



The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY • July/August 1990

Tampa midwinter Jan. 28-Feb. 3



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The Song in this Issue

"I'm In Love With The Mother Of My Best Girl" is a neat, easy-beat song from the year 1913, with a clever lyric twist that saves the punch line for the end of the second chorus. It's sure to keep your audience wondering until you reveal the secret.

Egbert Van Alstyne and Gus Kahn are two of America's premier composers of popular music. Two of their greatest successes are "Memories" and "Sailing Away On The Henry Clay."

Far Western District arrangers Dave Briner and Lloyd Steinkamp collaborated on this arrangement and we're confident your quartet or chorus will enjoy singing it.

Thanks, Dave and Lloyd.

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
1993 Corpus Christi, TX January 24-31

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

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On the cover

The minarets in the foreground are a Tampa landmark. They are part of the original Tampa Bay Hotel, built in 1891 by Henry B. Plant. The structure now houses the University of Tampa, a private college, and is located across the Hillsborough River from downtown Tampa. The Plant Museum occupies one wing. (Tampa/Hillsborough Convention & Visitors Assn. photo)



In "Seventh" Heaven

by Joe Liles
Executive Director

The challenge of life . . . bridge building

Every man is an island, with connecting links to others. Some of these connections occur by choice, some by circumstance.

One's first bridge is that between the unborn child and its mother. After birth, our bridge network rapidly grows. We are often given the choice to build or to destroy these associations. There are bridges of allegiance and friendship, bridges for communication, bridges for the needs of life and bridges for love and devotion. All require reaching out and touching to create a bond. Once they are built, maintenance is necessary to preserve the union.

Considering the big picture, how about organizations of people? Within the barbershop family is a patchwork of miscellaneous, incongruous parts joined by personal bridges of harmony, paved with a roadbed of seventh chords. Our individual bridges effectively bind us and allow for the creation of three spectacular collective bridges:

Celebrating the past

What a rich heritage of songs we have. We are duty bound to preserve them. Through an aggressive program we extend education about them to the general public, particularly the younger generation. The music department at the international office is presently developing songbooks and tapes for use by school teachers to help youngsters learn the simple, melodious songs of the past—those that invite harmonizing.

Children (particularly boys, since they often think it is not manly to sing) need to hear young men singing in quartets. They need to know that barbershop quartetting is a most gratifying experience.

Let's celebrate the past by allowing

ourselves some "unserious" moments. The tongue-in-cheek beginnings of our organization, pleasurable socialization through woodshedding, could soon be lost. What a tragedy that would be! We must take time to laugh at ourselves and do some nonjudgemental, recreational singing.

We must sprinkle into our arrangements some of the exciting, audacious swipes and chord progressions used by our "four-fathers." What delightful, satisfying fun can be had!

Let's repair these parts of our bridge to the past.

Sharing the present

Is your chapter a secret organization in your community? Public relations is the responsibility of every member. Are you flashing the Society credit card at every opportunity? When your quartet or chorus performs publicly, do singers sing the right notes, or do they make a lot of out-of-tune noise? Have you taken advantage of the excellent PR materials and guidelines available through the international office? Are you constantly seeking out those who might enjoy ringing a barbershop chord with you? Remember, MEMbership begins with ME—what a way to "re-member."

Singing in harmony provides a balm for the troubled soul and an elixir for physical and mental health. One of the higher priorities in life is to share this music with people of all ages throughout the world.

Forging the future

A bridge that is easily lost in the fog of daily routine is the one that reaches out to our future. Today's songs will become the songs of yesterday . . . the old songs . . . the ones that bring memories.

We have a two-pronged opportunity. We must expose the great, singable songs of the past to as many young

continued on next page

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MEmpership begins with ME

by Charlie McCann
International President

Howdy out there. How's everybody doing so far? By the time this hits the street, the San Francisco convention will be history. It's sold out and, with all the extra features, such as the International Show and the Soviet Quartet added to our usual menu of exciting events, it should be a barn burner. I am eagerly looking forward to it.

In keeping with the focus on Society membership that we're promoting this year, I would like to share some thoughts with you on how I think the Society attitude is changing toward its members. In this context, "the Society" means the policy makers at the district and international levels.

During the 27 years I have been a member, I have seen a definite easing of Society membership policy at the international and district levels. Many of the harsh and unforgiving rules, that governed things when I first joined, have softened. For example, many chapters back then were put on "associate status" if their membership dropped below 25. They were excommunicated and disenfranchised until membership again rose above the magic number. If this was not done, and soon, there was a real threat that the district would recommend charter revocation.

Today, chapters with membership problems receive special attention and encouragement, instead of being made to feel like second-class citizens. In more recent times, and especially at the last mid-winter board meeting, much was done to encourage chapter formation and provide membership opportunities in smaller communities. The number of men required for licensing and chartering a chapter was reduced from 20 to 12, and from 30 to 16, respectively. In addition, the board made a policy change allowing Frank Thorne Chapter-at-Large members to compete in Soci-

ety quartet contests.

The board took another significant step; one I have advocated for a long time. To be consistent with reduction in chapter size, an official chorus, for competitive purposes, may now be formed with a minimum of 12 men. I had always admired the small choruses that participated in our division and district contests with fewer than the required number. Some did quite well, only to be listed at the end of the score sheet as "ineligible."

We are making progress toward a "kinder and gentler" Society, but there is one more dimension in which we yet need a "kinder and gentler" approach. This dimension occurs where barbershopping becomes much more personal—at the chapter level.

To have order and purpose, some rules are necessary. Rules of eligibility for participating in certain kinds of chapter activities are needed but, sometimes, the administration of those rules is a problem.

We are constantly striving to improve the quality of our chorus performances. Working with our less-talented members to help them attain the desired level requires great perseverance and patience. But that work should continue *so long as the member is willing*. If, finally, he is unable to reach a satisfactory level, then another avenue of fulfillment should be sought. In all things, love and compassion should be a hallmark in our relations with one another.

It would be well for chapter leaders to look upon themselves as providers of service to their members. In such a concept, *true* success requires developing a program to serve the needs of *all* members.

A few chapters are experimenting with this idea with great success. That part of the membership that wants to excel as a performing chorus is given

that opportunity. Those who are more interested in only singing in a quartet, or in informal woodshedding, or, you name it, are provided time, space and assistance in participating as they choose. And when the coffee is on, they enjoy *full fellowship*. It may be a challenge to leadership, but isn't it "kinder and gentler?"

The needs, interests, available time, and degree of commitment of our members vary widely. We cannot force them or shape them into something not of the member's choosing; he will change chapters or leave the Society. Can't we make the Society big enough for everybody? I think so. As always, MEmpership begins with ME.

In "Seventh" Heaven

continued from page 2

people as possible and, at the same time, seek out songs of today that will adapt to the barbershop style (melody inside the chord, basses mostly on roots and fifths, no non-harmonic tones jammed into the chord, a cappella, four parts, etc. A subject for another article.)

The tremendous growth in numbers of mature adults (I'm liking that term more as years go by) calls out for us to develop special programs and activities built around their needs.

It costs money to build these bridges. There are tolls to be paid and maintenance requirements, yet, it's important to keep dues as low as is practicable. It would be upsetting to all of us if the cost of dues kept someone from being a member.

Let's continue to form a strong link to the past, traverse the generation and musical gap of the present and extend our harmony across age, land, sea and the coming century into a glorious future. *Long live barbershop harmony!*

Winter fun awaits Barbershoppers in Tampa

(Note: Due to conflicts with the 1991 Super Bowl, the 1991 international midwinter, originally slated to take place in Sarasota, was rescheduled for a week later and moved to Tampa.)

What could be nicer than to leave the frigid North in January knowing that your next stop will be in the sunny blue sky and 70-degree weather of Florida? If this sounds good to you, plan now to attend the Society's 51st International Midwinter Convention in Tampa, January 28 to February 3, 1991.

For many travelers, Florida has become a cliché; busy beaches, row upon row of swimsuit and souvenir shops and sprawling theme parks. Not that barbershoppers don't expect and enjoy that combination, but sometimes we want a different twist. This sets us up for a Tampa-style barbershop midwinter experience.

Your host, Florida Chapter #1 (Sunshine

District's first chartered chapter) and its own **Heralds of Harmony** chorus has planned a week full of barbershopping entertainment and activities that are not only "Florida" but distinctly "Tampa."

A full slate of musical activity

Old timers, and maybe even some youngsters, will remember the fabulous massed sing in the atrium at the 1972 Atlanta convention. We're going to do it again at our headquarters hotel, Holiday Inn, in Tampa. Imagine seven stories of balconies, overflowing with barbershoppers, reverberating with four-part sound-in-the-round! We may lift the roof off the building!

The **Heralds of Harmony** show on Thursday night, directed by Joe DeRosa, will kick off the week's evening performances. The Friday night show will feature two of our medalists quartets, plus a parade of top-notch choruses from around the district. The

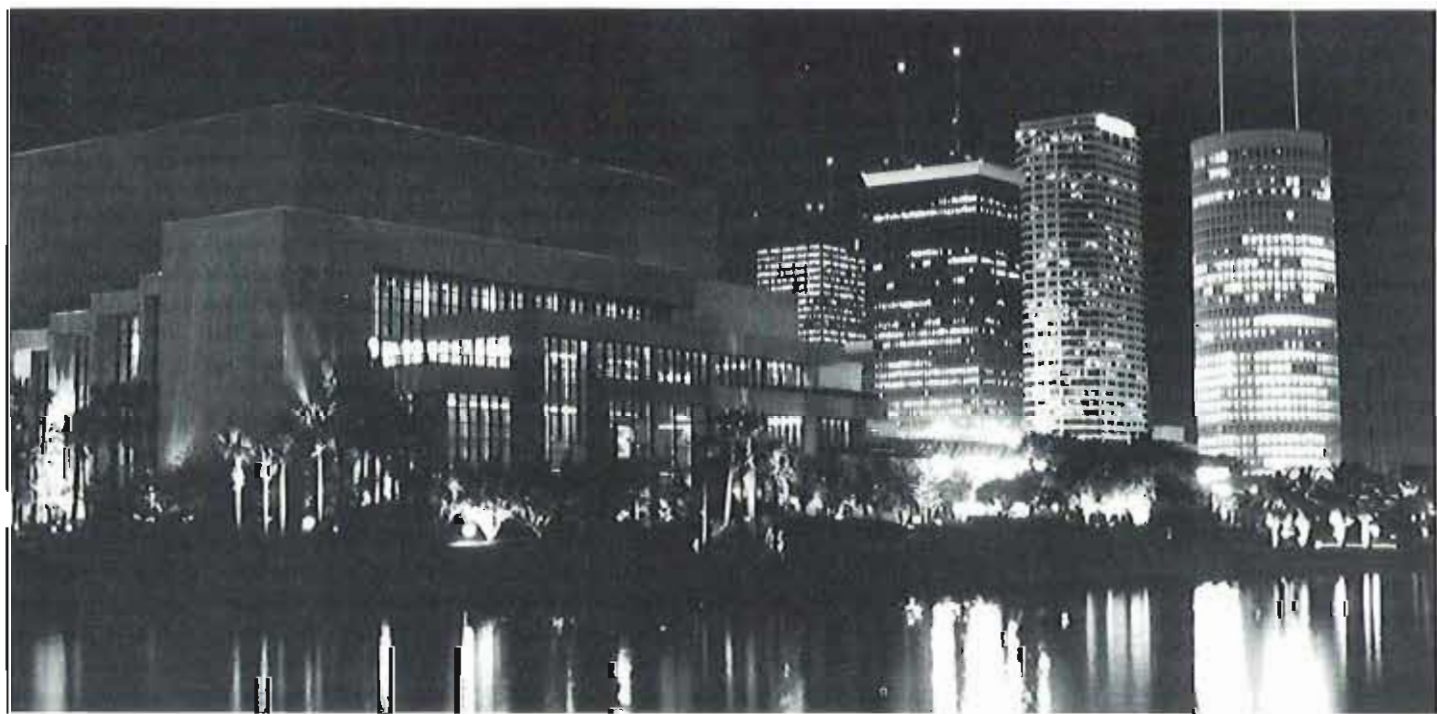
"Best of Barbershop Show," on Saturday night, will star our top three 1990 medalist quartets and the newly crowned seniors quartet champion.

