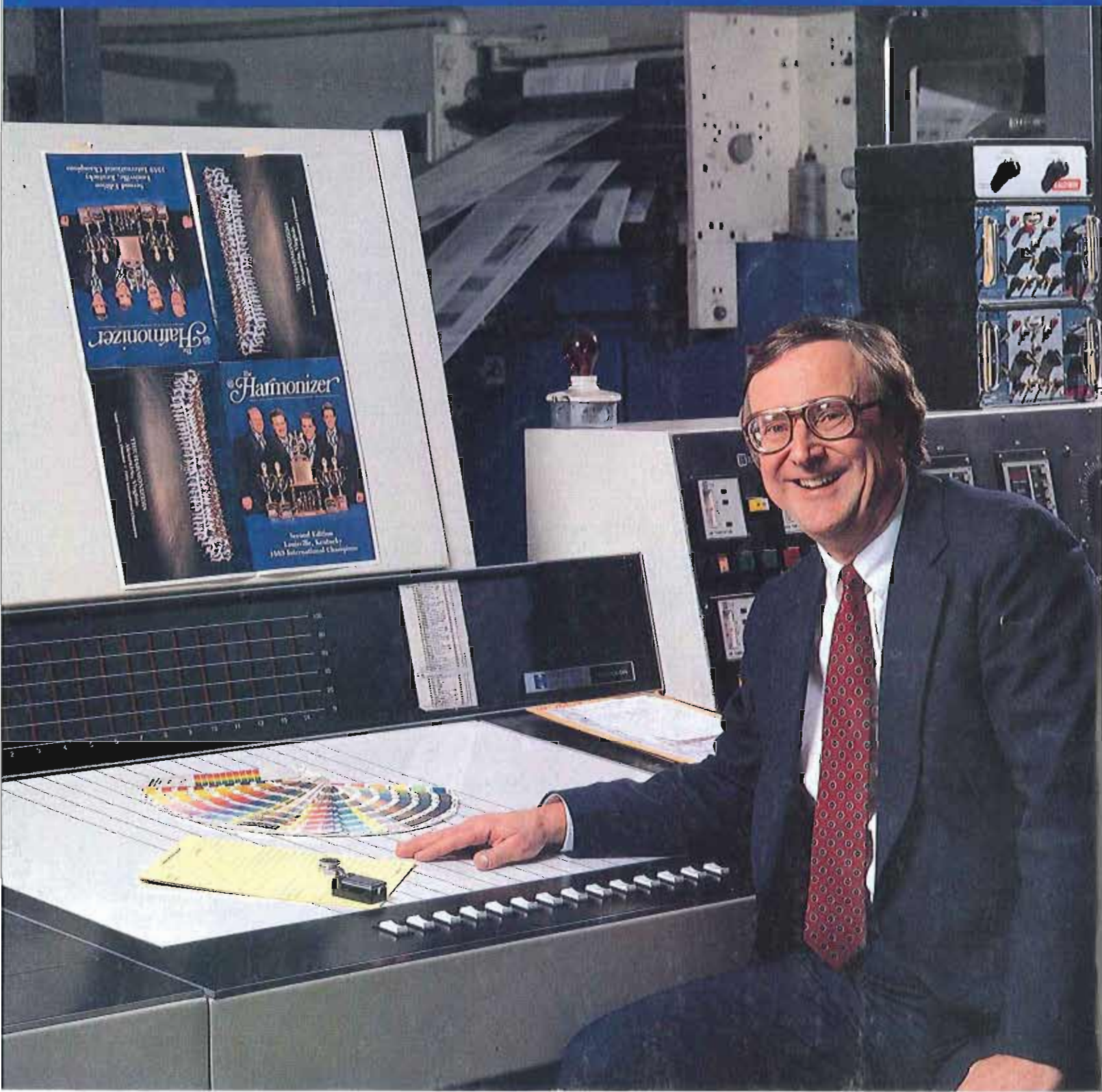




The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • May/June 1990



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The Song in this Issue

Perhaps the best-known automobile song is "In My Merry Oldsmobile," from the year 1905. One of the composers, Gus Edwards, was a master showman of the era, and introduced to the world such performers as Eddie Cantor, George Jessel, Sally Rand, Groucho Marx and Ray Bolger. You will find his name on many songs, including "School Days" and "By The Light Of The Silvery Moon."

Vincent Bryan's career as a songwriter spanned from 1902 to 1923, during which time he contributed lyrics and music to more than 20 Broadway shows, but none of his other songs are so well known. He later became a movie director, working with Charlie Chaplin and Harold Lloyd.

The year 1905 was well-known for the inauguration of the Staten Island ferry and Orville Wright's first officially recorded airplane flight (over 11 miles) in Dayton, Ohio. Andrew Carnegie established the Carnegie Foundation with an endowment of ten million dollars, Will Rogers made his stage career debut in New York City and Ty Cobb joined the Detroit Tigers baseball team.

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 Tampa, FL January 28-February 3
1992 Long Beach, CA January 27-February 2

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Monday-Friday (Central Time)

The *Harmonizer*

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

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On the cover

Marty Krebs, barbershopper and owner/president of Sells Printing Company, New Berlin, Wisconsin, poses before the modern, high-speed web press used to produce *The Harmonizer*, starting with this issue.



In "Seventh" Heaven

by Joe Liles
Executive Director

Good news! The Society continues to be in a strong financial condition; this, after just concern last year over loss of revenue from low attendance at the international convention and increased costs at the midwinter convention.

Last July, acting responsibly, the International Board of Directors and the international staff employed some heavy cost-cutting measures to absorb the anticipated deficit. Chapter visits were cancelled and the COTS all-faculty meeting was deferred. Important staff vacancies were not filled. Some planned maintenance of buildings was delayed, and the list goes on. For the short term, all these things can be managed.

There was no way to predict the surprising increase in income from the new Society credit card, record-smashing merchandise sales stimulated by the new catalog and a smaller net loss in membership. And that's some other good news I have for you. For the first time in *years* we have had a net membership on the plus side, and not just for one month but for three months in a row. Comparing to the same months a year ago, there was an increase of 33 in December, 69 in January and 135 this past February. Maybe MEMBERSHIP begins with ME is working. Maybe we are having some fun chapter meetings. *Something wonderful is happening.* Let's keep it up!

The combination of the above factors shows 1989 revenues exceeding expenses by \$128,242, with member equity increasing to \$1,742,202. We should also mention that the Worldwide Harmony Fund was augmented by \$6,000 by a generous donation from the **Tri-city Chorus** of the Ontario District.

During 1989, contributions sent to the Institute of Logopedics, our unified service project, reached \$840,103. Total contributions now exceed ten million dollars. The audited financial report, along with the Harmony Foundation statement, is here in *The Harmonizer*.

Except for the temporary curtailment of services, 1989 was a very good year. 1990 will be even better! Will you help it be so?

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.

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.



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MEmpership begins with ME

by Charlie McCann
International President

One just can't help falling in love with this thing we call barbershop-ping. This affection naturally makes us concerned for its long-term health and welfare. Thinking along those lines, we might ask ourselves, who will be singing barbershop in the year 2020?

Individual musical preferences play a major role in determining the styles of music that bring us joy. These preferences are probably due to the style of music that was in vogue during our most impressionable period—when we were growing up.

We all know that music evokes emotion and is tied to personal experience—music is a powerful memory-triggering device. Hearing a particular selection can bring an emotional response that floods over us as we recall some past event.

Statistically, many of us grew up between the 1920s and the 1950s, when music was very singable and the lyrics often carried a moving and perhaps romantic message. It was before the full impact of the TV screen. It was a time when the family still gathered around the piano for an evening of entertainment. We sang not only songs of the day but also favorites of yesteryear—a heritage which makes those of us in this age-group highly susceptible emotional targets for the current music of the Society.

In the late 1950s, popular music began a significant metamorphosis with the advent of rock and roll. That style has continued to evolve, but I think we would all agree that it does not exactly inspire a young man to burst into song. It's not easy to use one of the current hits to express tender feelings for the love of one's life.

The musical heritage of men who will

be of an age to be active Society members in 2020 includes few songs which lend themselves to being vocal art for the masses. Many of these men could grow to maturity without ever developing an interest in singing. Therein *may* lie our salvation.

I believe that the desire to express oneself through music is basic to the human psyche. The least-complicated way to satisfy this desire is with the instruments God gave us—our voices. Those whose heritage does not include singing must somehow be exposed to the joy of vocalizing. That is our challenge.

Our shows and other public performances are a crucial part of the program. All of us originally joined the Society to sing but most of us also like to perform. A very important part of the enjoyment of vocal music is the emotional response, for both the singer and listener, elicited by a song's performance. This response is far more powerful if intense feelings are generated as a result. For us to continue to market our talent for the public, the songs we sing in 2020 should therefore have meaning and identity for the audience of the time.

Some of the songs we now sing will remain strong because of their beauty, simplicity and timelessness of emotional message. But from where will come a musical identity for today's generation that lies within the scope of our style? That question is also our challenge.

The complexity of the issue is immense; however, we are doing some things today that I believe head us in the right direction.


One item is a charge to the C&J Committee to establish or define characteristics that are expected to remain

constant with time but which may provide for a greater degree of flexibility within the style. No musical style is, or should be, static; however, evolution must take place within bounds of definition, or the style ultimately becomes unrecognizable. This re-examination of our style, if it may be called that, will be one of the things that will help us move into the 21st century.

Another is our Young Men in Harmony program. The joy of singing barbershop must be experienced by young men of today, in order for them to develop familiarity and identity with, as well as appreciation for, the music.

We are making progress but much, much, more can and should be done, particularly at the local level. The work requires people with particular skills, suitable to the task. Many chapters do not have people with these skills. In most areas, we provide training to insure that people *are* equipped to do the job. In fact, we are unique in this respect. I know of no other organization where such intensive training is provided for the volunteer.

To *really* get the YMIH program going locally, wouldn't it make sense to develop a COTS curriculum for chapter YMIH chairmen and seek out those men who have the right background to establish and administer the program at the local level? I'll bet it would work.

