at social events and bust a tag or two, we welcome him.

Chapter goals adjusted

Chorus activities and goals will be adjusted to the reduced role of the chorus rehearsal at chapter meetings. Since chapter meetings will expose the men to so much music and singing in different formats, we will limit the chorus to fewer new songs, and concentrate on a high level of performance on the ones we do perform.

The chorus members will be expected to learn the words and notes at home, from training tapes and the sheet music. Those who want more help may receive it at one of the 25-minute sessions at chapter meetings. Other help will be available from the section leaders and directors, but we will not normally use chorus rehearsal time to learn words and notes.

Membership in the chorus will not be automatic. Qualifying for the chorus will involve learning words and notes, attending rehearsals and mastering the choreography. It will involve a willingness to work on areas of weakness; we all have them.

continued on page 36

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continued from page 35

Men who enjoy gang-singing, woodshedding or informal quartetting will have plenty of opportunity during the chapter meeting to do these things. Every member of the chapter will be encouraged to earn his place in the chorus, but it will not be automatic.

First year results unexpected

For the last year, the director and music team insisted on no more than 90 minutes of chorus activity at chapter meetings. They successfully resisted the temptation to spend extra time on competition songs at the expense of other programs.

The actual running of chapter meetings was frequently chaotic. In the early stages, people complained about disorganization, about people leaving early, about not enough chorus singing, and about quartets not participating in chorus. But the music team persevered and never lost its focus.

Chapter spreading the word

Since the report was written, Bryn Mawr has extended the experiment to a couple of other chapters who have heard of our results and are interested.

The Society will develop a chapter manual as a reference for solving problems, including some of these ideas to help directors and other music team leaders. It's in the works at Kenosha.

It's time for our chapters to have a lot more fun!

Harmony College for 1990 has been sold out!

No further applications accepted

The Music Department advises that the 1990 Harmony College class has been filled for this summer's gathering in St. Joseph, Mo. Start making plans now to get your applications in early for next year.

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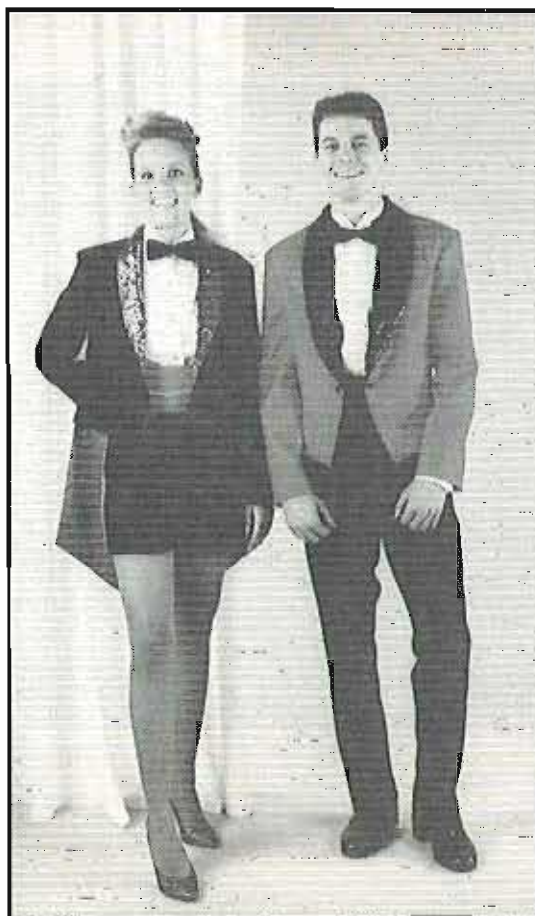
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