Some new and exciting plans include a "Woodshed Jamboree," where groups of all shapes and sizes will have the opportunity to sing just for the fun of it. On Friday afternoon, you can meet, chat and sing with your 1990 medalist quartets at the Medalists' Reception.

Want to enrich yourself by learning more about our Society or, perhaps, spend an hour learning to sing a little better? You'll get your chance at special sessions conducted by members of the international staff.

Tours and outings galore

Come to Tampa early in the week and take your pick of all-day outings to Disney World, EPCOT Center, Universal Studios and Seaworld. Trips to Busch Gardens,




The Tampa Bay Performing Arts Center, site of all midwinter performances and contests, is located in downtown Tampa. (Photos courtesy of the Tampa/Hillsborough Convention & Visitors Association)

Tarpon Springs and the manatee walk (ever walk with a manatee?) will be included in the tour offerings.

Enjoy sunset on the Gulf of Mexico on a spectacular dinner cruise, hosted by Europa Cruise Lines. A full evening of barbershop entertainment is planned, plus dining and gambling---yes, sir, we're going 'way out in the Gulf---on our own chartered cruise ship.

Take in deep sea fishing, a day at the races, an evening at Jai Alai, the ever-popular midwinter golf tournament and, if you'd like, just a day at the beach. Haven't had enough yet? We're arranging for post-convention activities to extend your midwinter experience: a four-day Bahamas cruise or two full days at Disney World.

Sounds great doesn't it? Well, all of this and much more awaits you in Tampa at the 1991 international midwinter convention. Registration information can be found on page 27 of this *Harmonizer*. Other ticket-ordering information, as well as details on travel tours, special events and hotel reservations, will be forwarded to you upon receipt of your registration form. 



Street scenes reflect the ethnic influence of the original Spanish, Cuban, Italian and German people who first populated Ybor City, an historical enclave at Tampa's center.



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Choruses from throughout the world are invited to submit an application and 15-minute audio-cassette tape.
Please send for complete application information. Application deadline: September 1, 1990

Procedure:

Request an application directly from MidAmerica Productions. By September 10, 1990, a panel of judges will evaluate and rank the tapes and applications. All choruses who submitted applications will be notified of the decisions by September 15, 1990. The top 19 ensembles will be invited to compete in the semi-finals in NYC. By October 1, 1990, choruses accepting the invitation to compete must submit a \$100 per person non-refundable deposit to hold their place in the competition. Other deposit deadlines will be explained in the materials you will receive upon your request. Judges for the NY competition will be drawn from the experts in the field (3 sets of judges for the semi-finals and 3 separate sets of judges for the final competition).
(Tapes submitted for evaluation will not be returned.)

Schedule:

May 22:	All Day	Semi-final groups arrive in NYC and check into the Penta Hotel.
May 23:	Morning:	Organizational meeting in the Grand Ballroom
	Afternoon:	Groups have mass rehearsal in Ballroom for the May 25 world premiere finale number commissioned by MidAmerica.
	Evening:	Carnegie Hall Semi-finals featuring <u>five ensembles</u> . Choruses perform 20-minute concerts, open to the public.
May 24:	Afternoon/	In Carnegie Hall. <u>Fourteen ensembles</u> perform in this set
	Evening:	of semi-finals.
May 25:	Morning:	Meeting in Penta Hotel Ballroom for all 19 semi-finalists. Four finalists announced. Finale performance is re-rehearsed.
	Afternoon:	Free.
	Evening:	Gala Finale in Carnegie Hall of 30-minute concerts by each of the four finalists and a world premiere finale number performed by all 19 semi-finalists.
		Prizes awarded immediately following the performance.
		Post-concert cruise with music and deli dinner around the Statue of Liberty on the "Spirit of NY" Cruise Yacht for all participants.
May 26:	Depart NYC.	

Reservations:

All participants are required to take the 5-day/4-night land package offered by MidAmerica Productions through Tzell Travel and Tours in NYC. The land package is \$625 per person, based on triple occupancy. If you are flying, travel arrangements will be made through Tzell Travel and Tours, per the instructions you will receive.

WE LOOK FORWARD TO YOUR INTEREST !!!

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Fifty Years Later, Remembering The Flat Foot Four

by Grady Kerr
SWD Historian

Like many, I'm too young to remember the **Flat Foot Four**, but I did think it was time to look back and pay tribute to our 1940 national champion on its 50th anniversary.

The quartet has quite an interesting history. Johnny Whalen (tenor), Britt Stegall (lead), Red Elliott (baritone), and Sam Barnes (bass) were, as you might have guessed, all policemen and the pride of Oklahoma City. They were not, however, the original foursome. As a matter of fact, the first police quartet was formed as early as 1924.

The mayor of Oklahoma City, O. A. Cargill, thought four singing cops would be a "novelty." The problem was, there weren't four cops in the whole town who could do anything with "Sweet Adeline" or "I've Been Working On The Railroad." At least, that's the way the *Daily Oklahoman* newspaper described it.

There were two good voices on the force. One was Frank Shepard, a jailer, and the other was Desk Sergeant Bill Parrish.

The mayor's brother, Roland Cargill (a car salesman), could sing and he knew Johnny Whalen, another car salesman, who was a fine tenor. These four men had sung together before.

When the mayor heard this quartet, he gave the two salesmen some extra uniforms and appointed the four an official police quartet. A year later, Whalen, the tenor,

actually joined the police force, along with a new baritone, Red Elliott. The quartet was called the Flat Foot Four and the name stuck. Even with a six-year "ban" by a later police chief who thought singing was less-than-professional public behavior for policemen, the foursome continued to sing together.

Membership varied

Over the course of time, there were many

the only tenor.

New chief to the rescue

In 1937, Granville Scanland, known for his fine baritone voice, became chief of police. One of his first acts was to restore the quartet; he sometimes pulled rank and sang along. With more personnel changes, Stegall and Barnes joined the quartet and the blend was exceptional. By 1938, its popularity had

grown and quartetting demanded much of the members' time. Soon after the Society was organized in 1938, Oklahoma City was the site of a new chapter and the "Flat Foots" became members. The quartet, with Scanland singing baritone, placed fourth in the first national contest, held in Tulsa in 1939.

The Flat Foot Four won the state qualifying contest in the spring of 1940 by a wide margin and, with it, the right to travel to New York City, site of the Worlds Fair,

for the second-annual national convention and contest. The contest took place on July 26 and was judged by such celebrities as former New York Governor Al Smith, Mayor Fiorello La Guardia, Fred Waring, Sigmund Spaeth, Geoffrey O'Hara (composer of "The Old Songs"), Harry Armstrong (composer of "Sweet Adeline") and O. C. Cash. Instrumental accompaniment was permitted but



The Flat Foot Four, national champions 50 years ago, would harmonize with anyone, anytime—even in a crowded railway station. (left to right): Johnny Whalen, tenor; Britt Stegall, lead; Hank Wright, 1939 president of the Oklahoma City Chapter; Red Elliott, baritone and Sam Barnes, bass.

participants in the quartet, as members retired or accepted other law enforcement work. They included Ralph Kaylor, Bill West, Jack Roberts, Lefty Walker, Sleepy Chapman, and Frank Heffington, several of whom were talented enough to switch parts over the years to keep the quartet going. But for all 17 years of the quartet's existence, Whalen remained as the only original member and

rarely used. The Flat Foot Four beat out 200 other quartets to win the championship.

Serving with harmony

As champions, the quartet made hundreds of appearances nationwide. It was named the official American Legion quartet for the state of Oklahoma; every man who ever sang with the quartet was a World War I veteran. Columbia Records signed it as one of the first quartets to produce a recording. The four-record set of 78s includes such standards as: "Annie Laurie," "Old Aunt Dinah," "Ride, Tenderfoot, Ride," "Oh, Joe," "Maggie Blues," "My Mother's Rosary," "Harbor Lights Yodel," and "Shine."

As model policemen, the members served the community on the job. Whalen was well-known for his work with area children. Giving lectures at schools and just talking to kids informally, he served the people he protected. His outgoing personality gained him many friends and much respect among his peers.

On September 6, 1941, the Flat Foot Four sang at the Phillips Petroleum Company Community House, southeast of Oklahoma City. As he was heading home, Johnny Whalen suffered a cerebral hemorrhage and was rushed to the hospital. He died a week later.

The story was front page news and the coverage indicated that all of Oklahoma City suffered in the loss. Both the **Bartlesville Barflies** (1939 champs) and the **Chord Busters** (then-current 1941 champs) sang at Whalen's funeral service.

The city responds

Two memorial shows were held, sponsored by the local chapter. Talent from all over Oklahoma answered the call. The first show featured a special screening of the movie, "Lady, Be Good" at the Criterion Theatre on September 27, with more than 300 people attending.

The "big" show was held on September 30 at the Municipal Auditorium. It featured the Bartlesville Barflies, The Chord Busters, a 600-voice chorus (including members from Tulsa), and 16 other entertainment acts, including skaters, Indian dancers, radio stars and other quartets from all over the Southwest. The finale was an appearance by the three remaining members of the Flat Foot Four. All services were donated and the

money raised went to the Whalen family to pay off the mortgage and other debts, and for schooling of the children, Mike (5) and Patricia (3). The show was a sellout.

After Whalen died, the other members tried to find another tenor but never succeeded. They were "officially" invited to attend the third-annual parade of champions in Chicago in 1946, but could not attend. Britt Stegall, however, continued to sing with the chapter and sang in the **Boresome Foursome** for many years with Grady Musgrove, Ernie Dick, and Hank Wright.

Tom Masengale, bass of the Chord

Busters, recalled appearances by the Flat Foot Four.

"They had a big sound," he said. "I remember them coming on stage, removing the microphone, and filling the hall with sound. They were excellent showmen and sang songs the audience wanted to hear. One of the reasons for their popularity was they always milked the chords."

"They weren't the best quartet I've ever heard, but they were one of the most enjoyable and gave me much listening pleasure. They really enjoyed singing and conveyed that pleasure to everyone in the audience."

1990 BABS contest results

MIDLANDS BARBERSHOP QUARTET IS BRITISH CHAMPION

A barbershop quartet from the West Midlands Barbershop Harmony Club has won the Gold Medal, the premier accolade, at the annual convention of the British Association of Barbershop Singers convention held in Harrogate, May 26-28.

The group, named **Curtain Call**, was formed just eight months ago when a former club quartet lost its lead singer and the three remaining members, Rod Butcher, tenor and music director of the club's **Anvil Chorus**, from Birmingham; John Riseborough, bass, of West Bromwich, and baritone Dale Kyneston of Newport, were joined by Bernie Cureton.

Intense rehearsals had to be conducted on weekends because of work commitments and the fact that Bernie was living in Liverpool, where he was formerly music director of the Liverpool Barbershop Harmony Club.