So you see, our future is truly in our hands. Who will be singing barbershop in 2020? A vast number of men, if we play our cards right. As in all things, each of us has a responsibility in this. Membership begins with ME. 

Harmonizer moves to new printer

Cost reduction and improved delivery schedule expected

For the past 28 years, nearly every issue of *The Harmonizer* has been printed at Badger Press Photographics, Incorporated, located only a few blocks from Harmony Hall in Kenosha. With this issue, printing of the magazine has been moved to Sells Printing Company in New Berlin, Wisc., near Milwaukee, about 30 miles from Kenosha.

Primary factors in the decision for change were timeliness and economics. Badger Press has provided consistently high-quality workmanship since it began printing the magazine, with the May/June, 1962 issue.

Both companies are family-owned and cater to small-to-medium press runs; however, Sells uses a computer-controlled web-press process that offers high-quality printing at high speed. The September/October 1989 issue, covering the Kansas City convention, was printed at Sells as a proof-of-concept test. Five days after final proof approval, the issue was ready for mailing. By contrast, the sheet-feed presses used by Badger require three weeks or more to complete the same job.


Sells Printing has its own in-house mailing service. Heretofore, after *The Harmonizer* was printed and bound, it was shipped to a mailing service in Milwaukee for labeling, sorting and bagging (US mail), and envelope insertion and labeling (Canadian and overseas mail). These shipping and handling costs can now be avoided and the magazine can be prepared for mailing as it comes off the press.

Reduced printing time will not only increase editorial flexibility, but, more importantly, it will permit sizing a print order to more closely match current circulation. In the past, the number of copies in each print order was based on an estimate of membership renewals expected by mailing time. In order to provide for last-minute address changes, mailing labels were not printed by the Membership Department until just before the magazine was to be sent to the mailing service.

With a bi-monthly magazine and membership renewals occurring on a quarterly



FanFares was a three-time international finalist during 1969-71. Pictured left to right are (in rear): Marty Krebs, Baritone; Tom Offerdahl, bass; (in front) Joe Masotti, lead and John Gibson, tenor.



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continued on page 5

basis, forecasting a circulation figure for printing, three-to-four weeks in advance of actual mailing, was very difficult. Guessing on the high side, to ensure an adequate quantity, frequently resulted in a substantial overrun. In the case of one issue last year, however, a more-than-anticipated number of membership renewals made it necessary to restart the presses.

With Sells' turnaround time of less than a week between print order and mailing, up-to-date mailing labels will now accompany the print order for each issue.

This change in printing service should result in getting the magazine to every reader's mailbox sooner, at no increase in cost to the readership.

Trumpet player/barbershopper Marty Krebs tunes Sells to successful note

Martin Krebs is president and third-generation owner of Sells Printing Co. An accomplished "big band" and jazz musician, Krebs, 54, took over management of the company when his father retired in 1969.

Under his guidance, the firm has grown from a general commercial printer, producing business forms for local industry, to a full-service, modern company specializing in small-to-medium press runs—just the right size for printing *The Harmonizer*. The company has a regional sales office in Phoenix and will soon open one in Chicago.

As a trumpet player, Krebs plays with a dance band, doing jobs around the Milwaukee area. He has also played with the Waukesha Symphony and recently made a recording with a group called the Frank Vlasits Trio. His music helps him relax, relieving the tensions that build up while running a growing business.

As a barbershopper, Krebs is best known for singing in the FanFares quartet. The original group was organized in 1965, appearing in "The Music Man" with the Florentine Opera Company in Milwaukee. Later in the year, it won the Land O' Lakes District championship and was an international quarter-finalist in 1966.

In 1968, Krebs joined the foursome as baritone and the quartet won the international preliminary contest and went on to

continued on page 6

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continued from page 5

win a tenth-place finalist position in the international contest at St. Louis in 1969. The group again placed tenth in 1970 at Atlantic City and moved up to ninth place in 1971 at New Orleans.

FanFares disbanded temporarily in 1973 and Krebs, then singing lead, joined **Grand Alliance**. In late 1974, however, FanFares reorganized with a new bass and the four-some was ready to get back to competition.

Krebs began having voice problems,

however, and was diagnosed in 1975 as being afflicted with spastic dysphonia. Although the term may sound like a set-up for a bad joke about baritones, it was no laughing matter. The two halves of his vocal chords were not in agreement. The doctors advised Krebs that to continue singing might cause him to risk losing his voice altogether. Reluctantly, he gave up singing.

Krebs remains a staunch fan of barber-shopping and attends most conventions and chapter shows in the area.

From the archives

by Ray Heller

Manager of Communications

100 years ago

As we begin the final decade of the century, we are entering the 100th anniversary of an era that was the golden age of barbershopping. Known as the "Gay Nineties," the musical fashion of a century ago saw the creation of songs in the style that our Society perpetuates today.

The decade of the 1890s has been described as "naive." It may be difficult to believe that many of the song lyrics of the day were really taken seriously, but, obviously, they were.

There were more songs written and published than in any previous decade, although many of them were not very good. It was past the time of Stephen Foster and the genius of Jerome Kern and George Gershwin had not yet been felt.

Song-plugging became an art during the period. Once a song became a hit, then every performer clamored for a chance to sing or play it; a situation that continues to the present day.

Love, especially if it was disappointed or unrequited, was the most popular topic for songwriters. And, in those days, the ultimate expression of love was a kiss.

A song that became a favorite of quartets was "My Sweetheart's The Man In The Moon," written by James Thornton in 1892. His last big success was "When You Were Sweet Sixteen," written in 1898. The latter song is still a favorite among woodshedders, because it is possible to build a five-chord swipe on the word "sweet" in the last line of the chorus.

The atmosphere of the corner tavern was typified in "Ta-ra-ra-boom-de-ay," written in 1891 by Henry Sayers. The nonsense phrase in the title was reportedly originated at a resort in St. Louis by "dance-hall girls," who also were responsible for "A Hot Time In The Old Town Tonight," published in 1896 and credited to Theodore Metz. The tune was an old German folk song.

Charles K. Harris, a bell-hop, pawnbroker and banjo player, wrote a song that became one of the hits of the decade and a popular song with quartets, "After The Ball." It was written for a minstrel show in Milwaukee



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and was used in an 1892 stage show, "Trip To Chinatown." Among other tunes in the show was "The Bowery," by Percy Gaunt.

"Daisy Bell," by Henry Dacre, was another 1892 barbershop favorite that was published in one of the Society's first songbooks. Non-barbershoppers probably know it better as "A Bicycle Built For Two." It was written in America but was not popular here until it became a success in England.

Songs that have endured from 1893 include "Sweet Marie," by Raymon Moore, and "Two Little Girls In Blue," by Charles Graham. Graham's song has a chorus that is quite similar to that of "After The Ball." Gospel quartets have enjoyed "When the Roll Is Called Up Yonder," written by James Black that same year.

"Happy Birthday To You," was written in 1893 by Mildred Hill and has been the basis of several copyright suits. One of them was against Irving Berlin, who used the song in one of his musicals.

New York City's municipal anthem, "The Sidewalks Of New York," was written in 1894 by Charles Lawlor, a vaudeville performer, and James Blake, a hat salesman.

Burt Szabo's *Heritage of Harmony Songbook* contains many songs of the 1890s, including "The Band Played On," written by John Palmer and Charles Ward in 1895.

The following year, Maud Nugent produced "Sweet Rosie O'Grady," which quartet singers through the years have included in medleys with "Daisy Bell." Another favorite of quartets from an earlier era was "Kentucky Babe," composed in 1896 by Richard Buck and Adam Geibel.

In 1898 Lyn Udall wrote "Just One Girl," another song that goes well with "Daisy Bell." A song that is still a barbershop standard, "Honey That I Love So Well," was written that year by Harry Freeman. "When You Were Sweet Sixteen," from that year, has already been mentioned.

The decade closed with a classic by Paul Dresser entitled, "On the Banks Of The Wabash, Far Away," written in 1899. The style was similar to that of Stephen Foster in an earlier era. Another Dresser song of that year that has maintained some popularity was "Take Me Back To New York Town."

Barbershoppers still sing "Mandy Lee," written in the last year of the decade by Thurland Chattaway, and "Hello, My Baby," written by Joe Howard. Another quartet favorite from that year that has endured was "The Story Of The Rose," which inspired the

later tune, "The Gang That Sang Heart Of My Heart."

Fifty years ago

In 1940, SPEBSQSA was just getting under way. The national board met in St. Louis at the first midwinter convention and Norman Rathert, a dentist from that city, conducted a 30-man chorus, the first to be heard at a national Society event.

Singing on the night show were the Bartlesville Barflies, the Michigan State


Highway 4, the Kansas City Barber Pole Cats and an un-named quartet from Oklahoma City.

The national quartet contest was held at the New York World's Fair in July. The event was witnessed by crowds that numbered up to 10,000 per night, the largest group to have attended a Society event up to that time.

There was no New York City chapter to play host to the event; it was sponsored by


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The Classic Collection



Volume 4

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continued from page 7

the Parks Department. It was a natural outgrowth of a series of summer quartet contests sponsored by the department, in which former governor Al Smith and Mayor Fiorello LaGuardia took keen interest. Park Commissioner Robert Moses was also a barbershop fan.

More than 50 quartets entered the contest, which was held July 22-26. The Flat Foot Four of Oklahoma City was declared champion by a panel of judges that included

Mayor LaGuardia, Commissioner Moses, and Harry Armstrong, composer of "You're The Flower Of My Heart, Sweet Adeline."

The Bartlesville Barflies finished in second place, as former champions were not prohibited from competing. The Four Barbers, from New York, finished in third place; the Kansas City Police Quartet was fourth and the New York City Police Quartet was fifth.

Following the contest, the Flat Foot Four and the New York Police Quartet held up traffic by singing at a busy downtown inter-

section, Broadway and 44th Street. The result was a traffic jam of a magnitude that the city had seldom seen.

Twenty-five years ago

In 1965, Al Smith of Fort Worth, Texas, was international president. At 35, he was the youngest man to assume the job to that time.

The new International Service Project, the Institute of Logopedics, was being heavily promoted. "Lucky," a blind six-year-old at the Institute, was the first recipient of funds from the Society.

Dr. Robert Brooks, an associate professor of botany at the University of Missouri, having cataloged and indexed the 60,000 pieces of sheet music of the Old Songs Library, began repairing the individual pieces of sheet music.

The international convention was held in Boston. Winner of the quartet contest was the Four Renegades from Oak Park and Skokie Valley, Illinois, and Gary, Indiana. The Miamians, directed by Bob Boemler, was the international chorus champion.

Three quartets, the Merry Mugs from Kansas City, the Dukes of Harmony from Lexington, and the Circle W Four from Pittsburgh, entertained troops at Guantanamo Naval Base in Cuba.

Ten years ago

The year 1980 began with Les Hesketh of Fairfax, Va., at the helm. Dave and Doug Harrington, aged 12 and 11, sang with their brothers, Jeff and Mike, in a quartet, aptly named the Harrington Brothers, that won the Johnny Appleseed District championship.

At Salt Lake City, the popular Boston Common won the quartet championship. The Dukes of Harmony, from Scarborough, Ontario, under the direction of Ray Danley, the first Canadian performer to win an international championship, won again.

At a concert in Stockholm, Sweden, the Society of Nordic Barbershop Singers was born. The following year, SNOBS was recognized as a Society affiliate.

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The secret is out . . .

New contest rules make historic debut

Some time ago, four intrepid members of the Holland, Mich., Chapter journeyed north (well, northeast, actually) to judge a tag contest in Grand Rapids. Of such small things is history made. The judges were the first to apply new quartet-judging standards, hitherto a well-kept secret.

Purely by accident, an explanation of the new rules was recorded during the pre-contest briefing. A transcription is printed herewith in the hope that all Society members may benefit from it.

"Gentlemen, barbershop is serious. O. C. Cash once told me, 'Mike, barbershop is serious.' He even proposed that our organization be called the Society for the Preservation and Encouragement of *Serious* Barber Shop Quartet Singing in America, but then decided that no one could pronounce SPESBSQSA.

"After long discussion and sometimes intense negotiation, a specific set of criteria has been formulated for awarding points in this contest. And, just like the real judges, we are not going to tell you what those standards are until after the contest is over.

"Any quartet with three members or less will have no chance of winning."

"However, there is one point we want to bring up before the contest begins, and that is bribery. Bribing the judges is encouraged at any time, before or during the contest. All bribes will be given careful consideration when points are being awarded. Bribe money goes to the Holland Chapter's 'Fix the Damn Roof' Fund.

"Judging categories will be Tenor, Lead, Baritone and Bass. A bass will judge tenors, a lead will handle the baritones and the bass and lead will be judged by a baritone and tenor. Each judge will decide how well each quartet tenor, lead, baritone and bass did in all of the usual judging categories.

"Each member of a quartet will receive 750 points just for showing up and singing at least part of a song. Then, each member will be awarded up to 15 points for Sound, 15 points for Stage Presence, up to 10 points for Interpretation and up to 5 points each for Arrangement and Non-singing Seconds.

"Any quartet with three members or less will have no chance of winning. Conversely,

any quartet with five or more members will be a shoo-in to win.

"The following is an explanation of the judging categories:

SOUND - Singing in tune is fairly important. Words must contain both vowels and consonants. Forgetting words is OK, so long as something is mumbled in their place;

mumbling keeps phrases from being vertical and helps the flow of the music. In fact, horizontal singing is so important that anyone singing his part from a prone position will receive an automatic 15 points.

continued next page

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STAGE PRESENCE - Uniformity of movement is a negative factor because it is quite boring. If the judges think you are humourously uncoordinated, either accidentally or on purpose, you will score well.

INTERPRETATION - The lead's interpretation does not have to be the same as the other three parts. If the baritone judge likes the way a particular baritone slowed down to milk his part, he may be awarded plus points, even though the rest of the quartet went on without him. However, any bass overstepping his bounds in the same manner will be penalized 5 yards for encroachment. It is important to speed up and slow down a lot. That way, the judges can determine what each quartet member personally did to destroy the rhythmic values the composer assigned to the notes.

ARRANGEMENT - Judges will give plus points or none at all. Judges will try to figure out what the quartet was attempting to sing and judge the category on what the arrangement was probably intended to sound like. If the arrangement is good for the baritone, the baritone judge may give it a 4 or 5. The lead judge would prefer the other

three parts just shut up and let the lead sing the melody. The category is only worth 5 points, which is probably 3 points too many.

NON-SINGING SECONDS - The judges unanimously decided that they did not like this category and so would interpret it rather literally. A point will be deducted for each second that each person is not singing between the time the pitch is blown and the quartet walks off-stage. Thus, the only way to score points is to sing continuously, without breathing, all the time the quartet is on stage. Only three people have been able to do this, and, frankly, it tended to detract from point totals in other areas.

"Since the judges are from the Holland Chapter, quartet members from Holland will be given an extra 5 points. Those who were once from Holland but have since moved out-of-state will have 5 points deducted. Those who have never been to Holland will have 10 points deducted. Those who live in Holland but are members of the Grand Rapids Chapter will receive no points at all. Thank you for your attention."

Condensed from a diatribe in The Windmill Blade, Holland, Mich., Chapter bulletin. The article was understandably unsigned.

No news from Danville

(another in a series of startling, historically monumental fabrications)

I haven't told you any new news about my Uncle Louie lately and that's mostly because there isn't any new news. He's been dead for about 15 years.

Of course, nothing has changed, as far as that goes, but something I never mentioned regarding him is that he wasn't without his longcomings. They are, quite simply, those qualities that offset his many shortcomings.

My Uncle Louie was known in and around the town of Danville, New Hampshire, as the finest, living, tone-deaf woodshedder that the area had ever produced (and they produced many). It's been said that he was the only baritone on record able to slide a note into what normally would have been a barbershop 7th and make it a 6 and 7/8th!

They say he, personally, was responsible for producing the famous "lost chord." It's strange, but since he died, those in the know insist that it's lost again.

Elbridge T.

(Seen in Juice, Concord, Mass., Chapter bulletin, Stan Bates, editor)

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Palace Theater • Columbus, Ohio

The first annual Buckeye Invitational in 1989 was a rousing success. Buckeye Invitational II will be even better!

The Buckeye Invitational features the choruses and quartets from around the Society which fell just short of competing on the international stage. The weekend is more than just another competition, with the participants being judged in the ENTERTAINMENT category. Each competitor will sing for about 12 minutes, a "mini-show" with two of the numbers judged in the standard judging categories. This format received rave reviews last year for having turned barbershop competitions into entertaining shows.

The **LOUISVILLE THOROUGHBREDS** will play an exciting part of the Buckeye Invitational in 1990. On Friday evening, they will fill the air at the Ohio State Fair, one of the nation's largest state fairs. Shortly after that performance, other quartets and choruses will bring barbershop to the open-air amphitheater on the riverfront in downtown Columbus. The Thoroughbreds will be back Saturday evening to close the quartet competition at the Palace Theater.

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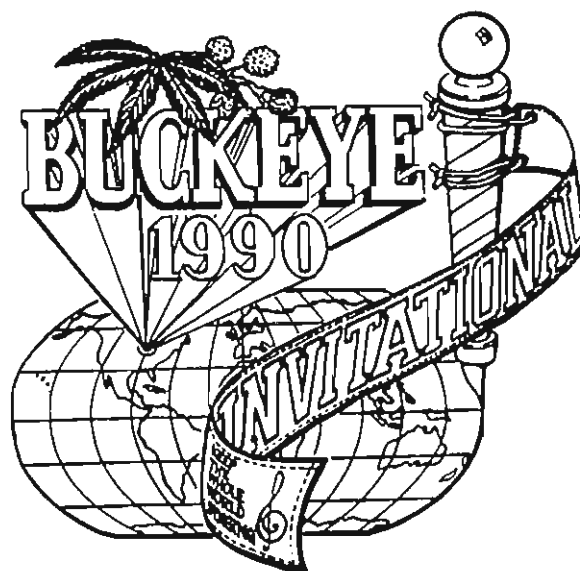
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Choruses expected to compete on Saturday afternoon are the General Assembly Chorus, from Research Triangle Park, North Carolina (DIX); the Mainliners, from Bryn Mawr, Pennsylvania (MAD); the Coulee Chordsmen, from La Crosse, Wisconsin (LOL); and the Seaway Commanders, from Maumee, Ohio (JAD). Returning from Buckeye Invitational I to compete again are the Renaissance Chorus, from Wayne, Michigan, (PIO); the Markham Men of Harmony, from Markham, Ontario, Canada (ONT); and, back to defend their overall championship in last year's Buckeye Invitational, The Pride of Indy Chorus, from Indianapolis, Indiana (CARD).

Competing quartets will be determined once the line-up for international is set at the Spring International preliminaries. Expected to join their North American quartet counterparts, and adding international flavor to Buckeye Invitational II, is the *Gent's Quartet* from Hertogenbosch, The Netherlands. This is believed to be the first time a quartet from the Dutch Association of Barbershop Singers has competed against SPEBSQSA quartets.

New this year, we are coordinating Sunday performances by choruses at downtown Columbus churches, and at noon, the Buckeye-Columbus chapter will host a picnic for all Invitational participants to conclude the weekend festivities.

For more info, contact: Mike Renner • 100 South 3rd St. • Columbus, Ohio 43215 • W: 614/227-2349 • H: 614/864-3927

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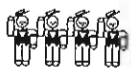
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Governor proclaims April Harmony Month in Kansas



The following is the text of a letter, dated March 16, 1990, addressed to *The Harmonizer*: "It is my pleasure to proclaim April as Barbershop Harmony Month in Kansas to celebrate the fifty-second anniversary of SPEBSQSA.