At the Northern Area semifinals held in Sheffield last November, Curtain Call placed second behind a Stockport quartet, **Talk of the Town**, who took the silver medal at the 1990 competition. The bronze medal went to **By Appointment**, of Bournemouth.

BRITISH BARBERSHOP CHORUS CHAMPION CROWNED

The **Great Western Chorus**, from the Bristol Barbershop Harmony Club, has won the coveted title of champion barbershop chorus for a record sixth time.

The chorus first won the title in 1977 and has been champion in 80, 81, 83, and 88.

They narrowly beat their rivals from Plymouth, **The Pilgrimages**, who won second place. Third place went to Manchester's **Rainy City Chorus**. A total of twenty-one choruses from England and Wales took part in the competition.

As a result of their win, the eighty Bristol singers will travel to the USA in 1991 to compete in the international convention in Louisville, Kentucky. Bristol Music Director Ken Taylor was overjoyed at the chorus' success and paid tribute to the help given to them by Ron Black, one of the United States' top barbershop chorus coaches.

The chorus will appear on the Barbershop Extravaganza to be held at London's Barbican Centre on Saturday, July 28, and they have also been invited to appear at the London Palladium in September at the Terry Thomas Memorial show, proceeds for which will go to the Parkinson's Disease Association and the Artist and Entertainers Benevolent Fund.

Far Western District president stresses communications

The following is excerpted from an article by Lloyd Steinkamp published in the May issue of the Far Western District bulletin, Westunes.

Our international office in Kenosha provides district presidents fantastic support in the field of communications. I am kept apprised of all facets of membership in my district and the Society, both good and bad. One piece of membership information is called the "Dropped Member Questionnaire."

I remember when these were created in the '60s. We wondered then if departing members would respond at all, since the average return for direct mail requests is 2.3 percent, but the return on these questionnaires is an astonishing 22 percent. *The dropped member still cares!* But someone or something has driven him away from his singing family.

Consider that he doesn't receive that questionnaire until Society membership records reveal he *has* dropped his membership, which could be up to 18 months after he actually attended his last meeting. Yet he still replies, even though, most of the time, no one from his own chapter has contacted him to see if anything's wrong. That's when I have to ask myself if we really give a damn about one another.

Aside from the acceptable "I was transferred to a town that has no chapter" or "Ralph just passed away," the following are some of the comments lifted from these returned questionnaires that simply break my heart:

"Didn't feel I belonged.

"Meeting times were wasted rehashing material forgotten from previous rehearsals.

"Unenthusiastic members--and no one in my age group (32)!

"Too much emphasis on competition.

"Current emphasis on stage presence, acting, drama, etc., makes for better show

biz but, for most amateurs, diminishes the quality of their sound.

"There ought to be a place in barbershop for the musician who wants only a piece of the experience.

"Society materials like *Just Plain Barbershop* and *Strictly Barbershop* are excellent learning tools, even for the veteran, but are 'beneath' our chapter.

"I felt that I had a lot to offer, yet people who were more visible were assigned to do more while I took a back seat.

"There has to be *something* besides three hours of chorus singing. When you decide to

"My chapter has become competition mad—nuts! It ruined the fun too many times and for what? A cheapo trophy and an ego trip for the director and his henchmen."

fix the problems and include other avenues of barbershop involvement, call me. I'll be back in a minute, and I'll kill myself to work hard in the chorus if you let me have some fun on my own, just singing barbershop with three other guys.

"My enthusiasm began to dim as it became clear that there were several agendas and several power structures within the organization.

"My chapter refused to get involved with Society, district or division functions, conventions or schools, and they weren't that good without that involvement.

"My chapter has become competition mad—nuts! It ruined the fun too many times and for what? A cheapo trophy and an ego trip for the director and his henchmen.

"I sing now in my church choir which is not as exhausting and/or critical. That, in itself, is more fun. What does the international office do? Collect dues and what else?

"My chapter should have stuck to singing

and forgotten about skits and plays. We're singers, not actors.

"I felt that no one really cared if I was there or not. I stopped attending meetings for quite a long time. No one contacted me or my wife to see if I was ill or anything, or to try to have me return.

"If I could have maintained a quartet, I would have stayed, regardless!

"It gets pretty tiresome singing the same two songs for almost two years.

"There doesn't seem to be any organized program to help good singers form quartets or be available as replacements. All the Society programs are geared for the chorus and they give lip service to quartet encouragement and formation.

"Many of our members became tired of our director's 'style' and went out the back door almost as fast as new members came in the front. There are 20 or 30 members now in limbo after being ridiculed and yelled at. Perhaps we'll go back and look at the chapter after the director retires."

These comments didn't come from audience members or guests. They were offered by former members of our Society whose membership ran from 2 to 18 years, with an average of 10 years.

You have heard me refer to all of you as "brothers," and I truly feel that way. That's the way O.C. Cash always started his correspondence. He and Rupe called this a *singing fraternity*.

The greatest single reason for divorce in our country today is lack of communication. The "other woman" doesn't cause the divorce—the institution has already collapsed. There's a lesson there for us.

Get that new guy into a job and into a quartet, for heaven's sake! Get him involved, *now!* A guy joins to sing, but he stays to "perform," and that is *not* limited to the risers.

Three generations of one family in same chorus at San Francisco

The Western Hills (Cincinnati) Chapter features three generations of the Smith family in the bass section of its Southern Gateway Chorus: Hobe, Hobie and Vince.

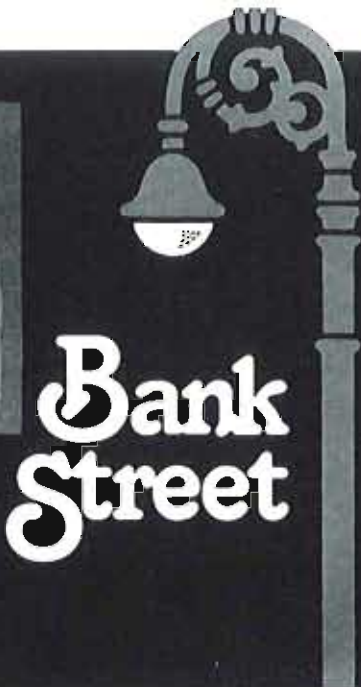
Grandpa Hobe Smith started singing in New York in 1936 with The Columbians quartet, competing in the Department of Parks Barbershop Quartet Contest at Randall's Island Stadium in 1937, an event judged by Sigmund Spaeth and Mayor Fiorello LaGuardia, among others. In 1952, Hobe became a charter member of the Euclid, Ohio, Chapter and later transferred to Cincinnati, and then to Western Hills. He was a member of *The Delighters*, Western Hills' first registered quartet and later sang with the *Dapper Dads*.


Hobe's younger son, Hobie, joined the Western Hills Chapter in 1969, auditioned for the *Roaring '20s* and competed with that quartet at both the 1971 New Orleans and 1972 Atlanta conventions. Hobie's son, Vince, joins father and grandfather in the Southern Gateway bass section this summer for the 1990 international chorus contest.

Hobe's older son, Doug, as a barberteen, accompanied the Southern Gateway Chorus to the 1964 convention in San Antonio, wound up woodshedding until all hours at the motel pool with Mo Rector and was hooked. He joined the chapter, sang with the chorus and in high school and college quartets and, in 1968, successfully auditioned for the *Sundowners*, competing with that foursome in the 1969 international contest. Today, Doug Smith is the director of the Elgin, Ill., *Minute Men of Harmony* chorus.

On July 6, Hobe Smith and wife, Jane, will celebrate their Golden Wedding Anniversary in the company of Hobie, Doug, Vince, daughter Carol (Davis) and Hobie's wife, Margaret. Grandma's and Grandpa's gold is a sure thing, but Hobe says a second (chorus) gold would make it twice as exciting.

From the Gatepost, Cincinnati Western Hills Chapter bulletin, Harry Kroger, editor.





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Better ways to score a hit!

by Steve Plumb

Immediate Past Interpretation Category Specialist

Barbershop quartets sing songs with a certain style. That style is readily defined by our arrangers, with well-known properties and characteristics. But the way we *perform* songs establishes the *real* image of the barbershop style.

The Future II long-range planning study speaks, with concern, of recent trends in performance of the style by barbershoppers. The Interpretation Category judges have studied the situation in great depth. While we do, by and large, sing great music in robust, red-blooded male fashion, we sometimes, in our desire to be the best we can be, go too far.

I'm speaking of the use of musical extremes in our performances. Occasionally, we sing louder, or softer, faster, or with more intensity than is called for by the message of the song.

On occasion, too much "stuff" is being done with our songs, and that stems from wanting to perform better. "If this much is good then, hey, even more ought to be great!" is the justification for such extremes. The results are the volume contrasts, dizzying speeds, and contrived styling we sometimes hear today in shows and contests.

Barbershop music thrives on individuality of styling. Singers and audiences, alike, love the freedom and creativity that are our traditions. But we should not distort the natural beauty of the music. Can you imagine daVinci thinking that his Mona Lisa would look better with makeup?

Our music needs strong and vigorous expression, and sweetness, gentleness and deep tenderness, as well as emotions at the other extreme. The trick is to find the right amount and to avoid going beyond that point. A song that is sung too loudly for comfort or too softly to be heard, or so fast the words can't be understood, may be impressive to a few but will neither make a good impression on the general audience nor express what the composer had in mind.

We need only look to the song itself for guidance in performing it with *believability*, *appropriateness*, *sincerity* and *genuineness*.

Our songs are full of human feelings and experiences. We needn't load them down with vocal gymnastics to make them effective.

Contest aspirations a trap

The desire to do well in contests can be a real trap. High-scoring quartets and choruses sometimes overdo the styling of their songs; therefore, many of us, in emulating such role models, do the same, only more so. Some of our role models might be shocked to know how good their scores *might* have been without the overstyling and oversinging.

For a long time, Interpretation judges have been asking for better taste in the use of musical devices to portray our music's emotions, pointing out that extremes harm the overall mood. Apparently, lowered scores have, thus far, not made a deep enough impression to change the pattern.

The men in the Interpretation Category are unanimous in stating that close attention will be given to abuses of our music through extreme use of technique. Some lower scores will result. While this does not mean that a drastic revision is being made to the way we judge interpretation, it *does* mean that very close scrutiny will be given to all performances that "show off" a lot of technique not truly motivated by the emotions inherent in the song.

Two remedies proposed

The first of two "better ways to score a hit" is simply to treat our wonderful music with more respect, gentility, and naturalness and to avoid flashy, excessive displays that are beyond the message of the song. If your present mode of musical styling is suitably robust, or tender, or whatever, don't change a thing, but, if a coach or judge tells you that your use of technique is overdone, take a good look at your approach to musical styling. Bits of glitz may impress a minority, but they turn off the masses---and the judges.

Which brings us to point number two.

You may have observed, as have I, that more and more of our performers are featuring "old chestnuts" on shows *and in contests*! I want to jump on *that* bandwagon in a big way.

We often choose our music for shows and contests based on the degree of "theater value" they may have. Many songs are ignored or buried on the shelf because we feel that they do not have the impact we want to bring to our audiences or that they are "corny." What a mistake. An audience can enjoy "While Strolling Through The Park One Day" or "You Tell Me Your Dream" as much as we enjoy singing them in the corner, and when these songs are done with appropriate conviction, warmth, and sincerity, they have more appeal than some of the barn-burners with which we try to impress audiences.

Is there a song lyric with more imagery than "In The Evening By The Moonlight"? With more pathos than "Dear Old Girl"? With more deep conviction than "I Love You Truly"? With more bouncy fun than "While Strolling Through the Park One Day"?