"With a fine quartet like Main Street Station singing in the background, this was one of the most enjoyable Proclamation ceremonies in which I've been involved. I appreciate your good work for the Institute of Logopedics, and congratulate your organization on fifty-two years of encouraging more 'harmony.' Keep The Whole World Singing!" (signed) Sing-cerely, Mike Hayden, Governor.

Present at the ceremony were (left to right): Rick Kready, executive assistant to the governor and tenor of the **Special Touch** quartet; Jack Montgomery, Topeka Chapter; (in rear) John Gould, Topeka Chapter president; Gary Veendorp, Newton Chapter PR (Mrs. Veendorp in front of Gould); State Representative Ellen Samuelson of Newton; **Main Street Station** (Steve Hoskins, tenor; David Hill, bass; Wayne Lankenau, lead and Brent Lembke, bari); Roy Sullivan, Topeka Chapter MVP; State Representative Tom Walker of Newton and Ken Frahm, Colby Chapter. Governor Mike Hayden is seated in front.

Seniors champs : a long-time association

When **Grandma's Beaus** won the 5th-annual seniors quartet contest in Tucson this January, it was a career highlight for three of the members who have been singing to-



Morning coats and striped trousers seem appropriate attire for **Grandma's Beaus**, 1990 international seniors quartet champion. From left to right are: Mike Stump, tenor; Jim Richards, bass; Merrill Miller, lead and Bob Griffith, baritone. Stump, Miller and Griffith have been singing

together for 24 years.

Mike Stump, Merrill Miller, and Bob Griffith, all members of the Hillcrest Church Choir, Bloomington, Minnesota, first sang together in the **Hillcresters Quartet**. Stump and Griffith talked choir director Miller into joining the Society, changed the name of the quartet to the **Knights of Harmony**, and, with several bass changes over the years, have been singing actively ever since.

Two years ago the three original members of the quartet wanted to enter the senior contest in Honolulu; however, their bass, Doug Miller, of **Soundtracks** and **Sundowners** fame, was too young. Jim Richards, then international president, was available and the new quartet registered as **Grandma's Beaus**. They placed second.

All of the Beaus are long-time barbershoppers and members of the Minneapolis **Commodores** chorus. Tenor Mike Stump, 61, is a driver for Quick Silver Delivery

Service in Minneapolis. Baritone Bob Griffith, 56, the youngster of the group, works as a senior research specialist for 3M in St. Paul.

Merrill Miller, 63, lead, is a retired music teacher. He taught band and choral music and is still director of the Hillcrest Church choir. Jim Richards, 64, is a retired physicist from 3M. Currently the immediate past president of the Society, he has sung in several quartets, including the **Amalgamates** and the **Red Barons**, LOL District champions of the early '70s. Richards sang bari then, alongside Jim Foy, the bass of the 1975 international champion, **Happiness Emporium**. He has held several district offices and is a former Sound Category specialist.

Seniors champs get the most from seasonal costumes



"Santa and the Three Elves" was well-received throughout the greater Seattle area during the past Christmas season, as performed by the **Close Harmony Tradition**, 1987 international seniors champion. Members of the quartet were (l to r): Bob Mahoney, baritone; "Mitch" Mitchell, lead, Chuck Benson, bass and Dick Merritt, tenor.

The **Close Harmony Tradition**, 1987 international seniors champion, appeared as Santa and his three elves on the 1988 Lake Washington Chapter show entitled, "Santa's High-tech Christmas."

During the 1989 Christmas season, the quartet reprised the bit throughout the Seattle area. They appeared on a holiday food and gift festival sponsored by KOMO radio at the Tacoma Dome, at a nearby golf and country club tree-trimming party, at a retirement home party, and at Christmas parties for a couple of local businesses.

Playing Santa comes naturally to lead Warren "Mitch" Mitchell, whose full white beard has stood him in good stead for the past ten years as the official Santa for Factoria Mall in Bellevue, Wash. Mitchell also appears as Santa for the American Heart Association's rent-a-Santa program and for the Children's Hospital & Medical Center. He portrays St. Nick in various commercial jobs arranged through local theatrical agencies.

Elves Bob Mahoney, baritone; Chuck Benson, bass and Dick Merritt, tenor, were not so comfortable in their roles. Clad in short red jerkins over black panty-hose, the gentlemen modestly declined to be seated at any time and remained as vertical as possible during all stage-presence routines.

Their program included Christmas carols, a sing-along and the foursome's best "keep-it-barbershop" numbers. Audience responses assure a 1990 repeat.

o o o



The **Midnight Sons** act out the line, "And I stuffed in Sam McGee," in one of the quartet's 107 performances during last winter's Sourdough Rendezvous, an annual anti-cabin-fever event held in Whitehorse, Yukon Territory. Left to right are: Al Loewen, tenor; Bruce Barrett, lead; Ted Dillistone, bari and Jim Boyles, bass. The foursome is the only barbershop quartet in the Yukon and all four men are members of the Brandon, Manitoba, Chapter, since there is no Society chapter in Yukon Territory. (Photo by Mike Thomas, *Whitehorse Star*.)

The **Midnight Sons** sang at everything from pancake breakfasts to major conventions, performing between contestants in the annual Old Time Fiddle Contest, which was broadcast over the CBC northern network, coast-to-coast. Stages were shared with all sorts of acts, including can-can dancers on snowshoes!

The **Midnight Sons** have a repertoire suitable to the venue, featuring songs such as "Sourdough Rendezvous," "The Shooting Of Dan McGrew," "The Cremation Of Sam McGee," "The Ballad Of The Ice Worm Cocktail" and "Discovery Days." (The last three are copyrighted by Dillistone and can be obtained in packets of four for the cost of photocopying and mailing.)

Dillistone, a 37-year member of the Society, will be leaving the Yukon soon and his replacement will be announced when known. In the meanwhile, the contact man is Al Loewen, 41 Highland Crescent, Whitehorse, Yukon Y1A 4P6, Canada. Phone (403) 667-2644.

o o o

The **Ding-A-Lings** make the singing valentines program an annual event. This year, the quartet performed more than forty greetings in the communities of Edna, Louise and Ganado, Texas, collecting in excess of \$700 for the Institute of Logopedics. Millard Brisbois, lead; Donald Huseman, tenor; Raymond Young, bari and Ed Otis, bass, are members of the Bay City, Texas, Chapter.

o o o

The members of **Auld Lang Syne**, 1988 SLD champion, claim 115 total years of married bliss. Andy Nazzaro, tenor; Ron Borges, lead; Jan Muddle, bari and Glenn Jewell, bass, all have celebrated their respective Silver Wedding Anniversaries and wonder if any other foursome can challenge such a record.

o o o

Father-son combinations continue to make the news. FWD's **A Cut Above** features Jason

Howe, tenor and baritone-father, Tom, combined with lead Todd Benton and his father, Tom, on bass. All are members of the Conejo Valley, Calif., Chapter.

o o o

Last January, the University of Illinois Dance Theatre staged its annual show. One piece, "Riverboat Days," featured a barber-



Enjoying their association with the University of Illinois Dance Theatre (and who wouldn't?) are the **River Rats**. The quartet was featured in "Riverboat Days" on the dance troupe's show last January.

shop quartet, the **River Rats**, a foursome formed exclusively for the show. Tenor Tom Campbell arranged the nine-song score and the Rats were interwoven as characters throughout the piece. Songs ranged from "Can-can," by Offenbach, to "Riverboat Days," a popular barbershop number, plus a Campbell original, "Dapper Dan, The Gambling Man."

The show-stopping success of the barbershop-and-modern-dance combination convinced the quartet to register with the Society. Campbell, Tim DeMoss, lead; Ken Steinsultz, bari and Lee Reifsteck, bass, are now members of the Champaign-Urbana Chapter.

o o o



As part of the Northwest Louisiana Chapter's 1990 singing valentines program, **The Sounds of Yesteryear**, 1990 SWD seniors champion from Shreveport, not only sang 32 valentine messages, but attended four weddings performed by Judge (and lead) Tom Bryson. Quartet members were (l to r): Ken Long, tenor; Judge Bryson; Jim Stone, bass and Jack Thomson, baritone.





Cartoonist and baritone John Pohlod displays the 42-section card he created for Pioneer District's 50th birthday. Each segment is a separate card which was signed by a member of the Pikes Peak Chapter, Colorado Springs, Colo.

The Greater East Texas Chapter's **Sound Connection Chorus**, under the direction of Keith Houts, was pictured in the December 1988 issue of *Texas Highways* magazine in a feature story on the Marshall, Texas, "Wonderland of Lights" Christmas lighting display. The annual display, featuring more than one million lights, brings as many as 400,000 sightseers to Marshall, population 25,000.

In 1989, the chorus was invited to present a special Christmas show at the Marshall Civic Center and to sing on special outdoor risers as a "living Christmas tree" for the crowds who came to view the lighting spectacular.

• • •

The Regina, Saskatchewan, Chapter was featured recently in the local newspaper, *The Leader-Post*, in a story showing the **Wheatland Chorus'** participation in "Chili for Children" week. This week is dedicated to providing a nutritious hot lunch for children throughout the community.

The Teresa Stevenson Hot Lunch Program is one of the prime recipients of the chapter's local community support. Chapter quartet **Prairie Blend** was on hand to sing for the children during the lunch break.

• • •

It had been more than three years since the **Heartland Harmonizers** chorus, Omaha, Neb., Chapter, had performed at nearby Offutt Air Force Base when it was invited to be the principal entertainment at the officers' club last December. The event was the annual Christmas formal for the Joint Strategic Target Planning Staff (JSTPS) and their spouses. Dignitaries in attendance included JSTPS chairman, General John T. Chain, commander-in-chief of the Strategic Air Command. Needless to say, the stars in the eyes of the chorus members were reflections of those twinkling from the mess dress uniforms of the senior officers in the audience.

As the chorus sang through its Christmas package, augmented by chapter quartets **Yesterday's Kids** and **The Platte Valley Line**, stern visages and ramrod-straight backs in the audience began to soften. Encores of regular barbershop songs were greeted with enthusiastic applause. By coincidence, the chorus had prepared a barbershop version of "Jingle Bell Rock," which turned out to be the theme of the formal! That finale garnered a standing ovation. Afterward, General Chain followed the chorus out of the ballroom to shake each man's hand and express his personal appreciation.

In a subsequent letter accompanying the check for the paid performance, Captain William R. Sweger, the project officer for the Christmas formal, wrote that he had been plagued, for weeks, preceeding the event, with dubious comments about his selection of barbershop for the entertainment. He had been hard-pressed in justifying his choice. "Now, I can proudly say, 'Yes, it was all my idea'", he wrote. "You made believers of many people and your performance was outstanding."

If Captain Sweger is promoted to the rank of Major, it could be thanks to the **Heartland Harmonizers**.

From the OMAHA Harmonizer, *Omaha Chapter bulletin*, Dave Stock, editor

• • •

Canton, Ohio's, **Hall of Fame Chorus** received an excellent review by the music critic writing in *The Repository*, a local publication, following a joint benefit concert with the Canton Symphony Orchestra last February. The orchestra played compositions ranging from the overture, Gershwin's "Strike Up The Band," to selections from the current Broadway musical "Phantom of the Opera," by Andrew Lloyd Webber.

The Canton Chapter chorus, directed by Darryl Flinn, responded with a George M. Cohen medley and other chorus songs. Chapter quartets and a VLQ (very large quartet) ensemble also performed. The chorus and orchestra combined for the finale, "Battle Hymn Of The Republic."

Similarly, Albuquerque's **New Mexi-Chords** chorus joined with the Albuquerque Philharmonic Orchestra to present a Christmas benefit concert for the March of Dimes and the Marine Corps' Toys for Tots programs. Under the direction of Bill Biffle, the current SWD champion group sang a seven-song package featuring such juvenile delights as "Frosty The Snowman" and "Rudolph The Red-Nosed Reindeer," as well as adult favorites, including "Let It Snow, Let It Snow, Let It Snow" and "White Christmas." The chorus and orchestra combined to present the Society's new "Yuletide Medley for Chorus and Symphony."

Junior girl scouts, dressed as elves, were usherettes; cookies, baked by the wives of the chorus and orchestra members, were prepared for Santa to give to children after



Albuquerque's **New Mexi-Chords** chorus combined with the Albuquerque Philharmonic Orchestra to present the Society's new "Yuletide Medley for Chorus and Symphony" during a Christmas benefit for the March of Dimes and Toys for Tots programs.

the concert. Chapter quartets visited the childrens' wards of local hospitals after the event to sing for children hospitalized for the holidays and unable to attend the concert.

° ° °

The Somerset Hills-Plainfield, N.J., Chapter recently celebrated its 40th anniversary. Joining the **Hounds for Harmony Chorus** at a local cafe for the event were full-force contingents of four neighboring New Jersey chapters: Rahway Valley (Jersey-Aires), sponsor of the host chapter, Hunterdon County (**Hunterdon County Chorus**), South Brunswick (**Deans of Harmony**) and Princeton (**Garden Statesmen**)—more than 140 men in all.

Quartets performing for the evening's entertainment included **The Ol' Pals** and the **Chord Dusters**, from the host chapter, plus **Three Bills and Change**, from Hunterdon County.

° ° °

Lots of chapters climbed aboard the singing valentines bandwagon this year. The Austin, Texas, Chapter arranged to have quartets plug the program in advance over two local radio stations, country music station KVET and rock station KBTS, no doubt surprising a few listeners. The **Chord Rangers** computerized the requests, arranged the locations by ZIP code and assigned one quadrant of the city to each of the four quartets involved. More than 100 messages were delivered at \$25 each.

An appearance on a local TV talk show brought in one extra response; the show host bought one for his wife.

° ° °

The Bucks County, Pa., Chapter has a mini-chorus comprised entirely of men who are retired. The group, now numbering 17, meets four times a month for lunch, followed by singing engagements at local retirement and nursing homes. They recently performed for a meeting of the American Association of Retired People (AARP).

Now, *there's* an idea whose time has come.

° ° °

The Cazenovia, N.Y., Central School District announced, in its spring catalog of courses in adult education, a course in barbershop singing. The text is *Just Plain Barbershop*, published by SPEBSQSA, and the instructors are members of the **Limestone Harmonizers**, from the Manlius Chapter.

The brochure states: "Key components

of study will include warm-up exercises, proper singing techniques and music theory as related to harmony singing. If persons can match a tone and carry a tune to some degree, they can learn to sing barbershop."

The fee is \$13 for an eight-week Monday-night class.

° ° °

When members of the Fargo-Moorhead, N.D., **Ambassador Chorus** contracted to sing the national anthem before the NAIA Division I playoff game between the football teams of Moorhead State University and Central State of Ohio last December, little did they know of the Siberian express which was to bear down on the northern plain states by game time. Despite a temperature of eight degrees F and strong winds which brought the wind chill index down to -33, two tenors, three leads, one baritone and two basses showed up.

Under these rugged conditions, the hardy folk in the stands responded to the performance with an enthusiastic, although muffled, ovation.

° ° °

Group Therapy, an octet from the Greater Canaveral, Fla., Chapter, presented performances of Barberpole Cat songs and other chorus numbers to more than 400 patients at ten nursing homes in the Brevard County area. Complimentary tickets to the forthcoming chapter show were distributed following the performances. The visitation program was under the guidance of Jack Condon, show co-chairman.

° ° °

Members of the Palm Beach, Fla., Chapter's **Coastmen Chorus** have initiated a harmony-for-lunch program. Barbershoppers visiting the Gold Coast area are invited to join them on the second Tuesday of each month at noon at the Bavarian Haus restaurant, Congress Avenue and Boynton Beach Boulevard, Boynton Beach, Fla., where a special section has been set aside for eating, singing and socializing, barbershop-style.

For further details, contact Jerry Rose at (407) 499-6904.

° ° °

Members of the St. Charles, Mo., Chapter had been dissatisfied with their meeting place for some time. Last summer, a organized search for a new facility was launched. While checking out a new two-room addition to sixty-year-old Memorial Hall, located in Blanchard Park in St. Charles, it was learned that the Parks Department had plans

to renovate the main hall, but did not have the estimated \$90,000 for the project.

The search committee figured that if the members of the **Daniel Boone Chorus** would furnish the bulk of the labor, the chapter could do the job for about \$15,000, trading off for rent-free use of the hall. The chapter board voted to pursue a proposal with the Parks Department.

It took about two months to fine-tune a 20-page contract, but last January, the papers were signed and work began. The chapter put in more than 1,000 man-hours over the next two months and, on March 15, the chorus performed before assembled city dignitaries and the public in a ceremony dedicating the completely restored and improved hall.



Members of the **Daniel Boone Chorus**, St. Charles, Mo., Chapter, undertook the renovation of sixty-year-old Memorial Hall for the city Parks Department in exchange for use of the restored and improved facility as a meeting place. Pictured during the project are (l to r): Donn Gunter, project manager Kevin Nelson and Bill Buttermore.

Under the terms of the agreement, the chapter purchased the necessary materials and provided most of the labor. In exchange, the chapter has exclusive use of the hall each Thursday evening. For each use, a credit is issued toward the approximate \$15,000 value of the renovation until the investment is paid off sometime in the year 2000.

In addition to the main hall, the chapter also has use of a basement area and two other rooms for sectional and quartet rehearsals. A large, lockable storage area and attic were included in the plans for the chapter's exclusive use to keep risers, files, props and a refrigerator.





Barbershopper leader groups become better acquainted with Institute services

by Krista Klenke

Public Relations Assistant, Institute of Logopedics

During a recent visit to the Institute, district Logopedics chairmen and members of the International Logopedics and Services Committee voted to adopt a 1990 fund-raising goal of \$780,000 for the Institute.

Members of the two groups stayed on the Institute campus January 4-7 in order to learn more about the SPEBSQSA service project. The biennial event hosted 22 barbershoppers from the US and Canada, plus Ruth Marks of Harmony Foundation.

District Logopedics chairmen present were: Scott Beverly, CAR; Leonard Purvis, CSD; Owen Sterner, DIX; Steve Mondau, EVG; John Schermerhorn, FWD; Howard Johnson, JAD; Dennis Miller, LOL; Darrel Muck, MAD; David Rioux, NED; Bob Stainton, ONT; Alex Willox, PIO; Neil Rower, RMD; Bill Robeson, SLD; Jim Jenney, SWD; and George Allen, SUN.

Also attending the weekend were International Logopedics and Services Committee Chairman Jim Eldridge and his committee of Fran Durham, Art Wourms, Roland Lindahl and Sam Barger, as well as International President Charlie McCann and Harmony Foundation President Burt Huish.

In addition to approving a new fund-raising goal, the men adopted a recommendation that each district COTS include a class for chapter Logopedics chairmen, to be taught by the district Logopedics chairman or his appointed representative.

A tour of Institute facilities and classrooms, free hearing screenings and a case-study presentation featuring student David were just a few activities on the men's agenda. Institute staff discussed recruiting and funding processes, Residential School, behavior intervention, health services, and occupational, physical, oral-muscular and speech-language therapies. After the case study, committee member Roland Lindahl stated, "I'm impressed with the staff. The presenters of the case study were all excellent. They certainly came across as a very caring group

of people."

Friday evening, the Institute of Logopedics Board of Trustees hosted a dinner for the barbershoppers. Entertainment featured the singing duo of student Lindsay and barbershopper Steve Parnell of the Newton, Kan., Chapter. Lindsay's mother, Judy Pollard, accompanied them on piano.

The next morning was a brainstorming session for the barbershoppers to "work out ways to promote the Institute within the Society," said Janet Wright, director of patron organizations. They took a lunch break in the apartments of the students and child-care professionals.

The weekend concluded on a good note and the Institute looks forward to seeing the district chairmen and Logopedics and Services Committee again in another two years.