Nearly all of these treasures, properly arranged and given a simple, appropriate, and convincing presentation plan, can score 'way up in the A range. You don't have to speed madly through songs or blow down the back wall in order to impress people and you don't have to do fancy musical gyrations or contrived dynamic shifts to score in the 90s. You can sing songs with simple themes and gentle emotions about basic everyday human experiences, and show the world what barbershop music is all about!

There are "better ways." Let our audiences enjoy robust male harmony, performed with appropriate musical styling, using our rich heritage of true barbershop songs. Let the pure pleasure of singing these barbershop songs show through to your audiences and just see what kind of impact you can make.



The Old Hometown Quartet

by Robert Donald Foss

*It wasn't perfect harmony, and yet I can't forget
The brand of music furnished by the Old Hometown
Quartet.*

❖ ❖ ❖

*Whatever the occasion—from a picnic to a fair—The
day was never quite complete without the quartet there.
When excitement faded and the kids began to fret,
We called for a "selection" by the Old Hometown Quar-
tet.*

❖ ❖ ❖

*Jim Johnson sang the tenor, and he sang it through his
nose,
While his lengthy Adam's apple seemed to bob up from
his torso;
But when the pitch was sounded and each one took up
his part,
That nasal tenor tightened all the drawstrings 'round
your heart!*

❖ ❖ ❖

*Harve Haley was the leader, and (like Harve) his voice
was thin;
'Twas hard to hear the melody above the noise and din.
But in the softer moments, before the piece was through,
You'd hear old Harve leading—in accents sweet and
true.*

❖ ❖ ❖

*The baritone was Obermayer; he always sang "by ear."
The symbols of the music sheet to him were never clear.
But when it came to blending with Jim's or Haley's note,
The tone that Obermayer produced came from a golden
throat.*

❖ ❖ ❖

*Ben Jacobs was the basso, and he was so big and
round—
No wonder that his deepened tones were always so
profound.
Ben somehow scrouged his lips around to reach the
deepest bass.
You wondered if he sang most with his throat or with his
face!*

❖ ❖ ❖

*But taken all together when the quartet sang its tune,
Whether excerpts from a hymnal or a lyric to the moon,
It loosened up the fibers that stretch across your chest
And brought that glorious feeling of peacefulness and
rest.*

❖ ❖ ❖

*The old quartet has vanished in the dust of long ago.
Today we get our music brought by the radio
With news of strife and conflict that fill the troubled
years
And bring us doubt and anguish, and undiluted fears.*

❖ ❖ ❖

*And so I sometimes wonder, 'mid this cottage and this
strife,
Just how far we have progressed above the simple life.
Perhaps we would live better and be safer, saner, all,
If we could pause and listen to the old quartet enthral!*

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More Snyder remarks

I had been some time since I had been in a "real" quartet. I had forgotten that of all the multitudinous activities our hobby affords, this is far and away the most satisfying. Not just because of the applause, recognition, whatever--far from it. Frequently, in the past, I have said of our Society that the great music gets you in, the great people keep you in.

If there is a universal truth, a unifying theme to this hobby, it is camaraderie. And camaraderie is more intense and more exclusive within a quartet than within any other hobby grouping. Inevitably, you develop some pretty special feelings toward the members of your quartet. Why? Possibly, pure gratitude toward three guys who have generously agreed to sing with you; more probably, the feeling of community generated by shared effort toward a shared goal. I don't want to make it sound metaphysical, but quartetting is more than the recognized goal of our Society charter—it is a deeply satisfying, eminently fulfilling activity, even before the applause starts.

In my own strictly personal opinion, there is nothing to compare with forming a pact with those three other guys and prowling around any barbershopping function looking for an audience of one or more. Winding up in the 19th hospitality room at 3:00 a.m., you are beyond tired, the uniforms are wrinkled and stained with makeup

and perspiration, you have pulled off the neckties, maybe kicked off those Marquis de Sade-designed shoes, you don't dare think about how you are going to feel later today, but right now the old vocal cords are functioning just fine, the vowels match, the chords ring, and the scattering of sleepy fanatics left in the room don't at all mind listening to you guys sing your best song—for the umpteenth time. An acquired taste? Not a taste—an addiction.

Unless your wife is a Sweet Adeline, she will never understand why you enjoy this so much. How could she? You can't understand it yourself.

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John Snyder
Minneapolis, Minn.

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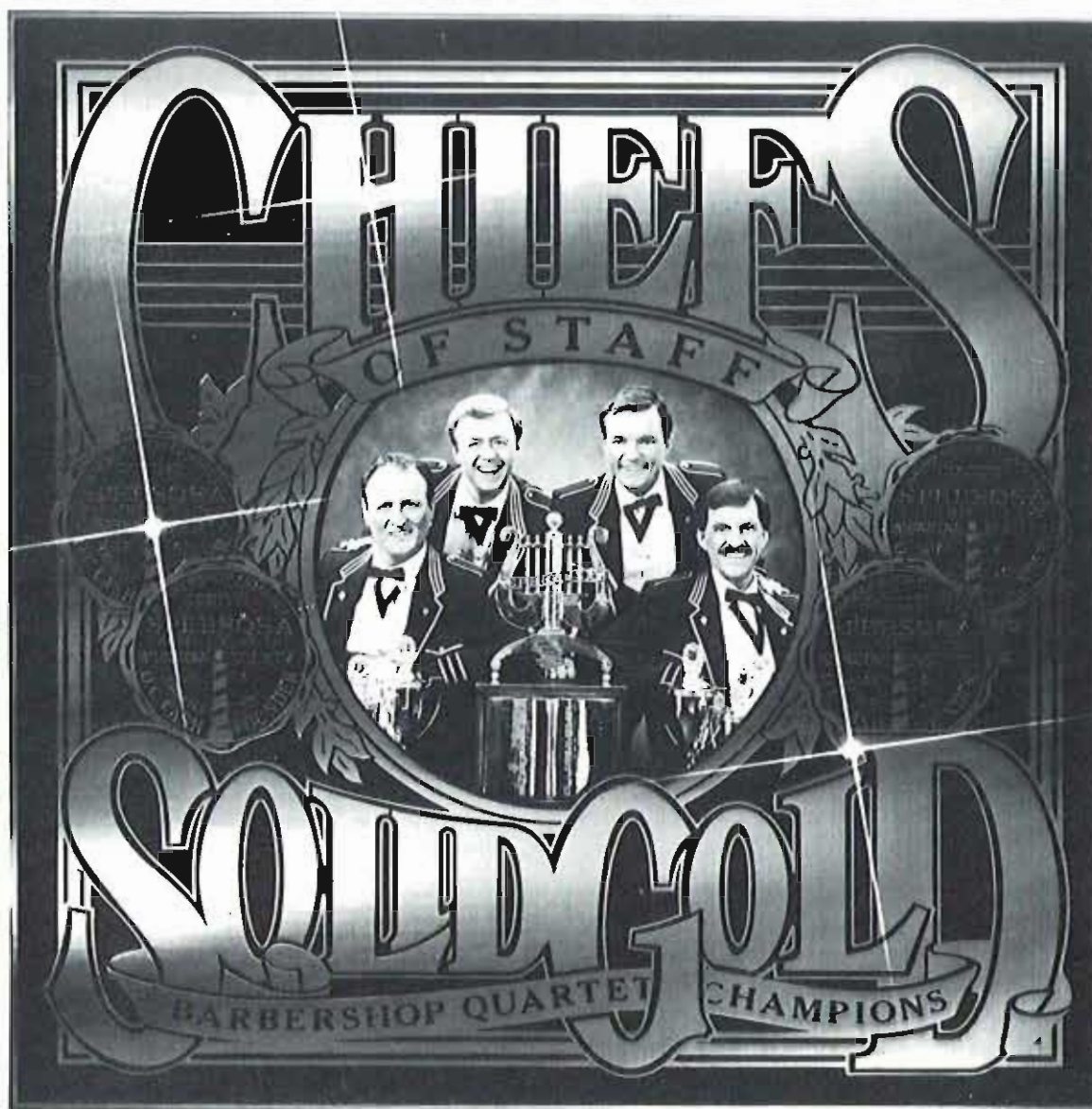
Attention, all members and patrons!

The U.S. Postal Service has informed us that the ZIP code for the international office will change, effective July 1, from 53140-5199 to 53143. The postal service cannot provide us with a four-digit extension until after July 1. Check the masthead in the September/October *Harmonizer* for the new ZIP code numbers.

1994 MIDWINTER CONVENTION BIDDERS

Chapters interested in bidding for the 1994 Midwinter Convention must submit their bids to the International Office by February 1, 1991.

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Pioneer District celebrates 50th birthday in a big way

by Jim Styer

Public Relations Officer, Pioneer District



Even a fish-eye lens fails to show the full expanse of the 65-foot card display at Pioneer District's 50th-Anniversary convention. (Photo by Niel Drake)

Pioneer celebrated its 50th birthday during the 1990 spring convention. A display of greeting cards received from all over the world spanned 65 feet in the lobby of the Stouffer Battle Creek hotel.

Greetings were received from 37 states, Canada, England and West Germany. In all, 931 cards, signed by 1,304 people, were received. They ranged in size from a 50-foot banner to a 2-inch card with the message "A little greeting from a great big fan."

Students from the Institute of Logopedics sent a dozen hand-drawn cards and one from President George Bush said "Your goal, to sing in harmony and to live in harmony with your fellowman, hits just the right note in a world too often marked by the lack of it."

"The barbershop quartet," Bush went on to say, "Is truly an American art form, one that people of all ages can enjoy, whether as a spectator or participant. For half a century, members of the Pioneer District of SPEBSQSA have been delighting audiences as they beautifully blend melody through part-singing."

One "card," actually a coiled paper ribbon, measured 53 feet, seven-and-a half inches. It was the contribution of the Sweet Adeline Rheinland-Pfalz Chorus from Kaiserslautern, West Germany. Members of the Barbershop Bells in Zeven, West Germany,

sent an eight-foot, computer-printed banner.

John Pohlod of Colorado Springs designed, drew and colored a three-by-three-and-half foot card, which was actually made up of 42 individual cards. When cut it into 42 pieces, each was signed and mailed separately by a member of the Pikes Peak Chapter. Card No. 1 included assembly instructions.

The card ceremony was covered by area newspapers and cablevision, a local CBS-TV affiliate and CBS Radio News. Video

tape of the convention was carried on the local cable station.

At the card ceremony, the **Harmony Hounds** quartet introduced "Our Golden Year," a song composed for the occasion by Einar Pedersen. Copies were distributed to the audience at the Saturday night quartet finals, and 1,200 barbershoppers joined the Wayne, Mich., **Renaissance Chorus** in singing the new song in celebration of the district's birthday anniversary. 🎵



The **Harmony Hounds** inveigle Betty Ann Cash, daughter of founder O.C. Cash, to join in and sing the tenor to one of her father's favorite "gut-buster" tags, "Johnny Doughboy Found A Rose In Ireland."

Hills to manage Harmony Services

Full-time position necessary

Harmony Services Corporation is a wholly owned subsidiary of the Society, formed with the intent of providing non-dues income in the form of business profit. It allows the Society to engage in business activities for profit without endangering its tax-exempt status, since taxes are paid on these profits the same as they would be for any business venture. The after-tax profit then accrues to the Society.

While its organizers saw the corporation as a great source of potential income, the corporation directors agreed that, as volunteers, they did not have the time to expend the effort needed to promote a profitable enterprise. At the 1990 midwinter meeting in Tucson, they decided that full-time management should be provided.