Community service

Logopedics continues to prove its worth

Bill Lyle, a member of the Richmond, Va., Chapter, is employed by a major corporation that promotes voluntary community work by its employees. Recently, Lyle was asked to give his management and co-workers a presentation on his involvement in barbershopping. As part of the presentation, Lyle mentioned the Institute of Logopedics, explained its nature and why the Society selected it as our national service project.

A few days after the presentation, Lyle received a call from one of his co-workers, Chris Helmick, who wanted to know more about the Institute. She explained that she was pregnant, that her husband and members of his family were hearing impaired, and that her obstetrician had informed her that she was in a high-risk group for having a baby with hearing problems. She had been unsuccessful in getting information from local doctors and hospitals on testing and treatment of newborn babies with potential



Pioneer District Logopedics Chairman Alex Willcox (left) and Bob Stainton of Ontario District share some after-dinner time with student David. David was featured in a case study presented to the barbershoppers

hearing problems.

Lyle called Society headquarters and obtained a contact name and phone number at the Institute for Helmick.

A couple of weeks later, Helmick called Lyle to say she was extremely pleased with the cooperation and understanding she had received from the Institute. She had been in touch with Linda Parmiter-Jacobs, supervisor of audiology, who explained potential problems and various tests that should be performed. Parmiter-Jacobs followed up the conversation with a written explanation and a list of medical facilities in Virginia that could perform the requisite tests.

Lyle stated, "Chris is now content that she knows what to do after her baby is born. She is very thankful to the Society and the Institute for giving her and her husband hope and peace of mind.

"The moral of this story is that all chapters, quartets and individual barbershoppers should continue to publicize the Society's association with the Institute of Logopedics. I had never before heard of anything happening as a direct result of such publicity, but now, when I sing 'We Sing That They Shall Speak,' I know that I played a small part in the life of someone who benefitted from my association with SPEBSQSA and Logopedics."

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Barbershoppers entertain ambassador



Quartz Precision, 1989 BABS quartet champion and representative to the 1990 San Francisco International Convention, sang at a formal Christmas dinner held at New Scotland Yard, headquarters of the London Metropolitan Police. The dinner was hosted by London's senior detectives and the deputy police commissioner. The guest of honor was the American ambassador, who attended with his senior FBI and embassy aides. Pictured (l to r) are: Derek Barton, lead; Brian Schofield, lead, Ambassador Henry E. Catto; Graham Smith, bass and Andrew Clarke, bari.

JABS looking for 1991 tour applicants

The Johnny Appleseed Barbershop Singers (JABS) are looking for applicants to join a proposed 1991 summer tour to New Zealand and Australia. JABS is an informal group of barbershoppers, mostly from JAD, organized strictly for international sightseeing and singing tours.

Since 1979, they have toured Romania, Germany, Sweden, Denmark, England, Austria and Switzerland in four tours, each lasting about two weeks. The chorus size has varied from 30 men to more than 50, visiting venues that have included spas, castles, parks, concert halls, churches, and even a prison.

Sufficient rehearsals are held before departure to prepare a complete package show, including quartets. Itineraries are arranged to accommodate six to eight concerts and still allow plenty of time for sight-

continued next page

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9-10	Johnny Appleseed District, OH	23-25	Minneapolis, Mn		
11-13	Washington, D.C.	25-27	Los Angeles, CA		
13-15	Columbia, S.C.	27-29	San Diego, CA		
		30	Los Angeles, CA		



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seeing and shopping. The group reports that they have enjoyed excellent food and lodging and that the spouses who make the trips seem to have as much fun as do the singers.

The 1991 Australia-New Zealand tour is tentatively scheduled for 15 days in June or July at an estimated cost of \$2,200 per person. Interested barbershoppers should contact Larry Nofziger at (614) 882-4048 or Bill Rust at (614) 461-0956 for details and an information kit.



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Georgia music educators recognize Marietta Chapter



Members of Marietta, Ga., **Big Chicken Chorus** take the pitch with 51 high-school honors chorus singers as they prepare to sing the first of two barbershop songs to a Georgia Music Educators Association audience last October.

In the spring of 1989, the Marietta, Ga., Chapter implemented its Young Men In Harmony (YMIH) program with a series of quarter demonstrations at area schools. Complimentary tickets to the chapter's spring show were provided to school chorus directors and interested students.

This activity came to the attention of district XII of the Georgia Music Educators Association (GMEA). The members of the **Big Chicken Chorus** were invited to participate last fall in the GMEA Honors Chorus Festival, held at the Marietta High School. This annual event, sponsored by GMEA, features the area's top student choral singers. More than 200 students from 17 schools participated in last October's festival.

Following the senior men's chorus presentation, the Big Chicken Chorus joined 51 students on stage for two barbershop songs, "Wait Till The Sun Shines, Nellie" and "Vode-o-do." Chapter members had donated \$300 to purchase YMIH songbooks and learning tapes for the students to use in preparing the two arrangements.

The chapter then presented a 20-minute program of barbershop, interspersing the songs with commentary on the history of barbershopping and the Society's support of the Institute of Logopedics, as well as issuing an invitation to the students' *fathers* to visit a chapter meeting. Recruiting the students themselves is prohibited in the YMIH program.

Marietta Chapter's YMIH Chairman, Frank Hrach, has stressed that the chapter's goals are to present barbershop music to as many segments of the community as pos-

sible, and to plant the seeds of our hobby with the young men who will represent the future of our Society.

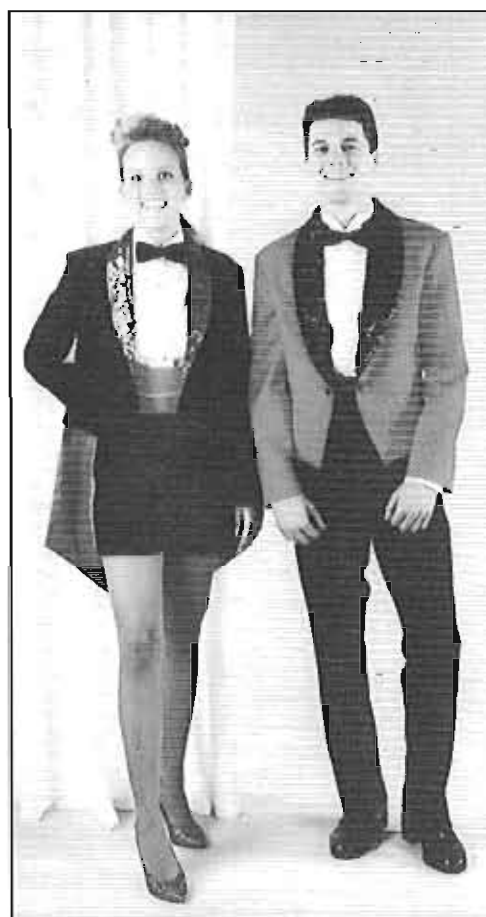
Pretzel City Chorus sponsors 13th YMIH quartet contest

In February, the 13th-Annual Young Men In Harmony Contest, sponsored by the Read-

ing, Pa., **Pretzel City Chorus**, took place at Muhlenberg Middle School. Eight quartets, representing six area high schools, made this year's contest the largest yet. One quartet, the **Spoken Four**, came from Pocono Mountain High School, nearly 100 miles from Reading.

Winning first-place honors was **High Fidelity**, from Boyertown High. Second prize went to Fleetwood High's **Tigers Meow**, while the **Kutztown HiLos** garnered third place for Kutztown High. Other foursomes included the **Encore Four** and **Curtain Call**, from Muhlenburg; **Instant Replays**, from Twin Valley High School and **Soph Shop**, from Fleetwood. Soph Shop plans to come back two more times. (Junior Shop and Senior Shop?)

Entertaining the audience while scores were tallied was chapter quartet and Appalachian Division Champion, the **Commonwealth Chord Company**. Master of ceremonies for the event was Past International President Merritt Auman.



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Sing along with the champs

by Don Richardson
Phoenix, Arizona

When I was attending high school, barbershop music was the kind that said to me, "Sing along!" I remember the local radio station would occasionally play "Toot, Toot, Tootsie" or "Hello My Baby," featuring the Buffalo Bills, and, at that point, I'd raise the volume and help them get it right by singing along. That was barbershop music.

Today, this experience is harder for me to duplicate as the songs and the singers have changed and become so complicated that it's all I can do to hum. I'm often reduced to silent admiration and envy.

For some enthusiastic barbershoppers, receiving the most recent quartet record or cassette is a high point. With their super-stereo turned up to a total SenSurround atmosphere, generated by state-of-the-art speakers, they set out joyfully for their next destination, not caring whether they arrive on time or not because they get to sing along with the latest power voices of our Society. For many of us, however, the top competitive quartets in our Society sing at a level that the average member cannot duplicate. So we listen in awe and covetousness, wondering if these obnoxiously young singers receive as much pleasure and satisfaction from "The Old Songs" as we do.

This month's recording is a product which perhaps can alleviate the negative aspects of this experience. Refer to page 28 of your July/August 1989 *Harmonizer* and you'll find the ad for the cassette of *The Silver-tones*, 1988 International Seniors Quartet Champion. Senior in our society means age, and these fellows appear to have some. They all look somewhat gray and enriched by wisdom, yet they sing quite well, as befits any champion group.

There are twelve selections on the cassette, including several traditional contest songs, a show tune medley, and a few songs that would be heavily penalized (if not disqualified) in competition. Several of the barbershop songs are immediately familiar to those of us approaching seniorhood as

they reflect the influence of quartets like the Sun Tones and the Buffalo Bills: "Roll Out of Bed With a Smile," "Einaline," "Tiger Rag," and "Asleep in the Deep," among them. Some of us will remember "Ghost Riders in the Sky," as sung by the Sundowners; the bass solo here is very satisfying. "Honey Bun," from "South Pacific," is here, too, as is "Owahu" and "Delta Dawn."