On March 19, Ernie Hills became the full-time manager of Harmony Services Corporation. Roger Thomas will fill out Hills' 1990 term as president of the corporation.

One of Hills' first projects is to develop a cadre of business advisors to help develop non-dues income sources for the Society. He has written to the district presidents for assistance. Here are some of the questions that the district presidents were asked:

"What kinds of projects do you believe would be successful money-makers?"

"Is there something in your own line of work that could be utilized?"

"Is there a service we could provide to the membership or a product we could offer at a profit?"

"Is there something that could be done outside of the Society?"

The general membership is asked to put on its collective thinking cap and pass on any ideas to the appropriate district president.

Hills is well-known as an entrepreneur and astute businessman. International President Charlie McCann, in a memorandum to district officers announcing the new position, stated, "Ernie has all the qualifications for success. This is a positive step for Harmony Services Corporation and will bring great benefit to our Society."

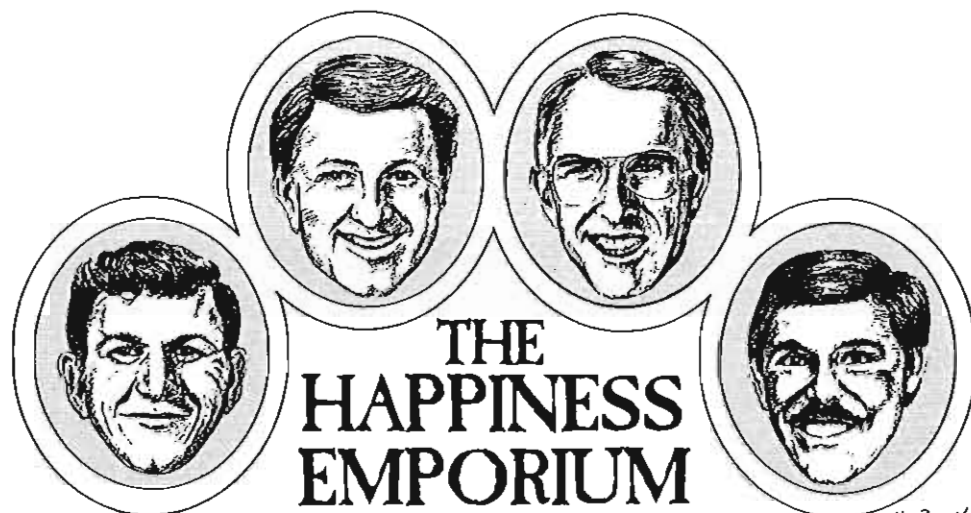
Barbershop is where you find it

by Syl Buszta, Pottstown, Penn.

My wife and I were standing outside the Mirage Casino in Las Vegas, waiting for the volcano to erupt (a new attraction on the strip) when the sound of barbershop singing filled the air. I went over to the group and asked to join in. An arm of welcome came around my shoulder as we began "My Wild Irish Rose."

We finished just as the volcano excitement started and I never got a chance to talk and exchange names. I only know that the group were vacationers from Michigan.

It's great to be able to mingle with total strangers and feel welcome. That's one reason why it's so great to be a Barbershopper!



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Total						



Barbershop Around the World

Louisville, Ky., won't be the only site of international barbershop music in July 1991. "Bridges of Song," an East/West United Song Festival, will be taking place in Tallinn, Estonia, July 4-7, coincident with our international convention. A 20,000-voice chorus, consisting of 10,000 from the east and 10,000 from America and other western countries, will sing together in one vast amphitheater before a live audience of 300,000. Millions more will view the spectacle via television.

One of the ten songs selected from western countries to be performed is "Let There Be Music! Let There Be Love!" written by Society Executive Director Joe Liles. Arranged in barbershop style, it will be the first barbershop-style song to be sung at an international, non-barbershop choral festival.

○ ○ ○

The **Great Western Chorus** of the Barbershop Harmony Club of Bristol, England, was recently featured on the Terry Thomas Tribute Gala Show, an event to raise funds for the Parkinsons Disease Society. The chorus was on the 1989 version of the show, held at the Theatre Royal Drury Lane, but the 1990 show afforded the opportunity for the chorus to tread the boards of the world-famous London Palladium!

○ ○ ○

When the San Luis Obispo, Calif., **Gold Coast Chorus** toured Australia, a special relationship was struck with the Bathurst, New South Wales, **Bathurst Barbershop Chorus**. Several reciprocal visitor/host events by individuals of the two groups have since taken place and when Norma McMichael, wife of Bathurst President Mell McMichael, returned from California in April 1989, she carried an extra bag in her luggage. Inside were 34 sets of the San Luis Obispo Chapter's recently-retired concert uniforms, just enough to outfit the men from AAMBS.

○ ○ ○

Roger Gallant sang with the Framingham, Mass., Chapter from 1965 to 1972 before being sent to Europe by his firm. After eight years in Amsterdam, Holland,

and Munich, Germany, he retired to Spain. Although unsuccessful in organizing barbershop activities in Europe while still working, Gallant was able to put a quartet together after retirement. The foursome, at last report, has grown to a mini-chorus of nine, the **Costa Blanca Barbers**. The group sports both summer and winter uniforms and boasts a repertoire of two dozen solid barbershop songs. It performs regularly for charity events on the Mediterranean coast of Española.

○ ○ ○

Brian Creedlad, a dyed-in-the-wool barbershopper from the Republic of South Africa, formed a barbershop quartet from within the ranks of the Durban Men's Choir. As coach of **Natal Fever**, Creedlad was successful in establishing the group as a popular local favorite for parties, official functions and theater shows. The quartet



The **Bathurst Funtones** quartet of New South Wales modeled uniforms donated to the Bathurst Barbershop Chorus by the San Luis Obispo, Calif., Chapter. (l to r): Bill Bergen, tenor; Mell McMichael, lead; Laurie Orchard, bari and Allen Nesbit, bass.

also performs barbershop as part of the choir's performance repertoire, and was particularly well-received when the choir toured Germany last year.

Creedlad also reported that a chorus and a separate quartet have formed in Johannesburg and that a choir in Capetown includes barbershop in its repertoire.

The founder/chairman of the Southern Part of Africa Tonsorial Songsters (SPATS), which hosts a convention each August, Creedlad relinquished office in 1989 when he relocated to a remote village at the 6,700-foot elevation in the mountains of Free State,

on the border with Lesotho. At last word, he was attempting to form a barbershop quartet from the senior pupils of the local Bantu school. The headmaster is cooperating with enthusiasm and Creedlad notes that the Bantus, who are a musical people, favor traditional songs whose harmony structure utilizes chords very similar to barbershop.

○ ○ ○

The "Harmony Europe-Spring 1990" tour took place in May. Organized by the Framingham, Mass., **Gateway Guardsmen**, the 120-strong contingent included barbershoppers and wives from Saratoga Springs and Schenectady, N.Y., Concord, N.H., and Wellesley and Worcester, Mass.

Show director Wally Arvidson reported the group arrived in Brussels, Belgium, on Friday, May 11, and proceeded by bus to Holland to meet with friends in IJsselstein and Harderwijk. A four-chorus and quartet performance was given the next day at "Jaarbeurs" in Utrecht, a theater at the cultural center of The Netherlands and site of many appearances by top American artists.

On Sunday, the group gave an informal concert at Flevehof, a popular Dutch family theme park and garden center. Monday was given over to sight-seeing, culminating in a candle-light canal cruise of Amsterdam.

Tuesday, May 15, the group travelled to Königswinter, West Germany, with an evening supper and Rhine tour topping the day's activities. On Wednesday,

they moved on to Bonn and, after enjoying the sights of the city, were joined by the **First German Barbershop Chorus** of Cologne for a concert at the American Embassy Theater. On Thursday, the group was treated to a reception by the burgomaster of Cologne and sang at the famous cathedral bearing the city's name.

The group returned to Brussels on Friday for an inter-chapter visit with the **Capitol Chordsmen** of Belgium. Saturday was spent sight-seeing in the cities of Ghent and Bruges, ending with a gala *bon voyage* party in Brussels before the Sunday flight home. 📺

On Pitch

Them was the good old days

It's been 25 years since the **Four Renegades** collected the gold in Boston. Later, it was my good fortune, while standing next to Ben Williams, to sing under both Jim Foley and Tom Felgen, when they directed our Elgin chorus. Many of their experiences are still very vivid in the mind of Warren "Buzz" Haeger. Last summer, we rode the bus from the golf tournament outside Kansas City and he related some of them to me.

The Renegades and Mid-States Four, the 1949 champs, did a number of shows together and were always thinking of crazy stunts to pull on each other. On one show, the Renegades were in the middle of a ballad when the Mid-States Four came marching across the stage in front of them, naked to the waist, with towels flung over their shoulders.

The next show together the Renegades evened the score. Foley found a flatus stink bomb in a novelty store. While the Mid-States Four were singing, Jim went behind the shell, which sat a few inches off the floor, and released about half the can under the shell. The guys could hardly sing. When they left the stage, they started accusing one other for being the culprit.

The "fun" between the quartets continued. On another show, while the Renegades were on, one of the Mid-States climbed up on a catwalk, grabbed a rope, and swung across the stage behind them—giving a Tarzan yell.

You just know our boys found a way to even the score. Next time, they shackled Foley to a high-back chair with iron arms. They put a big white popcorn bowl on his head and set him just off stage. While the Mid-States were singing, Foley and crew whistled to get their attention. As they looked off-stage, "Buzz" pulled a big light switch and Jim started jumping up and down in the chair. The Mid-States couldn't finish their number.

Hail to the champs!

Del Sinclair

From the Elgin, Ill., bulletin, *Sweepings*, Paul Will, editor.

The Ritz is now on CD!

That's right! The Ritz has just finished a brand new recording entitled "The Ritz . . . On Moonlight Bay." This new recording has some of your favorite Ritz songs like: "You Can't Play Sweet Adeline on No Piano; Louisville Lou; and Java Jive" plus some exciting new material. Of course, we have cassettes available of both recordings.

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Trivia question: what quartet performed in international competition wearing overalls and straw hats, and included two brothers who were dairy farmers? Answer: long before the Rural Route 4 blew its first pitch pipe, the **Agriculturists**, from Janesville, Wisc., were harmonizing in the farm belt. Collectively, the quartet owned 269 head of cattle and had 709 acres of cropland. The foursome was district champion in 1952 and competed on the international level on a number of occasions. (l to r): Al Duerst, lead; Cec Rhodes, tenor; Dean Taylor, bari and Don Taylor, bass.

Taking up the gauntlet thrown by Auld Lang Syne in the last issue, the **Salty Dogs**, a popular show quartet from the Bloomington and Minneapolis, Minn., chapters, claims its members have been married to the same wonderful women for a total of 121 years of wedded bliss. Ron Thomley, tenor; Bob Dykstra, lead; Wes Hatlestad, bari and John Hansen, bass have a collective total of 12 offspring, however, they collectively have *no* grandchildren. While not necessarily proud of that statistic, which they believe may reflect changing mores in society, the foursome wonders if any other senior quartet can top it.

* * *

* * *

Speaking of seniors and records, the recently-registered **Home Town Boys** quartet, of the Denver Mountaineers Chapter, grew up together in the small eastern Colorado town of Cheyenne Wells during the depression. Warren Van Meter, tenor; Charles Van Meter, lead; Bob Law, bari and Ruben Martensen, bass have been close and continuous friends for 59 years, attending college together, marrying girls from the same sorority, and watching their children grow up together. The foursome would like to know if any other quartet can challenge its record of long-time personal friendship. (*The editor wants to know why it took 'em 59 years to form a quartet!*)

* * *

Back on the boards again, **The Credit Chords** recently completed a three-week series of performances in "The Music Man" with a theater group in Westfield, Mass. This quartet, along with the Four Statesmen (1967 champion), toured England with Dr. Bob Johnson in 1974. Contact Pete Sterne, 800 Center St., Manchester, CT 06040, (203) 643-0460.

* * *



The Credit Chords recently completed a three-week stint in "The Music Man" in Westfield, Mass. (l to r): Jon Shafer, tenor; Pete Sterne, lead; Reggie Stock, bass and Gene Hammett, bari.

* * *

Dick Rowen, editor of Miami, Fla., Chapter's *Tropic Notes*, reported that when the scheduled headliner quartet had to cancel just three weeks before the annual show, the chapter managed to coax the **Suntones**, 1961 international champion, out of retirement to appear on the two-day event. One of the Society's most well-known and popular quartets, the Suntones were active for 25 years before "officially" hanging up the pitchpipe in 1985.

Dick Stern, reporting in the Pal-Pac Chorusrrespondent, chapter bulletin of Palomar-Pacific, Calif., noted the quartet's performance at Tom Neal's second-annual Pauma Valley (Calif.) barbershop spectacular in February. Ed.



* * *

Ed Keller, bass of the **Note-Wits**, having heard that a rumor was circulating to the effect that the quartet was out of business due to the illness of one of its members, says 'tain't true. Keller speculates that some jealous (and inferior) comedy quartet has been spreading malicious lies, but reports that, although more than 26 years of pies and pratfalls have taken their toll, the Note-Wits have never missed a performance and are very much active.

Delta Airlines, one of the hapless victims of some of **Chordiac Arrest's** parodies ("Darkness On A Delta," "Delta 502, Where Are You?"), somehow got wind of things and flew the foursome to Atlanta to perform for 250 of the airline's top officials. Doug Wehrwein, tenor; Lynn Hauldren, bari; Dick Johnson, lead and George Peters, bass (l to r, above) reported the event was *not* a lynching party.

* * *

At the Ontario District convention last fall, the mike tester for the quartet contest received a standing ovation from the home town London, Ontario, crowd. The **Four Chorders** was marking the 40th anniversary of the foursome's first appearance in international competition. The group represented ONT at international seven consecutive years, 1948-1954, and was a medalist four times, winning the silver in 1953.



The **Four Chorders** was the mike tester for the Ontario District fall contest—40 years after the quartet's own initial international appearance. (l to r): Bill Smith, tenor; Ron Starling, bass; Roddy Alexander, lead and Art Patterson, bari.



1991 International Convention Registration

SPEBSQSA, Inc.
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

Chapter name _____ Membership no. _____

Name _____ Nickname _____

Street _____

City/State/Prov _____ Zip _____

Telephone: Bus:() _____ Res:() _____

Please indicate: Handicap seating _____ Wheelchair _____ Other (specify) _____

Please accept my order for:

Quantity	Type	Rate	Total
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Make check payable to SPEBSQSA. U.S. funds only.



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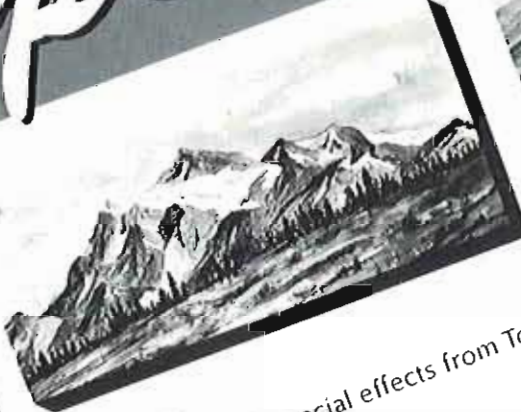
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On Stage Presence

For many years, there has been a brouhaha throughout the Society about the Stage Presence scores awarded in contests. Mostly, the complaint has been that not much action is being taken.

At recent international contests, some of the quartets received a higher score in Stage Presence than they did in either Sound or Interpretation. That smacks of the outlandish.

How much does it take to "sell" a song? One can't do much visual "selling" on records and, on stage, if you sing "real purty like," the song sells itself. Are we a singing organization or are we a song-and-dance—or slapstick comedy—group?

The average age of my chorus is 64.5 years. How can we possibly compete with nimble, younger choruses? We can out-sing lots of choruses, but, let's face it, we just don't dance well.

Cy Rogers
Tucson, Ariz.

* * *

There are those who complain that too much emphasis is placed on stage presence, or "dancing," as they refer to it. They contend that we, as a singing organization, should not concern ourselves with choreography.

When we perform for an audience, we communicate with it. The more senses we appeal to, the more successfully we tell our story. When we incorporate stage presence into our act, we double the effectiveness of our performance.

We don't sing from behind the stage curtain. People want to enjoy our performance both audibly and visually. We agree that singing is the most important facet of our performance, but why not enhance this most important part in as many ways as possible?

Let's make a commitment to our art form, our hobby, and to our audiences and entertain to the utmost of our ability.

Karl Chapple
Pittsburgh, Penn.

On critical reviews

In two recent issues of *The Harmonizer*, the editor has seen fit to include columns critical of popular quartets that specialize in harmonies which are very much *not* barbershop. I find this rather ironic.

Our contest system rewards a type of sound that can only be produced by young, physically and vocally athletic singers. Then, when we have given our seal of approval to such talented performers, we demand that they henceforth sing no music written after 1920. This is hardly realistic.

I suggest three possible remedies. First, recognize that a little diversity might actually improve our Society, and quit bellyaching. Another option might be to reward contestants *measurably* for a true reflection of the classic spirit of barbershopping. Third, we should de-emphasize our pervasive contest system.

We don't just compete musically. We compete in membership growth, activity scores, even bulletin editing and charity donations, for heaven's sake! And we wonder why we can't attract new members.

Scott Monroe
Ft. Smith, Ark.

* * *

It was a pleasure to read an article and a critique about some of the non-barbershop singing that is taking place around the Society.

As a 21-year member, I went through a period of questioning and experimentation with material that was not quite pure barbershop. Some of it was definitely not barbershop. I found out you have to *really* be good to sing modern harmony. And it doesn't raise the hair on your arms.

Good barbershop will thrill you *and* your audience. It's a win/win situation.

If we are to have any influence over the rebels, we need to focus our collective energies as a Society, not on the quartets themselves, but on the chapters that hire them. When quartets quit getting work, maybe they'll mend their ways and return to presenting what people want.

Anytime a chapter hires a quartet that exceeds the 80-20 rule of content, it is supporting the trend toward unstylistic performance. Our role is to educate the public and sell quality barbershop singing. Every time we present non-barbershop music, we shoot ourselves in the foot. How can we attract new members when we confuse them as to who we are and what we do?

If quartets simply *must* sing be-bop, doo-wop and Hi-Lo stuff, they should do it in the basement for their own pleasure and apply the 80-20 rule in public performances. Any quartet that's bored with singing barbershop probably hasn't quite got it down yet, 'cause when it's right, it's better than anything you can think of.

Peter Dennett
Burlington, Ontario



In memory

Jim Mumma, a 19-year member of the Marin, Calif., Chapter, died unexpectedly of a heart attack suffered May 4. Mumma was a member of the 1990 International Convention Planning Committee and was responsible for circulating the committee's newsletter.

* * *

Six barbershopping friends died in the crash of a small plane 10 miles north of Leadville Pass, Colo., on April 27. David Porter and Vern Schmidt of the new Wasatch Front Chapter of Salt Lake City, along with Sweet Adelines Anne Schmidt (Vern's wife), Kathy Ashby, Maureen Polette and Kelley Carson, perished in the mishap. The purpose of the flight was to deliver the ladies, all members of the **Mountain Jubilee Chorus** of Bountiful, Utah, to a Sweet Adeline regional contest in Colorado Springs.

The crash site was located on the 11,800-foot level of the mountains following a two-day search. Vern Schmidt was the director of the **Saltaires Chorus** and sang with Porter in the **Vocal Point** quartet.



1991 INTERNATIONAL MIDWINTER CONVENTION REGISTRATION INFORMATION

SPEBSQSA, INC.
51st Annual Midwinter Convention
January 28 - February 3, 1991
Tampa, Florida

1. Complete the order form below and return with payment to: SPEBSQSA, 6315 Third Avenue, Kenosha, WI 53140-5199.
2. REGISTRATION PACKAGE includes:
 - (a) personalized convention badge
 - (b) preferred seating at the Saturday night show
 - (c) admission to the Senior Quartet Contest
 - (d) admission to the Saturday night afterglow, plus many other events. See form below.
3. REGISTRATIONS ARE NOT REFUNDABLE. However, the purchaser may transfer the registration to another person.
4. A HOUSING APPLICATION and information regarding convention events and tours will be sent following receipt of this registration form.
5. PREFERRED SEATING SATURDAY SHOW TICKETS for convention registrants will be assigned on a first come, first served basis. Ticket orders for non-registrants will be accepted beginning December 15, 1990.
6. If you are registering for more than one person, please furnish registration information for each person (nickname, full name, address and chapter on a separate sheet and attach. PLEASE PROVIDE CORRECT SPELLING AS THIS INFORMATION WILL BE USED TO PREPARE NAME BADGES.

TAMPA MIDWINTER CONVENTION REGISTRATION

January 28 - February 3, 1991

The Registration Package includes:

Personalized Convention Badge
Preferred seating at the Saturday Night Show ✧ Transportation to the Saturday Night Show
Admission to the Saturday Night Afterglow ✧ Admission to the Senior Quartet Contest
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Chapters in Action

Members of the newly licensed Oakdale, Calif., Chapter were cited for recycling aluminum cans in a recent nationwide press release from the Reynolds Aluminum Company. One member picked up cans while leading river-rafting trips in the Sierra foothills, while another did the same as he walked along the streams west of Modesto.

When Milton Bates, a laboratory supervisor at the California Medical Facility, a state prison in Vacaville, joined the **Oakdale Barbershop Chorus** a few years ago, he asked his 14 employees to help collect cans and they, in turn, found inmates who were eager to help.

Every week, Bates hauls the collected cans to Reynolds Aluminum Recycling Company in Stockton; he has delivered more than two tons in the past two years. Twice a year, he forwards a check from the proceeds to the Institute of Logopedics.

Last year, the contributions of the barbershoppers and prisoners totalled \$1,200.

* * *

This spring, the Research Triangle Park, N.C., Chapter invited the Duke University Glee Club and the University of North Carolina Mens' Chorus to join the **General Assembly Chorus** at a chapter meeting for a sing-together night. According to visitor Bob McCaffrey, from the Beverly, Mass., Chapter, reporting in *Coast-Lines*, the Beverly bulletin, it was a great idea and a great night of singing. Three college men applied for Society membership.

* * *

The Red Bank, N.J., Chapter show last March featured several unique highlights. The show's storyline centered on a quartet searching for answers to the question, "What is barbershop music?" A friendly wizard, played by Past International President Leon Avakian, took the foursome—and the audi-



His Wizardry, Leon Avakian, invoked a historical tour of barbershop music on his magic computer as emcee of the Red Bank, N.J., Chapter show.

ence—on a historical barbershop tour via his magic computer, conjuring quartet and chorus performances of illustrative songs.