Many of us have sung "Baby Face" and "Doin' the Raccoon," with their multiple opportunities for the bass singer to show his "bum" capabilities, but "Somebody Knows" is superior to either of those songs. I think it's a paradise for "bum" singers; the bass part consists almost entirely of "bums." One of my all-time favorite songs is "The Whiffenpoof Song," which the Silver-tones do well. The Sun Tones' medley from "Finian's Rainbow" and a "Farewell Medley" make the total twelve.

What is especially satisfying about the sound of *The Silver-tones* is their resonance. These are truly mature voices. There are none of those out-of-sight tenor tags, but that doesn't mean the tags here aren't sung well; they are. Many of our directors and sound people are trying to achieve this sort of timbre in our choruses, and here's a cassette that might be useful for listening training. There are no frills, just a comfortable, older style which is quite easy to sing along with. Of this, I say, we need much more.

To order "Reminisce with the Silver-tones," send \$8 per cassette (\$15 for two), plus \$2 for shipping and handling to: Sam P. Love, 1718 Woodlawn N.W., Canton, Ohio 44708. Incidentally, the quartet completed a two-week tour of Europe last fall, singing eight or ten concerts, and they were at the midwinter convention in Tucson in January.

The July/August Harmonizer ad for the Silver-tones contained a typographical error in the contact man's name. It is Sam P. Love, as shown above, rather than Sam P. Lowe. Ed.

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Things change

Did it ever occur to you that some of the phraseology used in our songs is meaningless to our younger members?

In "Easter Parade," there is a line that goes, "You'll find that you're in the *rotogravure* . . ." This was a section of the paper printed in brown or green ink, containing the newsworthy photographs for the week. It went the way of newsreels at the movies. Rotogravure is still used in fine books because it does give a better photo reproduction, but it is too expensive for newspapers.

In the verse of "Hello, My Baby," one will sing, "Hey Central, fix me up along the line. She connects me to my honey, then I ring the bell . . ." In the old-style telephones everyone was on a party line. In order to call someone on your own line, you rang their number of long and short rings by turning a crank on your phone. To call someone on another line you called central by cranking a single ring. You then asked central to connect your line to another line (lines were numbered). When the operator said to go ahead, it was up to you to ring the code of long and short rings.

In the new arrangement of "My Wild Irish Rose," we sing, "The *bower* where my true love grows." This is a sly play on words. A bower (or arbor) is a garden shelter around which wild roses may grow, but an older meaning of bower is a rustic house.

The new meanings that have been given to many words have caused us to change the words of many songs. For example, the verse of "Mary's A Grand Old Name" had to be changed. "She wasn't *gay* or *airy* . . . I hate to meet a *fairy*, who calls herself Marie." This apparently shocked our Society arrangers—so half way through the first verse, they just went to the second verse.

Of course, the fear of being accused of racism has caused changes to many songs. We sing "Ida, Sweet As Apple Cider" with the sentence, "There lives a pretty maid, I long to call my own." This was originally written, "There lives a *dusky* maid . . ." This isn't so strange though because many of our songs were written in the patois of the southern black people of the 1890's. We change these words because this is not the way we speak today.

It all proves that a good singable song will adapt to the changing language and tastes of society. I think it is great that our favorite songs can so readily fit our changing times.

Bob Barnes

from an editorial in *Valley Ballyhoo*, Crescenta Valley, Calif., Chapter bulletin.

A quartet man looks back

When I joined SPEBSQSA in 1957, if you weren't a quartet man, you were a *crow* or *monotone*, and were expected to make the coffee or serve an indefinite term as treasurer. The number of such members was severely limited, on purpose, but we found these men did an excellent job of handling paper work, lining up hotel space for conventions, arranging for transportation and other menial jobs. They seemed to enjoy listening and formed enthusiastic audiences. Sometimes they tried to enter into the gang-singing, and sometimes we let them.

When the administrative vice president job was initiated, it seemed logical to assign it to one of the more enthusiastic crows or to a non-woodshedder. If he did a good job, we let him become president (after all, that job was nothing but a headache, anyway).

By the time we realized that we had quite a few crows, it was too late. They wanted to learn our songs. We started regular chorus rehearsals and hired a high-school music teacher to direct and teach them to *read music*.

One day we woke up to find our chapter was being run by these non-woodshedding chorus members and that the main purpose

of the chapter meeting now was to learn new songs and practice choreography for hours on end. Moreover, our conventions became so regulated that they might well be mistaken by outsiders as real-estate or mortician conventions. One used to be able to locate the headquarters hotel of a barbershop convention by stepping out on the sidewalk and listening for the sound of 70-odd quartets simultaneously woodshedding.

When I joined, the question of the day was, "Is there a place for chorus-singing in our Society?" This has been replaced by, "Is there a place for quartets in our chapter meetings?"

Even though I am an ardent quartet man, I am not a member of GUBOS (Give Us Back Our Society) and, as a matter of fact, I recognize that the chorus gives us that common cause essential to any group's success. I enjoy singing with our chorus because we sing well, but I believe that if we had more men experienced in quartetting, we would sing even better.

There is one thing I miss in chorus singing: I can seldom hear the other three parts, even when I stop singing. When I *do* hear them, I still cannot feel the effect of tuning my note to the exact third, fifth or seventh harmonic of the root.

Perhaps if we become a good enough chorus, I'll be able to hear that happen. Surely our championship choruses manage this, or is that sound accomplished by the director's magic during rehearsals?

Randy Conner

Corrupted from the *Pal-Pac Chorusponent*, bulletin of the Palomar-Pacific, Calif., Chapter, Lloyd Davis, editor



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

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

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The distribution, sale or advertising of unofficial recordings is not a representation that contents of such recordings are appropriate for contest use.



Letters to the Editor

An open letter to all international quartet medalists:

Dear Medalists Past (iron, silver and gold):

You are now a member of an organization of medalists, called The Medalists Organization. At least, it will be called that until someone comes up with a decent name. Members of this august group will be required to meet the following stringent rules:

1. Dues: **none**
2. Official meetings: **none**
3. Attendance at official functions: **not required**
4. Other: you must have finished in the **top five** in an international quartet contest.

We are submitting the letter to *The Harmonizer* because there is no official roster containing the names of the members of medalist quartets. Records of medalists from the 1950s and beyond are particularly sketchy. If you are in contact with anyone who has medaled, please tell him about the formation of this new organization.

We, the undersigned members of an ad hoc committee, hereinafter known as the **Hockaires**, have noticed that not many of our fellow barbershoppers are woodshedding and singing tags in the corners and hallways of our conventions. There are lots of reasons for this; we are committed to doing something about it.

Here is our plan—we are herewith establishing the “Woodshed With A Medalist” contest. Anyone may enter, even a medalist. Contest rules are as follows:

1. Bring your medal to San Francisco. If you can't find it or never received one, let us know and we'll have one for you.
2. Stop by the medalist table in the registration area. You will be given individualized cards that say, “I sang with a medalist.”
3. Whenever you sing a song or a tag with someone, give them a card. Whoever (whomever?) accumulates the most, different, cards will be the Grand Champion winner of an autographed bottle of Listerine. Autographed by whom (who?), we haven't the slightest idea.
4. Friday afternoon, we will have our first official meeting, in the main bar of the Hilton. There will be no business discussed, as noted in the above stringent rules; how-

ever, you *will* have an opportunity to buy one of the Hockaires a beer.

Bob Bisio has volunteered to be the official grunt for our organization, and will do most of the work. This will *not* make him a medalist. His address is:

Bob Bisio
1330 University Dr., #11
Menlo Park, CA 94505
(415) 322-9250

(signed) *The Hockaires*

Peter Neushul, Bob Grey, Earl Moon, Dan Jordan

A few words on Stage Presence

Dear Dan:

It is ironic that Robert J. Kevis' letter complaining about the “Cheers” TV program stereotyping a barbershop quartet appeared in the same issue of *The Harmonizer* as Larry Ajer's article on Stage Presence—an archaic category of judging, with judges to match!

Let's face it; until we change our en-mourization with our “unique” style of just standing and singing, and continue to downgrade visual entertainment and audience reaction, we will continue to be stereotyped as *dull* by television producers as well as the general public; because *we are*!

Ajer uses Al Jolson as an example of stage presence artistry. Wow! Al Jolson used every visual trick in the book to enhance his singing, including blackface. In vaudeville, every barbershop quartet used visual gimmicks to complement its singing and entertain the audience.

If one really scrutinizes Mr. Ajer's article, one might assume that we could completely eliminate the Stage Presence Category and, without a doubt, the winner would be the same.

Until we somehow add *entertainment value and audience reaction* to our contest presentations, thus making showmanship a part of the artform, we will continue to be stereotyped by the general, admission-paying public . . . and rightly so!

Miles S. Middough
Huntington Beach, Calif.

(A member of the Frank Thorne Chapter, Miles Middough is a retired television director. Ed.)

Timely overtones

Dear Editor:

The mantle clock that my wife inherited is more than 100 years old and hasn't run for many years. It rests on the mantle in our living room, where my quartet, the **Rebel Rousers**, rehearses.

During a recent rehearsal, we struck a chord with which the clock must have been in complete sympathy, for it began bonging like crazy—must have struck at least twelve times. During these paroxysms, the minute hand moved from 4 to 11.

Last week, we did it again! The clock gave one bong and the minute hand whirled around to 3.

It being an apparent devotee of the barbershop sound, we've decided to have it fixed.

Hank Calhoun
Hilton Head, S.C.

Poet's Corner

Tom McGorry, poet laureate, bulletin editor and lead singer in the Tucson Chapter, prints some of his best work in Sunshine Sayings. He picks on all singing parts equally, but baritones seem to inspire him the most.

Withering Heights

Our bari bought some flowers.
He watered them hither and thither.
And then he sang some bari notes
And watched his flowers wither.

Apology

Full fathom five, my bari lies.
I pushed him . . . I apologize.



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In Memory

John Cairns

Two Toronto youths, ages 15 and 16, face hit-and-run charges after one of two \$30,000 cars stolen from a dealership struck and fatally injured former Ontario District President, International Board Member and International Vice President, Johnny Cairns, February 9. Cairns, 75, died of head injuries on February 11, the day after his 50th wedding anniversary. He is survived by his wife, Dorothy, a son and a sister.