In the final scene, the quartet appeared in costume as "Wizard of Oz" characters. Scarecrow Todd Wells had surreptitiously arranged for his girl friend to portray Dorothy in this scene. In the closing moments, Wells suddenly stepped out of character, fell to one knee and, to the surprise of all, proposed marriage. As she accepted his ring, the **Chorus of the Atlantic** took the downbeat for the finale, "For Me And My Gal."

* * *

A contingent of 34 Palomar-Pacific, Calif., Chapter members, wives and friends were guests of CBS Television on the April 9 "The Price Is Right" show. CBS provided a bus for the group to travel from their MiraCosta College meeting place, near Oceanside, to the studio in Hollywood.

During the lengthy wait outside while other shows were

taping, the **MiraCosta Music Men** put together some woodshed quartets to entertain the rest of the audience. Area Counselor Floyd "Blackie" Blackwell reported that the crowd kept hollering for more.

Once inside, chapter member Dave Martin was selected to "come on down" and join host Bob Barker on stage. When Barker asked Martin what the red vests were for, the audience received an explanation of barbershopping and an introduction to the Society.

Martin missed winning a trip for two to Fiji by \$4. Later, spinning the big wheel, Martin missed getting to the "showcase showdown" by only 10

cents. He did, however, total \$2,000 overall in winnings—all taxable.

* * *



Retired tennis pro Dave Martin, Palomar-Pacific, Calif., Chapter, relaxes after appearing on CBS Television's "The Price Is Right."

Chapter sponsors missing children's fund

Last December, Melissa Branden, age 5, disappeared from a Christmas party at the apartment complex where she lived, and is still missing. Melissa is the granddaughter of Larry Pigue, program vice president of the Prince William County, Va., Chapter.

Chapter members volunteered many hours of effort to help in the search, but to no avail. Frustrated by lack of success in this case, the chapter sought ways of helping families of future missing children.

Secretary and bulletin editor Glenn Stockton contacted Mr. Ernie Allen, president of the National Center for Missing and Exploited Children. After discussion, Allen decided to set up a Missing Children's Assistance Fund to offer aid to law enforce-

ment agencies, such as on-site technical assistance in search, investigation, interview or other specialized techniques, and special assistance and support to families, including counseling.

The Prince William County Chapter is organizing and participating in a series of musical events in the area to raise money for the fund. The first took place April 16 at Park High School in Loudoun County. In addition to the chapter chorus, the **Bull Run Troubadours**, the choirs of the four high schools in the county and the chapter's four quartets appeared on the show. The headline quartet was **The Unforgettable**, from Fairfax and Montgomery County chapters. The show cleared more than \$1,500 for the

fund.

Chapter President Jim Cannon, a federal employee, was nominated by his agency to attend a White House ceremony honoring federal employee contributions to community affairs. His nomination document, forwarded to the White House, included a description of the chapter's missing children's assistance program.

Society members wishing to contribute to the fund may do so through the Prince William County Chapter or by sending donations directly to: The Missing Children's Assistance Fund, c/o National Center for Missing & Exploited Children, 2101 Wilson Blvd., Suite 550, Arlington, VA 22201.

Singing valentines program modified

Innovation and inspiration came in handy when members of the Atlantic City, N.J., **Boardwalk Chorus** decided to climb aboard the Singing Valentines program this year. After they ordered the *Singing Valentine Manual*, published by the Santa Rosa, Calif., **Redwood Chordsmen**, the Jerseyites realized that the suggested paraphernalia and advertising program might be a bit ambitious for a small chapter's initial venture, so they made some minor modifications.

They decided to field a sextet and set a dozen valentines as a goal. The valentine package consisted of a silk rose, a card, confetti, three songs and a photographic memento of the occasion. The cards were personalized with a one-inch Society emblem (catalog #5025). Total advance outlay for a dozen valentines was \$36.

Word-of-mouth and photocopy order forms were used in lieu of typeset advertising flyers and eight responses were obtained within a geographical area that allowed reasonable travel between appearances. Chorus director Jon Friedman coached the six on the three selected songs for several weeks beforehand, even though "My Wild Irish Rose," "Let Me Call You Sweetheart" and "Sweet and Lovely (That's What You Are To Me)" were well-known to the singers already.

As always happens with the Singing Valentines program, recipients were surprised and delighted. And, most of all, it was fun for the singers.



The Singing Valentine sextet from Atlantic City gave each recipient a photographic memento of the occasion. The singers are (l to r): Joe Devine, Seth Brilliant, Dick March, Al Clark, John Burroughs and Pete Marchetti.

To order the Singing Valentine Manual, send \$12.50 to Redwood Chordsmen, 12354 Henno Road, Glen Allen, CA 95442. Ed.

* * *

Last March, the Manchester, Conn., **Silk City Chorus** joined with groups from Harmony, International (formerly Sweet Adelines, Inc.) and Harmony, Incorporated in a benefit show held in East Hartford. Sponsored by the Masons, this second-annual show was a community service project to raise funds for the Connecticut Radio Information Service (CRIS), a private, non-profit

radio reading service for the blind and print-handicapped, and for the Institute of Logopedics.

Proceeds from ticket sales, advertising and donations totalled more than \$10,000.

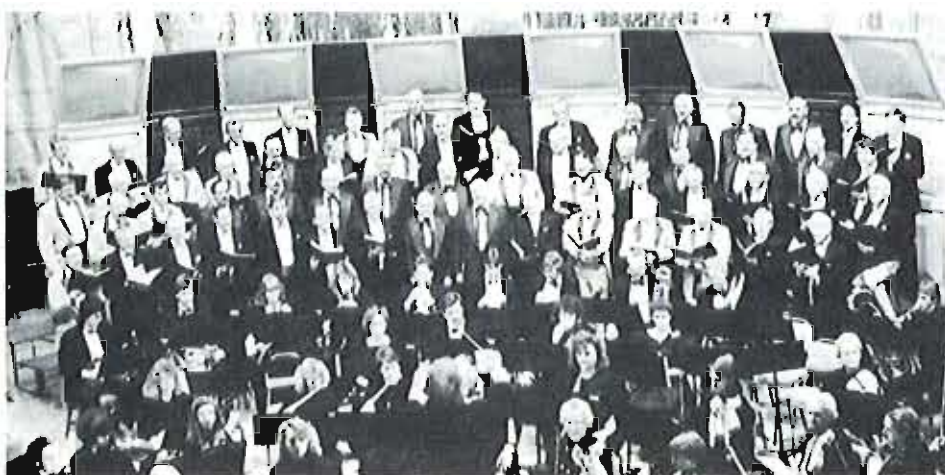
* * *

Fifty-five members of the Whittier, Calif., Chapter **Choralaires** chorus will attend Harmony College this August. In addition to regular classes, special *en masse* coaching sessions have been scheduled for the group.

continued next page



Participating in the opening-day ceremonies of the Florida Suncoast Dome, a 110-million-dollar facility 13 years in planning and construction, was the **Suncoast Chorus** of St. Petersburg. An estimated 125,000 people attended the open house festivities.



The 60-man **Tri-City Barbershoppers Chorus**, comprised of members of the Hastings, Grand Island and Kearney, Neb., chapters, performed at the Masonic Temple Theater in Hastings on February 25 in concert with the Hastings Symphony Orchestra. Under the baton of Maestro James Johnson, the ensemble presented three Irving Berlin songs. Following the joint concert, the barbershoppers, representing the **Chorus of the Plains**, the **Conestoga Barbershop Chorus** and the **1733 Chorus**, performed three barbershop songs, one each under the leadership of their respective directors. The most frequently heard audience comment afterward was, "When are you going to do this again?"

Representatives of the **Chordbuster Chorus**, Davenport, Iowa, Chapter, met with the crew of the CBS TV news magazine "Sunday Morning," starring Charles Kuralt, for a segment that aired on February 4. This was the third segment in a series featuring the political views of six mid-west individuals, all of whom happen to be members or wives of members of the chapter. The February segment included footage of the chorus in rehearsal and four-part harmony background audio to scenes of the Mississippi riverfront and during the closing show credits. (l to r): Gordon Holmes, George Eischeid, Jim Kling, CBS correspondent David Culhane, Linda Kamp, Dick Rode and Lilly Thompson.



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

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

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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Dear Frank:

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Why has the Society “changed”?

From time to time, we read in chapter bulletins and other correspondence material from older members who yearn for the “good old days,” when the organization seemed to be less formally structured and organized. Most of these members have a 25-year sticker on their membership cards, a pertinent fact.

They ask questions such as: “Why do we have music specialists on the international staff? Why do they keep coming around to try to teach us to sing better? I don’t favor this push for musical excellence—I just wanna drink beer and woodshed—how come our leaders won’t leave us alone to do that? Why do we sponsor a Harmony College? What’s the Institute of Logopedics ever done for me? Why can’t we keep the money and reduce our dues?” Ad infinitum.

The following is quoted from the Chapter Secretary’s Manual. It explains a great deal about Society change and is recommended reading for all members.

A history of the Society’s federal income tax exemptions

From 1952 to 1965, the Internal Revenue Service held the chapters and districts of the Society exempt from Federal Income Tax as social clubs; “clubs organized and operated exclusively for pleasure, recreation and other non-profitable purposes” (Sec. 501(c)(97), Internal Revenue Code). In 1964, however, it informed the Society that organizations operating with this exemption must receive all of their income from dues, and it was aware that most of our chapters receive substantial portions of their income from profit made from shows and other public appearances, some depending heavily on this income for financing chapter activities.

From the standpoint of both financial advantage and public relations advantage, it was very desirable for chapters to be exempt from Federal Income Tax. Since the IRS had made it clear that classification as social clubs would not permit such exemption much longer, conferences were initiated to investigate the possibility that chapters and districts might receive a different exemption as

“corporations . . . organized and operated exclusively for charitable and educational purposes . . . not inured to the benefit of any private shareholder or individual” under Section 501(c)(3), Internal Revenue Code.

This same exemption had been granted to the Society several years earlier. Increased charitable activities by the Society and its chapters, including the acceptance of the Institute of Logopedics as a unified service project, pointed toward this classification.

Chapter and district bylaws changed

After lengthy negotiation and research, Society attorneys were advised by IRS that, if certain steps were taken, chapters and districts might be classified as “charitable and educational organizations” and exempted from tax. With this classification, qualifying groups would be allowed to continue financing their activities with profit made from shows and other paid performances, so long as they used this income in line with the Society’s professed aims and purposes.

At the meeting of the International Board of Directors in June, 1965, it was decided that qualification under this exemption was highly desirable and should be sought. Changes in the International Bylaws, the Standard Chapter Bylaws and the Standard District Constitution were made to meet the IRS requirements, allowing chapters and districts to qualify for exemption from Federal Income Tax under Section 501(c)(3). In particular, new language in the “Aims and Purposes” sections of those governing documents was adopted, making it perfectly clear that our chapters and districts, like the Society, are organized to operate as “charitable and educational organizations.” In addition, the International Board directed Society attorneys to amend the Society’s Articles of Incorporation, and it was agreed to inform chapters and districts that their articles of incorporation should be amended to conform to the IRS requirements for this class of exempt organizations.

On August 18, 1965, the Society’s executive director, at the direction of the Interna-

tional Board, notified all chapters and districts of the procedure to follow in amending their bylaws and articles of incorporation or charters. In certain states of the union the term “charter” is used in place of “articles of incorporation.”

At that time, chapters and districts were given the option of making these changes or operating as business corporations, but, in 1966, the International Board revised the policy, requiring all chapters and districts to organize and operate as “charitable and educational” organizations. If chapters and districts did not make these changes and operate in conformity with them, they could not continue as Society units.