Cairns was instrumental, along with George Shields, in introducing barbershop music to the British. He was the Ontario District's official contact with BABS. He was a district Barbershopper of the Year in 1966 and was among the first to be inducted as a district Barbershopper of Renown in 1973.

More than 75 Toronto-area barbershoppers attended the funeral services and, led by Ray Danley and George Shields, sang "I Believe" and "How Great Thou Art," in tribute.

San Francisco sold out

Hams to carry convention news

The 1990 International Convention in San Francisco is a sell-out. As of mid-May, 8,900 registrations had been processed and approximately 400 were being held for competition qualifiers who had not yet filed. Maximum seating at the Cow Palace is limited to 9,300.

An amateur radio station will operate from the Cow Palace during the week of the convention, starting on Tuesday, July 3 and running through Saturday, July 7. Radio amateurs may contact the station and receive up-to-date information on convention progress and contest results.

The schedule at right gives the times of operation and the primary and secondary frequencies. Times may vary slightly, depending on contest schedules, operator availability and other convention activities. Also, small adjustments to frequencies may be necessary to avoid interference.

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	28.822	secondary
1600-1700 PDT	21.342	primary
	21.442	secondary
1800-1900 PDT	7.267	primary
	7.247	secondary
2300-2400 PDT	3.982	primary
	3.882	secondary
Convention attendees who have 2 meter capability in their cars may call in on 146.79 (down 600) or 147.48 simplex.		

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53rd Annual International Convention and Competition
June 30 - July 7, 1991
Louisville, Kentucky

1. Complete the order form below and return with payment to: SPEBSQSA, 6315 Third Avenue, Kenosha, WI 53140-5199.
 2. The registration fee includes a convention badge, a reserved seat at all contest sessions and a souvenir program.
 3. **Registrations are not refundable**; however, the purchaser may transfer the registration to another person.
 4. Early registrations (those purchased prior to **July 15, 1990**) will receive advance housing applications.
 5. If you register for more than one person, please furnish registration information for *each* person (nickname, full name, address and chapter) on a separate sheet and attach. *Be sure to provide correct spelling as this information will be used to prepare convention name badges.*
-

Louisville International Convention Registration - June 30 - July 7, 1991

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Swipes 'n Swaps

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

CHORUS DIRECTORS WANTED

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

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

Please note, regarding the below advertisement for **Harmony Originals**: the address and phone are valid through May, only. New address in next issue.

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

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The **Prescott 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 **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.

Tucson's **Sunshine Chorus** of 75 men is looking for an enthusiastic, energetic and experienced director. This is a salaried position. The chapter is hardworking and strives to improve in performing as well as sharing the joys of barbershopping. We have hosted the midwinter convention four times. Come join us in a metropolitan area which offers a variety of employment opportunities, a wide range of cultural and sporting events and the University of Arizona. The mild climate and nearby military base have attracted many retirees. Contact George Strein, 1622 S. Santa Belia, Green Valley, AZ 85614. (602) 625-6000.

Wanted: a music director for the **Emerald Coast Chorus**. Dynamic group of 40 men needs a director who will help us become the finest singing group in northwest Florida. "Help us preserve the barbershop style." Contact: Lionel Leon, 32 Temple Ave., Ft. Walton Beach, FL 32548. (904) 243-3088.

UNIFORMS FOR SALE

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. (617) 329-2155.

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 available. All may be washed or dry-cleaned. \$25 per set. Contact Max Pearch, P.O. Box 50127, Light-house Point, FL 33074, or phone (305) 785-8030.

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.

Uniforms for sale—100 of the popular **Dukes of Harmony** green uniforms, with gold vests, spats and ties. Look like a champion! Lynton Reed, (416) 225-6868 days, (416) 225-5301 evenings.

UNIFORMS FOR RENT

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MISCELLANEOUS

DESPERATELY SEEKING *Harmonizers* records, photos, score sheets, int'l convention programs, books, buttons, *SWD Roundups* and any other barbershop material. Items to be used in historical displays to educate newer members and bring back fond memories to all others. Please send to: Grady Kerr, 1740A Arrowdell, Dallas TX 75253 or call (214) 557-0385.

The Society's newly chartered chapter, the **Sarpy Serenaders** of Papillion, Neb., are both poor and proud—but not too proud to beg! With the charter show coming up, we have no uniforms, no risers, no PA system—not much of anything except the desire to sing good, four-part harmony. What do you have that's not being used? Contact Jim Griffith, president and music director, 820 Tara Road, Papillion, NE 68046 or call (402) 592-7859.

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 \$ _____

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



SAN FRANCISCO SPECIAL EVENTS

Barbeteen Activities

Register with the barberteens 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, March/April *Harmonizer*.

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 international champion quartets and a "gold medal chorus." The AIC presents "An Evening at the Oscars." See March/April *Harmonizer*, page 27, for details on how to obtain tickets.

AUDITED FINANCIAL STATEMENTS

Society for the Preservation and Encouragement
of Barber Shop Quartet Singing in America, Incorporated
BALANCE SHEETS Years Ended December 31, 1989 and 1988

Society for the Preservation and Encouragement
of Barber Shop Quartet Singing in America, Incorporated
STATEMENTS OF REVENUE AND SUPPORT AND EXPENSES
Years Ended December 31, 1989 and 1988

	1989	1988
CURRENT ASSETS		
Cash, including \$944,000 and \$789,000 of certificates of deposit, respectively	\$1,457,170	1,008,984
Accounts receivable	499,453	502,351
Inventories, at cost	350,014	331,801
Prepaid expenses and deferred charges	<u>70,563</u>	<u>74,697</u>
Total current assets	2,377,200	1,917,833
OTHER ASSETS, non-current	68,775	62,136
PROPERTY AND EQUIPMENT, net of accumulated depreciation of \$823,220 and \$714,167 respectively	<u>942,350</u>	<u>1,070,72</u>
	\$3,388,325	3,050,693
	=====	=====
LIABILITIES AND MEMBERS' EQUITY		
CURRENT LIABILITIES		
Accounts payable and accrued expenses	\$273,605	\$361,538
District dues payable	50,452	47,773
Deferred revenues	<u>1,277,275</u>	<u>985,923</u>
Total current liabilities	1,601,332	1,395,234
DEFERRED LIFE MEMBERSHIP INCOME	44,791	45,610
MEMBERS' EQUITY	<u>1,742,202</u>	<u>1,609,849</u>
	\$3,388,324	3,050,693
	=====	=====

	1989	1988
Revenue and support		
International dues and fees	\$1,284,786	1,283,937
Sales of merchandise	686,077	715,055
Conventions	437,257	547,719
Harmony College	178,597	180,183
Chapter Officer Training School	118,939	97,962
Harmonizer subscription & advertising	131,424	99,125
Other	<u>336,492</u>	<u>332,243</u>
Total revenue and support	3,173,572	3,256,224
Costs and expenses		
Costs of merchandise	359,477	391,151
Convention	211,455	256,142
Harmony College	150,938	143,186
Chapter Officer Training School	138,458	164,454
Harmonizer production and distribution	160,223	162,773
Salaries, employee benefits and payroll taxes	1,220,667	1,153,369
Other operating expenses	<u>804,112</u>	<u>895,365</u>
Total costs and expenses	3,045,330	3,166,440
Excess of revenue and support over expenses of operations	128,242	89,784
50th Anniversary expenses in excess of revenue	-----	48,911
Excess of revenue and support over expenses	\$ 128,242	40,873
	=====	=====

Harmony Foundation, Inc.
BALANCE SHEET
Years Ended December 31, 1989 and 1988

	1989	1988
CURRENT ASSETS		
Cash	335,454	549,122
Interest receivable	8,668	3,620
Investments, at cost (market, 1989 - \$490,595, 1988 - \$447,579) U.S.		
Government and agency obligations	284,751	300,002
Corporate obligations	30,917	37,228
Marketable equity securities	141,909	107,841
Prepaid expense	5,690	-
Property and equipment, net of accumulated depreciation of \$10,400 and \$9,405, respectively	<u>3,731</u>	<u>4,726</u>
	\$811,120	1,002,539
	=====	=====
LIABILITIES AND FUND BALANCES		
District and chapter contributions payable to the Institute of Logopedics	\$ 406,077	600,313
Account payable	<u>2,228</u>	<u>2,054</u>
Total liabilities	408,305	602,367
Restricted	42,847	39,337
Unrestricted	<u>359,968</u>	<u>360,835</u>
Total fund balances	<u>402,815</u>	<u>400,172</u>
	\$811,120	1,002,539
	=====	=====

Harmony Foundation, Inc.
STATEMENTS OF REVENUES AND EXPENSES
Years Ended December 31, 1989 and 1988

	1989	1988
Revenue and support		
Dividends	\$16,085	\$16,780
Interest	31,052	28,886
Arrangement and reproduction income	23,326	18,240
PIC Show and records	-	845
Miscellaneous Income	1,035	417
Unrestricted donations	<u>-</u>	<u>4,396</u>
Total revenue	71,498	69,564
Expense		
Administrative fee	15,000	12,000
Grants and awards	14,078	58,695
Librarian	23,816	23,357
Other expenses	30,872	28,896
Total expense	83,766	122,948
Excess (deficiency) of revenue and support over expense before net gains on sale of securities	(12,268)	(53,384)
Net gains on sale of securities	11,401	10,203
Excess (deficiency) of revenue over expense	(\$ 867)	(43,181)

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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.

There's more. For those who can spare the time, we're also going to New Zealand, a pristine land of three million people with British flavored towns, Maori culture, hot steam geysers and the great Auckland barbershop chorus. We'll visit Auckland and Christchurch where we'll end our odyssey with a fantastic show and afterglow at the New Zealanders' Barbershop convention.

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4900	'90 A.I.C. Cassette		9.95	
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4940	'90 Quartet C.D.		14.95	
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