Purpose of exemption

The Internal Revenue Code expressly provides, as a requisite for exemption under Section 501(c)(3), that a chapter must be “organized and operated exclusively for one or more of the specified purposes.”

This most important of the purposes of a Society chapter is stated in the Society Bylaws and the Standard Chapter Bylaws as follows:

1. To perpetuate the old American institution, the barbershop quartet.
2. To promote and encourage vocal harmony and good fellowship among its members.
3. To encourage and promote the education of its members and the public in music appreciation.
4. To promote public appreciation of barbershop harmony.
5. To initiate, promote and participate in charitable projects and to establish and maintain music scholarships and charitable foundations.
6. To initiate and maintain a broad program of musical education, particularly in the field of vocal harmony and the allied arts.

From the standpoint of this tax-exempt classification, the IRS is most interested in

continued next page

two specific areas delineated by this language:

1. Education of its members and the public in the field of barbershop harmony.
2. Initiation and promotion of charitable projects.

In judging whether a chapter is "organized and operated exclusively" for one or more of the specified purposes, the IRS looks to (1) the statements in its articles of incorporation and bylaws, and (2) the actual objects motivating the organization and its subsequent conduct. The actual operation of the chapter is the significant test.

It is most important that chapters wishing to qualify for tax exemption under Section 501(c) (3) operate strictly in accordance with the purposes stated in these documents. Each case is judged on its own merits. ☛

Census taker recruiting for new chapter

Brandon Donahue, having relocated to Williamstown, N.J., and having found the commute to the nearest chapter a bit much, may get a local chapter started. When the Census Bureau accepted him to canvass his trailer park, more than 2,000 units, Donahue slyly added his own "Do you like to sing?" questionnaire to the package. ☛

Convention sold out? Try ushering

An un-named barbershop couple from Pueblo, Colo., were too late with their registration for the international convention in San Francisco. They had heard lots of good things were going to happen and didn't want to miss it.

They had also heard that Far Western District Executive Vice President Dwight Wood was having trouble lining up volunteers to usher at the contests events. They called Wood, volunteered, and made it to the convention, after all. ☛

Notice: Mr. Uniform Chairman . . . Get More "BANG FOR YOUR BUCK"

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Tie, Cumberbund & Hanky Sets - 14 colors - 2 plaids \$13.50

Matching Cufflinks & Studs available

Cummerbund & Tie Set - Name your color \$11.00

Clip-On Suspenders - White, Black, Red, Silver, Navy, Burgundy & Brown \$3.50

(Other colors available on special order)

Banded Bow Ties - Name your color - As low as .. \$3.50

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Letters to the Editor

To the editor:

The article about the Bryn Mawr Chapter experiment in the March/April *Harmonizer* surely points in the right direction on the issue of membership gain and retention in the Society. Any chapter, regardless of size, could benefit from adopting one or more of the ideas expressed by music director Eric Jackson.

In any field of endeavor, only a percentage wish or expect to reach the pinnacle in that field. The more that participate, however, the more will reach the goal to which they aspire. They don't build all those new golf courses for the pros; they build them for the duffers who just love to play and compete against par.

Dr. J. W. McGuinness
Beverly, Mass.

* * *

Dear Dan:

Miles S. Middough's letter in the May/June *Harmonizer*, asserting that our style is stereotyped as dull by the masses because we brought it on ourselves, seems to miss the mark.

The "Cheers" fiasco (Cheers-scam?) was only a variation on the old four-drinks-on-a-corner image of barbershoppers that we've been fighting for years. We're not the only organization to suffer from media stereotype, scant comfort that it is; Shriners and other lodge members are usually represented on TV as fez-capped dullards in loud clothing. It's the nature of the beast.

Middough says we need to inject more "entertainment value and audience reaction" into our competition to improve our reputation. I submit that anyone who pays good money to see a barbershop contest is already converted. If any more "entertainment value" were packed into some of those two-song packages, the auditorium would probably collapse from audience reaction. How does one measure something as non-specific as "entertainment value," anyway?

Our quartets and choruses usually perform at the peak of their abilities, and if they don't, they'll get fewer and fewer bookings until they disappear from the scene. It's a natural weeding-out process.

As for making fundamental changes in

our performance standards based on what television tells us, that's the tail wagging the dog. We should continue to do our very best and turn the idiot box off.

Andy Harris
Bayonne, N.J.

Dear Dan:

John Jacobs' tongue-in-cheek article in the November/December *Harmonizer*, giving pronunciation tips to transplanted Yankees, touched a nerve in Dixie's international board member, Bobby Wooldridge, or

continued on next page

Buckeye Invitational II

August 10-11-12, 1990

Palace Theatre • Columbus, Ohio

The 2nd Annual Buckeye Invitational features choruses and quartets from at least 6 districts. These are performers who fell just short of competing on the international stage.

Each competitor will sing about a 12-minute "mini-show" with two of the numbers judged in the standard judging categories, and the whole package being judged in the entertainment category. This format received rave reviews last year for having turned barbershop competitions into entertaining shows.

The LOUISVILLE THOROUGHBREDS will sing Friday at the great Ohio State Fair, and again Saturday evening to close the quartet competition at the Palace Theatre. Friday evening there will also be an outdoor performance by many of the competitors in downtown Columbus. Adding European flavor to Buckeye Invitational II will be the *Gent's Quartet* from The Netherlands.

Hotels: Holiday Inn 1-800-HOLIDAY • Hyatt: 1-800-233-1234

For more information, contact: Mike Renner

100 South 3rd St. • Columbus, OH 43215 • W: 614/227-2349 • H: 864-3927

Please send self-addressed stamped envelope and make checks payable to "Buckeye Invitational", c/o Tony Pesa • P.O. Box 2816, Columbus, Ohio 43216

Buckeye Invitational TICKET ORDER FORM

August 11, 1990 • Palace Theatre • Columbus, Ohio

Quantity	EVENT	PRICE	TOTAL
_____	Chorus Performance (1 pm)	@ \$ 9.00	_____
_____	Quartet Performance (8 pm)	@ \$ 9.00	_____
_____	and Louisville Thoroughbreds	@ \$15.00	_____
_____	Both Performances	(U.S. funds)	_____
_____	TOTAL PAYMENT ENCLOSED		_____

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City/State or Province _____ Zip or Postal Code _____



Jim Bob Kirkendall sez:

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

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

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

Medley. If that's not enough, add off-the-backboard slam dunks like David Wright's **Hello Mary Lou**, the late Frank Bloebaum's classic **Where Is Love**, and Brian Beck's tribute to the Ink Spots, **I Don't Know Why I Love You Like I Do**. Greedy? Well, there's also a couple of ballads, two station 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 rereleased stereo cassettes of their three original recordings.

Jim Bob says, check it out."

Jim Bob

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

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LIKE THE FIRST TIME	1	\$8 Casette
Bertin to the Beach Boys	1	\$8 Casette
TOTALS		\$

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

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City, State, Zip _____
Area Code, Telephone _____

☐ Please send info about booking the Dealer's Choice.

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

Letters

continued from previous page

so one would judge from his rebuttal in the March/April issue.

After being a transplanted Yankee for 23 years, I'm back in NED, where I hear more mispronunciation than I ever did down south. Come back, Bill Myers, wherever y'all are.

Bill Colder

Keene, N.H.

(Ed. note): Both articles were tongue-in-cheek, but Wooldridge's was more subtle. We received several letters from readers who missed his point.

* * *

To the editor:

My wife and I really enjoyed the mid-winter at Tucson. The seniors quartet Champs, Grandma's Beaus, have been mentioned in the last two issues of *The Harmonizer*. We saw the second-place quartet, the Vocalmotive, in Lincoln, Neb., on May 19. Please give official recognition to the second and third-place seniors quartets—they deserve it.

Chuck West

Grand Junction, Colo.

The 1990 second-place quartet in the seniors contest is *Vocalmotive*, from the Central States District; Charles McKenzie, tenor; Don Anderson, lead; Dave Miller, bari and Dale Heiliger, bass. The third-place foursome, under the banner of the Evergreen District, is *The Survivors*; Steve Kurtz, tenor; Jack Scott, lead; Lloyd Steinkamp, bari and Ken Hawkinson, bass. Ed.

* * *

Sir:

In the past few months, I have received Society publications and material from every level misspelling the name of our chapter, its bulletin and our city. We really don't care if "Jo nny-come-lately" outfits in Kansas and California do it another way, in Pennsylvania, it's Pittsburgh!

Join us at the 1994 international convention and we'll raise a little "H."

Jay Garber

Pittsburgh, Pa.

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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.

The Bellevue, Wash., Chapter's **Northwest Sound** chorus is seeking an outstanding director to lead it to international medalist status. The highly motivated 56-man chapter, chartered in 1985, has competed twice at the International level. With a high percentage of experienced quartet singers, the chorus is eager to grow, both numerically and musically, and is ready, with a talented new director, to move to a higher level of success. Come to the "most livable city in the country." The Seattle-Bellevue area has skiing, fishing, hunting and boating, all within less than an hour's drive (and don't believe all you've heard about the rain). Interested candidates please contact Barry Knott at (206) 488-1106 or send resumé, with cover letter, to 14504 111th Ave., NE, Kirkland, WA 98034.

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.

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.

SIXTY FREE VESTS! Actually, more like 120 vests because they're reversible from white to metallic green. We'll give them to your chorus when you buy our 85 sharp-looking uniforms: wrinkle-free orange-red blazers with white piping and white sansabell trousers with white sequin stripes. In good condition, with a range of sizes from 35 regular to 48 long, they're yours for only \$500. Write to Gene Bass, 12750 SW 103rd Terr., Miami, FL 33186.

Say your chorus needs luxedos, maybe even a second outfit, and you have only \$999 to spend. Well, you're in luck! The Wayne, Mich., **Renaissance Chorus** just bought new tuxes and we'd like to sell our gently-worn, yellow ones. We have 61 complete sets plus 26 additional pairs of trousers. Everything goes for one price. Contact Joe Burns, 40865 Crabtree Lane, Plymouth, MI 48170 or call (313) 420-0978.

FREE UNIFORMS

Six Flags-Great America, a theme park south of Kenosha, has donated two sets of barbershop chorus uniforms, one blue and one green, to the Society. We have approximately 90 sets of each color, with *beaucoup* extra trousers. The outfit consists of a light-colored vest, with dark piping to match the trousers, and a matching bow tie. Vest sizes run from 34 to 48; trousers from 26 to 48. Although sized for youthful singers, there's plenty of extra material to permit re-tailoring for your more "mature" members. Excess sets would be ideal for outfitting your local Young Men In Harmony group. These uniforms are available, *by total color lot*, for the cost of shipping, or pick up FOB in Kenosha. Contact Betty Madsen in the Merchandising Dept. at (800) 876-SING.

UNIFORMS FOR RENT

FOR RENT: World War I replica uniforms (60) complete with helmet, belt and wrap leggings. Will rent smaller quantities. Super successful show theme - WWI song list, script and staging suggestions available. Contact: Tom Russell, Riverbend Drive, Box 254A, Mystic, CT 06355. Day: (203) 572-9121; Evenings: (203) 536-7733.

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.

Maryland barbershoppers get personalized license plates

Mike Miller, executive vice-president for administration in the Mid-Atlantic District, has arranged for production of personalized license plates for Maryland barbershoppers. At present, 175 vehicles in the state are advertising our hobby. Past international board member and past district president Roy Ressegue proudly sports BSQ0001.

The cost of the plate is \$4.00 per year added to the normal registration fee. Interested Maryland barbershoppers must contact Miller for the necessary forms at (301) 774-7064.

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